

# PERFORMING ARTS



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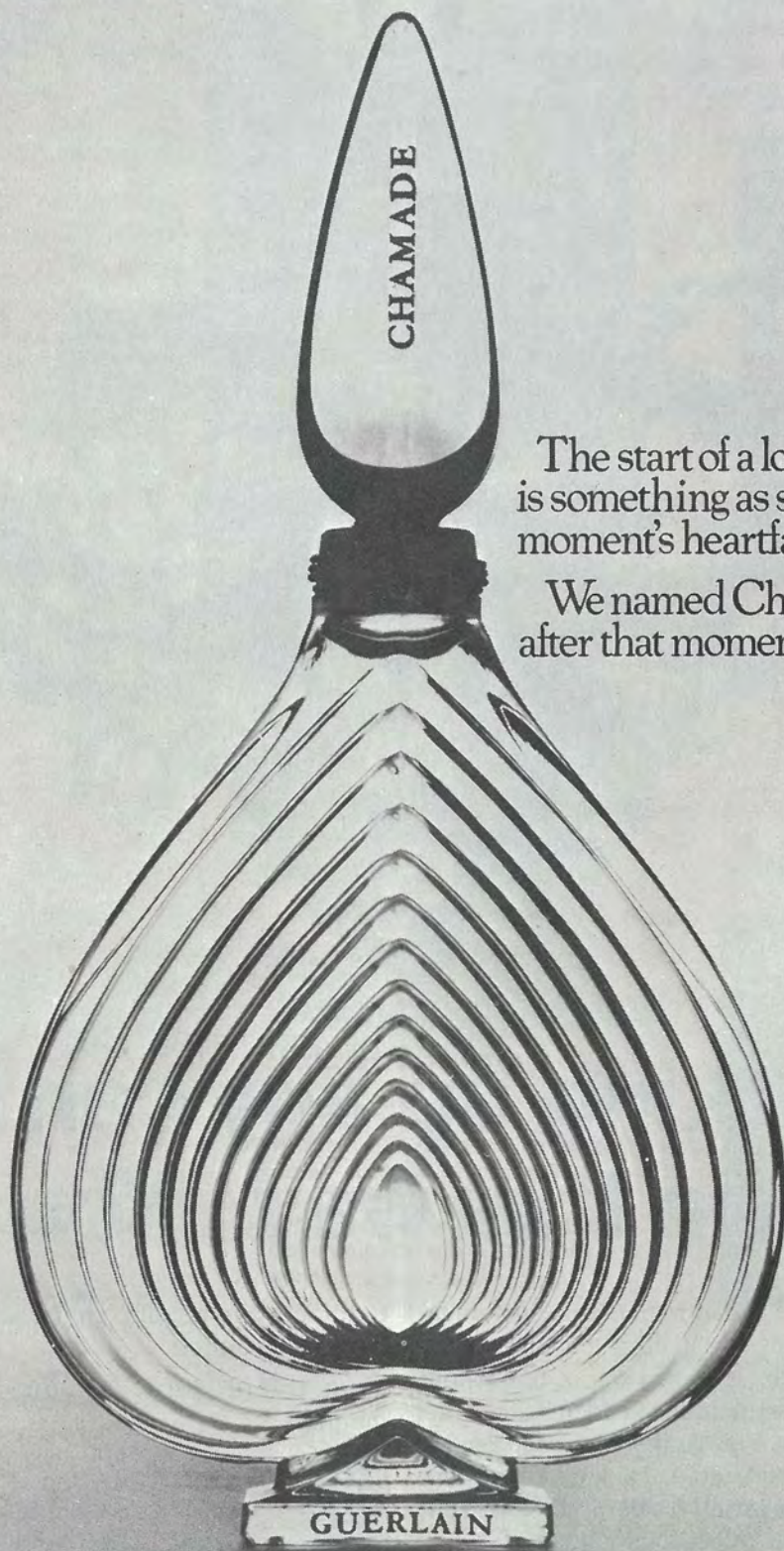
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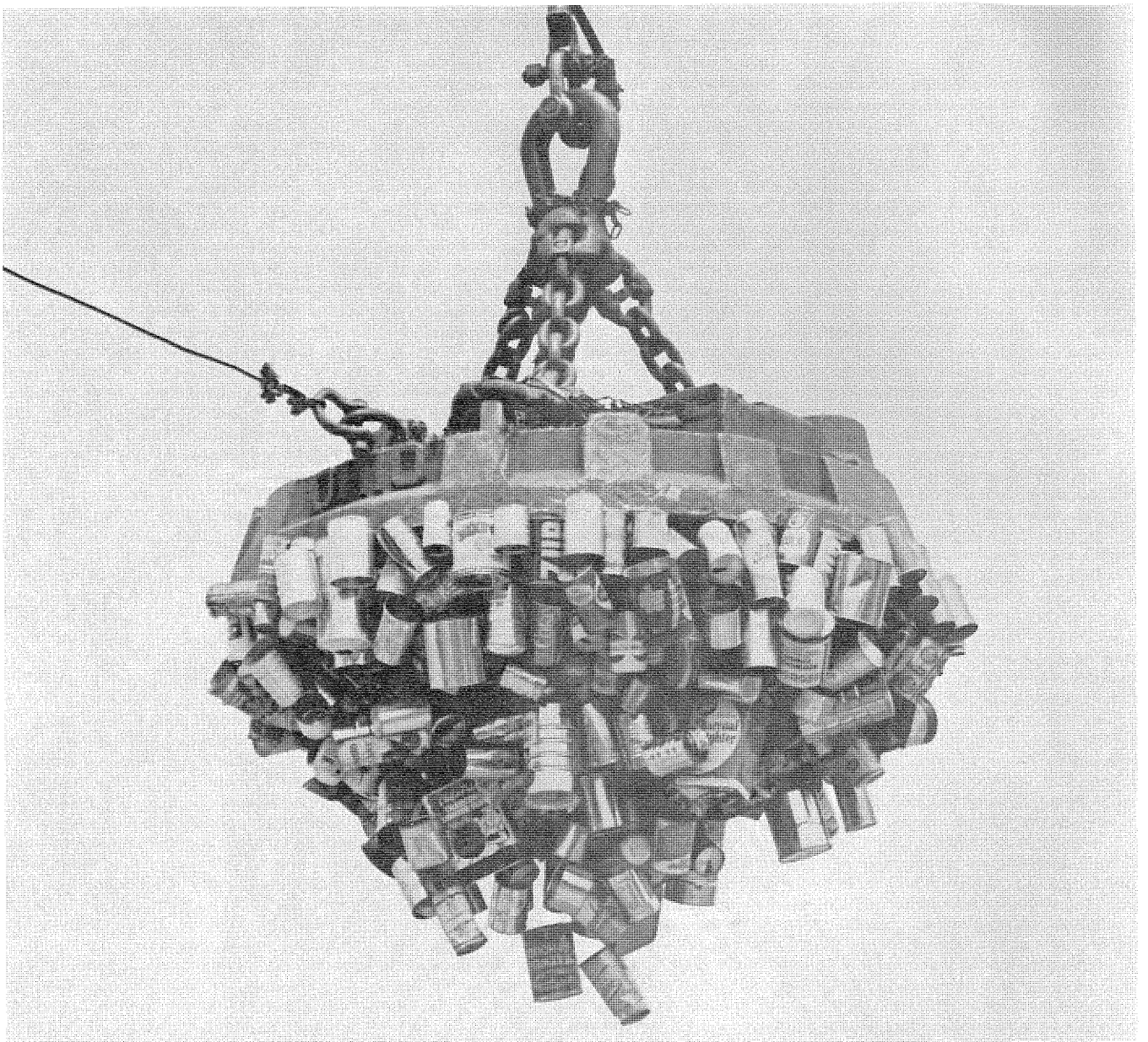


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# PERFORMING ARTS

SAN FRANCISCO'S  
MUSIC & THEATRE MONTHLY  
NOVEMBER 1971 / VOL. 5 NO. 11

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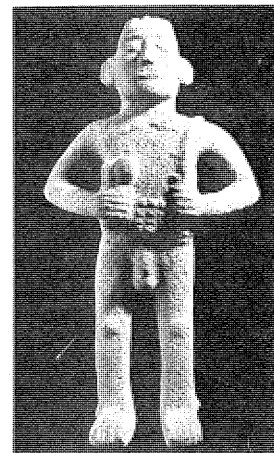
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**MORE from**

# “THE NEW OPERA GLASS”

by Herr Charley

## EDITOR'S FOREWORD

In November, 1970, *Performing Arts* ran a number of excerpts from “The New Opera Glass.” Reader response was such that we had to run the same set of excerpts a second time. Herewith, for new Charley fans as well as for his old admirers, a whole NEW (to these pages, at any rate) set of excerpts from that work and, for the first time anywhere, AN INVALUABLE AFTERWORD CONSISTING OF EXPLANATORY NOTES & ERRATA!

Any questions regarding Charley's synopses NOT answered by the Afterword should be addressed to:

OPERA GLASS  
147 S. Robertson Blvd.  
Beverly Hills, CA. 90211

When the program magazine of a German opera house (not one of the major ones) informed me that “Amneris was very madly for being thrown away by Radames who favoring his love for Aida,” it seemed that “Foreigners' English,” operatic variety, had achieved the summit. But with the subsequent discovery of the fourth edition of “The New Opera Glass,” a collection of plot synopses published in Germany in 1900, it became evident that a whole new world of linguistic ineptitude would reveal its wonders.

“The New Opera Glass” was written in large part by a Herr Charley (presumably pronounced Shar-lye), about whom my extensive researches have turned up only one additional scrap of information: his first name may have been Friedrich.

As will become evident upon dipping into some of the synopses herewith reproduced, Charley (and his anonymous collaborators) did not speak English as we know it; nor was he too adept at using a dictionary. What he did have in abundant measure was the unwitting ability to amuse and/or mystify the English-speaking reader.

“The New Opera Glass” should, aside from its comic value, interest the opera-phile for its inclusion of a number of now-forgotten composers and their operas —

operas which must have been quite popular in turn-of-the-century Germany: “The Clock of the Hermit” (de-Charleyfied: “The Hermit's Bell”) by Aimé Maillart, “Gudrun” by August Klughardt; the faintly-remembered “Taming of the Refractory” (i.e., “Shrew,” but at least an example of cracking a dictionary) by Hermann Goetz (1840-1876); and many others. Then there are forgotten operas by remembered composers, e.g., Flotow's “Stradella.” And, finally, a number of works which are as “standard” today as they were then.

Readers with a working knowledge of German and its syntax may be able to untangle many of Charley's soaring linguistic flights; others may only guess at the peculiar genius which underlies his verbal images.

## Stradella

Friedrich von Flotow (1812-1883)

After the very famous foreplay we know Stradella, a real composer in the story of music, have come to Venice a young girl Leonore who is in safe-keeping of a rich Venezian marchant. Stradella fell in love on her and they elop. Bassi, here guardian wish to marries her himself so he is raging when he hears. He meets two bandits who he sends to Stradella's house him to kill. But Stradella sings the bandits so a beautiful song they left him alone.

Bassi hears that Stradella is sparrd his lifes is bersting for anger over the cowards and bids them more money to taste again to kill Stradella. He is singing again a Hymne and the bandits fall to his feet betting forgiveness. Bassi comes on and blesst the marriage Stradella and Leonore's.

## Semiramide

Gioacchino Rossini (1792-1868)

In Babylon. Semiramide, the frightful queen, with help from her lovehaver, Assur, has murderd the husband King Nino, who in the second akt stands up from his grabe and annonces Semiramide downfall. Semiramide not having enough of Assur for lovehaver also loves Arsace, a yong youth, a soldier in her army who should be a Scythe

but is workly Sermiramde son. Arsace loves Azema. In the end everybody together, Semiramide, Assur, Arsace in Ninos grabe. Semiramide stands herself between Assur and Arsace who tries to merder his and herself is stabled to make now Arsace king like Nino says before.

## Lakme

Leo Delibes (1836-1891)

Nearby the Indisch garden lives Nilikantha who keeps the Hindoo temple. Nilikantha tells Hindoos soon English invaders thrown away. Prayer from Lakmé daughter Nilikanthas, so beautiful he is afraid for her. He is going on journey so say Lakmé must guard tempel and outland visitors to temple must be toted. Englisch people are coming. Frederic and Gerald, Englisch officers come in to garden. Freckeric telling everybody from Nilikantha and beautiful doghter and Gerald is excited. Frederic makes pictures of Lakmé's jewels. Kalmé again singing and Frederich sticks himself in the bushes so she does'nt see. But she does see his yet. She does not make him fear and he goes away. Nilikantha coming back and bersting for anger while sacred ground has been stepped on by Englischmen.

Bazaar. All mixed people. Nilikantha and Lakmé looking for Englisch offizers over all Gerald. He makes her to sing song so he show himself and make vengeance. He comes. But warning from Lakmé send him away but he stays and Nilikantha stables he but he is not heavy wounded.

Lakmé keeping Gerald in forest and they makes swears of love on each other. Frederic seeing blood in forest endecks the house in forest and telling Gerald obligation as Englisch offizer to underpress an uprising. When Lakmé returns with water Gerald is different when he hears marching soldiers. He stands up from the bed and she know his love not stronger than England. She takes gift and Nilikantha comes very anger. But Lakmé making swears that

(continued on p. 47)

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# HER INFINITE VARIETY...

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..."

Cleopatra, whose childhood had to be sandwiched in between a frightening succession of royal assassinations and executions, political plots and poisonings, disputed thrones and military takeovers; whose stormy rule brought Egypt's great dynasty of the Ptolemies to an end; who numbered among her lovers two of the greatest heroes in Roman history, Julius Caesar and Mark Antony; who charmed both Caesar and Antony into going to war for her; who died at the age of thirty-nine, before the passing years could make a liar of Enobarbus; who remains the immortal symbol of Woman at her most bewitching.

"The Serpent of Old Nile," as Antony affectionately calls her, has fascinated writers, directors and actresses for centuries. In Shakespeare's day Cleopatra was portrayed by teenage boys. In our own century, she has been played by actresses ranging from Vivien Leigh, Katharine Hepburn and Margaret Leighton to Claudette Colbert, Leslie Uggams and Elizabeth Taylor.

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.

The two productions have different directors and leading players, adding to the sense of contrast and individuality. The Shaw comedy features Peter Donat as Caesar and Lee McCain as Cleopatra under the direction of William Ball. Allen Fletcher's production of the Shakespearean tragedy offers Ken Ruta as Mark Antony and Michael Learned as Cleopatra.

## Caesar and Cleopatra

*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*.

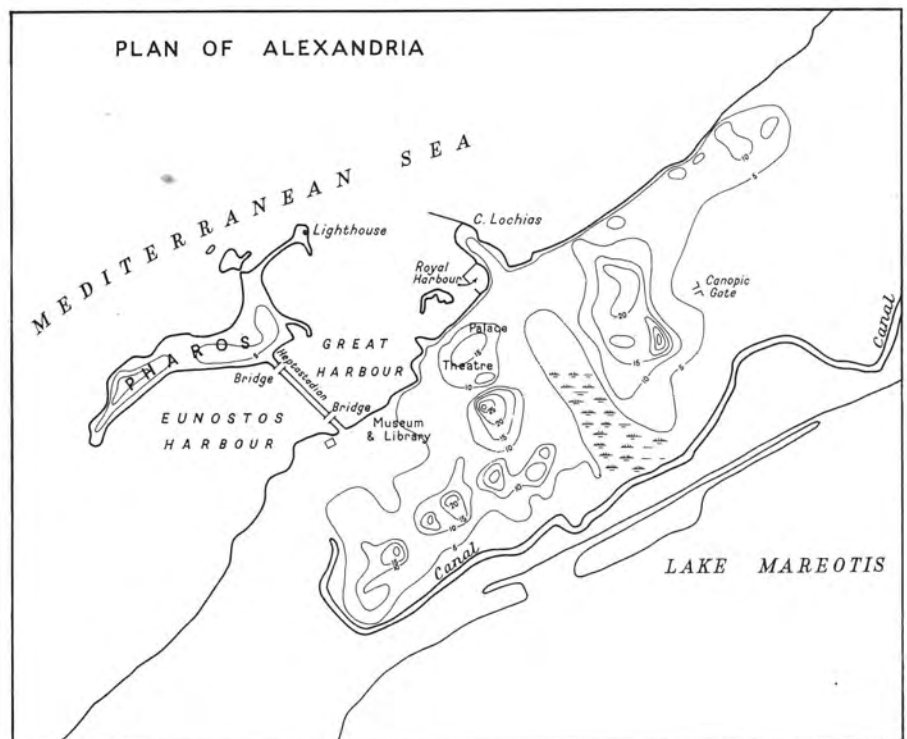
Plutarch, to whom both Shakespeare and Shaw turned in writing their plays, comments on Caesar's Egyptian interlude:

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

(continued on p. 11)





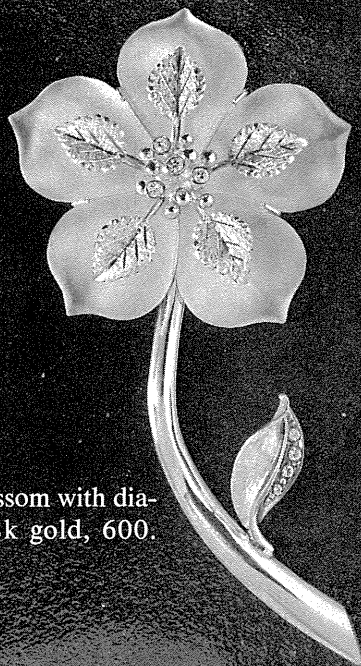
Crystal blossom with a diamond and green jade leaves in 14k gold, 400.



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Crystal blossom with diamonds, 18k gold, 600.

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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.

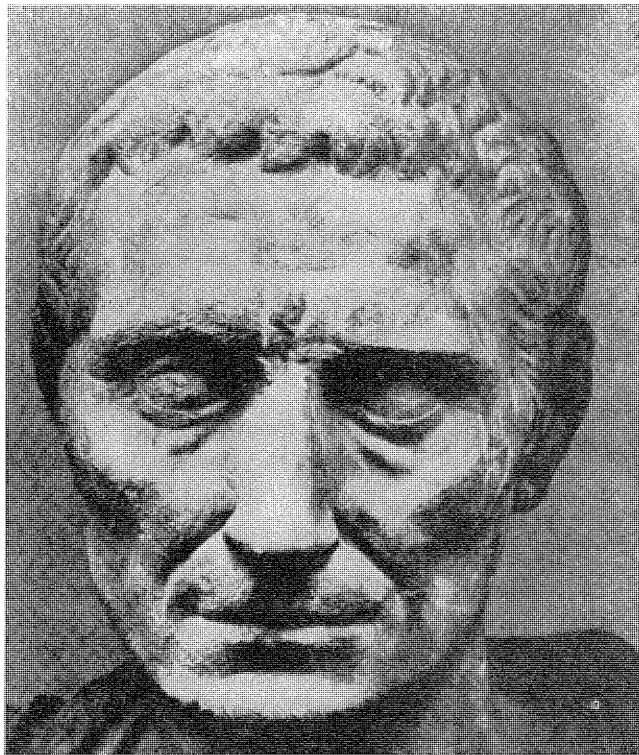
To fend off any complaints about *Caesar and Cleopatra* not having a proper "historical" tone and being "too modern" in manner, Shaw wrote a detailed defense of the play and its principal characters in which he scorned the idea of Progress and its corollary that ancient peoples must have been barbaric and benighted by comparison to modern enlightened mankind:

"My reason for ignoring the popular conception of Progress in *Caesar and Cleopatra* is that there is no reason to suppose that any Progress has taken place since their time. But even if I shared the popular delusion, I do not see that I could have made any essential difference in the play. I can only imitate humanity as I know it..."

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.

"... The really interesting question is whether I am right in assuming that the way to produce an impression of greatness is by exhibiting a man, not as mortifying his nature by doing his duty... but as simply doing what he naturally wants to do. For this raises the question whether our world has not been wrong in its moral theory for the last 2500 years or so."

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 cli-



Julius Caesar

mate at the present day in many women of fifty. It is a mistake to suppose 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."

### Antony and Cleopatra

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.

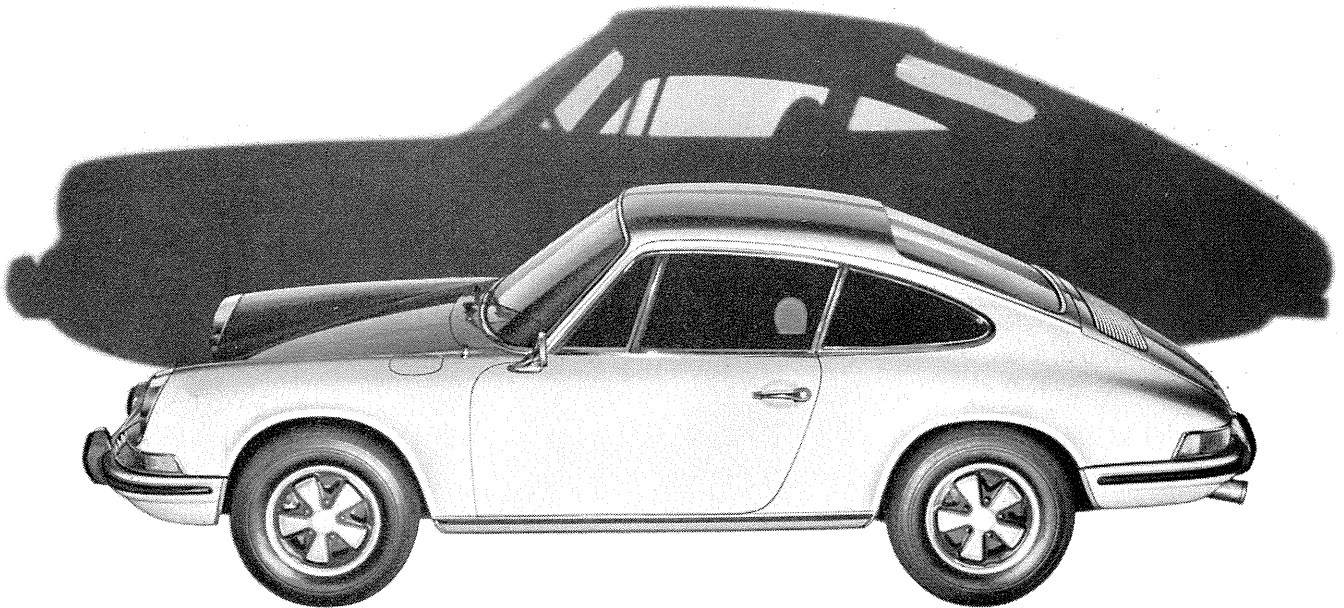
"One day, when he had bad luck in fishing, he ordered divers to attach fish to his hooks so that he could seem to Cleopatra to be a great fisherman. She realized what he was doing, but praised him highly; and the next day she invited others to watch Antony fish. An Egyptian diver then submerged and put 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.'"

Later in his *Life of Antony*, when little comedy remained amid the tragic spectacle of Antony's doomed political and military ventures on behalf of Cleopatra, Plutarch reports that even after crushing defeats in battle, "Antony's leadership and resourcefulness saved his men repeatedly... His soldiers remained intensely loyal during this trial, calling him emperor and saying that as long as he was well they were safe.

"They loved him for his courage, eloquence, nobility of spirit, frank manners, and his liberal and magnificent habits. He visited his wounded men, crying in grief over their condition. They appreciated his friendliness, kindness and consideration for the sick and wounded, who seemed even more eager to serve than those who were whole and strong."

Plutarch's tribute to the nobility of Antony was written in the first cen-

(continued on p. 13)



There is, of course, a dictionary difference.

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On idea. And execution.

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***“Is there any difference?”***

tury A.D. The following tribute to Shakespeare by Shaw came somewhat later, after *Caesar and Cleopatra* was completed in 1898: "In manner and art, nobody can write better than Shakespeare, because, carelessness apart, he did the thing as well as it can be done within the limits of human faculty."

An eloquent tribute, to be sure; but Shaw, being Shaw, couldn't resist adding that he thought *Caesar and Cleopatra* better than *Antony and Cleopatra*. Following the first performances of his play, in the face of some unflattering reviews Shaw prophesied that theatregoers of the future would regard *Caesar and Cleopatra* as a masterpiece.

On the latter point, most of us would agree with the old wizard. As for the former—well, let's just be glad we have both plays.

—Dennis Powers

## DATES IN THE LIFE OF CLEOPATRA

### B.C.

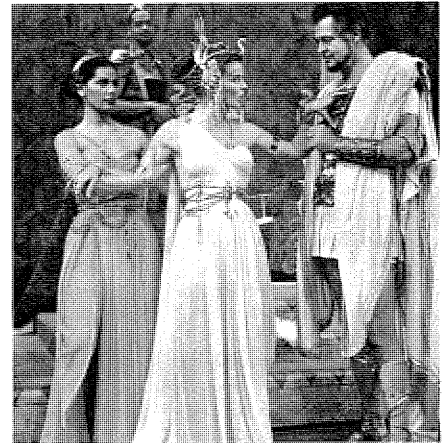
- 69 Birth of Cleopatra
- 58 Her father, King Auletes, driven out by Alexandrians; her sister, Berenice, crowned
- 53 Auletes restored to throne; Berenice executed
- 52 Auletes dies; Cleopatra and her brother Ptolemy crowned
- 49 Cleopatra driven from Alexandria by Ptolemy and his forces
- 48 Julius Caesar lands in Alexandria; Ptolemy killed
- 47 Cleopatra restored to the throne; Caesarion, son of Caesar and Cleopatra, born
- 46 Cleopatra joins Caesar in Rome
- 45 Caesar campaigns in Spain
- 44 Caesar assassinated; Cleopatra returns to Alexandria
- 43 Triumvirate formed to rule Rome: Antony, Octavius, Lepidus
- 42 Battle of Philippi; Julius Caesar avenged
- 41 Antony and Cleopatra spend the winter together in Alexandria
- 40 Antony returns to Italy; twins born to Cleopatra; Fulvia, Antony's wife, dies; Antony marries Octavia, sister of Octavius Caesar
- 36 Antony and Cleopatra reunited at Antioch and married
- 35 Antony defeated by Parthians
- 34 Antony defeats Armenians
- 33 Antony divorces Octavia. Octavius declares war on Cleopatra
- 31 Antony and Cleopatra defeated at battle of Actium
- 30 Deaths of Antony and Cleopatra

## PRINCIPAL PLAYERS IN THE TWO PRODUCTIONS

ACTOR	CAESAR AND CLEOPATRA	ANTONY AND CLEOPATRA
MARTIN BERMAN	SOLDIER/BOATMAN	SCARUS
JOSEPH BIRD	POTHINUS	MARDIAN
ROBERT CHAPLINE		SOOTHSAYER
PETER DONAT	CAESAR	
HERBERT FOSTER	THEODOTUS	LEPIDUS
PATRICK GORMAN		SELEUCAS/FIG MERCHANT
FRANK OTTIWELL		MAECENAS
WILLIAM PATERSON	BRITANNUS	
E. KERRIGAN PRESCOTT	RUFIO	AGRIPPA
KEN RUTA		ANTONY
PAUL SHENAR	APOLLODORUS	OCTAVIUS CAESAR
M. SINGER	FTATATEETA	POMPEY
SCOTT THOMAS	LUCIUS SEPTIMIUS	ENOBARBUS
MARK WHEELER	SENTINEL	EROS
MICHAEL LEARNED		CLEOPATRA
LEE McCAIN	CLEOPATRA	OCTAVIA
ANN WELDON	CHARMIAN	CHARMIAN
LARRY CARPENTER	AUXILIARY GUARD	CANIDIUS
RICHARD COUNCIL	MAJOR DOMO	DOLABELLA
LARRY MARTIN		ALEXAS
BOB MILLER	SOLDIER	DERCRETAS
HOWARD SHERMAN	CENTURION	PROCULEIUS/MENAS
R. E. SIMPSON	MUSICIAN/GUARD	GALLUS
KARIE CANNON	IRAS	IRAS
LEE COOK	SLAVE	
NANCY McDONIEL	LADY	



John Gielgud as Caesar in the 1971 Chichester, England, Festival production of *Caesar and Cleopatra*.



Katharine Hepburn and Robert Ryan in a 1960 production of *Antony and Cleopatra*.

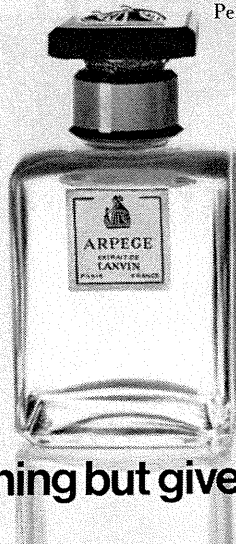


Vivien Leigh and Claude Rains in the 1945 film version of *Caesar and Cleopatra*.

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the Costa Brava to live.  
But until then..."**



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EDITH MARKSON,  
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*Conservatory Director*

## actors and directors

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Karie Cannon  
Joy Carlin  
Larry Carpenter  
Robert Chapline  
Lee Cook  
Richard Council  
Peter Donat  
Herbert Foster  
Patrick Gorman  
Philip Kerr\*  
Anne Lawder

Michael Learned  
Larry Martin  
Lee McCain  
Nancy McDoniel  
Bob Miller  
Frank Ottiwell  
William Paterson  
E. Kerrigan Prescott  
Ray Reinhardt  
Ken Ruta  
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Howard Sherman  
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Thomas Edwards,  
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We hope that your faith in us is reflected in the quality of our productions, and we thank you, our audience, and the California Theatre Foundation, our local sponsor, for the opportunity to work and to grow. We are proud to have you with us for this performance and trust that we may share many entertaining evenings with you in the future.

*William Ball*

William Ball  
General Director

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# REDISCOVERING "DANDY DICK"

By Edward Hastings

Arthur Wing Pinero has been rediscovered. Revivals of his plays now appear in London, New York and Vienna—not to mention San Francisco, where Pinero's *Dandy Dick* will join our repertory on December 14.

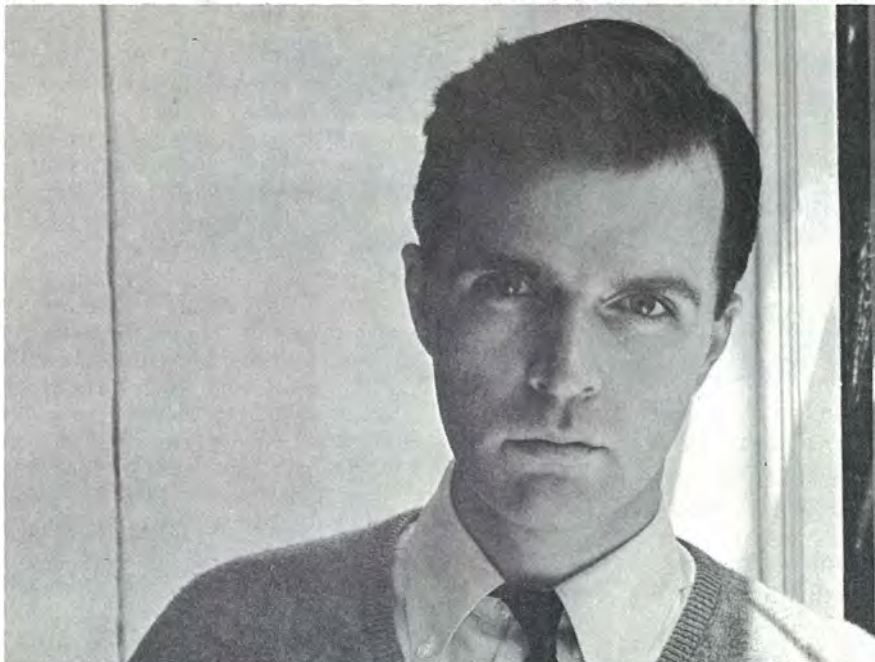
The man who was England's most successful playwright in the last two decades of the nineteenth century has been rescued at last from the public neglect to which, ironically, his very success assigned him. Perhaps if Pinero had stopped writing in 1910, when he was still a major figure, our memory of him would be brighter. But unfortunately—and typically—he continued to offer plays to an audience which had outgrown him, trying to recapture his success by repeating his formula.

Eventually, the latest Pinero effort was dismissed by critics as Shaw had dismissed the early ones: "Mr. Pinero, in effect, invented a new sort of play by taking the ordinary article and giving it an air of novel, profound and original thought. This he was able to do because he was an inveterate 'character actor' (a technical term denoting a clever stage performer who cannot act, and therefore makes an elaborate study of the disguises and stage tricks by which acting can be grotesquely simulated) as well as a competent dramatist on customary lines. His performance as a thinker and philosopher is simply character acting in the domain of authorship ..."

Shaw was reacting to what he regarded as a missed opportunity. He recognized Pinero's gifts as an innovative playwright and creator of character but deplored the abuse of that gift in the hands of a hopelessly old-fashioned moralist.

Whatever critics and historians said of Pinero, however, actors praised him. They liked to act in his plays—partly, no doubt, for financial reasons, but also because Pinero wrote good parts. Cast lists of his plays read like *Who's Who in the Theatre*. Mrs. Pat Campbell had her greatest triumph with Pinero until Shaw wrote *Pygmalion* for her; Eleanora Duse, Ethel Barrymore and Tallulah Bankhead have all played Pinero's *The Second Mrs. Tanqueray*. A letter exists from actress Ellen Terry asking Pinero to write a play for the celebrated Henry Irving. He never did, but he wrote for such distinguished actors of his day as du Maurier, Forbes-Robertson (Shaw's original Caesar in *Caesar and Cleopatra*) and Tree.

Pinero knew how to write for actors because he had been one. He knew what "worked" onstage because he'd frequently had to do this work himself, and he loved doing it. His love for the theatre shines through his famous comedy *Trelawney of the Wells*, about the Sadler Wells Theatre, the neighborhood playhouse for the stagestruck young Pinero in 1865. (continued on p. 21)



Edward Hastings directs the A.C.T. production of *Dandy Dick*, opening December 14.

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"Dandy Dick" (continued)

After a brief career as a law clerk, Pinero determined to become an actor. He played in provincial companies and was discovered by Irving, who invited the youthful character man to join his famous company at the Lyceum Theatre in London. There, Pinero began to write one-act curtain raisers with roles for himself and his friends. Eventually, he tried his hand at full-length plays, but he always wrote with a specific player in mind. He knew the strengths and weaknesses of his fellows, and he knew how he might persuade them to explore and expand their skills.

From the beginning, Pinero directed his own plays and became known for meticulous attention to stage business. Lines were written to be spoken with the accompaniment of specific actions, and the young director insisted on their "rightness." Happily, knowledge of stagecraft was matched by his observation of life, and his early serious dramas were well received by both press and public.

Comedy writing was a logical next step for the successful thirty-year-old writer. Pinero shrewdly brought his slightly cynical view of life to bear on the sentimental crises and victories of the English bourgeoisie. His skill in examining human foibles in the midst of outlandish situations brought immediate success and led to the series of enormously popular Court Farces. *The Magistrate*, which Pinero wrote for a pair of fellow actors who had newly opened the Court Theatre, broke records and was followed next season by an equally successful comedy, *The Schoolmistress*. The subsequent season brought *Dandy Dick*, which opened at the Court on January of 1887.

Each of the Court Farces is marked by a hard but loving vision of men and their nonsense. Human weakness leads to ridiculous complications, in the tradition of French farce but with an 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 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 vivid comic portraits.

How the fate of the church steeple depends on the singed tail of a horse named *Dandy Dick* is funny in its own right, but the comic situation merits rediscovery primarily because Pinero wrote it to be played by artists with the artistry he understood and loved.

## 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.

*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 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.

"What makes *The Tavern* different from most farces," says Rabb, who first directed it in 1962 for his APA Repertory Company in New York, "is that Cohan gave it such a lot of heart. In the midst of all the fast action and comedy, there's genuine sentiment, and it all works together beautifully."

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.

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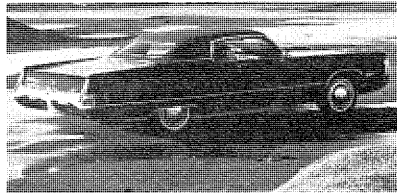
I've seen the way Chrysler builds cars; they really care about their product. And when it comes to the Imperial, they don't stop with just building it. They run it through a road test that gives it over 100 different checks. From the windshield wipers to the transmission.

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Associate Director: EUGENE BARCONE

Scenery by JAMES TILTON

Costumes by ANN ROTH

Original music by CONRAD SUSA

Research by DENNIS POWERS

## the cast

<i>Julius Caesar</i>	PETER DONAT
<i>Cleopatra</i>	LEE McCAIN
<i>Rufio, Caesar's General</i>	E. KERRIGAN PRESCOTT
<i>Britannus, A Secretary to Caesar</i>	WILLIAM PATERSON
<i>Apollodorus, A Sicilian Artisan</i>	PAUL SHENAR
<i>Centurion</i>	HOWARD SHERMAN
<i>Sentinel</i>	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>Ftateeta, Mistress of the Queen's Household</i>	M. SINGER
<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 R. E. SIMPSON
<i>Boatman</i>	MARTIN BERMAN
<i>Romans</i>	BOB MILLER, ROBERT COOKE, ROBERT LOWRY, MICHAEL MOLLOY, WILLIAM P. MOLLOY, RAY A. RANTAPAA, PAUL PERKINS, JOEL STORY
<i>Egyptians</i>	NANCY McDONIEL, CATHERINE HARRIS, JENNY MOSIEV, CHRIS WEATHERHEAD, LEE COOK, ROBERT R. COLSTON, RUDOLPH A. ANDREWS III, JANE ATKINS, BILL LEHRKE, RON DENY, LARRY MARTIN

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.

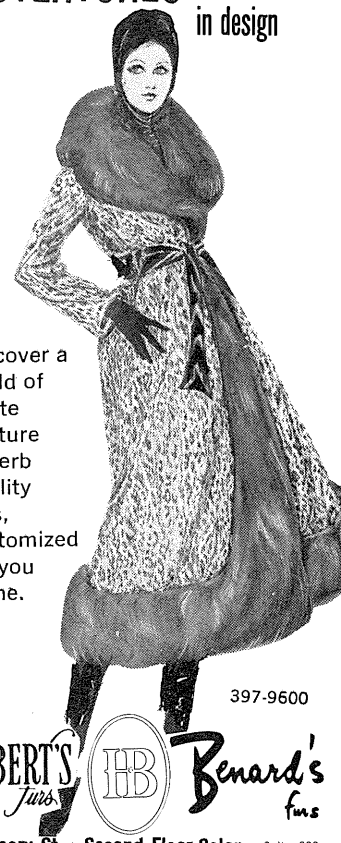
## understudies

Caesar: William Paterson; Cleopatra: Deborah Sussel;  
Lucius/Sentinel: Martin Berman; Musician: Robert Chapline; Iras: Lee Cook;  
Rufio: Richard Council; Ftateeta: Patrick Gorman;  
Charmian: Nancy McDoniel; Britannus: Larry Martin;  
Pothinus: Bob Miller; Major Domo: Frank Ottiwell;  
Apollodorus: R. E. Simpson  
Associate Designer: ROBERT BLACKMAN

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# ANTONY AND CLEOPATRA

Directed by ALLEN FLETCHER

Associate Director: ROBERT BONAVENTURA

Scenery: JAMES TILTON

Costumes by ANN ROTH

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
	Decretas	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, Ron Deny, Dorothy French, Catherine Harris, Chet Helms, Chris Leaf, Bill Lehrke, Robert Lowry, Michael Molloy, William P. Molloy, John Mosbrook, Jenny Mosiev, Charles Oemhke-Krohe, Paul Perkins, Michael Ramirez, Ray A. Rantapaa, Scott Singer, Joel Story, Chris Weatherhead

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

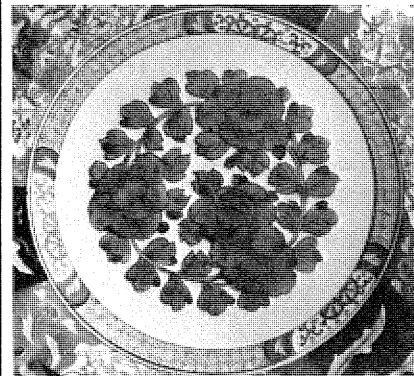
There will be one ten minute intermission.

## 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;  
Decretas: Larry Carpenter; Dolabella and Seleucus:  
R. E. Simpson; Canidius: Martin Berman; Gallus and Mecaenus:  
Eugene Barcone; Alexas and Soothsayer: Shan Covey; Cleopatra: Ann Weldon;  
Charmian: Nancy McDoniel; Octavia: Lee Cook; Iras: Anne Lawder  
Associate Designer: ROBERT BLACKMAN

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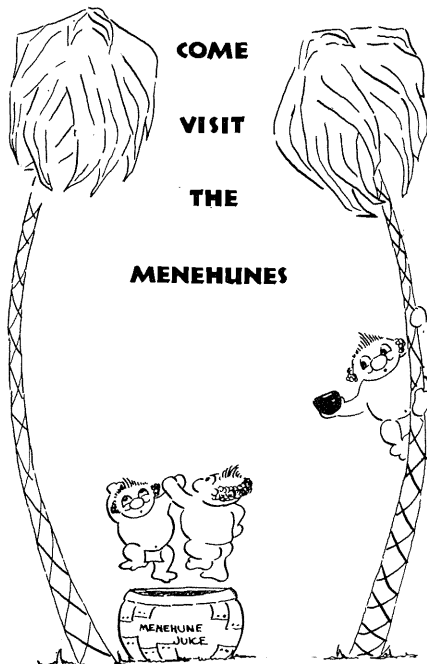
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Associate Director: SHAN COVEY

### 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>The Attendant</i>	LARRY MARTIN

The action of the play takes place in Zaccus Freeman's Tavern.

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;  
 The Attendant: Frank Ottiwell; Sally: Lee Cook; Virginia: Karie Cannon;  
 Mrs. Lamson: Winifred Mann; The Woman: Michael Learned

Geary Theatre

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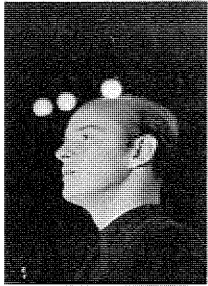
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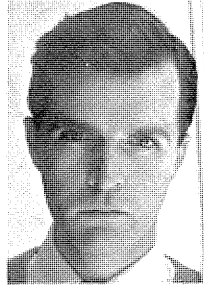
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William Ball



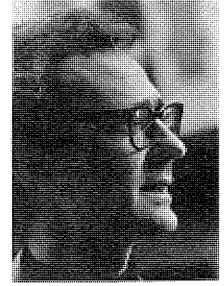
James B. McKenzie



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.

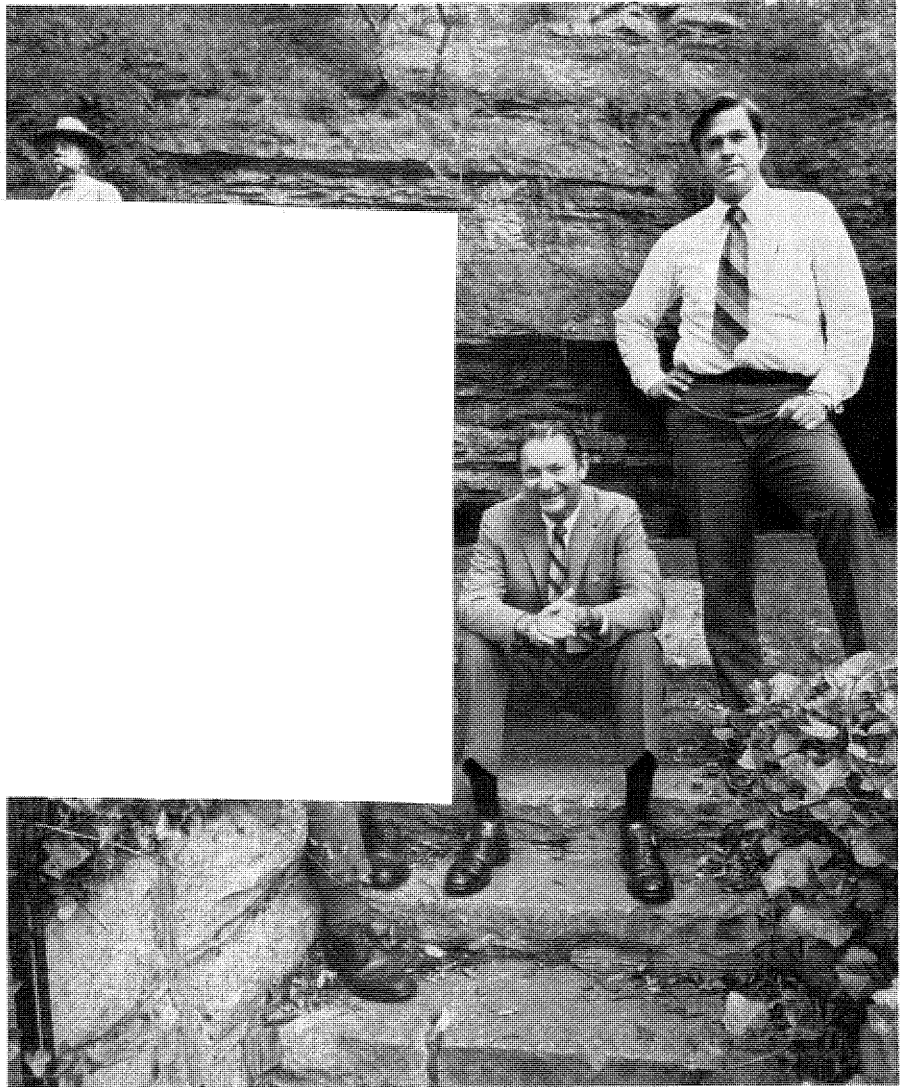
**ALLEN FLETCHER**, Resident Stage Director and Conservatory Director, is former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera, the Pennsylvania State Festival Theatre, the Antioch Area 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.



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.



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What is "subsidized" theatre, and why is it needed? Who subsidizes it? How does subsidy work? The answers to this series of questions are vital to the future of theatre in our community and in our country.

To begin with the first, a subsidized theatre is one which depends for its survival on financial support above and beyond its box office revenues. A.C.T. is such a theatre, and William Nuerge, Jr., Executive Director of the California Theatre Foundation, is one of those most directly concerned with A.C.T.'s finances.

Working closely with the members of C.T.F., local sponsor and fund-raising arm of A.C.T., Nuerge constantly seeks to expand the base of financial support for San Francisco's resident theatre company, to insure its stability and continuity.

To the question of why theatre subsidy is needed, he answers, "A.C.T. presents outstanding plays on a scale that simply isn't feasible in a commercial theatre situation. On Broadway, for example, a show of similar scope would have to run for many months before recouping its original investment."

And, Nuerge points out, "A.C.T. has presented some 89 such productions

since it came to San Francisco in 1967, ranging from the classics to original musicals to special one-man shows. Its record is unmatched anywhere in the country, and it has made the Bay Area a focus of national theatre attention, as well as a real theatrical resource."

The company's educational services are still another reason for its financial need, Nuerge adds: "A.C.T. presents many special low-price matinees every season especially for students and offers discount tickets to students at all evening performances, too. Without such a service, most students would never be exposed to quality theatre. And without this kind of repertory theatre, great plays like *Three Sisters*, *Oedipus Rex*, *Antony and Cleopatra* or *Tartuffe* would never be professionally produced."

Nuerge reminds theatregoers that A.C.T.'s yearly grant from the Ford Foundation must be matched by locally raised funds. "This policy," he says, "means that in effect every dollar donated to A.C.T. locally is doubled in value through the Ford grant."

A.C.T.'s fund-raising goal for the coming year is \$500,000. "There are many ways in which Bay Area donors can take part in our fund-raising campaign," Nuerge explains. "One way is through sponsorship of a student in A.C.T.'s training program."

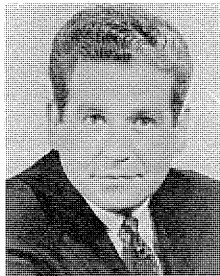
"A case in point is actress Kitty Winn, a former scholarship student at A.C.T., who trained for a season, played small roles, graduated to the title role of *Saint Joan* during the 1970 season and went on to win the Best Actress award at the Cannes Film Festival this year for her performance in *The Panic in Needle Park*."

Nuerge notes that there are many special donor programs in which Bay Area theatregoers can take part. He urges those interested in lending their support to A.C.T. to contact him at the California Theatre Foundation offices in San Francisco's Phelan Building.

# WHO'S WHO



**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* and *The Tavern*.



**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*.

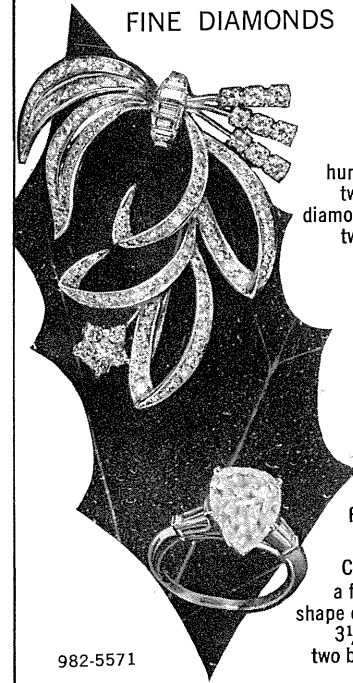


**KARIE CANNON**, who came to A.C.T. as a member of the 1970 Summer Training Congress, appeared in last season's productions of *The Merchant of Venice* and *The Tempest*, and was one of four students selected to appear in scenes from *As You Like It*, directed by William Ball, at Lake Tahoe this past 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 both *Caesar and Cleopatra* and *Antony and Cleopatra*.



**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

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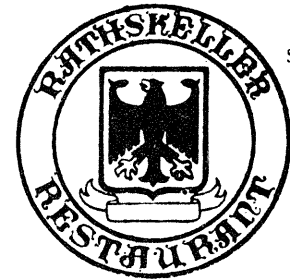
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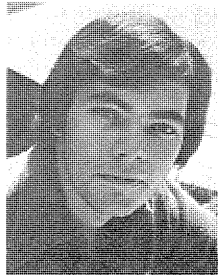
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in TV and feature films. Mrs. Carlin teaches at UC Berkeley's department of dramatic art and was seen in *The Time of Your Life* and *The Selling of the President* last season. She is currently seen in *The Tavern*.

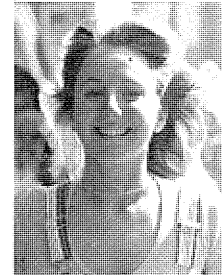


**LARRY CARPENTER**, who holds a B.F.A. degree from Boston University, where he acted in and directed numerous productions as well as composed the score for a production of *The Caucasian Chalk Circle*, comes to A.C.T. from the San Diego Shakespeare Festival, where he appeared in all three of their productions 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*.



**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 both *Caesar and Cleopatra* and *Antony and Cleopatra*.



**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*.

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**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*

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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* and as Octavia in *Antony and Cleopatra*.



**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-

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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* and *The Tavern*.



**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

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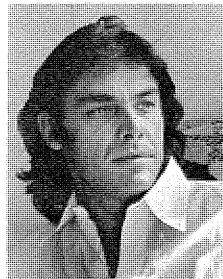
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original Broadway production of *Tiny Alice* prior to playing the role in A.C.T.'s production. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., Mr. Reinhardt has also appeared off-Broadway 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.



**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 appeared 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 appeared 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* and *The Tavern*.

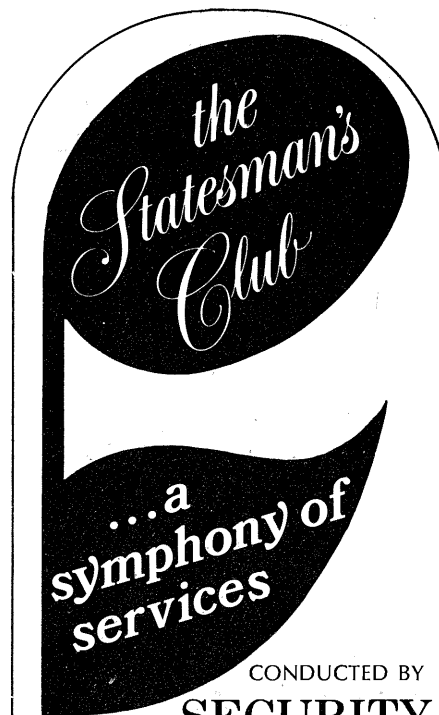


**KEN RUTA**, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyrone Guthrie Theatre, has also studied at the American Theatre Wing and appeared with several leading resident theatres. Among Mr. Ruta's Broadway credits are *Ross*, *Inherit the Wind* with Melvyn Douglas, *Duel 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 *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*.



**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

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*.



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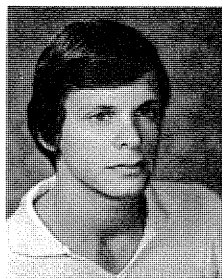


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scenes from *As You Like It* at Lake Tahoe. Mr. Sherman's San Francisco credits include understudying both El Gallo in *The Fantasticks* and Chief Bromden in *One Flew Over the Cuckoo's Nest*, and he lists as obsessions sculpting and a devout appreciation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

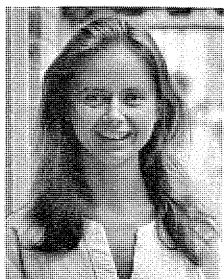


**R. E. SIMPSON**, who came to A.C.T. as a member of the training program in 1968, has since continued his training while appearing in several productions. A former member of the Xoregos Dance Company, he appeared in *Three Sisters* here, at the Ravinia Festival and on Broadway, and was also seen in 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*.

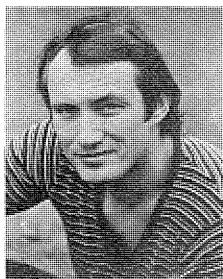


**MARC SINGER** makes his San Francisco debut after a season with the National Shakespeare Festival in San Diego. There he portrayed Lucentio in *The Taming of the Shrew*, Demetrius in *A Midsummer Night's Dream* and Menas in *Antony and Cleopatra*. Prior to his San Diego engagement, Mr. Singer completed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



**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*.



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

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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 first this season 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* and *Antony and Cleopatra*.



**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*.



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(continued from p. 6)

Gerald has drunk sacred water and cannot be touched while he is self now scared. Lakmé has saved again Gerald. She is now dying from the gift. Gerald holding her.

### **Oberon**

Carl Maria von Weber (1786-1826)

In Fairyland. While the small fairies dance Cirkels around King Oberon, they're king who had an argument with Titania, the queen. No peace from argument, she swears, until he have found two manly lovers always true despite all trouble. Puck the favorite fairy from Oberon things he has found them, Lord Hüon and Rezia, daughter Bagdad Kalif. Hüon killed son of Charles the Gross and must rise to Bagdad for killing man who sits on left side Kalif and marriages Rezia.

Oberon gives Hüon magichorn for calling fairies if he finds in trouble. He makes his flight in Bagdad and Rezia comes away and they are shipbroke to a desert island. Pirates take Rezia and sell for a sklave in Tunes. Lord Hüon thinks she is dead and blows his horn. The fairies take him to the Harem with Rezia and Kalif said they must be living buried. Hüon blows again one time and Titania rescues both. Hüon is send to Charles palast and is pardoned. Puck has right. It gives two manly lovers true to another. Titania forgives Oberon.

### **Gudrun**

August Klughardt (1847-1902)

First act: Gudrun's castle. Morning dwilight. Hartmut, son of Gerlind, appears, seeing his mother and is coming near to her on the mount. Gerlind bursting for anger about the generation of their proprietors. Soldiers appears now, singing together. Women are coming down from the castle, singing the farewell-greet for the men. The whole men and women, are gone. Gudrun alone singing. Hartmut appears and Gerlind too. Gudrun is frightened and will gone away. Hartmut begs for Gudrun, for whom he feels love in the hearth. — Gudrun perceive Gerlind, offering her life, but Gerlind: come to my castle to be the wife of Hartmut. — Now the castle is burning. Gudrun will going in the flames, but Hartmut takes her away.

Second act: Castle of Gerlind near the see. Hartmut seating; observing Gudrun, near the fire. She is becomes servant of Gerlind. Soldiers are molesting her. Hartmut defend her. Gerlind ask Gudrun as wife for Hartmut, but

she is refusing. Now a boat is in sight, with Herwig and Wate therein, finding Gudrun sleeping. The leaves the place. Gudrun awakes and finding a small cross on the shoulder, she know, that the sawage is near. Now she declared to become the wife of Hartmut.

Third act: Gerlind near the altar, begging to enjoy Hartmut. Herwig and Wate are near and are amused from the plays of the people.

Gerlind announce that Gudrun become today wife of Hartmut and she appears, wonderful dressed. Now she declared not never to become the wife of Hartmut.

Gerlind, finding herself deceiving, will murder Gudrun, but Hartmut is defending her a second time. Herwig and Wate are discovered themselves and now Gerlind, bursting in rage, is running in the pile of wood and is stabbing herself. Hartmut her following.

### **The Puritans**

Vincenzo Bellini (1801-1835)

Colonel Richard is fallen in love to Elvira, daughter of Lord Walton, but she loves Lord Talbot, the follower from the Stuarts and declare, farther, that only her hearths must deciding on the matter. Mr. Brown, an offizer is inflaming the Ambition of Richard, accepting the direction of the tropps of soldiers. George, the brother of Lord Walton, in society with Elvira, has opened her, that her father will nothing oppose on the marrege with Falbot, were upon she is most happy.

Arthur, received from the people as hero, is getting bride, but impossible for him to partake on the churchvisite, obliged to carry on the strange before the parliament. With the assistance of Arthur and Henritte the prisoner escapes from the fortification. Elvira, fancing the lover faithless is fading in insanity, from which insanity George is informing the public. Richard declared the dead of Arthur Talbot through the parliament as betrayer, but he is escaping. Arthur, residing in the countryhouse Waltons, hearing the songs Elviras, is answering up on it. Now he is hearing his pursuer but they are avoiding the garden and Elvira, enticing by the song, is coming down the Terrass. Hearing the deliverance of him through the Queen, she is pardoning him. Now again come the pursuer a second time; Elvira, hearing the hit of a drum, is falling a farther time in insanity. The soldiers entering, accompagued by Richard Brown, Georges, for imprison Arthur. Notwithstanding the requests of Elvira the Puri-

tans are inexorable. In the last moment a letter arrives that the house of Stuarts is falling totally and now the utmost enjoyment is everywhere, most the lovers.

### **Mephistopheles**

Arrigo Boito (1842-1918)

Prologue spoken in the heaven, cloud-decoration. Chorus invisible. Mephistopheles and the God.

On the Easter-sunday Faust and Wagner are appearing and the people. Speaking together. Transformation of the studying-room of Faust.

In the garden just the same scenes as such in Goethe's Faust. Faust and Margarete, Mephisto and Martha. Transformation of the stage: In the mounts of the Harz. Mephisto and Faust ascending a steepgrand. After a song of the chorus a discussion between Faust and Mephistopheles. The following action exactly after Goethe, with only few changes till the end.

### **The Clock of the Eremit**

Aimé Maillart (1817-1871)

First act: Leasehold. Georgette, wife of Thibaut, a rich farmer, singing a provençal song. Thibaut is coming quickly: Villar's dragons are coming. All womens must hiding her.

Dragoons and Belamy appears, only welcomed by Thibaut. Silvain, servant of Thibaut, has lost the two monkeys in the mountains; he is angry; Rose, a poor woman, enter; and now they are betraying the presence of the other womens. Georgette also is appearing; and the dragoons are staying longer on the farm as intended at first.

Second act: Silvain enter the stage, singing the song: The time how is she pretty. He loves Rose, who is coming just now. She told him, allways are guarded, till only one, whom alone she knows. Silvain is going; Thibaut appears. And after him: Belamy and Georgette, seen by Rose, who is now sleeping. Silvain loves Rose.

Third act: Village street with Thibauts house. The peasants are amused; they are telling to another, that Silvain will go in marriage with Rose. Thibaut to Silvain: the desertors will not escaping, because they are betrayed by Rose. Belamy, coming from the cellar, is confirming that. Rose, the bride, in bride-dress, is appearing, but refused by Silvain. She is not replying, Silvain intended to strike the girl, but Georgette frustrating that, receives from their hand a paper:

'Saved at 4 o'clock on the morning'. Now the dragoons appears: Bel-



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amy will kill Sylvain but Rose discovered the rendezvous between him and Georgette and he is nothing doing against Sylvain. All are going away joyfully.

### Don Pasquale

Gaetano Donizetti (1797-1848)

Don Pasquale, an old bachelor, is waiting on Malatesta, his old friend, who tells him, that he has found out a woman for him, being his own sister, educated in the cloister, but a nice girl anyway, just on an age. Pasquale is enthusiastic and begs to become acquainted with this lady. Ernest, the nephew of Don Pasquale, who is his onkel, appears; owing to marry with a high lady; but declaring that only the poor widow Norma would be his wife. Don Pasquale will disinherit him, declaring that himself is going into a lady for marriage. Now, changing of the stage. Norina, the name of the lady, is reading a book. Malatesta appears; he gains her for his plans against Don Pasquale, hoping that all will be good in the farther.

In the second act: room of Don Pasquale. Malatesta appears with Norina, awaited from Don Pasquale. He ravished from her beauty, and asked for a notary. All is ready and Norina has become his wife. Now is all changing the situation. Norina is tyrannizing Don Pasquale, who is bursting from anger about the deceiving in regards from her.

In the third act: again room from Don Pasquale, servants not hearing the orders from him. They are present only, for the lady, Norina. Don Pasquale is revising the numerous invoices. His wife appears, telling him, to go in the theatre; he commands her to rest at home; strong dispute; she is bating him; and after that is going away in the theatre. Don Pasquale alone; he receives a letter from love-haver of his wife, inviting her to a rendezvous inside a garden. Don Pasquale is raging! He asked for Malatesta because he is very crank. The doctor appears; they consents to surprise the faithless wife. But the doctor asking plain *pouvoir*, which is granted him by Don. Now Ernesto and Norina make meeting in garden; singing together from the eternal love and fidelity. The two elder gentlemen are appearing. And Malatesta, in order of his authority is uniting the two young persons, granting Ernest an annual supply. Don Pasquale perceiving the cheat; he pardoned and all is ends hapily.

### Beatrice and Benedict

Hector Berlioz (1803-1869)

From the Shakespeare of the same name, changed. Don Pedro, commander of the sibilian army is received with his solidiers by the greatest enthusiasmes from the people, which is surrounding him joyfully. During, Claudius is greeting his bride, Beatrice and Benedict are singing the great Duett.

Don Pedro announce the marriages between Claudius and Heros, threatening him that is coming his last hour shortly. Benedict restraining; is singing into the palast, Don Pedro unites with Claudios to kill Benedict. Musicians and singers sing the songs of marriage. Don Pedro, Leonata und Claudio has seen him, and they know, that Beatrice is fallen in a deap love to Benedict, but she know she would never say a word about that. The Palas illuminated; Hero and Ursula takes a walk and the first told the last from the love Benedicts to Beatrice. The stage is blank. Beatrice, quite alone, is singing to nobody from her love. Ursula and Hero, the later in her bridedress, but without crone and veil, are entering. Farther ladies and Gentlemen; ladies are adorning Hero with a crowne and veil; leavings the stage singing with the Chor. Beatrice alone is remaining with herself. Benedict enters and makes renewals of their love, the both are the second pair which is going in marriage together and the curtain fell.

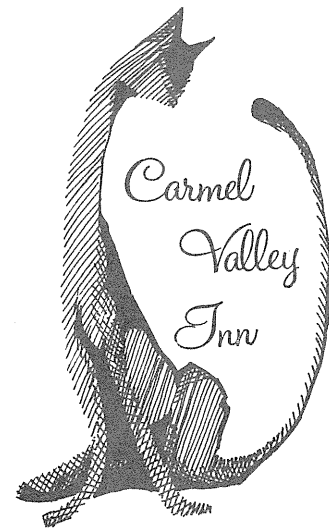
### Notes & Errata

*STRADELLA*. The "famous foreplay," once a repertoire staple, is little known today. It is performed by Vessella's Italian Band on RCA Victor Black Label 35276 (78 rpm) which, in 1924, was available in most record stores for \$1.25.

*SEMIRAMIDE*. Charley does *not* describe the action in its correct chronological sequence. He gives the impression that Nino (or Ninus) "stands up from his grabe" before we have been told that Assur is Semiramide's lovehaver.

*LAKME*. (1) It is essential that one speak fluent German as well as fluent English to understand Charley's synopsis. This is a poor translation. (2) "Frederich (*sic*) sticks himself in the bushes . . ." No, he has not entered a thorny berry-patch. Charley mistranslates from the German irregular verb (active or transitive) *verstecken*, "to hide." (3) "All mixed people" should read "people of many races." (4) "He makes her to sing song . . ." This is, of course, the famous "Clock Song from *Lakmé*." (5) "Gift": The confusion here is obvious. This is the German word for "poison."

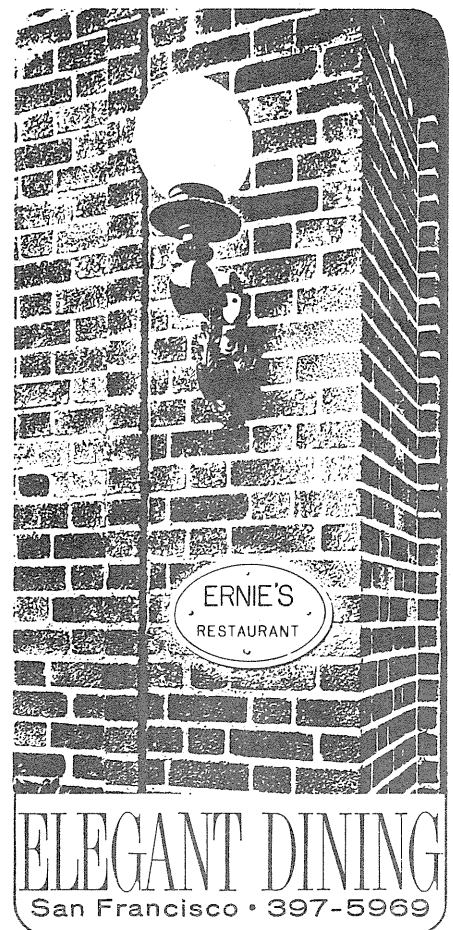
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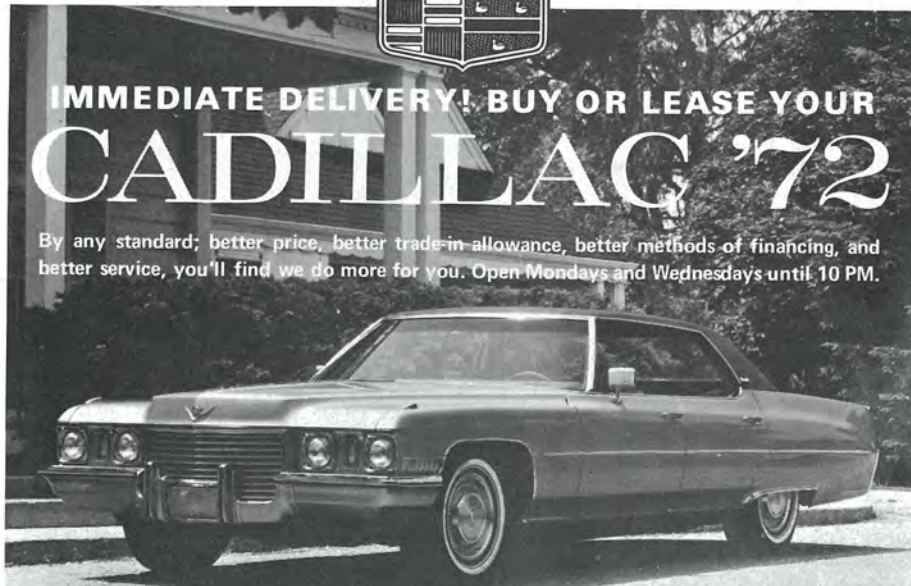
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OBERON. "Charles the Gross" should read "Charles the Great" (Charlemagne).

GUDRUN. (1) There is some confusion here as to whether Charley is referring to *mountain* or *horse* when he says "on the mount." (2) "Castle of Gerlind near the See . . ." Not having access to either libretto or score for this work, it is difficult to ascertain whether the action takes place near "the See" (i.e., the Vatican) or "the sea." The latter explanation would, of course, indicate a typographical error. (3) The third act synopsis is, even for Charley, confusing. Was Gerlind *not* "wonderful dressed" while "begging to enjoy Hartmut?" Who is wonderful dressed, Gerlind or Gudrun? A revival of this opera, preferably in an *expert* English translation, is definitely in order. (4) "is running in the pile of wood" and "stabbing herself" is pleonastic. The common form of upper-class self-immolation during the early Middle Ages was the inducing of infection in the soles of the feet through the acquisition, normally by means of a shoeless run through a woodshed, of large splinters.

THE PURITANS. "The Ambition of Richard" should read "the ambition of Richard" or "Richard's ambition"; in either case a *lower* case "a" is called for. The Ambition (*upper* case), a title roughly comparable to the modern "pretender to the thrown," of Richard (or *Richardstown*) during the Cromwellian era, when the action of this opera takes place, was named Ralph.

MEPHISTOPHELES. "Faust and Wagner are appearing . . ." Wagner, Richard (1813-1883). German composer.

THE CLOCK OF THE EREMIT. (1) Do not blame the confusion regarding the lost monkeys entirely on Charley. In the opera we are not told whether the monkeys were ever found. (2) "All are going away joyfully" — presumably to look for the monkeys.

DON PASQUALE. (1) Second paragraph: It was the custom in early 19th century Italy for middle-aged bachelors to ask for notaries immediately after being ravished. (2) Third act: There is some disagreement among scholars as to the meaning of "He asked for Malatesta because he is very crank . . ." Does Charley mean "cranky" or *krank*, the German word for "sick"?

BEATRICE AND BENEDICT. (1) The first sentence is unintelligible. (2) "and the curtains fell" — Charley's words should not be taken literally. He, having written his synopses in an age when all theatres had proscenium arches and, therefore, curtains, naturally expected the curtain(s) to fall at the conclusion of an opera. In some of today's theatres there are no curtains; thus, at the end of an opera, the opera simply *ends*, the cast taking its "curtain calls" anyway, whether or not the audience is applauding.

— Ed.


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