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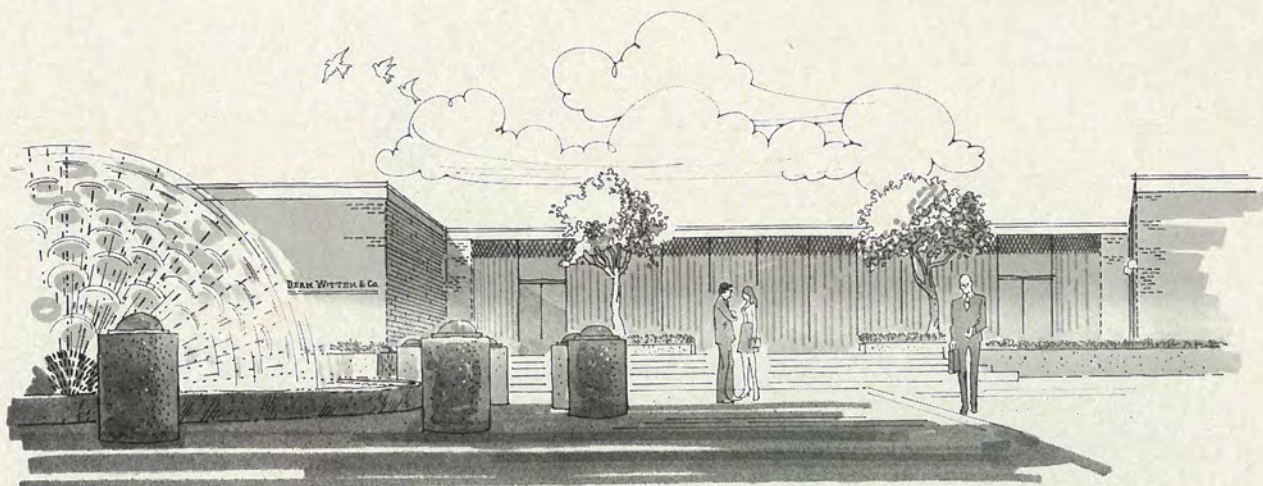
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SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
DECEMBER 1971 / VOL. 5 NO. 12

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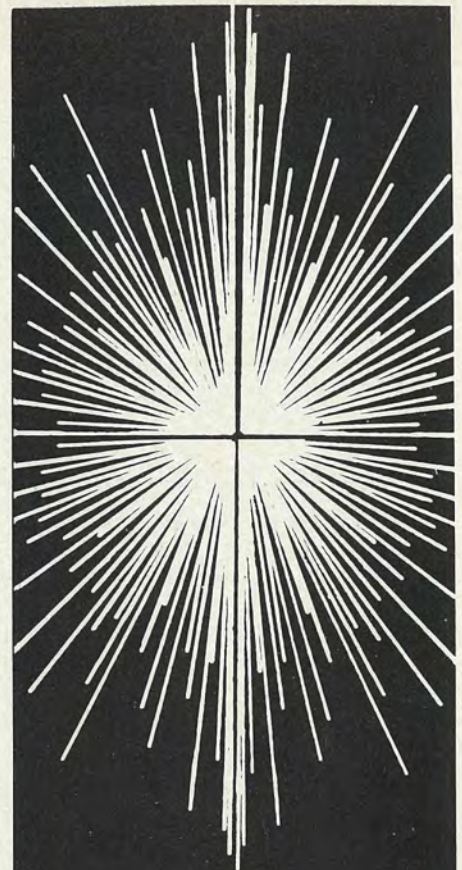
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MAHLER FOR THE SEVENTIES

by Christine Verity

ONE DAY during the last year of Gustav Mahler's life, the peaceful room where he was working took on a nightmare aspect. An eagle flew in and its heavy, dark wings clattered around the small space. The bird disappeared as quickly as it had come, only to reveal a crow which had been caught in its talons.

The incident haunted Mahler. His entire life had been disturbed by the intrusion of grotesque and sad events. They penetrated his soul. It was as if some demon spirit had willed that his peace should always be shattered. Now, as he approached death, he saw nature as a battlefield, a stark and brutal conflict.

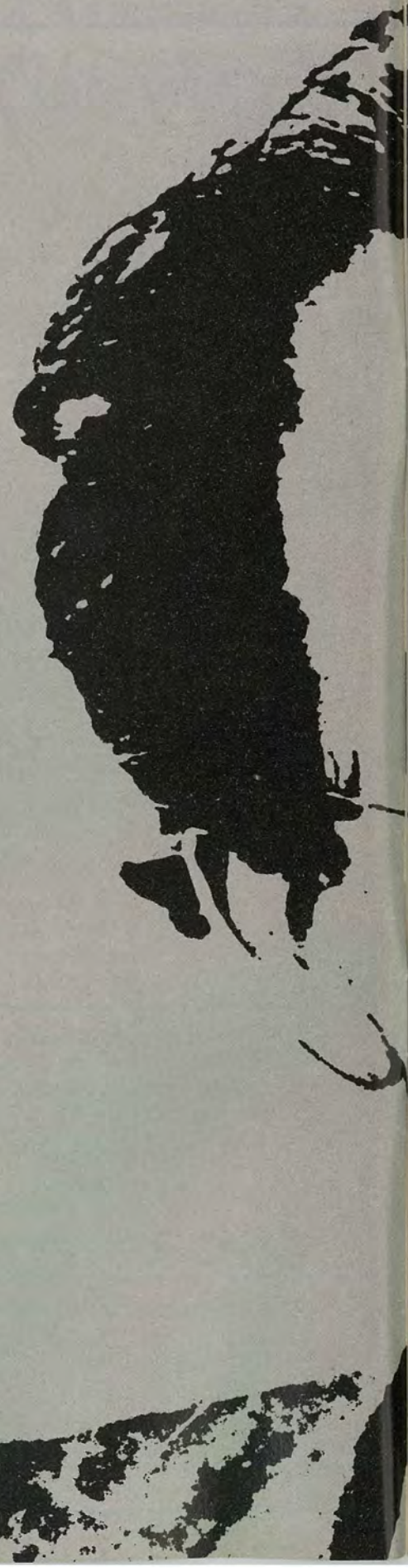
Mahler lived in Vienna; around him the tired Hapsburg Empire was crumbling. He was profoundly influenced by the pessimism which afflicts a dying culture. "The individual cannot help his age," wrote Kierkegaard, "he can only express that it is doomed."

Mahler found his expression in music. He wrote nine symphonies (a tenth was unfinished), a symphonic poem and many songs. His early opera, like most of his juvenilia, he destroyed. He wrote longer symphonies than anyone before him had done. They were his spiritual auto-

biography: "My symphonies exhaust the content of my entire existence. Whoever listens to my music intelligently will see my life transparently revealed," he wrote.

But the yearning strings, dissonant harmonies and the evocations of childhood and nature which characterize his music deserve attention beyond what they tell us about their author. Dismissed by the pundits as an "orchestral producer", accused of rambling banality and typical Austrian sentimentality, his music was to be banned by the Nazis for another of his "crimes"—that of being a Jew. Only the constant devotion of the few finally brought him to the notice of the musical establishment. Now his music is played almost too often. Through the unfashionable years his influence was working on some of the most influential composers of the present century: Schoenberg, Britten and Shostakovitch.

The latest wave of Mahler appreciation has been among the young. Some manifestations of it are trivial—the Mahler T-shirts worn in America; some gratuitous, turgid lines of poetry written while listening to his music. Nevertheless, they demonstrate that he is possibly the most significant





composer for the younger generation. Perhaps it finds in Mahler's music a creative expression of the feelings of pessimism and transitory elation. For this he is worth studying, but most of all for his music. Aaron Copland sums it up: "When all is said, there remains something extraordinarily touching about the man's work, something that makes one willing to put up with the weaknesses...All his nine symphonies are suffused with personality—he had his own way of saying and doing everything."

"Mahler was always to feel insecure — thrice homeless, as a native of Bohemia in Austria, as an Austrian among Germans, and as a Jew throughout the world: 'Everywhere an intruder never welcomed.'"

Mahler's childhood was miserable. He was born at Kaliste in Bohemia on July 7, 1860. Later that year his family moved to Jihlava, a nearby barrack town. His father, Bernard, was a strong personality, but a bully. He had married Marie Hermann, the daughter of a soap manufacturer—probably to better himself, for there was no sign of love. Marie married him "without love and in utter resignation"; she was crippled and plain, and her parents must have greeted the match with relief. The marriage was not a happy one. Bernard ranted, bullied and chased the servant girls while Marie bore the brunt of his temper—and 12 children, five of whom died in infancy. Gustav was the second child. Alma Mahler, the composer's wife, "never heard Mahler say an affectionate word of his father," but he described his mother as "all gentleness."

Of the children who survived into adulthood, only Gustav's sisters Emma and Justine grew up to lead normal lives. But Justine was a disturbed child: she lied compulsively, probably a defense against her father's cruelty, dreamt frequently of being whipped by him and once lay down in her cot

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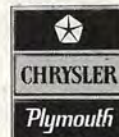
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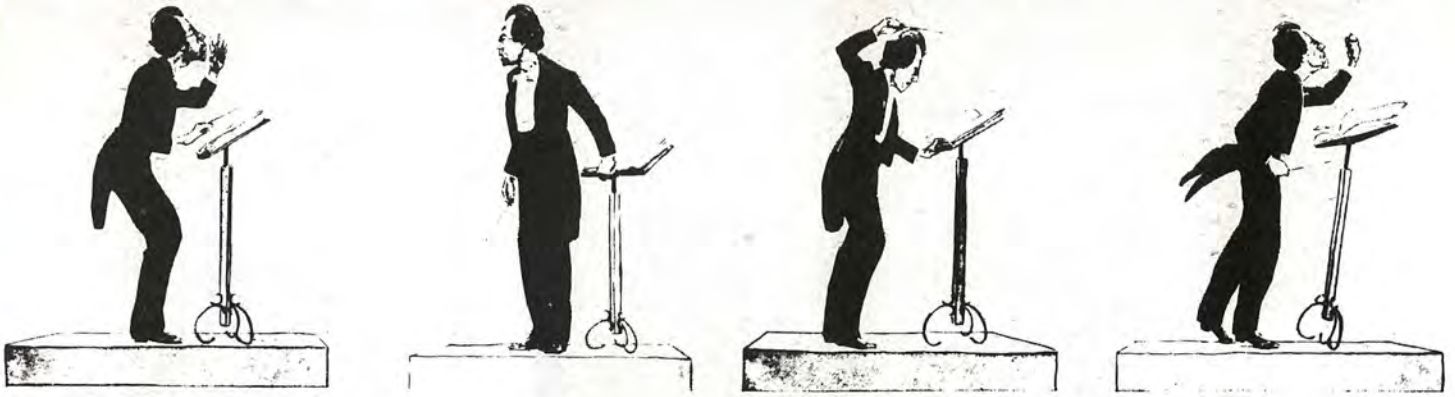
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and surrounded herself with lighted candles, pretending to be dead.

Gustav's brothers were a sad pair. Alois indulged in ludicrous pranks. He ended up in debt, forging notes and changing his name to Hans to avoid the reprobation levelled at Jews. Otto, on the other hand, showed a talent for music. But his obsession with Dostoevsky was no literary distraction: in 1895 he shot himself, leaving a note saying that life no longer pleased him so he was handing back his ticket.

Gustav seems to have survived his childhood with no such paranoia or eccentricity, perhaps because of his deep and sympathetic relationship with his mother. Indeed the relationship, charged with Oedipal tendencies, was to be more fully revealed to Mahler after a visit to Freud in 1910. "You loved your mother," Freud is reported to have said, "and look for her in every woman. She was careworn and ailing; unconsciously you wish your wife to be the same." This was true; Mahler reproached his wife for not having suffered enough — her face, he complained, was not "stricken."

The family also suffered for being Jewish. Mahler was always to feel insecure — thrice homeless, as a native of Bohemia in Austria, as an Austrian among Germans, and as a Jew throughout the world: "Everywhere an intruder never welcomed."

But there was music. When he was a child his nurse would leave him in the barracks while she courted a young soldier. He watched the officers in their elaborate uniforms and heard the fifes and drums of the military band. Later, he crept back to the barracks on many occasions. Peasant dances and folk music filled his early days; by five he could sing more than 200 folk songs. Music and life were gradually becoming inseparable.

He started to play the piano at a very early age. Encouragement came from his father, who had cultural ambi-

tions and kept a small library. At eight he had his own pupil — which says something about his personality as well as his musicianship, for lessons were broken off due to Mahler's impatience. Then, on October 13, 1870, he gave his first public performance. It was his first success.

"There remains something extraordinarily touching about [Mahler's] work, something that makes one willing to put up with the weaknesses . . . he had his own way of saying and doing everything." — Aaron Copland

School work suffered from his day-dreaming; it was always music which excited him first. So, when he was 11, his father sent him to spend the winter term in the more musically congenial city of Prague. Somehow, Mahler again struck unlucky. Bernard had to rush to Prague to bring him home: he was underfed, and the people he stayed with had taken away his shoes. He also witnessed a brutal love scene between the son of the house and a servant girl, an experience which probably contributed to Mahler's later difficulties with women and his puritanical leanings.

At 15 he went to Vienna to study at the Conservatoire. Vienna at this time was a divided city. The rows which were splitting the city's musical hierarchy over Wagner were microcosms of the larger tensions gradually eroding the Hapsburg Empire.

But in this climate genius flourished in a remarkable way. Freud, Adler, Buber, Bruckner, Wolf, Strauss and Hofmannsthal were just a few of its giants. Either as friends or merely as peripheral influences, many of these people passed on some of their genius to Mahler, who was a more successful student than he had been a schoolboy. In his first year at the Conservatoire he won a prize for a piano quartet; it is one of his very few extant early compositions.

If the musical character of Vienna was dominated by Wagner, the intellectual climate was strongly influenced by Nietzsche. His *Birth of Tragedy*, an early work, foretold one of the obsessions which Mahler was to develop musically: the belief in the power of art to transfigure life by creating beauty out of chaos. Mahler, Nietzsche and the poet Rilke all found joy in suffering: happiness could only be found in the profound acceptance of misery carried to ecstatic excess. But Mahler echoed Nietzsche's words with some of the most life-affirming music ever written.

By 1880 Gustav Mahler's literary, musical and emotional personality was clearly formed. This can be deduced from letters he wrote at the time, revealing his passionate love of nature and the earth, and his self-examination, at once humble and egotistical. His parents' death had made him head of the family. He was conductor of the Hamburg Opera, having progressed steadily from his first engagement at Bad Hall. Finally, in 1897, he received the ultimate accolade, the directorship of the Vienna Opera. He was 37.

The position had not been gained easily. For one thing, Mahler was a Jew. Only his conversion to the Catholic faith can have finalized the appointment; but to the anti-Semitic Viennese this was no real conversion. This was probably the case for Mahler too: never religious in any formal sense, least of all as a follower of Judaism, he probably found the aesthetic side of Catholicism appealing.

By the beginning of the century Mahler had written his first four symphonies. It is a convenient break, not only in his life, but in his music. These works are the result of a long preoccupation with a collection of folk lyrics known as *Des Knaben Wunderhorn* (The Youth's Magic Horn); they

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inspired much of his early work, and settings of the songs appear in the early symphonies.

Song and dance themes had been part of the Austrian musical tradition for a long time. Mahler continued this tradition in the First Symphony, using themes from his earlier *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer). The Fourth Symphony also uses one of the *Wunderhorn* songs in the last movement. The Fourth, with its optimistic outlook, is similar to the First, though here Mahler relies more than usually on the string section of the orchestra. These symphonies contain some of Mahler's most approachable music. By comparison, the Second and Third Symphonies are more cosmic works. The Second embraces the subjects of death and resurrection; the Third is a panegyric to nature.

By 1900 Mahler was an established composer and conductor. In 1901 he met Alma Maria Schindler, "the most beautiful girl in Vienna" and Mahler's greatest love. It was a relationship which he later realized he had never fully appreciated, sadly reflecting "*Ich habe Papier geliebt*" ("My life has all been paper").

The "small, fidgety man with the fine head," as she called him, did not wait long to come to a decision. Alma's friends warned her: "Marriage to him would be a sin . . . besides, fire and water, that's all right. But fire and fire, that's all wrong." The advice came too late.

As they walked through Vienna's snow-filled streets one night, Mahler suddenly burst out: "It's not so simple to marry a person like me. I am free and must be free. I cannot be bound or tied to one spot."

"I can still see the sparkle on the snow," Alma wrote, "as we passed each lamp-post. I can recall its fairytale beauty. We did not speak another word all the way home . . . we went by tacit agreement to my room. There he kissed me and went on to talk about a speedy marriage, as though it went without saying."

Alma's feelings are difficult to define; at this stage they were probably not a little colored by her awe for the Opera Director. But the early days of their relationship were difficult ones for her: Mahler forbade her to go on with her studies in composition. She found his friends intolerable, they found her too worldly and castigated



On clouds of adulatory incense created by the press, Mahler rises in triumph over Wilhelm Jahn (clutching his pension), whom he replaced as music director of the Vienna Opera in 1897.

her openly. In the end Mahler was obliged to drop many of his acquaintances. She was worried about what she believed to be their mutual lack of sexual experience (her apprehension seems to have been ill-founded so far as Mahler was concerned) and their pre-marital love-making resulted in pregnancy. They were married in March, 1902.

Three months later his Third Symphony was performed for the first time. Mahler was nervous and excitable about this work, certainly his most Nietzschean composition, which contains a setting of Zarathustra's *Night-song* and expresses the classic Nietzschean struggle between Dionysus, the god of chaos, and Apollo, the poet and musician.

Mahler not only expanded and developed the sonata form in the massive (nearly 45 minutes) first movement, he also employed the vast orchestral forces for which he became notorious.

Alma was there for the first performance: "I cried and laughed softly," she wrote "and suddenly felt the stirrings of my first child... the hearing of this work finally convinced me of Mahler's greatness and that night I dedicated to him my love and devotion with tears of joy."

Their summers were spent at Maier-nigg on the Wörthersee, a lake in southern Austria. There Mahler climbed into his old clothes and, free from the responsibility of the Opera, wrote music. He would rise at six and immediately go to the small cottage in the woods where he worked. (His cook would have scurried to the cot-



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At the turn of the century, a Viennese store advertises recordings — “without background noise” (hah!) — by stars of Mahler’s Vienna Opera: Leo Slezak, Selma Kurz, Erik Schmedes.

tage with breakfast even earlier; Mahler couldn’t bear to see anyone once he had started work.) With only Bach’s music and volumes of Kant and Goethe as company, he absorbed himself totally in composition.

During his first summer of marriage he was writing the Fifth Symphony. After a morning’s work he would walk for miles, with Alma climbing near-perpendicular hills and crawling under fences even though she was well-advanced in pregnancy. The child became severely misplaced in the womb and the birth was agonizing. “How can people take the responsibility of such suffering and keep on begetting children?” asked Mahler.

By autumn the Fifth Symphony was completed. It marks the beginning of a new phase in his music: the emphasis from now until the Eighth Symphony was on purely orchestral works; the folk element — and the words — were forgotten for the moment. Although these three symphonies are long and again employ vast orchestral resources, he learned from Wagner that a large orchestra works not because of, but in spite of, itself: it creates a kind of landscape against which subtle combinations of instruments play their own roles. The Fifth was badly received: “The Fifth is an accursed work. No one understands it,” Mahler wrote, and he kept on revising it to the end. Perhaps its pure inventiveness — the advance in polyphony and instrumentation — ran away with him.

Although we think of Mahler pri-

marily as a composer, he was also one of the most distinguished conductors the world has known. Until his resignation in 1907 he was the Director of the Vienna Opera. Mahler innovated. He revived interest in Mozart at the beginning of the century, and introduced little-known works into the repertoire, like Charpentier’s *Louise* and Smetana’s *Dalibor*. But the main body of work was German, with the emphasis on Wagner. During his last years, a successful collaboration with the designer Alfred Roller produced many reforms. Static backdrops were abandoned in favor of three dimensional sets; functional lighting took over from paintings.

But his relationship with the Opera was never happy. For one thing Mahler patronized the young. Schoenberg was one of his most devoted disciples, often remarking on his indebtedness to Mahler. Mahler himself responded on at least two occasions by demonstrating publicly on behalf of Schoenberg’s music. One Viennese musicologist was shocked at the exhibition Mahler made of himself, remarking sadly: “Poor music!”

Only the summers were left for uninterrupted work. By 1904 Mahler, now the father of two little girls, Maria and Anna, took his family to Maier-nigg again. While the children rested happily in the garden, he worked on the *Kindertotenlieder* (Songs for Dead Children). The German poet Friedrich Rückert wrote these poems after the death of his own children. If there were any personal connotations for Mahler, it could only have been the

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memory of his brother Ernst who had died at the age of 12. But Alma protested, finding his obsession with the poems sinister: "I can understand setting such frightful words to music if one had no children or had lost those one had. I cannot understand bewailing the deaths of children who are in the best of health and spirits, hardly an hour after having kissed them. I exclaimed at the time: 'For heaven's sake, don't tempt providence!'"

For some reason Mahler, in the happiest period of his life, composed another doom-laden work, the Sixth Symphony. It was known as the *Tragic* and lives up to its name. The last movement, with its three blows of fate played "as with a hammer" is a portent of tragedies to come.

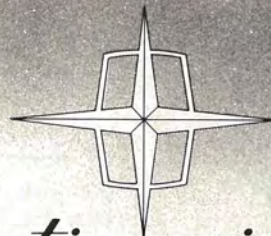
By 1907 the Fifth, Sixth, Seventh and Eighth Symphonies were complete; Mahler and Roller had produced some of their most marvelous work at the Opera. But the peaceful life was soon to be shattered. Alma became ill and Mahler's younger daughter, Anna, caught scarlet fever. When they recovered, Mahler had resigned from the Opera. He was too modern, too exacting for them — and, they said, he spent too much time on other conducting engagements. Only his sense of humor and devotion to music helped him survive attacks, many of them anti-Semitic, which were leveled against him.

Illness and disappointment followed him remorselessly. His elder daughter, Maria, developed scarlet fever and diphtheria. There was never any hope. She suffered agonizingly, and one relapse followed another with the ever-present danger of suffocation.

Mahler loved the child. In her day-dreaming way she resembled him. But he was too afraid to see her and hid in his room; while the doctor operated, Alma ran down to the shores of the Wörthersee where no one could hear her cry. The operation failed. Maria dragged her life along with her for one more day and then died.

The coffin was discreetly carried away to save Mahler more pain, but he saw its dark hump disappearing behind the trees. His wife, exhausted not only by this tragedy — her mother also suffered a heart attack at this time — collapsed. "He and I were so bereft," she wrote. If this were not enough, Mahler discovered that he himself was suffering from an incurable heart disease. The epitaph was all that remained to be written.

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and Tenth Symphonies and *The Song of the Earth*. When he came upon the German translation of these Chinese poems he felt some renewed interest in life. But the beautiful settings for voices and orchestra, although relieved by moments of optimism, are a sad goodbye. The titles of the movements bear this out: *Drinking Song of the Earth's Sorrow*, *The Departure*, etc. The work ends with the delicate interplay of a mandolin and a celesta, the singer's voice fading away with the words: "Ewig . . . ewig . . ." ("Eternally . . . eternally . . .").

During the last three years of his life, Mahler spent several seasons conducting in New York. It presents a strange juxtaposition of mood: the composer of 19th-century Europe driving down Broadway; in Central Park; meeting Teddy Roosevelt's sister-in-law and the creator of the Gibson Girl. Despite the sadness, which never ceased to haunt him, of his child's death, he loved New York and was touched by his tremendous reception.

But his confidence was soon shattered. By the summer of 1910 his wife was so exhausted by travel and emotional upheaval that she spent some time in a sanatorium near Vienna. There she met a young architect, Walter Gropius. He fell in love with her, and though she did not have an affair with him at the time—she was to marry him after Mahler's death—she was flattered and her confidence renewed. Certainly Mahler noticed a change when she joined him at their new summer home in the Tyrol.

This episode changed their whole relationship. It was to be their last year together, a frantic apologia for everything which had happened before. She confessed her longing for Mahler's love, her disappointment with the results of his total absorption in his work. That day they "walked all day long together in tears." She vowed never to leave him, although she knew that her feelings had changed. Their daughter Anna says that her mother's powerful personality was very much kept in check by Mahler. She liked to be in charge, and it was only towards the end that he came to depend on her totally.

But Mahler was undeterred in his newly-awakened feelings. At this time he wrote love poems of astonishing beauty. His love was ecstatic. Alma said: "He could not bear to be parted from me for a second. . . . I often would wake and find him standing by

my bedside." She had to fetch him for meals every day, and on one occasion found him lying on the floor, weeping, terrified of losing her, terrified that he had perhaps lost her already.

In a desperate attempt to understand and remedy the marriage, he visited Freud. But psychoanalytic explanations were not the stuff he was made of.

But there was some relief. That year in Munich he received the most spectacular ovation of his career at the first performance of the Eighth Symphony, the vast choral work containing settings of the Latin hymn *Veni Creator Spiritus* and the last part of Goethe's *Faust*. Thomas Mann, who was in the audience, wrote to Mahler afterwards as "the man who, I believe, expresses the art of our time in its profoundest and most sacred form."

Mahler gave his last concert in 1911, in Carnegie Hall. The program was doom-laden: Busoni's *Cradlesong at the Grave of my Dead Mother*. His illness was now beginning to take its toll. He became weaker and more and more days were spent in bed.

Despite his reputation for irascibility and disregard for others, Mahler seems to have coped with this debilitating illness with good humor and consideration, joking with his wife: "You will be in great demand when I am gone, with your youth and looks." How right he was: Alma Mahler went on to marry and have affairs with men of achievement—Franz Werfel and Oskar Kokoschka as well as Gropius.

Mahler was taken to Europe for medical help. Only Busoni liveded Mahler up on the journey, showing him trick examples of counterpoint.

At times he seemed to get better, but then a relapse would quickly follow. He worried about people. About Schoenberg: "If I go he will have nobody." And about himself: he wanted to be sure that he would be buried next to his daughter, with a headstone saying, simply, "Mahler."

His daughter Anna remembers being taken into his room to say goodbye, and in a thunderstorm on May 18, 1911, he died. He was buried the next day. The people of Vienna followed the coffin to Grinzing cemetery through torrential rain.

His wife never forgot "the greatness of his face as death drew nearer. His battle for eternal values, his elevation above trivial things and his unflinching devotion to truth." □

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LOOKING AHEAD—

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Xenakis: Connexities for Piano and
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Bruch: Violin Concerto No. 1
Brahms: Symphony No. 4

January 12, 14, & 15, 8:30 p.m.

SEIJI OZAWA, Conductor
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JOHN SHIRLEY-QUIRK, Baritone
STUART CANIN, Violinist
MOZART-MAHLER PROGRAM
Mozart: Symphony No. 32 (Overture in the
Italian Style)

Mozart: Violin Concerto No. 5
Mahler: The Youth's Magic Horn

January 19 & 21, 8:30 p.m.

January 20, 2 p.m.
SEIJI OZAWA, Conductor
CHRISTOPH ESCHENBACH, Pianist
Sessions: Symphony No. 8
Mozart: Piano Concerto No. 21
Vaughan-Williams: Concerto Grosso for
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Scriabin: Poem of Ecstasy

January 26 & 28, 8:30 p.m.

January 27, 2 p.m.
RAPHAEL FRUHBECK DE BURGOS,
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JOY DAVIDSON, Mezzo Soprano
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Falla: El Amor Brujo
Beethoven: Symphony No. 5

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Bernard Shaw's *CAESAR AND CLEOPATRA*
January 4, 8:30 p.m.

George M. Cohan's *THE TAVERN*
January 6, 18, 21, 8:30 p.m.

Arthur Wing Pinero's *DANDY DICK*
January 3, 7, 8, 12, 14, 25, 28, 29, 8:30 p.m.
January 15, 19, 22, 2:30 p.m.

Tom Stoppard's *ROSENCRANTZ AND
GUILDENSTERN ARE DEAD*
January 10, 11, 15, 19, 24, 8:30 p.m.
January 8, 2:30 p.m.

Clifford Odets' *PARADISE LOST*
January 27, 31, 8:30 p.m.
January 29, 2:30 p.m.

Additional performance dates not scheduled
at press time:

January 1, 5, 13, 22, 26, 8:30 p.m.
January 5, 2:30 p.m.

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If you have ever entertained the delicious prospect of eating your way through history, the myriad of fine restaurants on California's Monterey Peninsula will provide the opportunity. And it's all just 120 miles away.

Beginning with the area's earliest Spanish settlers, who brought their native cuisine with them to the New World, a steady stream of national groups has made the Peninsula their home. As a result, the cookery of Monterey bears the gastronomic stamp of the Spaniards, Mexicans, Japanese, Portuguese, Italians and French. Throughout 200 years of conquest and settlement, the Peninsula has done some conquering of its own and has modified and refined national dishes with the particularly high quality foodstuffs which are indigenous to the area.

The Monterey Peninsula has been geographically blessed, situated as it is between some of the most fertile Pacific Ocean fishing grounds and the bounteous Salinas Valley, whose yield of fruits and vegetables makes up a large portion of all produce grown in the United States. Nearby Castroville is known for its magnificent artichokes. Salinas—considered the lettuce capital of the United States—also boasts California sun-ripened strawberries, tomatoes, celery, grapes, apples and numerous other vegetables—all at the Peninsula's back door.

The offerings of the sea, hauled in daily onto Monterey's Municipal Wharf and then rushed to the kitchens of Monterey restaurants, include Monterey Rock Cod, a hearty white-meat fish which is a staple in fish stews; succulent Bay Salmon, which cannot fail to please whether it appears as part of a seafood salad or as broiled salmon steak; sand dabs, a sweet and delicate fish which lends itself so well to frying; tasty squid for the adventurous diner; and that local delicacy, abalone—a deep sea mollusk which is removed from its striking iridescent shell, pounded until meltingly tender and then breaded and lightly sauteed. Abalone also appears in fish soups and salads and as a tasty hors d'oeuvre and is a must for Peninsula diners.

Field-fresh artichokes are found on most Peninsula menus. These thistle-like vegetables are most commonly steamed and served with butter, mayonnaise, a vinaigrette or hollandaise sauce, but can also be found stuffed with a savory Italian dressing of bread crumbs and seafood. Artichokes are also served cold, after being cooked,

in a salad with mayonnaise. It seems that there are more and more uses for artichokes than ever before.

Because seafood dishes in Monterey bear the mark of the city's multinational heritage and because so many fishermen are of Italian, Portuguese and Japanese ancestry, Monterey's marine catches have been transformed in cioppino (an Italian bouillabaisse), fritto misto da mare (assorted deep fried fruits of the sea), and tempura (batter dipped squid and shrimp which are deep fried according to an ancient Japanese method which produces crisp, nutlike and virtually greaseless morsels).

Another gold mine for matchless seafood dining is at charming Cannery Row. It all started with a little fellow called the pilchard. A pilchard is a small, silver sardine and at one time he turned up by the millions in Monterey Bay. And that's how Cannery Row started. Long before novelist John Steinbeck, a Salinas boy, wrote his humorous account of the real and fictional characters of Cannery Row and made the street famous, the pilchard made it wealthy.

In the early 1900's Cannery Row was just simply Ocean View Avenue, a winding street that ran along a beautiful stretch of coastline in Monterey. But then first one cannery was built, then another, and another until finally Ocean View Avenue was dotted with the large, ugly cannery structures, set out on stilts over the gentle Monterey Bay waters.

And the pilchard filled the nets of the Monterey fisherman who went out into the Bay for them. The also filled the fishermen's pockets with money, as they did those of the cannery operators and cannery workers.

Everybody prospered because of the pilchard for about 30 years, right through two world wars. The fishing industry grew and multiplied from three canneries into a huge hedge of canneries with covered conveyor bridges stretching over Cannery Row from the factories on the Bay side to the warehouses across the street.

Then a very strange thing happened. Almost as though the word had circulated among the pilchard that if they remained in Monterey Bay they would be systematically caught and wind up between two pieces of rye bread, they disappeared. They simply disappeared. Vanished.

It was in 1945 that the last of the pilchard left Monterey Bay. The canneries and equipment gradually were sold at auction and it was that same



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ROSENCRANTZ AND GUILDENSTERN ARE EVERYBODY

Rosencrantz and Guildenstern, those two faceless minor figures from *Hamlet*, have traditionally been forgettable fellows. Directors tended to cast them with leftover actors, while audiences, if they even bothered to try, could rarely tell them apart. In his famous film production of *Hamlet*, Laurence Olivier eliminated the two characters altogether. They remained a kind of occupational hazard to anybody staging Shakespeare's tragedy, until playwright Tom Stoppard hit upon something very meaningful about this pair of classmates from Prince Hamlet's university days.

"Rosencrantz and Guildenstern are the most expendable people of all time," says Stoppard. "Their very facelessness makes them dramatic; the fact that they die without ever really understanding why they lived makes them somehow cosmic."

The result of Stoppard's insight was the now famous *Rosencrantz and Guildenstern Are Dead*, rejoining the A.C.T. repertory January 11 and, in the process, becoming the first production in the company's San Francisco history to return to the Geary for a third season. A.C.T. first presented the play in 1969, and it was also part of the 1970 repertory.

Revealing why he chose R & G as the main characters for a contemporary comedy, Stoppard comments on their relevance to the world in which we now find ourselves: "Almost everybody thinks of himself as nobody. A cipher, not even a cog. In that sense, Rosencrantz and Guildenstern are everybody. I feel that I am like that."

For his play, Stoppard plucked R & G from the fringe of Shakespeare's tragedy and put them at the center of the action. Consequently, Hamlet, Claudius, Gertrude, Ophelia and Polonius suffer a corresponding reduction in importance and become minor characters in the Stoppard comedy. The effect is a sort of inside-out *Hamlet*, a keyhole view of the royal tragedy at Elsinore in which we see the whole thing through the often bewildered and uncomprehending eyes of Rosencrantz and Guildenstern.

The two lads are summoned to the Danish court by King Claudius, Hamlet's uncle-turned-stepfather, to spy on the rebellious prince and report his activities to the king. On the road to Elsinore, the two lads meet a tattered and penniless troupe of wandering players planning to give a per-



Tom Stoppard

formance at the royal palace. Arriving at Elsinore, R & G find themselves plunged into a dizzying succession of intrigues and plots which baffle them completely.

They can't get Hamlet to tell them anything, and they are at a loss to explain his strange behavior. When they confront the prince, he easily outwits them, throwing his two school chums into utter confusion. They try in vain to piece together some notion of what's going on in the palace with the pathetic scraps of information at their disposal.

As a last-ditch play, the angry king orders R & G to accompany Hamlet on a voyage to England, taking with them a letter from Claudius to his English counterpart which, unbeknownst to them, orders that Hamlet is to be executed on his arrival.

On board the ship to England, Hamlet steals Claudius' letter while R & G are asleep, replacing it with another that commands the English king to put them to death as soon as they deliver it. Caught up in a tragedy whose meaning and reality remain a mystery to them, the two bumbling youths sail on to England to meet their destiny. "Wheels have been set in motion," they sense, "and they have their own pace to which we are condemned... Our movement is contained within a larger one that carries us along as inexorably as the wind and current."

In addition to the adventure of two people who probably have much more in common with most of us than any of the major characters in *Hamlet*, Stoppard's comedy offers an unusual new approach to Shakespeare's play and a theatrical com-

ment on tragic drama as a whole. It's as if every character's exit from *Hamlet* has become an entrance in *Rosencrantz and Guildenstern Are Dead*.

The play has been widely explored and examined by English and American critics, and in the face of all this speculation, Stoppard once modestly suggested that it is "less a play than a play on words." In a more serious mood, the playwright replied to critics who see the work as an "existential drama," one depicting the meaninglessness of life:

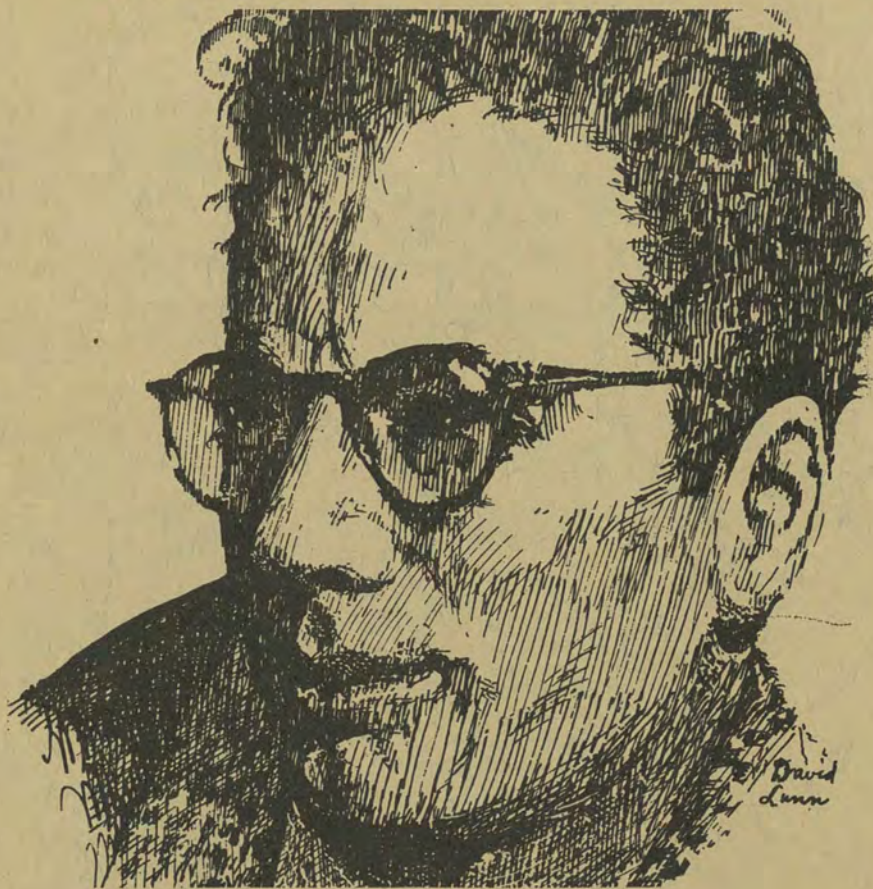
"To be perfectly honest, I keep wanting to find out what 'existential' means. People often seem to mean quite different things by it. There certainly is a kind of obvious existential element in the situation, taking 'existential' to mean that really one doesn't count and that nothing really makes much difference because things will happen anyway. Rosencrantz and Guildenstern are two people who have been written into a scheme of things and there's nothing they can do except follow through and meet the fate that has been ordained for them, which is to die violently."

The son of a Czech doctor, Stoppard was born in 1937. The family moved to Singapore when he was two, and his father was killed in World War II. At the age of nine, Tom was brought to England, where he took his stepfather's name. After working as a journalist and freelance writer, his first play, *A Walk on the Water*, was produced on television and later on the London stage.

In 1963, he wrote a one-act verse burlesque, *Rosencrantz and Guildenstern*, following the two characters from the moment of their exit from *Hamlet* to their deaths in England. The full-length play in its present form was written after Stoppard saw England's National Theatre present *Hamlet*, with Peter O'Toole in the title role, in 1964.

Following a brief, exploratory production at the Edinburgh Festival, the play had its first professional production by the National Theatre at the Old Vic in London in April, 1967. Two years later, after it had opened to acclaim in New York, A.C.T. gave *Rosencrantz and Guildenstern Are Dead* its Bay Area premiere. The comedy was voted best play of the 1967-68 Broadway season by the New York Drama Critics Circle and went on to win the Tony Award as well.

CLIFFORD ODETS REVISITED



Clifford Odets

In 1939, looking back over the plays he had written during the previous decade, Clifford Odets made a thoughtful evaluation: "*Paradise Lost*, poorly received as a practical theatre work, remains my favorite play in this group."

The playwright admitted that *Paradise Lost* wasn't flawless. "It's too jammed, too crowded," he acknowledged. "It spills out of its frame, but it is in many ways a beautiful play, velvety; the colors were very gloomy and rich."

Although he had successes in his later years, *The Country Girl* (1950) and *The Flowering Peach* (1954), most critics agree that Odets did his finest work in the 1930s, the period with which he is so closely associated.

When *Paradise Lost* opened on Broadway in 1935, Odets had already produced *Waiting For Lefty* and *Awake and Sing*, establishing him as a major American writer. *Paradise Lost* represented a new turn for Odets, a move toward the drama of indirection, in which plot was subordinated to character and much was suggested or implied rather than stated directly.

Though it is now ranked among the finest of Odets' plays, *Paradise Lost* angered and confused many crit-

ics when it was first produced. The playwright replied publicly to several unfavorable reviews, influential writers rose to Odets' defense, and a controversy was born. Even Bertolt Brecht wrote a poem about the play and its creator.

Paradise Lost traces the fortunes of the Gordons, a Depression family whose members reflect the lives of millions like them in cities across the country. Leo Gordon, his family and friends present a composite portrait of, as Odets put it, "the entire middle class of liberal tendency." The characters symbolize what Odets saw as the struggle of the American middle class to endure amid financial crises, outmoded values and the decay of traditional morality.

A.C.T.'s production, directed by Allen Fletcher, will join the repertory at the Geary on February 1, following public preview performances January 27 and 31 at 8:30 p.m. and January 29 at 2:30 p.m.

Though there is a sense of futility about some of the characters and the mood of the play is often melancholy, Odets nevertheless viewed *Paradise Lost* as an ultimately positive statement. "It's my hope," he said, "that when people see it, they are going to be glad they're alive."

TO THE AUDIENCE...

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ANTONY, CAESAR AND CLEOPATRA

In the words of Plutarch, biographer of the ancient world, "Cleopatra was bright and entrancing, less remarkable for her actual beauty than for her personality. Her conversation had irresistible charm; the natural grace and beauty of her speech and movements were bewitching. She used the intriguing sound of her voice in many languages and rarely needed an interpreter. Antony was so captivated that he forgot his wife and family, his competition with Octavius and his wars against Rome's enemies."

And in the Shakespearean words of Enobarbus, Antony's forthright friend and comrade-in-arms, "Age cannot wither her nor custom stale/Her infinite variety. Other women cloy/The appetites they feed, but she makes hungry/Where most she satisfies..."

To begin its sixth San Francisco repertory season, A.C.T. presents the two most distinguished portraits of Cleopatra in our language, Bernard Shaw's *Caesar and Cleopatra* and William Shakespeare's *Antony and Cleopatra*. The two great plays also offer heroic characterizations, respectively, of Julius Caesar and Mark Antony, as well as a vast gallery of memorable supporting roles.

Performed side by side in rotating repertory, the pair of works presents a series of sharp dramatic contrasts. Shaw's *Cleopatra* is sixteen, while Shakespeare's is seen in the last years of her literally fabulous life. Shaw's play—and his view of the budding temptress—is delightfully comic; in Shakespeare's work, the Queen emerges as a mature and magnificent tragic heroine.

The two Cleopatras have many things in common, share many traits and are, in a real sense, two sides of the same coin. Yet each role is complete in itself, multi-faceted in its own way, the singular creation of a master playwright. Each stands alone but is enriched and more completely defined by its relation to the other.

Caesar and Cleopatra takes place in Alexandria in 48 and 47 B.C., three years before Caesar's assassination in Rome, the subject of Shakespeare's *Julius Caesar*.

Plutarch, to whom both Shakespeare and Shaw turned in writing their plays, comments on Caesar's Egyptian interlude:

"In Egypt Caesar found palace intrigue among Ptolemy XII, Pothinus the Prime Minister and Cleopatra, who had been banished by her

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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents
GEORGE BERNARD SHAW'S

CAESAR AND CLEOPATRA

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by JAMES TILTON

Costumes by ANN ROTH

Lighting by F. MITCHELL DANA

Original music by CONRAD SUSA

Research by DENNIS POWERS

the cast

<i>Julius Caesar</i>	WILLIAM PATERSON
<i>Cleopatra</i>	{ DEBORAH SUSSEL LEE MCCAIN
<i>Rufio, Caesar's General</i>	E. KERRIGAN PRESCOTT
<i>Britannus, A Secretary to Caesar</i>	LARRY MARTIN
<i>Apollodorus, A Sicilian Artisan</i>	PAUL SHENAR
<i>Centurion Sentinel</i>	HOWARD SHERMAN MARK WHEELER
<i>Lucius Septimius A Roman General</i>	SCOTT THOMAS
<i>Pothinus, Regent to the Egyptian Throne</i>	JOSEPH BIRD
<i>Theodotus, Royal Tutor</i>	HERBERT FOSTER
<i>Ftataetea, Mistress of the Queen's Household</i>	M. SINGER
<i>Ptolemy</i>	ARTHUR MICHAEL
<i>Charmian</i>	ANN WELDON
<i>Iras</i>	KARIE CANNON
<i>Handmaidens to Cleopatra</i>	
<i>Court Musician</i>	R.E. SIMPSON
<i>Major Domo</i>	RICHARD COUNCIL
<i>Auxiliary Guards</i>	LARRY CARPENTER ROBERT LOWRY
<i>Boatman</i>	MARTIN BERMAN
<i>Romans</i>	ROBERT COOKE, ROBERT LOWRY, BOB MILLER, MICHAEL MOLLOY, WILLIAM P. MOLLOY, CHARLES OEMHKE-KROHE, PAUL PERKINS, RAY A. RANTAPAA, PETER SENDER, JOEL STORY
<i>Egyptians</i>	RUDOLPH A. ANDREWS II, JANIE ATKINS, ROBERT R. COLSTON, LEE COOK, RONALD DENNY, CATHERINE HARRIS, BILL LEHRKE, NANCY McDONIEL, JENNY MOSIEV, CHRIS WEATHERHEAD, CHARLES YOUMANS

ACT I—Scene 1—The desert: a sphinx
Scene 2—A hall in the Palace
Scene 3—The throne room of Ptolemy
Scene 4—A quay outside the palace
Scene 5—The lighthouse

ACT II—Scene 1—Roof of the palace, six months later
Scene 2—A quay outside the palace

There will be one ten minute intermission.

understudies

Lucius/Sentinel: Martin Berman; Musician: Robert Chapline; Iras: Lee Cook;
Rufio: Richard Council; Ftataetea: Patrick Gorman;
Charmian: Nancy McDoniel; Britannus: Larry Carpenter;
Pothinus: Bob Miller; Major Domo: Frank Ottiwell;
Apollodorus: R. E. Simpson

Associate Designer: ROBERT BLACKMAN

Geary Theatre

NOTE: It is the custom of the Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain time, the first name on the program will designate the actor playing the performance.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

WILLIAM SHAKESPEARE'S

ANTONY AND CLEOPATRA

Directed by ALLEN FLETCHER

Associate Director: ROBERT BONAVENTURA

Scenery: JAMES TILTON

Costumes by ANN ROTH

Lighting by F. MITCHELL DANA

Original Music by CONRAD SUSA

of Rome

the triumvirate	{	Antony	KEN RUTA
		Octavius Caesar	PAUL SHENAR
		Lepidus	HERBERT FOSTER
friends to Antony	{	Enobarbus	SCOTT THOMAS
		Eros	MARK WHEELER
		Canidius	LARRY CARPENTER
		Dercretas	BOB MILLER
		Scarus	MARTIN BERMAN
friends to Octavius Caesar	{	Agrippa	E. KERRIGAN PRESCOTT
		Dolabella	RICHARD COUNCIL
		Maecenas	FRANK OTTIWELL
		Gallus	R. E. SIMPSON
		Proculeius	HOWARD SHERMAN
		Octavia, his sister	LEE MCCAIN
		Sextus Pompeius,	
		son of Pompey the Great	MARC SINGER
		Menas, his lieutenant	HOWARD SHERMAN

of Egypt

		Cleopatra	MICHAEL LEARNED
		Alexas, her major domo	LARRY MARTIN
		Seleucas, her messenger	PATRICK GORMAN
		Mardian, an eunuch	JOSEPH BIRD
ladies in waiting	{	Charmian	ANN WELDON
		Iras	KARIE CANNON
		A soothsayer	ROBERT CHAPLINE
		A fig merchant	PATRICK GORMAN

Soldiers, Servants, Courtiers, Merchants, Beggars:

Janie Atkins, Rudolph A. Andrews III, Jim Collins, Robert Colston, Robert Cooke, Ronald Denny, Mark Erickson, Dorothy French, Catherine Harris, Chet Helms, Chris Leaf, Bill Lehrke, Robert Lowry, Nancy McDoniel, Michael Molloy, William P. Molloy, John Mosbrook, Jenny Mosiev, Charles Oehmke-Krohe, Paul Perkins, Michael Ramirez, Ray A. Rantapaa, Jim Scott, Peter Sender, Scott Singer, Joel Story, Chris Weatherhead, Fred Wolfe, Charles Youmans

Alexandria, Rome and various parts of the Roman Empire in the first century B. C.

There will be one ten minute intermission.

understudies

Antony: E. Kerrigan Prescott; Caesar: Patrick Gorman;
 Lepidus: William Paterson; Enobarbus: Marc Singer; Pompey: Richard Council;
 Agrippa and Mardian: Frank Ottiwell; Scarus and Menas: Bob Miller;
 Dercretas: Larry Carpenter; Dolabella and Seleucas:
 R. E. Simpson; Canidius: Martin Berman; Gallus and Maecenas:
 Eugene Barcone; Alexas and Soothsayer: Shan Covey; Cleopatra: Ann Weldon;
 Charmian: Nancy McDoniel; Octavia: Lee Cook; Iras: Anne Lawder

Associate Designer: ROBERT BLACKMAN

Geary Theatre

brother. Caesar had great trouble from the unfriendly and haughty Pothinus, and succeeded in defeating Pothinus' attempts to murder him only by sitting up all night. Caesar then sent for Cleopatra, who was smuggled into his quarters wrapped in a rich carpet. Captivated by her charm and bold wit, he fell in love with Cleopatra and fought to gain full power in Egypt for her.

"In this fight his small army suffered many disadvantages by being in a strange country. The Egyptians diverted the canals and thus cut off his water supply. When they tried to cut off his communications by sea, he set fire to some of his ships and thus accidentally to the docks and to the great Alexandrian library. In a desperate battle he leaped from a sea wall into a small boat to save his soldiers, who were in danger . . . At last Caesar prevailed and crushed the opposition to Cleopatra.

"He left Cleopatra queen of Egypt, with a baby son named Caesarion. He then went to Pontus to suppress a revolt. He so quickly and thoroughly defeated the rebels that he could honestly report, 'Veni, Vidi, Vici'—'I came, I saw, I conquered.'"

The excerpt reveals that Plutarch's *Life of Caesar* was a major source for Shaw—and that the playwright didn't hesitate for a second to rearrange or omit certain historical data when it suited his theatrical purposes. Like all great writers dramatizing history, Shaw never let facts become obstacles in his quest for the truth.

Shaw envisioned Julius Caesar as possessed of a "natural greatness" growing out of his "genuine originality." The playwright explains, "It is in this sense that I have represented Caesar as great. Having virtue, he had no need of goodness. He is neither forgiving, frank, nor generous, because a man who is too great to resent has nothing to forgive; a man who says things that other people are afraid to say need be no more frank than Bismarck was; and there is no generosity in giving things you do not want to people of whom you intend to make use. This distinction between virtue and goodness is not understood in England; hence the poverty of our drama in heroes."

About his tawny young enchantress, Shaw remarks, "Cleopatra was only sixteen when Caesar went to Egypt; but in Egypt sixteen is a riper age than it is in England. The childishness I have ascribed to her, as far as it is childishness of character and not lack of experience, is not a matter of years. It may be observed in our own climate at the present day in many women of fifty. It is a mistake to sup-

(continued on p. 29)

presents

GEORGE M. COHAN'S

THE TAVERN

Original Production Directed by ELLIS RABB

Restaged by PETER DONAT

Scenery by JACKSON DeGOVIA

Costumes by ELIZABETH COVEY

Lighting by MAURICE BEESLEY

Sound by CHARLES RICHMOND

Storm Conducted by KENNETH JULIAN

Associate Director: ROBERT BONAVENTURA

the cast

<i>Zach, the Tavern Keeper's Son</i>	RICHARD COUNCIL
<i>Sally, the Hired Girl</i>	DEBORAH SUSSEL
<i>Freeman, the Tavern Keeper</i>	JOSEPH BIRD
<i>Willum, the Hired Man</i>	MARTIN BERMAN
<i>The Vagabond</i>	RAY REINHARDT
<i>The Woman</i>	NANCY McDONIEL
<i>Lamson, the Governor</i>	WILLIAM PATERSON
<i>Mrs. Lamson, the Governor's Wife</i>	ANNE LAWDER
<i>Virginia, the Governor's Daughter</i>	JOY CARLIN
<i>Tom Allen, the Fiance</i>	PAUL SHENAR
<i>The Sheriff</i>	E. KERRIGAN PRESCOTT
<i>The Sheriff's Men</i>	BOB MILLER HOWARD SHERMAN
<i>Stevens</i>	LARRY MARTIN

The action of the play takes place in Zaccus Freeman's Tavern, around the turn of the century.

There will be one ten minute intermission.

understudies

The Vagabond: Herbert Foster; Governor Lamson: Larry Martin;
 Freeman: Bob Miller; Tom Allen: Scott Thomas; Zach: R. E. Simpson;
 Willum: Scott Thomas; The Sheriff: Howard Sherman;
 Stevens: Frank Ottiwell; Sally: Lee Cook; Virginia: Karie Cannon;
 Mrs. Lamson: Winifred Mann; The Woman: Michael Learned

Oleo Curtain Designed by ROBERT BLACKMAN

Special Choreography by LEE COOK

Geary Theatre

A.C.T. BOX OFFICES

Tickets may be purchased in advance from any of the box offices listed below.

BERKELEY
ASUC Box Office

BURLINGAME
Greyhound

CONCORD
Macy's Sun Valley
Sears

CUPERTINO & LOS GATOS
Cupertino Box Office

DALY CITY
Macy's Serramonte

FREMONT
Greyhound

GILROY
Greyhound

HAYWARD
Sears

LAFAYETTE
Greyhound
Tickets Unlimited

MENLO PARK
Peninsula Box Office

MILL VALLEY
Greyhound

MILLBRAE
Greyhound

MODESTO
Sears

MOFFETT FIELD
Moffett Field Rec. Fund

MONTEREY
Macy's Del Monte

MOUNTAIN VIEW
Greyhound
Sears

NAPA
Greyhound

NOVATO
Greyhound

OAKLAND
Bay Ticket Office
House of Music
M/B Box Office
Neil Thrans Box Office

PALO ALTO
Macy's

PETALUMA
Greyhound
Second Time Around

PLEASANT HILL
Greyhound

RICHMOND
Macy's

SACRAMENTO
Aerojet Welfare
Civic Theatre Box Office
Macy's

SAN BRUNO
Sears
Greyhound

SAN FRANCISCO
Crane Box Office
Macy's
St. Francis Hotel
Spectrum Book Store
Sheraton Palace Hotel

SAN JOSE
IBM Club
Macy's
San Jose Box Office
Sears

SAN LEANDRO
Macy's Bayfair

SAN MATEO
The Book Store
Macy's
Sears

SAN RAFAEL
Macy's

SANTA ROSA
Greyhound
Sears

SANTA CLARA
Greyhound
Santa Clara Valley Box Office

SHERWOOD MANOR
Macy's

SOUTH SAN FRANCISCO
Greyhound

STANFORD
Macy's
Tressider Ticket Office

STOCKTON
Macy's
Weberstown Box Office

SUNNYVALE
Greyhound
Lockheed

VALLEJO
Munter Music
Sears

WALNUT CREEK
Greyhound



A PLAY BY GEORGE M. COHAN

NOTES ON "THE TAVERN"

The most perennially popular of all George M. Cohan's plays and the author's own personal favorite, *The Tavern* returns to the A.C.T. repertory for its second season. First presented here in June, 1970, at the Marines' Memorial Theatre, the production proved the surprise hit of the season. For the current revival, Ellis Rabb's original production has been restaged for the larger Geary Theatre by director Peter Donat.

The Tavern is one of three A.C.T. hits from the past being revived during the 1971-72 season, along with Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, returning in January, and Henrik Ibsen's *An Enemy of the People*, rejoining the repertory in April.

Cohan, one of the great figures of American theatre history, was a jack of all theatrical trades—vaudevillian, actor, singer, dancer, playwright, composer, lyricist, director and producer. In writing *The Tavern*, Cohan created not only a melodrama, but

also a farce and an affectionate spoof of melodramatic conventions as well.

The setting is a stormswept country inn where a strange assortment of travellers seeking shelter must face the fact that one of them may well be a desperate criminal fleeing from the law. The play blends comedy and suspense with honest sentiment in a superb example of theatre craftsmanship.

The play's original Broadway production opened more than a half century ago, in 1920. It was revived ten years later with Cohan himself in the key role of the Vagabond. He was so fond of *The Tavern* that in 1940 he wrote a sequel to it called *Return of the Vagabond*. It was to be his last Broadway show, for two years later Cohan died at the age of sixty-four.

The return of *The Tavern* is doubly welcome, since it also signals the return to A.C.T. of actor Ray Reinhardt, in the role of the Vagabond, after a season's absence.

a hard but loving vision of men and their nonsense. Human weakness leads to ridiculous complications, as in French farce, but with a uniquely English sentimentality and Pinero's special gift for character study.

One remembers Pinero's people long after their plots have been forgotten, and in *Dandy Dick* particularly, the "play-ability" of the characters is quite remarkable. The Sporting Dean of St. Marvell's; his horse-racing sister "George"; his dotty Biblical daughters Salome and Sheba; and their tin-soldier suitors are part of a Pinero gallery of memorably vivid comic portraits.

ANTONY, CAESAR AND CLEOPATRA

(Continued from p. 25)

pose that the difference between wisdom and folly has anything to do with the difference between physical age and physical youth. Some women are younger at seventy than most women at seventeen."

Shakespeare's panoramic tragedy telescopes the essential facts of the last decade in the lives of Antony and Cleopatra, foreshortening that lengthy period into an intense dramatic whole. These were the years immediately following the death of Julius Caesar, who was succeeded as ruler of Rome by an ill-fated Triumvirate consisting of Antony, Octavius Caesar and Lepidus. The multiplicity of settings in the play include Rome, the Egyptian court at Alexandria and several battlefields. Most scholars date the writing of *Antony and Cleopatra* at 1607, during the same period (1600-1608) in which Shakespeare wrote *Hamlet*, *Macbeth*, *King Lear* and *Othello*.

After noting that his first meeting with Cleopatra caused Antony to forget home, duty and country, Plutarch writes that Antony "went to Alexandria and wasted his most valuable asset, time. Cleopatra used flattery, charm, cleverness and fantastic entertainments to tie Antony passionately to her. She played dice with him, drank with him, hunted with him, and played violent pranks with him on the people of Alexandria. They accepted the foolishness well, saying they were glad he acted his tragic parts in Rome and saved the comedy for them.

"One day, when he had bad luck in fishing, he ordered divers to attach fish to his hooks so that he could seem to Cleopatra to be a great fisherman. She realized what he was doing, but praised him highly; and the next day she invited others to watch Antony fish. An Egyptian diver then submerged and put a salted fish on his hook, to the merriment of all. 'Leave the fishing to us,' she said. 'Your game is cities, provinces and kingdoms.'"

A.C.T. THEN AND NOW

By CYRIL MAGNIN

Treasurer, California Theatre Foundation
Chairman of the Board, Joseph Magnin Co., Inc.



Cyril Magnin works out with students of A.C.T.'s conservatory.

On a summer evening in 1966, I received a telephone call from a representative of the American Conservatory Theatre asking whether I, as president of the San Francisco Chamber of Commerce, would discuss with him the possibility of bringing A.C.T. permanently to the San Francisco Bay Area. He explained that the company was presenting a summer season at Stanford University and that the reception had been fantastically good. He invited some of the Chamber Board and myself to see an A.C.T. performance and to meet William Ball, the general director, and members of the company.

We attended and we were impressed not only by the performance but by the quality of the company and especially its conservatory training program and the help it was giving to so many young actors and actresses. We learned that Chicago had agreed to sponsor A.C.T. for half the year if we in San Francisco would sponsor it for the other half. The company leaders explained that they had a twelve-month grant from the Ford Foundation of \$300,000. This sum had to be matched by contributions from the general public, half from Chicago and half from the Bay Area.

We were so excited by A.C.T., its performances and its training programs, that we decided to go forward. I appointed Melvin Swig chairman of the committee to raise funds for our share of the first year's contributions. He agreed.

As a result of a press conference and radio and television programs, we were able to raise \$30,000 during the first week in voluntary contributions—an unheard of sum for an unknown theatrical company. It was an indication to us that the people of the San Francisco Bay Area would support quality repertory theatre. We raised the balance of the \$150,000 very quickly and then prepared for an exciting spring season.

We opened with William Ball's production of *Tartuffe*. The company was an immediate success—we had a winner. Shortly after the opening, however, we received bad news: Chicago could not finance its share. Therefore, we were left with the company on a year-round basis. It was necessary for us to raise \$300,000 instead of \$150,000, which we proceeded to do.

A.C.T. is now in its fifth year as San Francisco's resident theatre company. We continue to raise funds, matching those of the Ford Foundation each year.

In order to continue raising these funds, we formed the California Theatre Foundation as the financial arm of A.C.T. As treasurer of C.T.F., I want to thank the friends and supporters of A.C.T. who have contributed funds and attended its performances and to express my sincerest appreciation to the directors of C.T.F. for their help and support since its inception.



William Ball



James B. McKenzie



Edward Hastings



Allen Fletcher



Ellis Rabb

WILLIAM BALL, General Director, founded the American Conservatory in 1965. This season, he directs the opening production, Bernard Shaw's *Caesar and Cleopatra*. Prior to A.C.T.'s beginnings, he staged the highly acclaimed Lincoln Center production of *Tartuffe* in New York and *Homage to Shakespeare*, starring John Gielgud, Edith Evans and Margaret Leighton, at Philharmonic Hall. His Off-Broadway productions include *Six Characters in Search of an Author*, which won him the Outer Circle Critics, Obie and D'Annunzio awards; *Under Milkwood*, honored with the D'Annunzio and Outer Circle Critics awards; and *Ivanov*, winner of the Obie and Vernon Rice Drama Desk awards. In 1964, he re-created his production of *Six Characters in London* with a cast headed by Ralph Richardson and Michael O'Sullivan. Among the operas he directed at the New York City Center are *Don Giovanni*, *A Midsummer Night's Dream*, *Porgy and Bess*, *The Inspector General*, *Così fan Tutte* and *Six Characters in Search of an Author*. He served as both director and librettist of Lee Hoiby's *Natalia Petrovna*, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has worked as guest director at all major North American theatre festivals, including the American Shakespeare Festival at Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington D.C., the Alley Theatre in Houston, and the Antioch and Toledo Shakespeare Festivals. He made his San Francisco directorial debut ten years ago with the Actor's Workshop production of *The Devil's Disciple*. A graduate of the Carnegie Institute of Technology, Mr. Ball has been the recipient of a Fulbright Scholarship, a Ford Foundation Directorial Grant and an NBC-RCA Director's Fellowship. He directed the A.C.T. produc-

tions of *Tartuffe*, *Six Characters*, *King Lear*, *Under Milkwood*, *The American Dream*, *Twelfth Night*, *Hamlet*, *Tiny Alice*, *Oedipus Rex*, *Three Sisters*, *The Tempest* and *Rosencrantz and Guildenstern Are Dead*. The latter returns to the A.C.T. Repertory this winter for its third season. In addition to his work as a director, Mr. Ball teaches in the company's Conservatory training programs.

JAMES B. MCKENZIE, Executive Producer, is a graduate of the University of Iowa and holds a master's degree from Columbia University. Prior to joining A.C.T., he was one of the East Coast's most active theatrical producers, having been involved in more than 800 plays on Broadway, national and international tours, as well as in repertory theatres and stock productions. A member of the League of New York Theatres, the Association of Theatrical Press Agents and Managers, and the New York and Wisconsin State Councils of the Arts, Mr. McKenzie is also former President of The Council of Stock Theatres. A member of A.C.T.'s board of directors prior to his appointment as executive producer, Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), the Bucks County Playhouse (Penn.), the Peninsula Players (Wisc.), the Mineola Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Poinciana Playhouse (Palm Beach). His highly successful Broadway production of *And Miss Reardon Drinks a Little*, starring Julie Harris, is currently on tour.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for David Merrick before joining A.C.T.

as a founding member. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and he directed the national touring company of *Oliver!* He served as guest director of *The Rake's Progress*, *Lemon Sky* and *A Man For All Seasons* in colleges and regional theatres. Mr. Hastings' productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons. He received extraordinary critical acclaim for his direction of a major revival of *Our Town* in New York two years ago which featured an all-star cast. He directed A.C.T.'s productions of *The Promise*, *A Delicate Balance* and *The Devil's Disciple* during the 1968-69 season, and *The Relapse* and *The Time of Your Life* last season. Mr. Hastings directs *Dandy Dick* this season.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera, the Pennsylvania State Festival Theatre, the Antioch Area Shakespearean Festival, the APA, the McCarter Theatre in Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the A.C.T. productions of *Uncle Vanya*, *Death of a Salesman*, *Arsenic and Old Lace* and *The Hostage*, as well as co-directed *The Crucible*, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher directed A.C.T.'s highly successful productions of *Hadrian VII*, *The Latent Heterosexual* and *An Enemy of the People*, which is being revived this season. He also directs *Antony and Cleopatra* and *Paradise Lost* for the current repertory season.

WHO'S WHO



Edith Markson

ELLIS RABB founded the internationally acclaimed APA Repertory Company of New York in 1960 and continues to serve as its artistic director. Mr. Rabb directed many of APA's most successful productions, including *You can't Take It With You*, *Pantagleize*, *Exit the King*, *War and Peace*, *The School for Scandal*, *A Midsummer Night's Dream*, *Judith*, *The Lower Depths* and *Hamlet*. In addition, he appeared in the title roles of APA's *Richard II*, *King Lear*, *Hamlet* and *Pantagleize* and played major roles in more than a dozen other productions. Mr. Rabb has also acted and directed on and off Broadway, as well as at leading regional theatres and Shakespeare Festivals. A.C.T. audiences saw him as the palace messenger in *Oedipus Rex* and the Dauphin in *Saint Joan*. He originally directed A.C.T.'s highly successful production of *The Tavern* and directed *The Merchant of Venice* and *The Selling of the President* last season.

EDITH MARKSON, *Development Director*, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginnings. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed *Charley's Aunt* and *Six Characters In Search of an Author*, as well as Allen Fletcher, where he first directed *The Crucible*. Mrs. Markson currently serves on the board of directors of The Theatre Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.



MARTIN BERMAN attended Brooklyn College where he appeared in several dramatic productions. He attended the Stella Adler Studio and George Morrison Studio in New York. A former member of A.C.T.'s Summer Training Congress, Mr. Berman appeared in *Room Service*, *Oh Dad, Poor Dad*, and in *In White America*, and was also seen in *Six Characters in Search of an Author*, *Little Malcolm and His Struggle Against the Eunuchs*, *The Tavern*, *The Merchant of Venice*, *The Latent Heterosexual*, *An Enemy of the People*, *The Time of Your Life* and *The Selling of the President*. He is currently in *Caesar and Cleopatra*, *Antony and Cleopatra*, *The Tavern* and *Dandy Dick*.



JOSEPH BIRD, who returns for a second season at A.C.T., holds a master's degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1969 touring company of *The Show Off* with George Grizzard and Jessie Royce Landis and the Eastern University tour with *The Misanthrope* and *Exit the King*. He made his Broadway debut in *You Can't Take It With You*, and has appeared in 10 off-Broadway productions, including *Moon in the Yellow*

River and *Electra*. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, *Love is a Many Splendored Thing*. He was seen at A.C.T. last season in *The Merchant of Venice*, *Hadrian VII*, *The Latent Heterosexual*, *An Enemy of the People*, and *The Selling of the President*. He is currently appearing in *Caesar and Cleopatra*, *Antony and Cleopatra* and *The Tavern*.



KARIE CANNON, who came to A.C.T. as a member of the 1970 Summer Training Congress, appeared in last season's productions of *The Merchant of Venice* and *The Tempest*, and was one of four students selected to appear in scenes from *As You Like It*, directed by William Ball, at Lake Tahoe this past summer. Miss Cannon, who holds a B.A. from Brigham Young University, played major roles in numerous productions there, including *Richard III*, *Oedipus Rex*, *The Little Foxes*, *J.B.*, *You Can't Take It With You* and *Becket*. She is seen first this season in *Caesar and Cleopatra*, *Antony and Cleopatra* and *Dandy Dick*.



JOY CARLIN, who appeared as Miss Prism in *The Importance of Being Earnest* and in *The Tavern* during her first season at A.C.T., was graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwright's Theatre, she has appeared on Broadway with the Second City, in several off-Broadway productions, and with resident and summer theatres, made numerous radio and TV commercials and has played an assortment of roles

in TV and feature films. Mrs. Carlin teaches at UC Berkeley's department of dramatic art and was seen in *The Time of Your Life* and *The Selling of the President* last season. She is currently seen in *The Tavern* and *Dandy Dick*.



LARRY CARPENTER, who holds a B.F.A. degree from Boston University, where he acted in and directed numerous productions as well as composed the score for a production of *The Caucasian Chalk Circle*, comes to A.C.T. from the San Diego Shakespeare Festival, where he appeared in all three of their productions this past summer. Mr. Carpenter's other credits include the Oregon Shakespearean Festival, the Brockport Summer Arts Festival, the Rochester Opera Theatre and Thomas Wolfe Playhouse in North Carolina, where he has played major roles in such musical and dramatic productions as *West Side Story*, *Rosencrantz and Guildenstern Are Dead*, *The Tempest*, *A School for Scandal*, *The Fantasticks* and *King Lear* with Morris Carnovsky. At present, Mr. Carpenter is on an extended leave of absence from Southern Methodist University's art school, where he was actively involved in graduate study in directing. Mr. Carpenter is seen first at A.C.T. in both *Caesar and Cleopatra* and *Antony and Cleopatra*.



ROBERT CHAPLINE, A.C.T.'s master voice teacher, will appear in *Antony and Cleopatra*, in his first acting assignment with A.C.T. since *Oedipus Rex* two seasons ago. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training one year, Mr. Chapline has also taught at the Manitoba Theatre Center, the Stratford Festival Theatre

(Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, the theatre arts department at UCLA, and, most recently, at the New California Institute of the Arts in Los Angeles.



LEE COOK, who has served as A.C.T.'s dance teacher for the past year and will continue as such this season, attended Scripps College in Claremont, Ca., and also studied with A.C.T. prior to teaching here. She appeared as a dancer and singer in the Seattle Opera Company and Repertory Theatre production of *Tommy*, and was seen in A.C.T.'s productions of *The Merchant of Venice*, *The Tempest* and *An Enemy of the People* last season. Miss Cook appears first this season in *Caesar and Cleopatra*.



RICHARD COUNCIL was a member of A.C.T.'s training program last season and appeared in *The Merchant of Venice*. His previous credits include the Old Globe Shakespeare Festival in San Diego, where he appeared in *Richard II*, directed by Stephen Porter, in *Much Ado About Nothing*, and *Cymbeline*, directed by Louis Criss. He appeared in several productions at the 1971 Pennsylvania State Festival of American Theatre, including *Anna Christie*, directed by Allen Fletcher, and *Captain Jinks of the Horse Marines*, directed by Jon Jory. Mr. Council and his wife, Chris, who is an acting fellow this season, both appeared in a student film shot in Berkeley last year by Richard Shaw of UCLA, whose previous films have received numerous awards in foreign and domestic university film festivals. He is currently seen in both *Caesar and Cleopatra* and *Antony and Cleopatra*.



PETER DONAT, in his fifth season with A.C.T., has appeared on Broadway in *The Chinese Prime Minister*, *The Entertainer*, *The Country Wife*, and *The First Gentleman*, for which he won the Theatre World Award as best featured actor. He appeared in *The Three Sisters* off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for six seasons, returning there this past summer. Mr. Donat's TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including *I Spy*, *Mission Impossible*, *Mannix*, *Run for Your Life*, *Judd for the Defense*, *FBI*, *Bracken's World*, *Medical Center* and *Young Lawyers*. He appeared in A.C.T.'s productions of *Under Milkwood*, *Tartuffe*, *Deedle Deedle Dumpling*, *My Son God*, *Staircase*, *Little Murders*, *The Architect and the Emperor of Assyria*, *The Importance of Being Earnest*, *Six Characters in Search of an Author* and in the title role of *Hadrian VII*. Mr. Donat appeared as Shylock in *The Merchant of Venice*, in *Hadrian VII*, *An Enemy of the People* and *The Selling of the President* last season. He is currently seen as Caesar in *Caesar and Cleopatra* and directed *The Tavern*.



HERBERT FOSTER recently completed an engagement at New York's Lincoln Center Repertory Company as Phily Cullen in *Playboy of the Western World* and in the new dramatic review *Scenes from American Life*. He appeared with A.C.T. in the title role of *Little Malcolm and His Struggle*

Against the Eunuchs and as Algernon in *The Importance of Being Earnest*, two seasons ago. On Broadway Mr. Foster acted in the American Shakespeare Festival production of *King Henry V* and for the National Repertory Theatre in *The Imaginary Invalid*. For three seasons with the National Repertory Theatre, he toured under director Eva LaGallienne as Tony Lumpkin in *She Stoops To Conquer* and as Bob Acres in *The Rivals*. He has acted in England and with the Canadian Players, principally as the Fool in *King Lear* and in Canadian radio and television dramatic serials in Toronto. Mr. Foster previously appeared with the national tour of *Black Comedy* and *White Lies*, starring Jan Sterling and last summer in *The Taming of the Shrew*, *A Midsummer Night's Dream* and *Antony and Cleopatra*. He has toured in two Agatha Christie thrillers with Joan Fontaine and in *There's A Girl in My Soup* with Van Johnson. He is currently in *Caesar and Cleopatra*, *Antony and Cleopatra* and *Dandy Dick*.



PATRICK GORMAN came to A.C.T. last year after three seasons and eighteen productions at the Seattle Repertory Theatre. While studying theatre in Paris he worked as a clown in the *Cirque Medrano*, played in the French Broadway equivalent of *How To Succeed in Business Without Really Trying* and several TV productions. In New York, he has appeared in the ANTA Matinee series, at the New York Shakespeare Festival and on Broadway in *Those That Play the Clowns*. After teaching Movement at A.C.T.'s 1970 Summer Training Congress he played the Prosecutor in *In the Matter of J. Robert Oppenheimer*, directed by Allen Fletcher at Ann Arbor, Michigan. This summer he appeared in *The White House Murder Case* at the New Committee Theatre. Last season at A.C.T. he was seen as Trinculo in *The Tempest*, Krupp in *The Time of Your Life*, and also in *The Relapse*, *The Merchant of Venice*, *The Latent Heterosexual*, and *An Enemy of the People*. He appears first this season in *Antony and Cleopatra*.



ANNE LAWDER, A.C.T.'s speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College, worked for Bob Brauns at Hillbarn Theatre in San Mateo and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC's radio and drama workshop in New York. Miss Lawder spent several seasons with the Oregon Shakespeare Festival and most recently appeared in the Seattle Repertory Theatre productions of *Three Penny Opera*, *Lysistrata*, *Mourning Becomes Electra* and *Our Town*. She was seen in *The Tempest*, *The Latent Heterosexual* and *The Time of Your Life* last season, and is currently in *The Tavern*.



MICHAEL LEARNED, wife of A.C.T. actor Peter Donat, has appeared as a leading actress with the Stratford Festival (Canada) resident and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played Irina in *The Three Sisters* at the Fourth Street Theatre in New York and appeared in the off-Broadway production *A God Slept Here*. Miss Learned's television credits include many leading roles for the Canadian Broadcasting Company, including Estella in Eric Till's production of *Great Expectations*, and she played leading roles in two films for National Film Board, Canada. At A.C.T., Miss Learned has played major roles in *Under Milkwood*, *Tartuffe*, *Deedle Deedle Dumpling*, *My Son God*, *The Misanthrope*, *A Delicate Balance*, *Little Murders*, *Glory! Hallelujah!*, *The Importance of Being Earnest*, *The Rose*

Tattoo and *The Tavern*, as well as A.C.T.'s special production of *Adaptation/Next*. She appeared as Portia in *The Merchant of Venice* last season, and in *The Time of Your Life* and *The Selling of the President*. After a summer as Cleopatra in *Antony and Cleopatra* at San Diego's Shakespeare Festival, Miss Learned returns to the role in A.C.T.'s production.



LARRY MARTIN comes to A.C.T. from the Oregon Shakespearean Festival, where he played major roles in *A Midsummer Night's Dream*, *A Man For All Seasons* and *Under Milkwood*. He holds a B.F.A. degree from the University of Texas, and has served as resident actor at Vassar College and Scott Theatre Repertory Company as well as the Children's Theater International and the National Theatre Company. Mr. Martin's credits include such musical and dramatic productions as *Waiting for Godot*, *The Lady's Not for Burning*, *The Miracle Worker*, *Little Mary Sunshine*, *Inherit the Wind*, *Richard III*, *The Entertainer*, *Saint Joan* and *Othello*. He will be seen first at A.C.T. in *Caesar and Cleopatra*, *Antony and Cleopatra* and *The Tavern*.



LEE MCCAIN, a newcomer to A.C.T. last season, holds a bachelor's degree in philosophy and studied for three years at London's Central School of Drama. When she returned to this country, she made her professional debut in *Play It Again Sam*, with Woody Allen on Broadway. She has since appeared in Buffalo as Sonia in *Uncle Vanya* and *Lemon Sky* off-Broadway. Among the major roles she has played are Alma in *Summer and Smoke*, Adelaide in *Guys and Dolls* and Viola in *Twelfth Night*. Miss McCain is a veteran of numerous tele-

vision network commercials and a daytime series. She was seen last season at A.C.T. in *The Latent Heterosexual*, *The Selling of the President* and *The Relapse*. She appears first this season as Cleopatra in *Caesar and Cleopatra*, as Octavia in *Antony and Cleopatra* and in *Dandy Dick*.



NANCY McDONIEL, who came to A.C.T. as a member of the training program, appeared in *The Merchant of Venice* and *An Enemy of the People* last season, and was one of four students selected by William Ball to appear in scenes from *As You Like It* at Lake Tahoe this summer. A former teacher and airline stewardess, Miss McDoniel is a cum laude graduate of Southwest Missouri State College, where she received several awards for acting and design. She was a graduate theatre fellowship student at Wayne State University, where she played major roles in numerous productions at the Hillberry Repertory Theatre. Her other credits include several seasons with the Southwest Missouri State College Tent Theatre and Harvard's Loeb Repertory Theatre. Miss McDoniel is seen first this season at A.C.T. in *Caesar and Cleopatra*, *Antony and Cleopatra* and *The Tavern*.



BOB MILLER, in his first season with A.C.T., studied at Carnegie-Mellon University, where he played major roles in several productions, including Grandier in *The Devils*, Oberon in *A Midsummer Night's Dream*, and James Tyrone in *Long Day's Journey Into Night*, *Godspell* and *Guys and Dolls*, with which he also toured Germany as a USO show. Mr. Miller is a professional singer and guitarist who has written and performed orig-

inal scores for theatre productions, and has worked as a radio announcer and film reviewer. His other credits include major roles at the Utah Shakespearean Festival, including Caliban in *The Tempest* and Sir Toby Belch in *Twelfth Night*, the Tompkins Square Playhouse and the Ltd. in Company at the Arkansas Arts Center (title role in *Macbird*). He is seen first this season at A.C.T. in *Caesar and Cleopatra*, *Antony and Cleopatra* and *The Tavern*.



FRANK OTTIWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to Alexanderizing A.C.T.'s actors, Mr. Ottiwell has appeared as an actor in such productions as *Three Sisters*, *Oedipus Rex* and *The Merchant of Venice*. He is currently seen in *Antony and Cleopatra*.



WILLIAM PATERSON acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as a leading actor, director and as associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Paterson appeared on television in New York, and made five national tours of his one-man shows, *A Profile of Justice Oliver Wendell Holmes* and *A Profile of Benjamin Franklin*. Among the many major roles he has played are the General in *Waltz of the Toreadors*, Undershaft in *Shaw's Major Bar-*

bara, Con Melody in O'Neill's *Touch of the Poet* and F.D.R. in *Sunrise at Campobello*. Joining A.C.T. in 1967, Mr. Paterson has played in *Long Day's Journey Into Night*, *Endgame*, *Charley's Aunt*, *The Devil's Disciple*, *Three Sisters*, *The Importance of Being Earnest*, *Six Characters in Search of an Author*, *Hadrian VII*, *The Merchant of Venice*, *The Time of Your Life*, *An Enemy of the People* and *The Selling of the President*. During this past summer, he appeared in the new TV shows *Nichols*, *Longstreet* and *Cades County*. He is currently seen in *Caesar and Cleopatra*, *The Tavern* and *Dandy Dick*.



E. KERRIGAN PRESCOTT joins A.C.T. this season as an actor-teacher, appearing first in *Caesar and Cleopatra*, *Antony and Cleopatra* and *The Tavern*. Having trained at the Webber-Douglas Academy of Dramatic Art in London, Mr. Prescott was the first American accepted into the Old Vic Theatre, where he played many roles, and later appeared with other major repertory theatres in England and Scotland. Prior to returning to this country, he appeared in numerous stage, film and television roles and performed before Queen Elizabeth and the Royal Family in *Sabrina Fair* at the Theatre Royal Windsor. Most recently, besides acting in and directing university productions at UC, Berkeley, where he has been teaching since obtaining a Ph.D. in 1965, he was a founding member of the Magic Theatre of Berkeley, acting the title roles in *Miles Gloriosus* and *Sheriff Bill*.



RAY REINHARDT, a charter member of A.C.T. on leave of absence last season, played the Lawyer in the

original Broadway production of *Tiny Alice* prior to playing the role in A.C.T.'s production. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., Mr. Reinhardt has also appeared off-Broadway and with resident theatres in Boston and Memphis. He recently appeared as Marat in *Marat/Sade* at the Manitoba Theatre Center in Canada. Mr. Reinhardt's television credits include several award-winning NET dramas and roles in *The Defenders*, *Gunsmoke*, *Arnie* and *Nichols*. He appeared in the film *Bullitt* with Steve McQueen. Among the roles Mr. Reinhardt has played for A.C.T. are Stanley in *A Streetcar Named Desire* and Claudius in *Hamlet*, as well as major roles in *A Flea in Her Ear*, *Rosencrantz and Guildenstern Are Dead*, *Room Service*, *Oedipus Rex*, *Saint Joan* and *The Rose Tattoo*. He returns to A.C.T. to play the Vagabond in *The Tavern* after playing Father Daniel Berrigan in *The Trial of the Catonsville Nine* at the New Committee Theatre.



KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyrone Guthrie Theatre, has also studied at the American Theatre Wing and appeared with several leading resident theatres. Among Mr. Ruta's Broadway credits are *Ross*, *Inherit the Wind* with Melvyn Douglas, *Duel of Angels* with Vivien Leigh and *Separate Tables*. He appeared in the Phoenix Theatre productions of *Doctor Faustus*, *Androcles and the Lion*, *Hamlet* and William Ball's original revival of *Under Milkwood*. In his sixth season with A.C.T., Mr. Ruta has played major roles in *The Crucible*, *Endgame*, *Long Live Life*, *Twelfth Night*, *Man and Superman*, *Under Milkwood*, *Three Sisters*, *Rosencrantz and Guildenstern Are Dead*, *Glory! Hallelujah!*, *The Hostage*, *Oedipus Rex*, *Saint Joan*, and as Prospero in *The Tempest*, which he repeated last season. He also appeared in A.C.T.'s *Adaptation/Next* and was seen in *The Merchant of Venice* and *The Time of Your Life*.

After a summer season with San Diego's Old Globe Theatre, where he appeared as Bottom in *A Midsummer Night's Dream* and as Antony in *Antony and Cleopatra*, Mr. Ruta returns to the latter role in A.C.T.'s production and is also currently seen in *Caesar and Cleopatra* and *Dandy Dick*.



PAUL SHENAR, a founding member of A.C.T. who returns this season after a year's leave-of-absence, made his New York debut at the Circle-in-the-Square, and was seen in *Six Characters in Search of an Author* off-Broadway. He played Valere in *Tartuffe* at Lincoln Center, has performed with summer stock companies, and played leading roles with the Milwaukee Repertory Theatre and the San Diego Shakespeare Festival. For A.C.T., Mr. Shenar has appeared in 20 productions, including major roles in *Tiny Alice*, *Tartuffe*, *Under Milkwood*, *Man and Superman*, *Hamlet*, *Twelfth Night*, *Rosencrantz and Guildenstern Are Dead*, *The Devil's Disciple*, *Room Service*, *Three Sisters* and *Oedipus Rex*. He also was seen with A.C.T. on Broadway in *Tiny Alice* and *Three Sisters*. He has also taught at A.C.T. as well as at San Diego's Old Globe Theatre, where he appeared this summer in *A Midsummer Night's Dream* and *Antony and Cleopatra*. He is currently in *Caesar and Cleopatra*, *Antony and Cleopatra* and *The Tavern*.



HOWARD SHERMAN came to A.C.T. as a member of the 1970 Summer Training Congress and remained through last season in the advanced training program. He appeared in *Hadrian VII* last season and was one of the four students selected by William Ball this summer to present

scenes from *As You Like It* at Lake Tahoe. Mr. Sherman's San Francisco credits include understudying both El Gallo in *The Fantasticks* and Chief Bromden in *One Flew Over the Cuckoo's Nest*, and he lists as obsessions sculpting and a devout appreciation of Gustav Mahler. He appears first this season in *Caesar and Cleopatra*, *Antony and Cleopatra* and *The Tavern*.



R. E. SIMPSON, who came to A.C.T. as a member of the training program in 1968, has since continued his training while appearing in several productions. A former member of the Xoregos Dance Company, he appeared in *Three Sisters* here, at the Ravinia Festival and on Broadway, and was also seen in the A.C.T. productions of *Hamlet*, *The Devil's Disciple*, *Rosencrantz and Guildenstern Are Dead*, *Tiny Alice*, *Oedipus Rex*, *Saint Joan*, *Hadrian VII* and as Ariel in *The Tempest*. A former member of A.C.T.'s mime troupe, Bob attended San Jose and San Francisco State Colleges, and appeared at Lake Tahoe last summer in scenes from *As You Like It*, directed by William Ball. He appears first this season in both *Caesar and Cleopatra* and *Antony and Cleopatra*.



MARC SINGER makes his San Francisco debut after a season with the National Shakespeare Festival in San Diego. There he portrayed Lucentio in *The Taming of the Shrew*, Demetrius in *A Midsummer Night's Dream* and Menas in *Antony and Cleopatra*. Prior to his San Diego engagement, Mr. Singer completed a season with the Seattle Repertory

Theatre, appearing as Aumerle in *Richard II*, starring Richard Chamberlain, Sandy in *Hay Fever*, starring Maureen O'Sullivan, La Fleche in *The Miser*, Camille in *A Flea in Her Ear*, and a triple role in *Indians* by Arthur Kopit. His summer stock experience for three seasons included 11 major roles for Seattle's A Contemporary Theatre. He has had extensive classical training (playing such roles as King Lear, Shylock and Trigorin) and has studied mime, masque and commedia dell'arte technique. He is a devotee of Tiger-Crane Kung-Fu under the guidance of master John S. S. Leong. Mr. Singer is currently seen in *Caesar and Cleopatra*, *Antony and Cleopatra* and *Dandy Dick*.



DEBORAH SUSSEL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hayes grant for study at the London Academy of Music and Dramatic Art, came to A.C.T. after a year with the Theatre of the Living Arts in Philadelphia. In her fifth season with A.C.T. Miss Sussel has appeared in *Oh Dad, Poor Dad*, *Caught in the Act*, *Under Milkwood*, *Twelfth Night*, *Tartuffe*, *A Flea in Her Ear*, *The Importance of Being Earnest*, *Six Characters in Search of an Author*, *Little Malcolm and His Struggle Against the Eunuchs*, and *The Tavern*. The wife of A.C.T. actor Martin Berman, she was seen last season in *The Merchant of Venice*, *The Time of Your Life*, *An Enemy of the People* and *The Selling of the President*. She is currently in *The Tavern* and *Dandy Dick*.



SCOTT THOMAS, a member of A.C.T. in Pittsburgh who returned to the company last season, has appeared

with resident theatres in Boston, Cincinnati and New Orleans, the American and National Shakespeare Festivals at Stratford, Conn. and San Diego, the Mark Taper Forum in Los Angeles and The American Festival Theatre where he played Mat Burke in *Anna Christie* this summer. Among his roles have been Angelo in *Measure for Measure*, Tom in *The Glass Menagerie*, Prince Hal in *Henry IV, Part I*, and Jack Absolute in *The Rivals*. His recent television credits include leading roles in *Bonanza*, *Land of the Giants*, *Death Valley Days*, *Bracken's World*, and the TV movie, *Shadow on the Land*. Mr. Thomas' films include *Kona Coast*, with Richard Boone, and *Guns of the Magnificent Seven*, with George Kennedy and James Whitmore. He was seen last season in *The Merchant of Venice*, *The Time of Your Life*, *An Enemy of the People* and *The Selling of the President*. He appears this season in *Caesar and Cleopatra*, *Antony and Cleopatra* and *Dandy Dick*.



ANN WELDON, as a singer, has dazzled audiences in San Francisco, Las Vegas, Reno, Los Angeles, New York and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manila. Last year, she made a highly successful appearance at the Village. Her numerous television credits include appearances with Tennessee Ernie Ford and Soupy Sales. During A.C.T.'s 1967-68 season, Miss Weldon made her first professional appearance as an actress, playing a number of roles, including that of Dorine in *Tartuffe*. She also appeared as Mrs. Barker in *The American Dream* and Tituba in *The Crucible*, as well as being a featured performer in *In White America* and *Caught in the ACT*. Miss Weldon appeared in *A Flea in Her Ear* at A.C.T. and on Broadway. She was seen as Serafina in *The Rose Tattoo* and last season appeared in *The Merchant of Venice*, *The Time of Your Life* and *The Selling of the President*. She appears in both *Caesar and Cleopatra* and *Antony and Cleopatra*.



MARK WHEELER, who came to A.C.T. as a member of the Conservatory Group, attended Northwestern University, Emerson College in Boston and also studied at the Art Institute of Chicago. His acting credits include leading roles in several productions at the Weathervane Theatre in New Hampshire, and he was seen in *Oedipus Rex*, *Saint Joan*, *Rosencrantz and Guildenstern Are Dead*, *Hadrian VII* and *The Tempest* during his first season at A.C.T. Mr. Wheeler taught acting at A.C.T. last season and teaches again this season. He appeared in *The Merchant of Venice*, *The Time of Your Life*, *An Enemy of the People* and *The Selling of the President* last season and is currently seen in *Caesar and Cleopatra*, *Antony and Cleopatra* and *Dandy Dick*.

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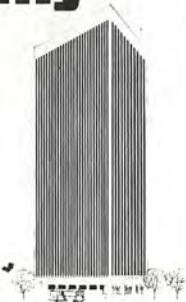
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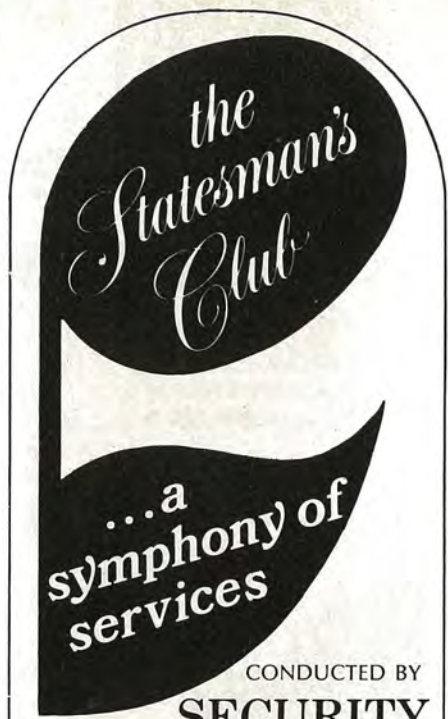
Today Cannery Row has taken on a new life. The pilchard are indeed gone, and the canneries are stark hulks of the past. But tourists have replaced the pilchard. Only one cannery remains on Cannery Row. Along with it now are antique shops, art galleries and studios, gift shops, and fine restaurants serving Monterey's justly praised seafood. Now tourists stroll along Cannery Row looking for the ghosts from Steinbeck's *America* and wondering whatever happened to that little silver pilchard.

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WINTER IN BANFF

by John G. Holmgren

I have decided that skiers live in the best of all possible worlds. They can stand atop a mountain, looking out over a white world—their cares erased by the chilling freshness of snow, trees and rocky peaks. There is always time on the mountain to be completely alone and rejoice in the white beauty of nature.

I think most skiers like to find runs where they can imagine that they are the first to find the way. I found such a paradise recently—in Canada.

Last winter the imposing Banff Springs Hotel, a summer resort in the heart of the Canadian Rockies, opened for the winter season for the first time. A week of skiing in the area turned out to be one of those rare winter holidays where everything met our greatest expectations. Now, the hotel is operating again for this winter season.

Banff is not crowded in winter. There are just enough people to create a holiday atmosphere, but not enough to get in your way. The ski facilities today are pretty much what Sun Valley's were like 20 years ago. They are delightfully uncrowded, with accommodations operating at comfortable levels. Ski classes have just the right numbers of students.

The Banff Springs Hotel, located near several major ski areas, is in a beautiful setting, surrounded by magnificent mountains. Its more exclusive rooms look out on Bow Valley with a view of Mount Rundle and the Banff Springs Hotel golf course. Other rooms face Sulphur Mountain to the south, overlooking the Spray River.

The hotel offers a ski week package that includes six nights at the hotel, breakfast and dinner for six days, the use of ski lifts at three nearby areas, bus transportation and five days of group lessons. The price ranges from \$140 to \$160.

Ski week began for us on Sunday night when ski instructors showed films in the huge lobby of the hotel, got acquainted with us new arrivals and outlined activities for the next day. The hotel's ski school alternates among the three areas—Norquay, Sunshine Village and Lake Louise.

On Monday morning we boarded the bus for the ten-minute ride to the nearest area, Norquay, just north of the Trans-Canada Highway opposite Banff. From atop the main lift at Norquay, we saw the classic view of Banff—Mount Rundle, Stony Squaw Mountain, Cascade Mountain—and looked down one of the most challenging ski runs in this part of the world. Norquay also has a giant ski

jump and two smaller ones, and if anyone feels inclined to try one, expert instruction is available.

On Tuesday we headed for Sunshine Village, 15 miles from Banff. This area is ideal for beginning and intermediate skiers because of its long, gentle runs that are wide and have very few trees. There are also several runs that will satisfy the advanced skier.

Canadians are great cross-country skiers and there is a ski trail to Mount Assiniboine, 22 miles away.

On Wednesday, we went to Lake Louise, a 35-mile trip from Banff. In a sense, Lake Louise is three areas in one—Whitehorn, Temple and Ptarmigan—all connected by a system of chairs, T-bars and a gondola. This gives skiers a wide variety of "lift-hopping" and creates a true European-style ski circus. Most of the runs are groomed and contoured and the trail system is designed so that the beginner and intermediate skiers can get down comfortably from any lift on the mountain.

During the balance of the week, we were free to return to all three areas or spend more time at a favorite run.

Lift lines were nonexistent from Monday to Friday. Evening during the busy weekend, the longest we had to wait was about two minutes.

At all three areas, the ski classes ranged from four to eight or nine people. Skiers who are not in a class and who don't enjoy skiing alone should take a buddy with them. We were all by ourselves on many of the runs. On one four-mile trail at Lake Louise called Watson's Way, we didn't see another skier until we arrived at the Littlehorn Day Lodge near the parking lot.

On bus rides back from ski areas, some good soul usually had remembered to bring along crackers, cheese, apples and other goodies from the ample table of the Banff Springs Hotel. Those bus rides back along the Trans-Canada Highway, with all of us recounting the day's skiing adventures were really good times.

Back at the chateau in Banff, we soaked our kinks in the huge 110-foot swimming pool. The energetic types even went for snowmobile rides across the broad meadow just below the hotel, or strengthened their ankles with a bit of ice skating.

And so the week at Banff passed swiftly as all perfect weeks do. But that great hostelry, those beautiful and uncrowded runs, the *gemutlich* atmosphere—it's all waiting for you in the Canadian Rockies.

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CRITICAL WORDS



Playwrights are like men who have been dining a month in an Indian restaurant. After eating curry night after night, they deny the existence of asparagus.

— PETER USTINOV

You may be as vicious about me as you please. You will only do me justice.

— RICHARD BURTON

The television critic is forced to be literate about the illiterate, witty about the witless and coherent about the incoherent.

— JOHN CROSBY

An actor is never so great as when he reminds you of an animal—falling like a cat, lying like a dog, moving like a fox.

— FRANCOIS TRUFFAUT

When a radio comedian's program is finally finished it slinks down Memory Lane into the limbo of yesterday's happy hours. All that the comedian has to show for his years of work and aggravation is the echo of forgotten laughter.

— FRED ALLEN

Actor and burglars work better at night.

— SIR CEDRIC HARDWICKE

The average Hollywood film star's ambition is to be admired by an American, courted by an Italian, married to an Englishman and have a French boy friend.

— KATHERINE HEPBURN

There are two kinds of dramatic criticism: destructive and constructive. I am a destructive. There are two kinds of guns: Krupp and pop.

— GEORGE JEAN NATHAN

Suspense (in the entertainment sense) is agony suffered by a spectator, endured in the comfort of a seat.

— ALFRED HITCHCOCK

Lana Turner was "discovered" for movies in a drug store, sitting at the soda fountain. Thousands of girls have since sat at drug store fountains waiting to be discovered. They have only got fat from the sodas.

— SIDNEY SKOLSKY



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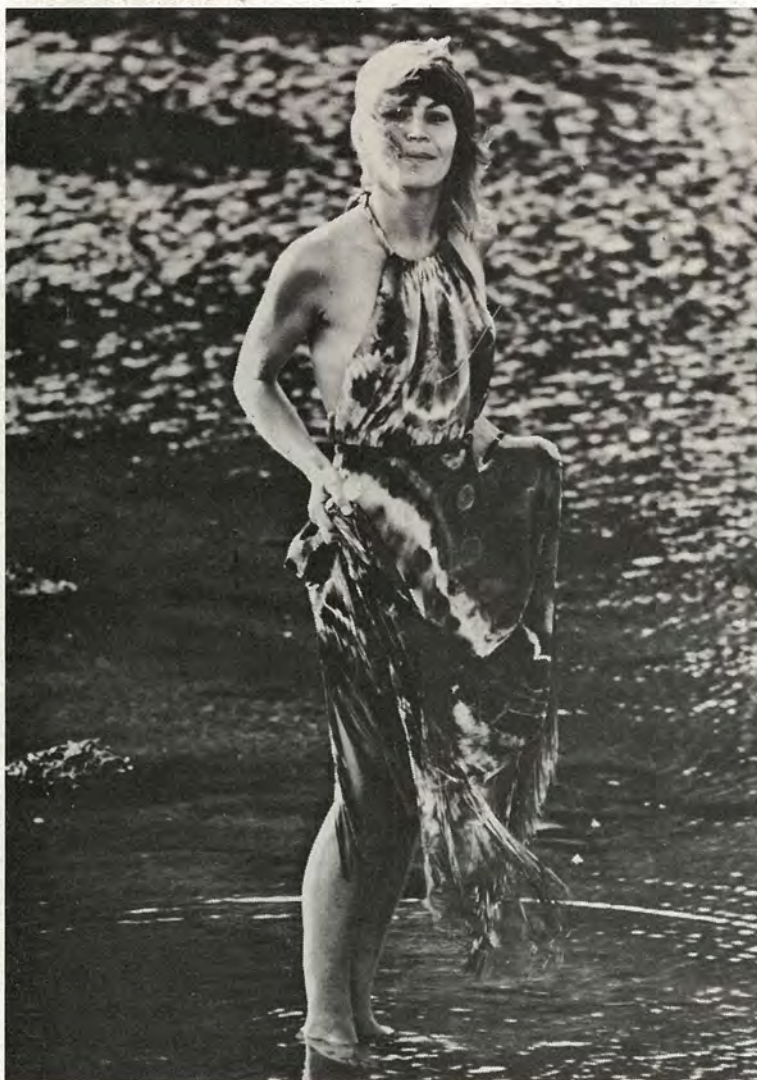
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TREASURES TODAY - HEIRLOOMS TOMORROW

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Helen Reddy's first hit song (and album) was "I Don't Know How To Love Him" from *Jesus Christ, Superstar*.

Now listen to her new album, simply titled *HELEN REDDY*, and you'll realize it wasn't just the song that was great.

Summer in San Francisco. The fog that settled the night before on the Sunset District chills the early morning air. Out of the silent fog loom the concrete walls of Abraham Lincoln High School, rising above the quaint family homes that line Quintara Street.

Suddenly the laughter of children breaks the silence, and bundled bodies, juggling too-large instrument cases under one arm and piles of music under the other, emerge seemingly out of nowhere to bring energy into the passive scene.

Just a trickle through the fog, but it soon becomes a flow into this magnet-school which gathers hundreds of young people to its doors. They disappear inside, and soon the silent air is pierced by a running flute, a trumpet blast, a flowing clarinet, and, with growing volume, undiscernable combinations of instrument sounds, each one trying to assert its own unique voice.

Inside, 650 young musicians are busily warming up for another day of learning. Together they share their love for their instruments, and from experts they learn the special secrets that make the world of music a familiar friend.

AN UNUSUAL SUMMER

These San Francisco young people participated in the second annual Summer Music Workshop, the only free, public program of its kind in the country. Through a unique collaboration between the San Francisco Unified School District and the San Francisco Symphony Orchestra, the experts who teach at the Workshop are dedicated teachers specially qualified in different musical areas, and professional musicians who live music every day. Children who love music, without consideration for economic backgrounds, can participate in this quality musical experience; the cost is met by a grant from the National Endowment for the Arts, a federal agency, and the contributions of interested music patrons committed to the musical future of this community.

This story could be told in words. But living music is an emotional experience; please share some moments of that experience with the young people who lived it.



photos: S. Estel

One of the best ways to study music is to hear great music masterfully played. The entire San Francisco Symphony Orchestra is in residence at the Workshop for concert-demonstrations led by Maestro Niklaus Wyss.



In large and small group ensembles, the young musicians demonstrated their musical abilities for the professionals. Here, a talented staff teacher marks the music to aid three young trumpeters with a difficult passage.



Two young violinists practice their pizzicato technique under the watchful eye of a San Francisco Symphony Orchestra musician.



A junior tuba player concentrates on his music, while his Symphony counterpart sings along.



Music-makers.
(continued)

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Special activities add variety to the Workshop experience. A young lady maestro practices the conducting art using a baton she made at home.



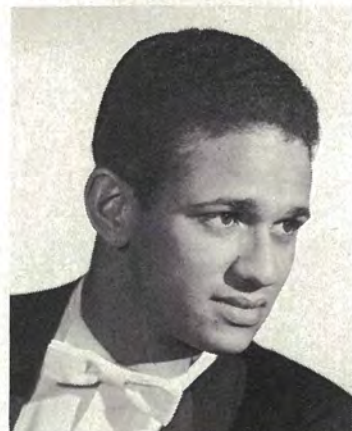
Kwashie Badu, an African prince, shows Workshop participants how to "speak" using the classical percussion instruments of his native Ghana.



In composing class a young flutist records some sounds on tape for use in an electronic composition.

The Summer Music Workshop is coordinated for the San Francisco Unified School District by Dr. Albert A. Renna, Director of Music, and for the Symphony Association by Bruce Blair Miller. Information about the 1972 Workshop may be obtained from the School District Music Office or from the Symphony Association.

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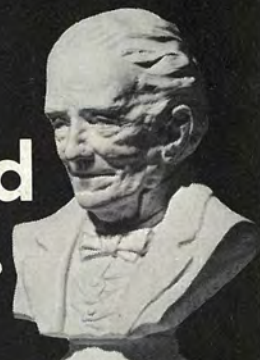
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THE WELL-GUARDED SECRET

by LAURIE HOWELL

If you're among the Americans who have discovered New Zealand, you probably are tempted to treat it as a guarded secret.

Located 1,300 miles east of Australia, well off the beaten tourist path, New Zealand is one of the few unspoiled places left on earth, and most travelers who have been there would prefer to keep it that way.

Despite this feeling of possessiveness on the part of foreign visitors, the three million New Zealanders are more than willing to share their country with those who enjoy it.

New Zealanders are rightfully proud of their country and are pleased when visitors marvel at its blue skies, clear water (which you can drink right from the stream), rolling pasture lands and tidy cities.

Although New Zealand is only 15 hours away from the West Coast by air, it is situated on the other side of the equator, which means Christmas is celebrated in the middle of summer and Easter comes at the beginning of fall.

No matter what time of year, there is always a variety of activities ranging from jet boat rides to a ski-plan flight and landing on the Tasman Glacier. But no visit is complete without discovering Queenstown, located on the South Island.

Visitors arriving in Auckland aboard an Air New Zealand jetliner or one of the other carriers serving the country from the U.S., can reach Queenstown by connecting flights on domestic airlines. This flight takes one over the green countryside where sheep graze and across Cook Strait to the South Island with its spectacular Southern Alps.

Another way to see the country is to rent a car and drive through the North Island, crossing over to the South Island by ferry and continuing the trip to Queenstown. There also

are comfortable motorcoach tours that will get one to Queenstown.

Once you arrive in Queenstown, which is nestled on the northern shore of Lake Wakatipu, there's more to see and do than in any other place in the country. Every view presents a picture postcard, and the jagged Remarkables, reaching skyward more than 7,000 feet, form a superb backdrop.

The town itself is a delightful village where one quickly feels at home. All of the main shops and hotels are located within a few blocks of each other. The two main streets, each about two blocks long, intersect at the lake. Lining the streets are sports-wear shops, pubs, cafes and centers for New Zealand crafts.

A little out of character is a French restaurant, located on the lake front, which features Continental cuisine as well as New Zealand's famous lamb. It's a pleasant spot for lunch with its view of the alpine lake and surrounding hills. At noon, ducks and birds of all breeds gather in front of the restaurant waiting to be fed by the proprietor.

While in Queenstown, take the spectacular half-day launch trip on the *Moana* to Cecil Peak Sheep Station at Collins Bay. Located eight miles from the town, the only access to the station is by water.

Visitors are taken to the homestead, first settled in 1863, where the owners, Popeye and Mrs. Lucas, serve tea on the patio. It's difficult to resist the freshly baked scones with country butter and homemade strawberry preserves which are served by the Lucases.

Following tea, the Lucas family takes you on a tour of their home, describing in detail the life of a sheep rancher. There are also guest rooms available for visitors who would like to try their hand at ranch-style living for a few days. On the way back to

the launch, Popeye introduces his top sheep dog who puts on a demonstration, much to the dismay of the sheep who are obliged to cooperate.

During the summer months, there are hydrofoil cruises on the lake, fishing excursions, U-drive speedboats and a jet boat trip up the mighty Kawarau River. One of the most popular summer lake trips is a 35-mile run to the head of the Wakatipu at Glenorchy and Kinloch aboard the grand old lady of the lake, the good ship *Earnslaw*. The *Earnslaw*, which has been plying the waters for 60 years, is the last of an extensive fleet of steamers which carried supplies to the isolated lakeside sheep stations.

Whether summer or winter, a traveler must not pass up an opportunity to visit Coronet Peak, 13 miles from Queenstown. During the winter (their winter, which takes place while California is broiling in its summer heat) skiers from all over the world converge on Queenstown to take advantage of the excellent powder snow conditions. Even if you don't ski, it's worth a chairlift ride up Coronet Peak to a glassed-in lookout at the summit. During the winter, the chairlift operators supply visitors with heavy army coats for the breezy trip to the top, and in summer the lift affords visitors a panoramic view of the entire valley.

An even better way to view Queenstown from above is on one of numerous "flightseeing" adventures into the Southern Alps ranging from 10 minutes to three-and-a-half hours. Some are in float planes that land on the alpine lake and others are aboard a ski-equipped aircraft that lands on the snowfields of the Tasman Glacier. One of the most fascinating of these trips is a flight from Queenstown to Milford Sound, most famous of New Zealand's majestic fjords.

As each passenger boards the De-Havilland Twin Otter, he receives a flight map outlining the trip. The pilot, trained in the Southern Alps, navigates his way through the mountain passes as if he were driving on a well-marked freeway. Surrounded by mountains, the peaks seem almost close enough to touch.

Waterfalls pouring into alpine lakes, glacier formations and massive peaks make the plane seem like a toy glider suspended over a movie set. Passing over the Milford Track, the Twin Otter comes in for a landing at Milford Sound which is dominated by snow-capped Mitre Peak.

On the ground, there is time to inspect the impressive Milford Hotel and make a mental note that it would be a great place to stay on your next trip. For those who feel energetic, it's worth the climb to a lookout station above the Hotel, a perfect spot for photography or simply for catching your breath on a birch-log bench.

There also are activities for travelers who prefer to keep their feet on solid ground. Outside of Queenstown are the historic, gold-rich communities of Arrowtown and Macetown. For a unique experience, hop aboard the tractor-train at Arrowtown which bumps you over hill and dale through the gold country to Macetown, splashing through several rivers en route.

After a day of activity, nothing can surpass dining in the new Skyline Restaurant, reached by four-seater gondola cars which whisk passengers from the center of town almost straight up to the Chalet. The restaurant provides an ideal point for watching the sun set over the lake before the town lights come on. The dinner menu is tops and you can order a delicious filet mignon for \$2.25 served with a good New Zealand wine. For dessert, the restaurant features Pavlova cake, a sweet meringue topped with sherbert and fruit, New Zealand's most popular dessert.

After a few days in Queenstown, you will regard it as your private hideaway.

For maps, brochures and further information on vacations in New Zealand write to:

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THE CHIANTI OF CHIANTIS

When travelling through Europe, it is always best to request the local wines. You'll find a wine that you've never tasted before and may never taste again . . . and then you may taste a wine that's the best you ever had.

While in Italy, and particularly in the Tuscany region, we requested the *vino locale* and found one that we really loved . . . Antinori. The Chianti valley is a small wine district in the province of Tuscany, half way down the left side of the Italian boot. The fine wines coming from this small valley became so popular that the name Chianti was soon used to describe any and all Italian red wines regardless of the region from which they came. In order to protect themselves against this misuse of their name, and in order to identify the superior red Chianti which they produced, the producers in the Chianti region formed an association which now controls the output of Red Chianti and issues the special Rooster label which assures the origin of the wine from the Chianti region.

It is only this wine which is permitted to bear the name—Classico Chianti—thus identifying it as the true and superior red Chianti. All of Antinori's wines are produced in the Classico Chianti district, and therefore, can rightly be called Classico wines. However, the special Rooster label appears only on red Chianti as there is no Classico control of white Chianti wines.

Antinori Red Chianti is a true classico vintage chianti, produced by the Cantine dei Marchesi Lodovico e Piero Antinori. This is one of the oldest families in Italy and they have been wine producers for over 400 years. We were pleased to meet the Antinoris last September when they hosted a tasting of their wines at the St. Francis Hotel.

Thus four centuries of experience are handed down to you in the finest wine of its kind available. For many years, Messrs. Antinori have been particularly renowned for the excellent quality of their superior grades of Chianti marketed under the Villa Antinori label. Villa Antinori wines, both red and white, are packaged in Bordeaux-type bottles so as to permit these wines to be laid down and aged in the bottle. Naturally, by now we've had a chance to try their other wines, as Antinori also produces Orvieto, Veronese wines—Soave, Bardolino and Valpolicella. *Sono buoni.*



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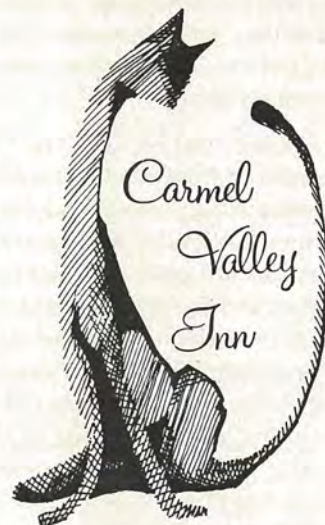


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WEEKEND RECREATION

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It must have happened to you before! The weekend rolls around and you have decided to take a drive to some place new and interesting . . . but where? If you've lived in the Bay Area long enough, you probably feel that the only thing left to do is to revisit some place.

It's highly possible that there's an interesting place near the Bay Area that you might have missed. It's called Port Costa and it's located between Crockett and Martinez. You can get there from San Francisco in about 45 minutes, spend the afternoon, and even stay late and dine in gastronomical splendor!

In the early days of California, ships would stop at Port Costa to pick up grain. It was an active port for many years, until 1930. Then San Francisco and Oakland became the major harbor points. Port Costa had just about closed up, but a few families stayed on; and today, it's hardly changed, yet it's all rejuvenated.

You can get to Port Costa from San Francisco or the East Bay by heading North on Highway 80, turning off at Crockett (just before you would cross the Carquinez Bridge) and driving the few short miles to the quiet world of Port Costa.

From Marin County, you cross the Richmond-San Rafael Bridge, follow the signs to Highway 80, and take the turnoff at Crockett.

From the San Ramon Valley, head for Martinez, and it's just a 7-mile drive to Port Costa from there.

In January, 1900, L. N. Buttner wrote an article for Sunset Magazine and made the following comment about the now present 7-mile scenic drive between Port Costa and Martinez: "The landscape, though bold, has a rounded contour, and the combina-

tion of grand hills, the bluffs along the straits, and the picturesque bits on the further shore, which marks the roadway between Port Costa and Martinez, is said to rival in natural beauty any six miles of the famous eighteen-mile drive of Monterey."

Once you're there, you'll find plenty of free parking, and then it's browsing and shopping time. There are plenty of antique shops to satisfy any relic collectors. You'll find the shopkeepers happy to have you browse, and you'll be delighted with unusual oddities on display.

There are custom jewelry shops, imported goods, handcrafted items, an old fashioned ice cream parlor, a doll hospital, coins for numismatists, book shops, and many more little shops of all kinds.

A great place to dine is the Warehouse Cafe. They're open seven days a week for lunch and dinner, plus breakfast on Saturday and Sunday. Saturday night at the Warehouse Cafe is Guest Chef Night; gourmet dishes are prepared by the guest chefs, and it is advisable to make reservations. And wait until you see the big round table in the Warehouse Cafe. It must be even bigger than King Arthur's.

On Sundays and Holydays, Father M. Smith conducts mass at old Saint Patrick's Church at 9:00 a.m.

The Port Costa Concert Association is in the midst of its Fall-Winter series. The series, which began on October 1st, has four performances remaining. On December 3, "A Donald Pippin Presentation"; December 17 features a Christmas program with early instruments and small choral group; January 7 will be another Donald Pippin presentation; and January 21, "Two by Chekhov," a one-act opera and a one-act play. You may make dinner reservations between 5:30 and 7:30 p.m. before the concerts, and tickets are available at the door. By the way, there is also a series of outdoor concerts in Spring and Summer. So, take our advice and visit Port Costa to relive the nostalgic era of the railroad boatman, an era that started way back in 1879 and ended 51 years later, taking with it a half-century of cherished sights, sounds and scents.

So the Contra Costa and Solano
Alas, are ghosts today—

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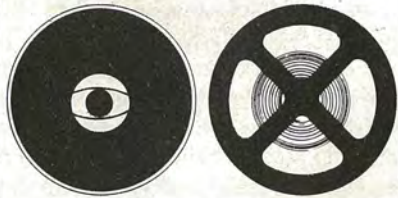


At work, Zubin Mehta listens to live music.
At home, **TEAC**.



SIGHT & SOUND

by JOHN MILDER



GOING BACK TO THE SOURCE

There are lots and lots of audio components in this troubled world, and any number of distinctions to make (according to your own idea of how complex life should be) between different brands and configurations. But for anyone who would now like to put together a good music system intended to be lived with for some years to come, what may be the most important choice these days is the simple one of sources. That is, do you want your music from records, FM, any of several permutations of magnetic tape, or all of the above? It seems to me that I seldom see clear information from anyone (myself included) on what the various media are really like right now, so herewith an attempt to provide as much as I can on each.

Records

The overall technical quality of LP records these days is excellent beyond any predictions of a few years ago, and in some instances really stupendous. Virtually all of the major labels and most of the bigger "independents" consistently produce records of great musical clarity, detail, and dynamic range, substantially free of the kind of surface noise accepted a few years ago as a fact of life and also, thanks to the use of the Dolby System in the making of original master tapes in the studio, free of tape hiss and other effects. Much of today's quality is a result of the tremendous interest in good equipment for home listening; there are just too many component stereo systems in too many living rooms for any manufacturer to think that "good tone" is all the public wants. And good equipment has drastically reduced practices such as "over-

cutting" — putting a lot of sound, of necessarily limited range and often unlimited distortion, in the groove to override the residual surface noise of cheap vinyl. Things aren't perfect, and records still come warped or fuzzy-sounding (from trying to get too many discs out of one stamper), but they are perfect enough for a reasonable man.

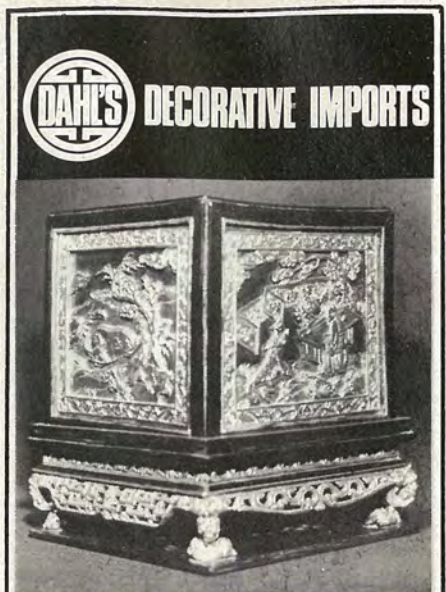
Records also may be, next to fresh produce in season, the best bargain in this country. On the average, a given length of music costs less than it did before World War Two, which is hard to believe and in some ways unhealthy for everyone (much of the shoddiness that remains in the business is due to its "priceyness" and lack of decent consumer information for the sake of cost-cutting). But the fact is that records are bargains of a really astounding kind.

Nothing has happened, though, to overcome the record's high vulnerability. Lighter-tracking pickups have lessened needle scratch and repeating grooves, but records still appear vulnerable to practically all of the normal activities in a household. My own son has confirmed, in the five months or so he's been walking, all I've said and felt about the transitory quality of thin, microgrooved wafers of vinyl in the presence of kids. And whether it's the presence of a normal child in the room or the normal amount of dust in the air, there are just too many ways for records to deteriorate — slowly or very quickly — in any home where records are used rather than enshrined. Which leads us to:

Tape Cassettes

For the first time in the five-year-or-so history of the tape cassette, it feels like the recorded medium I would prefer to all others. But only starting just about now, when a decent selection of cassettes made with the Dolby System is beginning to be available. The list of labels now Dolbyizing cassette releases includes Ampex, Columbia, London, the Musical Heritage Society, Precision Tapes, and Vox. And probably by the time this is printed, Advent will have released a premium line employing both the Dolby process and chromium-dioxide (Crolyn) tape, which has enormous advantages in high-frequency definition and dynamic range over conventional tape oxides.

There is just no doubt that the Dolby process is a necessity for cassettes to equal the overall sonic quality of records. It also seems likely that the arrival of Crolyn tape, which I believe



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other labels will be forced to use for premium releases before very long, can produce cassettes that clearly exceed the listening quality of records in several important respects (particularly in freedom from rumble, echo, and mold-grain noise). For all this to be a fact, of course, Dolbyized releases must be played on a machine equipped with the Dolby System. (Dolby-equipped decks are now available from Advent, Concord, Fisher, Harman-Kardon, TEAC, Wollensak and others.)

The cassette may not provide much room for album-liner notes, but it is wonderfully easy to handle and play, and — provided the cassette is not of the easy-jamming bargain variety — virtually immune to accidental damage even from very casual handling.

Open-Reel Tapes

Open-reel tapes have long had an almost entirely undeserved reputation as the highest-quality medium for home listening. While it was true that open-reel machines, until recently, were the only way to make high-quality recordings of one's own, it has also been true that commercial open-reel recordings have been in most cases clearly inferior to their disc equivalents. And the much-vaunted superiority of tape's frequency response doesn't look real when one notes that high-frequency response beyond 10,000 Hz (and often below) is filtered out in the duplicating process to prevent interference problems when the duplicating is done (as it always is) at several times the playing speed.

There are many excellent open-reel recorders on the present market, which can make recordings limited only by the original, but since several cassette machines can now make recordings that will sound fully as good in almost all cases, it's difficult to predict what the function of open-reel recording will now turn out to be. Since it is, for most people, an expensive and cumbersome process, my own inclination if I were starting out would be to buy a cassette deck first and then see if any further urge developed.

Four-Track and Eight-Track Tape Cartridges

While they appear in vanishingly few households across the country, four-track and eight-track cartridges are the overwhelmingly best-selling format in which tape is available. The reason, of course, is the automobile, for which the cartridge tape player has become

the most popular optional extra since power steering.

Whatever the cartridge's advantages in the multi-faceted lives many car owners lead, it isn't very powerful for home listening. In a car, its inescapable stereo effect *is* powerful, and its overall quality distinctly better and more predictable than AM radio. But it is also, particularly in the more popular eight-track version, a persnickety device with a maddeningly high defect rate. If I cared that much about music in a car, I believe I'd try one of the newer front-loading cassette systems. But I'm not sure I'll ever care.

I also can't develop any enthusiasm for the eight-track, four-channel ("Quad 8") cartridges I've heard. Getting mediocre sound from more directions just isn't a definable improvement.

FM Broadcasts

Since most stereo systems these days are built around receivers that automatically provide FM reception, the should-I-buy question is essentially academic. I think I would say yes in any event, but not without reservations. FM stations, for the most part, continue to provide mediocre to non-existent "programming" of mediocre technical quality, often handled on studio equipment considerably inferior in actual listening quality to that of the home listener. And there is, on those impossible-to-tell-apart classical stations broadcasting segments of musical works, the indescribable fatigue that comes when the announcer (he is the same announcer everywhere) says, "We turn now to the music of . . ." He never tires of turning, but others do. The solemnity of classical FM seems a preparation for the grave, but it's the endless background music on other stations, plus the increasingly dim-witted combativeness of the "underground" stations, that makes some wonder who's awake anywhere.

Still, one or two stations make things worthwhile every so often. And it seems likely that "Dolbyized FM" will become a reality soon, increasing the effective range of FM stations, and focusing attention on quality in a way that is unlikely to permit slipshod technical performance in other areas.

No other program sources are on the immediate horizon, but the present choice should do for quite a while. □

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