SECOND SEASON
OCTOBER 31, 1967
THROUGH
JULY 31, 1968

REPERTORY:
OCTOBER 31 - DECEMBER 7

GEARY THEATRE
TWELFTH NIGHT
DEAR LIAR
UNDER MILKWOOD
TARTUFFE

MARINES' MEMORIAL THEATRE
ALBEE ACTS:
THE ZOO STORY
THE AMERICAN DREAM
TWO FOR THE SEESAW
LONG DAY'S JOURNEY INTO NIGHT
ENDGAME
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The airline built for professional travelers. (You'll love it.)
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now standard on Eldorado. You can also
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new padded instrument panel... concealed
windshield wipers... and other improve-
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PERFORMING ARTS

November 1967 Vol. One No. 1

When the sailors at the yacht club start shooting the breeze about next year's cruise, here's a port for you to suggest.

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MICHAEL CLIFTON
publisher

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PERFORMING ARTS, published for the American Conservatory Theatre, is the San Francisco edition of PLAYBILL, The Magazine for Theatre-goers since 1928. PLAYBILL appears monthly in New York, Los Angeles, San Francisco, Chicago, Philadelphia, Boston, Washington, D.C., Atlanta, Cleveland, St. Louis, Dallas, and in Great Britain. All rights to Performing Arts are reserved by the publisher. *1967. Reproduction from this magazine in whole or part without written permission is strictly prohibited.

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The performing arts center, an American phenomenon of the 1960's, is often cited as a testimonial to our "cultural explosion." It would be more illuminating, however, to consider such centers as the by-products of the incredibly accelerated growth of certain American communities during the past twenty years. Excluding New York, whose Lincoln Center was constructed chiefly to enable established performing institutions to move from superannuated homes into up-to-date ones, it is the pavane communities that are partaking of the so-called edifice complex.

Los Angeles, with its Music Center; Seattle, with its Opera House and Playhouse; Houston, with its Jesse H. Jones Hall and neighboring Alley Theater; and Atlanta, with its Memorial Cultural Center abuilding. These are cities on the make, an expression which need not be disparaging to be meaningful.

Their performing arts centers are reflections of rapid growth—in population, wealth, and communal ego. New industries have come pouring into these communities—not only in the form of branches of larger operations but often the operation itself. With these industries come people hungry for identification with their new environment and eager to have the rest of the country know of what they are doing. As these cities grow in human and financial wealth, impatience with the normal, slow-moving evolutionary processes increases. Cultural competition takes place side by side with industrial competition, and cultural competition’s climax, if not always wisest, manifests itself as the erection of a structure to "house culture."

Los Angeles and Seattle would seem to be living up to their commitments to their edifices. Houston, is, figuratively, broadening the base of its cultural structure. As regards the big bids of Washington and Atlanta for a slice of the cultural pie—we shall simply have to wait and see.

Why such older communities as Boston, Philadelphia, San Francisco, even Chicago, are not parties to this cultural-building boom is a question often asked and seldom answered. Perhaps the answers are too simple to come readily to mind. In these cities, population expansion is negligible when compared to that of the new communities. The older cities have deeply-rooted, or at least old, cultural traditions, sufficiently tested and renowned to obviate the erection of splendid, attention-getting structures designed by an Edward Durrell Stone, a Welton Becket, or a Harrision & Abramovitz. For better or worse, these cities have the structures to begin with.

Yet a bit of the pavane spirit would do no harm to, e.g., San Francisco. Its great opera company and respected symphony orchestra must share the same premises, a building that is physically and acoustically no longer suited to the needs of either; its fine young drama company, A.C.T. and San Francisco Civic Light Opera must do without many of the modern conveniences performing organizations in less tradition-bound, less self-congratulatory communities take for granted.

What the booming cities of the South, Southwest, and Pacific Coast are doing in respect to performing arts centers reflects their civic pride, their youthful spirit, their desire to impress history as much as possible. They are shifting much of the nation's industrial and financial power their way and are now making a bold, flashy attempt at shifting the balance of cultural power as well. They may succeed.
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The Legend of "The Love That Lasts Forever..."

Centuries ago in Italy, the beautiful witches of Benevento brewed a magic potion that came to be called "Strega". It was whispered that "whenever two people drink this golden liquid they are united by the Love That Lasts Forever.

Witchcraft? One sip will make you wonder. But don’t share Strega with just anybody. Forever is a very long time.

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The Legend of "The Love That Lasts Forever..."

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That's the process that helps give our whiskey its rare sippin' quality. After a taste, we feel, you'll be glad we have a reject system at Jack Daniel's.

CHARCOAL MELLOWED DROP BY DROP

The American Conservatory Theatre, which aggregates between the mythical Flying Dutchman, forced to sail forever with no home port, has found a home in San Francisco.

Speaking for the Conservatory, I wish to say we could not be happier. Artistically, of course, we never expect to be happy, if "happy" means "satisfied." But the overwhelming endorsement given our effort by theatre-going in the Bay Area leads us to believe we are truly among friends. In this sort of climate, we can create, we can build, we can grow.

We have expanded our acting company to enable us to double our repertoire during the next ten months. We have enlarged our training program so that 40 trainees are working with us in intensive training. We have added to our office space so that our administrative and production staffs have more room. We have increased our number of "Out Repertory" performances so that in the months ahead we will be performing throughout California from Los Angeles to Arcata. Our training program for members of the Conservatory has been enlarged.

For the first time since we began two years ago, we are able to plan confidently for the future. It is an exciting prospect.

The United States has no other theatre quite like ours. It is a professional theatre, with the idea that a professional theatre should be as concerned with training its members as with the development of its companies to create theatre of ever-growing excellence, it is necessary to encourage, to foster, to expect growth in the people who make the theatre. And the benefit of this training will be felt not only by A.C.T. and its San Francisco audience, but by theatres throughout the country where A.C.T. trained personnel will pass along the skills and spirit practiced here.

Many colleges have expressed interest in our training program. There has been a rush for interchange, between A.C.T. and several colleges, with members of the Conservatory going to the colleges to teach and lecture and college students and faculty members working with the Conservatory.

Exciting though the training program may be, we realize that to our audience, the test of our training is in our productions. I believe very strongly that our first season in the Bay Area was as successful as it was because our personnel worked constantly at the business of becoming more skillful, more versatile, and more demanding of themselves. And I feel certain that in this second season, the audience will feel the excitement of growth.

Because of the training program, A.C.T. has an annual deficit. Our box office receipts last season were almost enough to pay for our basic production costs; but the Conservatory program makes it impossible for us ever to conceive of a time when our total expenses will be paid by ticket sales.

The idea of a theatre being unable to support itself surprises many people, particularly some of those who attend our productions regularly and see the theatres filled to near capacity. Yet we could not survive without individual and group gifts, any more than could the community. It is a community foundation whose constant gifts and contributions are also essential if our continued existence depends upon the generosity and foresight of those who believe as we do that the goals of the American Conservatory Theatre are worthwhile, that its presence in the Bay Area can generate excitement and vibrancy in the cultural life of the state and the nation.

Our ultimate concern is with the proliferation of theatre, with the proliferation of our training programs, and with the proliferation of our educational activities.

We, the Conservatory, are determined not to be confined by the limitations of the box office. We are determined to be free in our artistic exploration. We are determined not to be constricted by the narrowness of the commercial theatre.

A.C.T. finds a home port.
HARD MAPLE is the only wood we use to smooth out Jack Daniel's. Any other maple is carried off and we don't care what happens to it.

A Tennessee whiskey is a hard maple from high ground. When anything else turns up, we always make sure it doesn't get mixed up with the good wood. For when this maple is rick-burned in the open air, it produces the special charcoal we need for Charcoal Mellowing. That's the process that helps give our whiskey its rare sippin' quality. After a taste, we feel, you'll be glad we have a reject system at Jack Daniel's.

The American Conservatory Theatre, which appears at this time, is a frequent visitor to California. It is a professional company, and it is a happy one. In the play which has been chosen, "The American Conservatory Theatre," a group of actors and actresses, and a group of musicians and dancers, will be presented in a production which is a credit to the theatre. The artistic integrity of the actors and actresses is evident in their work, and their ability to communicate with the audience is remarkable. The ensemble has a strong sense of community and collaboration, which is evident in their performances. The production is a testament to the power of theatre to bring people together and to touch their hearts.

The director of the American Conservatory Theatre has a vision for the future of the company. He envisions a future in which the theatre is able to expand its reach, both geographically and in terms of its audience. He is committed to ensuring that the theatre remains relevant and innovative, and he is dedicated to the pursuit of excellence in all aspects of the theatre's work. The American Conservatory Theatre is an organization that is committed to the arts and to the community, and it is a force for good in the world. The director is confident that the theatre will continue to grow and to thrive, and he invites everyone to join in the excitement.

The American Conservatory Theatre is a place where the best of theatre comes together, and it is a place where the audience is able to experience the power of live performance. The theatre is a place where stories are told, and where emotions are experienced. It is a place where people come together to be moved, to be inspired, and to be challenged. The American Conservatory Theatre is a place where the arts are celebrated, and where the community is brought together. It is a place where the future of theatre is being shaped, and it is a place where the audience is invited to be a part of that future.
A HALO OF LOVELINESS
White Shoulders – Most Precious – Great Lady
Romantic – Elegant – Sophisticated

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You are invited to participate in the work of the California Theatre Foundation. To become involved in this rare opportunity to add to your own enrichment and enjoyment and to back A.C.T.'s program in the San Francisco Bay Area, the California Theatre Foundation has established the following categories of donations:

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A HALO OF LOVELINESS
White Shoulders – Most Precious – Great Lady
Romantic - Elegant - Sophisticated

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ALBEE ACTS by EDWARD ALBEE

THE AMERICAN DREAM

Production conceived and directed by WILLIAM BALL
Scenery designed by PAUL STAHELIN
Costumes designed by PATRIZIA VON BRANDENSTEIN
Musical arrangements by GERALD COURNOYER
Lighting designed by JOHN McLAIN

cast
Mommy RUTH KOBART
ANGELA PATON
Daddy HARRY FRAZIER
MICHAEL LERNER
Grandma JAY DOYLE
WILL CER
Mrs. Baker ANN WELDON
PATRICIA TAKENHAIN
Young Man SCOTT HYLANDS
MARK SCHILL

INTERMISSION

THE ZOO STORY

Directed by RICHARD A. DYSART
Associate Director WILLIAM BALL
Lighting designed by JOHN MCMAIN
Scenery designed by STUART WURTZEL
Costumes designed by WALTER WATSON

cast
On order of appearance
Peter ROBERT GOLDSBY
HARRY FRAZIER
PETER DONAT
Jerry SCOTT HYLANDS
PAUL SHENAR
MARK SCHILL

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

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Scenery designed by PAUL STAHELU
Costumes designed by PATRIZIA VON BRANDENSTEIN
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cast
Mommy RUTH KOBART
ANGELA PATON
Daddy HARRY FRAZIER
MICHAEL LEINER
Grandma JAY DOYLE
WILL GIER
Mrs. Barker ANN WELDON
PATRICIA TAISHENAIN
Young Man SCOTT HYLANDS
MARK SCHILL

INTERMISSION

THE ZOO STORY

Directed by RICHARD A. DYSART
Associate Director WILLIAM BALL
Lighting designed by JOHN MCLAIN
Scenery designed by STUART WURTZEL
Costumes designed by WALTER WATSON

cast
On order of appearance
Peter ROBERT GOLDSBY
HARRY FRAZIER
PETER DONAT
Jerry SCOTT HYLANDS
PAUL SHEMAR
MARK SCHILL

It is the custom of the Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain, the first name on the program will designate the actor playing this performance.
WILLIAM GIBSON'S
TWO FOR THE SEEAW

Directed by BYRON RINGLAND
Associate Director RICHARD NESBITT
Scenery designed by STUART WURTZEL
Costumes designed by WALTER WATSON
Lighting designed by JOHN MCLAIN

CAST
Jerry Ryan RAMON BIERI
PETER DONAT
Gittel Mosca BARBARA COLEY
DEBORAH SUSEL

There will be brief intermissions after Acts I and II

The action takes place this past year, between fall and spring, in two rooms — Jerry's and Gittel's — in New York City.

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

Super-Royal Lipsticks
The world's most beautiful women wear them ... there must be a reason.
In lavish new cases ... luscious new colors.

Germaine Moutet
WILLIAM GIBSON'S

TWO FOR THE SEESAW

Directed by BYRON RINGLAND
Associate Director RICHARD NESBITT
Scenery designed by STUART WURTZEL
Costumes designed by WALTER WATSON
Lighting designed by JOHN McILAIN

cast
Jerry Ryan RAMON BIERI
PETER DONAT
Gittel Mosca BARBARA COLEY
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It is the custom of the Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain, the first name on the program will designate the actor playing this performance.

Super-Royal Lipsticks
The world's most beautiful women wear them...there must be a reason.
In lavish new cases...luscious new colors.

Germaine Monteil
EUGENE O'NEILL'S
LONG DAY'S JOURNEY INTO NIGHT

Directed by ROBERT GOLDSBY
Scenery designed by STUART WURZEL & PAUL STAHEL
Lighting designed by JOHN MCLAIN
Costumes designed by WALTER WATSON

cast
(In order of appearance)
James Tyrone
Mary Cavan Tyrone (his wife)
James Tyrone, Jr. (their older son)
Edmond Tyrone (their younger son)
Cathleen (second girl)
WILLIAM PATTERSON
JOSEPHINE NICHOLS
JOHN SCHUCK
DAVID DUKES
KITY WINN

ACT I
Scene 1 Living room of the Tyrone's summer home, 8:30 A.M. of a day in August, 1912
Scene 2 The same day, about 12:45

INTERMISSION

ACT II
Scene 1 The same day, one-half hour later
Scene 2 The same day, about 6:30 that evening

INTERMISSION

ACT III
The same day, about midnight

EUGENE O'NEILL'S
LONG DAY'S JOURNEY INTO NIGHT

Directed by BYRON RINGLAND
Costumes designed by WALTER WATSON
Settings designed by STUART WURZEL
Lighting designed by JOHN MCLAIN

cast
(In order of appearance)
James Tyrone
Mary Cavan Tyrone (his wife)
James Tyrone, Jr. (their older son)
Edmond Tyrone (their younger son)
Cathleen (second girl)
RAMON BIERI
ANGELA PATON
PATRICK TOYATT
DAVID CIRIAN
IZETTA SMITH

ACT I
Scene 1 Living room of the Tyrone's summer home, 8:30 A.M. of a day in August, 1912
Scene 2 The same day, about 12:45

INTERMISSION

ACT II
Scene 1 The same day, one-half hour later
Scene 2 The same day, about 6:30 that evening

INTERMISSION

ACT III
The same day, about midnight

Get the credit you deserve
EUGENE O'NEILL'S
LONG DAY'S JOURNEY INTO NIGHT

Directed by: BYRON RINGLAND
Costumes designed by: WALTER WATSON
Settings designed by: STEUART WURTZEL
Lighting designed by: JOHN MCLAIN

Cast
(In order of appearance)

James Tyrone: RAMON BIERI
Mary Cavan Tyrone (his wife): ANGELA PATON
James Tyrone, Jr. (their older son): PATRICK TOVATT
Edmund Tyrone (their younger son): DAVID CRIMAN
Cathleen (second girl): IZETTA SMITH

ACT I
Scene 1 Living room of the Tyrone's summer home; 8:30 A.M. of a day in August, 1912
Scene 2 The same day, about 12:45
INTERMISSION

ACT II
Scene 1 The same day, one-half hour later
Scene 2 The same day, about 6:30 that evening
INTERMISSION

ACT III
The same day, about midnight

EUGENE O'NEILL'S
LONG DAY'S JOURNEY INTO NIGHT

Directed by: ROBERT GOLDSBY
Scene designed by: STEUART WURTZEL & PAUL STAHELI
Lighting designed by: JOHN MCLAIN
Costumes designed by: WALTER WATSON

Cast
(In order of appearance)

James Tyrone: WILLIAM PATTERSON
Mary Cavan Tyrone (his wife): JOSEPHINE NICHOLS
James Tyrone, Jr. (their older son): JOHN SCHUCK
Edmund Tyrone (their younger son): DAVID DUKES
Cathleen (second girl): KITTY WINN

ACT I
Living room of the Tyrone's summer home; 8:30 A.M. of a day in August, 1912

ACT II
Scene 1 The same day, about 12:45
Scene 2 The same day, one-half hour later
INTERMISSION

ACT III
Scene 1 The same day, about 6:30 in the evening
Scene 2 The same day, about midnight

It is the custom of the Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain, the first cast on the program will play this performance.
PRINCE MATCHABELLI
Perfumes

The crown jewels of fragrance... each sealed in a 22-carat gold-enamelled crown. Wind Song, Prophecy, Golden Autumn, Beloved, Stradivari.

SAMUEL BECKETT'S
ENDGAME

Original conception by EDWARD PAYSON CALL
Directed by ROBERT SIX
Scenery and costumes designed by PATRIZIA VON BRANDENSTEIN
Lighting designed by JOHN McLAIN

cast
(In order of appearance)

Clow MICHAEL LERNER
Hamm BARRY KRAFT
Ken RUTA
Aug DION CHEESE
ROBERT FEERO
Nell MARY ELLEN RAY
ENID KENT

WITHOUT INTERMISSION

Oldsmobile's contribution to the performing arts.

Front-Wheel-Drive Toronado
by Oldsmobile

It is the custom of the Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain, the first name on the program will designate the actor playing this performance.
SAMUEL BECKETT'S

ENDGAME

Original conception by  EDWARD PAYSON CALL
Directed by          ROBERT SIX
Scenery and costumes designed by  PATRIZIA VON BRANDENSTEIN
Lighting designed by  JOHN McLAIN

CAST
(In order of appearance)

Clyt          MICHAEL LERNER
Hamm          BARRY KRAFT
Aug           KEN RUTA
Nell          DION CHEESE
Tea           ROBERT FEERO
Steward       MARY ELLEN RAY
Sister        ENID KENT

WITHOUT INTERMISSION

It is the custom of the Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain, the first name on the program will designate the actor playing this performance.
The hush of a blush
New fetish for faces sweeping the scene: a soft, romantic, roselit glow. Turned on with the sweet flick of a ‘Blush-On’ brush. Fluff it here, there, everywhere. This sheerest breath of fresh young color lights up your skin like an unexpected compliment. It’s Revlon’s recipe for ‘instant romance’. (And the secret behind today’s Great Faces.)

‘Blush-On’ by Revlon

The crash of a lash
New sound in fashion: the fetching flutter of an extra helping of lashes. ‘Private Eyelashes’ by Revlon. The foolproof kind. Don’t look phony. Don’t cost a fortune. And anyone can put them on without batting an eye. 3 wave-lengths: Demi, little Jiffy-size, Natural-Full, street-length version. Ultra-Full, for the lady who wants to leave them gasping.

‘Private Eyelashes’ by Revlon
The hush of a blush

New fetish for faces sweeping the scene: a soft, romantic, roselle glow. Turned on with the sweet flick of a 'Blush-On' brush. Fluff it here, there, everywhere. This sheerest breath of fresh young color lights up your skin like an unexpected compliment. It's Revlon's recipe for 'instant romance'. (And the secret behind today's Great Faces.)

'Blush-On' by Revlon

The crash of a lash

New sound in fashion: the fetching flutter of an extra helping of lashes. 'Private Eyelashes' by Revlon. The foolproof kind. Don't look phony. Don't cost a fortune. And anyone can put them on without batting an eye. 3 wave-lengths: Demi, little jiffy-size. Natural-Full, street-length version. Ultra-Full, for the lady who wants to leave them gasping.

'Private Eyelashes' by Revlon
WILLIAM BALL, General Director. The founder and General Director of the American Conservatory Theatre, William Ball, has directed the highly acclaimed Tartuffe at New York’s Lincoln Center. Before that, he staged Hamlet to Shakespeare, starring John Gielgud, Dame Edith Evans, and Margaret Leighton at Philharmonic Hall. His off-Broadway productions include Six Characters in Search of an Author, which won him the O’Neill Festival, the Outer Circle Critics Award and Obie Production Awards; Under Milkwood, which also won the Outer Circle and the Outer Circle Critics Award; Ivanov, which received the Obie and Vernon Rice Drama Desk Award. In 1964 he re-created his production of “Six Characters” at London’s Mayfair Theatre, with a cast headed by Sir Ralph Richardson.

Among the many operas which he has directed at the New York City Center are Don Giovanni, Britten’s Midsummer Night’s Dream, Parsifal and Beowulf, The Inspector General, Così fan tutte, and Six Characters in Search of an Author. Three seasons ago he served as librettist as well as director of Lee Hoiby’s Nadia Prouvois, a new opera commissioned by the Ford Foundation, produced at the New York City Center.

Mr. Ball has directed at all of the major theatre festivals in North America, including the American Shakespeare Festival in 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 Toleda Shakespeare Festivals.

He made his San Francisco debut as guest director for the Actors’ Workshop 1961 production of The Devil’s Disciple. Mr. Ball’s productions for A.C.T. include Tartuffe, Tiny Alice, Six Characters in Search of an Author, King Lear and Under Milkwood. Mr. Ball is directing three productions being added to the repertoire this season, Twelfth Night, Hamlet (to be), and The American Dream.

A graduate of Carnegie Institute of Technology, from which he received a B.A., M.A. and M.F.A., Mr. Ball has been the recipient of a Fulbright scholarship, a Ford Foundation Director’s Grant and the NBC- RCA Director’s Fellowship.

WILLIAM BUSHNELL, Managing Director, a recipient of a Ford Foundation grant in theatre management, joined the American Conservatory Theatre in 1966, after three years as executive director of Baltimore, Maryland’s resident professional theatre, Center Stage. He is a graduate of Denison University and holds an M.A. in theatre history and management from Ohio State University. Mr. Bushnell was public relations director of The Cleveland Playhouse, the nation’s oldest resident professional theatre, and has worked as an administrator at the American Shakespeare Festival. In addition to being Managing Director for A.C.T., he serves as secretary-treasurer of the League of Resident Theatres and as a management consultant to other regional theatres.

EDWARD HASTINGS, Executive Director, was Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced The Saminices of Margery Kempe and Epitaph for George Dillon, and directed A Man for All Seasons at Penn State University and the national touring company of Oliver! Mr. Hastings’ production of Charlie’s Aunt which premiered at the Stanford Summer Festival two summers ago as well as his Othello, added to the repertoire last spring, will be seen again this season.

JOHN SEIG, Production Director, has been a teacher, director, actor, stage manager and administrator. He has taught at the University of Connecticut and was technical director at Columbia University Department of Drama, New York City. As a producer, he has operated his own company—the Martha’s Vineyard Show Festival. He has toured with the theatre to all but five states doing ballet, opera and in- dianado shows. As production stage manager for the New York City Opera, he did more than 300 different operas over eight years. Mr. Sieg joined A.C.T. after five years as production stage manager of the American Shakespeare Festival in Stratford, Connecticut.

If you’re going to Scandinavia, go with us.
We were born there.

Enter the Great Log, The Hazen Log.
Star light, Star bright, What so wish for gold tonight? Here it is.
Pure magic.
Pure luxury.
Now get ready to make a grand entrance and dazzle em, Goldilocks.

WILLIAM BALL
Wm. H. Bushnell, Jr.
Edward Hastings
John Seig

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We were born there.

We know Scandinavia like you know your own neighborhood. We fly to Copenhagen, Oslo, Bergen, Stockholm and Helsinki. We fly from New York, Chicago, Los Angeles, Seattle, Montreal and Anchorage. Within Scandinavia we fly to more cities (and towns) than you have seen to see more of Europe! Stay with us, SAS serves more cities within Europe than any other transatlantic or transpolar airline.

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Pours More Pleasure

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& 
Johnston Company, Inc., 
Camden, N.J.

J&B

J&B is a product of the John & 
Johnston Company, Inc., Camden, N.J.
design and production staff

ROBERT BONAVINTURA, Artist and Registrar. Mr. Bonaventura is associate director for Tony Alice, to be seen later this season, Under Milkwood, and Twelfth Night. He was at the Pittsburgh Playhouse when A.C.T. was formed three years ago, and has been a member of the company ever since. He is a charter member of A.C.T.

LEWIS BROWN, Resident Costume Designer. Mr. Brown designed the costumes for Faust, now on tour with the American National Opera Company. He was designer for four seasons with the Minneapolis Theatre Company and was with NBC-TV for eight years. Mr. Brown designed the costumes for the NBC opera productions of Amahl and the Night Visitors, Boris Godunov, and Falstaff. He has also designed costumes for the recent television production of The Crucible. Mr. Brown has designed for the New York Shakespeare Festival, the New York City Ballet, and the Joseph Papp's. His A.C.T. assignemnts include The Crucible and Twelfth Night.

DOROTHY FOWLER, Associate Production Manager. Has stage managed hundreds of productions at Philadelphia's Playhouse-in-the-Park and at the Fred Miller Theatre in Milwaukee. She was a stage manager in 1963 at the American Shakespeare Festival at Stratford, Connecticut, and for four years was production stage manager for the San Diego National Shakespeare Festival.

JOHN McCANN, Resident Lighting Designer. attended Carnegie Tech and has worked in various areas of the theatre since the age of 14. His off-Broadway credits include A View from the Bridge at the Sheridan Square Theatre. He has assisted in several Broadway productions including Half A Soprano, Do I Hear A Waltz? and Pickwick. Mr. McCann joined A.C.T. at the Ravinia Festival in Chicago in the summer of 1968. He is an outstanding lighting designer of note whose work includes a pavilion at the New York World's Fair.

WAITE WATSON, Resident Costume Designer, comes to A.C.T. with experience in clothing and costume design in New York as well as San Francisco. Mr. Watson

street car named desire.

Pontiac Bonneville Brougham.
JEROME KILTY, Director in Residence. Mr. Kilty has been one of the pioneers of the repertory theatre movement in America since founding the Brattle Theatre Company, Cambridge, in 1948 while still an undergraduate at Harvard. He has been artistic director of the Group 20 Players as well as director of the N.Y.C. City Centre Drama Co., the Boston Arts Festival Company and The American Shakespeare Company at Stratford. The season 1962-1963 saw Mr. Kilty in Europe where he served as director for Sir John Gielgud, Elizabeth Barry, Marie Bell, Pierre Brice, Maria Casares, and Luchino Visconti’s company in Rome. Mr. Kilty, returns to A.C.T. for his second season after directing Antigone at Stratford, Conn. this summer. In San Francisco he will stage a new production of Thaïs’s Carnival as well as a revival of his Dear Las, in which he will also perform.

ROBERT W. GOLDSBY, Training Director, will become chairman of dramatic arts at the University of California at Berkeley in January. Mr. Goldsbys has directed at Columbia University (Danton’s Death, Great God Brown, Antigone), the Equity Library Theatre in New York, (Nature’s Garden), the San Francisco Actors’ Workshop (Brecht; The Baury Matter), and, at Berkeley, works with Jean Rainer as co-director and translator of Renou’s Cariatid. For A.C.T., Mr. Goldsbys directs USA and one of A.C.T.’s productions of Long Day’s Journey Into Night. In addition to his directing and training assignments, Mr. Goldsbys appears in The Zoo Story and Our Town.

guest directors

ALLEN FESTCHER, Guest Director, is the artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the Antistishia Shakespeare Festival Theatre, the San Diego Shakespeare Festival, the APA, the McCallister Theatre at Princeton, New Jersey, and the Boston Arts Festival. For two seasons he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fiescher has directed three A.C.T. productions: Uncle Vanya, Death of a Salesman and Oedipus Rex as well as The Crucible which was added to the repertory last summer.

BYRON KINGLAND, Guest Director. A graduate of Carnegie Tech, Mr. Kingland has staged this company’s production of Two For The Seesaw, Long Day’s Journey Into Night and Six Characters in Search Of An Author. His directorial credits include productions of “Long Days’ Journeys” and Othello, Poor Othello, Mummy’s Hung You In the Closet And I’m Feeling So Sad at the Fred Miller Theatre, and Gannett’s Faust at New York City Center. He has directed the première performance of the Western Opera Theatre produced by the San Francisco Opera Company, with productions of Gran-Carlo Menotti’s The Old Maid And The Thief and The Medium. He also directed the San Francisco Spring Opera production of Tales Of Hoffman.

design and production staff

ROBERT BONAVENTURA, Assistant Artistic Director, Mr. Bonaventura is associate director for Tony Alice, to be seen later this season, Under Milkwood, and Twelfth Night. He was at the Pittsburgh Playhouse when A.C.T. was formed three years ago, and has been a member of the Company ever since. He is a charter member of A.C.T.

LEWIS BROWN, Resident Costume Designer. Mr. Brown designed the costumes for Faust, now on tour with the American National Opera Company. He was designer for four seasons with the Minnesota Theatre Company and was with NBC-TV for eight years. Mr. Brown designed the costumes for the NBC opera productions of Amahl And The Night Visitors, Boris Godunov, and Falstaff. He has also designed costumes for the new television production of The Crucible. Mr. Brown has designed for the New York Shakespeare Festival, the New York City Ballet and the Joffrey Ballet. His A.C.T. assignments include The Crucible and Twelfth Night.

DOROTHY FOWLER, Associate Production Manager. Has stage managed hundreds of productions at Philadelphia’s Playhouse in the Park and at the Fred Miller Theatre in Milwaukee. She was a stage manager in 1962 at the American Shakespeare Festival at Stratford, Connecticut, and for four years was production stage manager for the San Diego National Shakespeare Festival.

JOHN McCAIN, Resident Lighting Designer, attended Carnegie Tech and has worked in various areas of the theatre since the age of 14. His off-Broadway credits include A View From The Bridge at the Sheridan Square Theatre. He has assisted in several Broadway productions including Half A Chance, Do I Hear A Waltz? and Pickwick. Mr. McCain joined A.C.T. at the Ravina Festival in Chicago in the summer of 1966. He is an accomplished lighting designer whose work includes a pavilion at the New York World’s Fair.

WALTER WATSON, Resident Costume Designer, comes to A.C.T. with experience in clothing and costume design in New York as well as San Francisco. Mr. Watson

Street car named desire. Pontiac Bonneville Brougham.
It began with a dream of women. Women in all their infinite variety. We were haunted by that dream. And so we sought out twelve of the world’s great painters and said to them: “Women. What do you see in them? Paint for us your version, your vision of their very essence.” Some painted the colors of their laughter. Others captured the trembling of an unshed tear. Some saw their sunlight. Others felt their secret silences.

Then one day, the paintings were ours. To draw from. To distill. To extend presence into perfume. A perfume all mood, all magic, all wonder, all woman. This is how Lenthallic 12 happened. Now let it happen to you.
worked as assistant to Cecil Beaton on the production of Mr. Fair Lady and has designed privately for Peter Lind Hayes, Nina Kazan, Mary Martin, Julie Andrews and Robert Goulet.

STUART WURTZEL, Resident Stage Designer, a graduate of Carnegie Institute of Technology, has been with A.C.T. since its inception and has designed more than 25 productions for the Conservatory. Mr. Wurtzels work has been in production, scenic and lighting design off-Broadway and in both summer and winter stock. In New York he was associated with the East End Theatre and in Pittsburgh with the Pittsburgh Playhouse.

associate directors

EUGENE BARCONE, Associate Director, received a Bachelor’s degree in music from Queens College and, when he was in the army, toured Europe as conductor of the Winged Victory Choir. A member of the Conservatory since it began, Mr. Barcone is Associate Director of Dear Liar and Tartuffe.

NAGLE JACKSON, Associate Director. Mr. Jackson studied drama in Paris under a Fulbright Fellowship and was a member of the Circle-in-the-Square Directors’ Workshop where he worked with Alan Schneider. His directing credits include three seasons at the Oregon Shakespeare Festival, and the world premiere of Simplicity at New York’s BAMTAMD Theatre.

RICHARD NEIBITZ, Associate Director, has directed 26 productions at the Cale Chino in New York, some of which were presented at Cale La Mama. Mr. Neibitz has had extensive experience as a stage manager, at the 1966 San Diego Shakespeare Festival, with the Alben, Bari and Wilkier Theatre Workshop, and with the Milwaukee Repertory Theatre from 1964 to 1966.

ROBERT NIX, Associate Director, has had a wide variety of professional theatre experience since he was a student at Carnegie Tech. He was a director for the Cobblestone Players, director at Cale La Mama and was associate director for the Wisconsin State Theatre, stage manager for the American Shakespeare Festival and special assistant to Henry Gallant at the Music Theatre of Lincoln Center.

training staff

FRANK OTTIWELL, Alexander Trainee, comes to A.C.T. from Montreal via New York City. His initial theatrical experience was with the Canadian Art Theatre in Montreal was followed by periods of training in New York and London, and in 1956, Mr. Ottwell began to work with the Alexander Technique. He is now a director at the American Center for the Alexander Technique, and has been teaching Alexander — a method of re-training to relieve the body of unnecessary tension and release its full potential — to the members of A.C.T. since 1965.

It began with a dream of women. Women in all their infinite variety. We were haunted by that dream. And so we sought out twelve of the world’s great painters and said to them: “Women. What do you see in them? Paint for us your version, your vision of their very essence.” Some painted the colors of their laughter, others captured the trembling of an unwed tear. Some saw their sunlight. Others felt their secret silences.

Then one day, the paintings were ours. To draw from. To distill. To extend presence into perfume. A perfume all mood, all magic, all wonder, all woman. This is how Lenthalric 12 happened. Now let it happen to you.

LENTHERIC 12 A portrait in perfume

JURUS PALFY-APPAR, Fighting Trainer, gave instruction in theatrical fencing at the University of California at Berkeley. Born in Hungary, Mr. Palfy-Appar has coached the Hungarian Olympic Team and was Maître d’Armes of the University of Toronto for eleven years as well as chief instructor at the San Francisco Sports Academy. He has staged fencing and gymeric movements for a number of operas and plays, including Cyrano de Bergerac, Mo- reau’s Don Giovanni, Hamlet, Romeo and Juliet and Henry IV.

MARCO POCAVAR, Dance Trainer, a native of Yugoslavia, Mr. Pocarav became a soloist with the National Ballet Theatre and worked with the Hamburg State Opera in Germany where he so impressed an American choreographer that he was invited to come to the United States. He has appeared as principal dancer on “The Blue Telephone Hour” and, on Broadway, in On a Clear Day You Can See Forever. Mr. Pocarav has taught jazz dancing in New York City, Montreal, New Jersey and Chicago.

ROBERT WEEDE, Voice Trainer, is also on the staff of the San Francisco Conservatory of Music. He has had a distinguished career in opera and musical comedy, a member of the Metropolitan Opera from 1937 to 1955 and a leading performer in two long-running Broadway productions, The Merry-Go-Round and Miss Liberty. Mr. Weede has appeared in concert in 47 states and has performed in every important opera company in North and South America.

NANCY WHITE, Speech Trainer, was born in Canada, acted in London, and came to this country with her husband, Raymond Gayler White, as a member of the original cast of T.S. Eliot’s Murder in the Cathedral. For the past eleven years, she has taught “Speech for the Actor” and “Dialects” at San Francisco State College. Mrs. White is presently at work on a study of dialects for stage use.

administrators

VEEN ARMSTRONG, House Manager. Mr. Armstrong has been house manager at the Lincoln Center for the Performing Arts as well as the Center’s Summer Festivals. He has performed a similar function with the Saratoga Performing Arts Center, the S. Hart Ballet, the New York City Ballet and Opera, and the Aro Andes Theatre in Dallas.

WILLIAM R. BAER, Extension Director, was for seven years the producer-musical director of the Musical Theatre, conductor of the Chamber Orchestra and manager of the Snowrock Playhouse. Previously, he was the musical director of the Casa Mañana in Fort Worth, Texas, assistant conductor of the Chicago Lyric Opera, and musical director for Mia Slavenska. Mr. Baer is head of the Opera Department of the San Francisco Conservatory of Music.
David Blakely, Development Director, came to A.C.T. from the Los Angeles Civic Light Opera Association, where he was house manager and liaison for computer operations. Mr. Blakely, who has a master's degree from Purdue University, has been a member of the Board and a resident of the Playhouse. He has been involved in community theater in several capacities, including production and management, and has served as co-founder and executive director of the Pasadena Playhouse, a professional theater company. He was also director of public relations and promotions for the Playhouse.

John Kunetz, Business Manager, Mr. Kunetz has acted at the Dayton Music Fair, Kenley Players, Winsor Music Theater, Cleveland Playhouse, and the Denison Summer Theater. He has also been its executive director with the New York Philharmonic, City Center, and Baltimore's Center Stage, and has written two original productions presented at Center Stage. He is the founder and editor of the Playhouse newsletter, which he started in 1971.

Dennis Powers, Press Relations, Mr. Powers is assistant managing director of the Stanford Repertory Theatre before joining A.C.T. last spring. He has also been the book reviewer and associate drama editor of the Oakland Tribune. His writings have appeared in Saturday Review, the Chicago Tribune, California Monthly, and the Stanford Review.

Associate and Journeyman Actors

Lyne Arden has acted at Circle-in-the-Square, New York, in stock, and at the Playhouse, San Francisco. She won the AA MN Award for her performance as Lady Marbeth in the San Diego Shakespeare Festival. Miss Arden, who is the wife of A.C.T. actor Don Chee, will be seen in the role of Mary Potter in A.C.T.'s production of The Marriage of Figaro.

René Aubéron, who has been with the Conservatory since its inception, has an incredible record as a young actor. He has created roles for more than 43 shows in four years, including 30 productions at the Arena Stage in Washington, D.C. He has directed several productions for A.C.T. and acted in ten productions, including five roles in King Lear, Tartuffe, and Charity's Aunt. He is a graduate of the Conservatory Institute of Technology.

Ramón Bieri has appeared in numerous productions on and off-Broadway, the most recent being Arthur Miller's View from the Bridge. Mr. Bieri's television credits include "Hogan's Heroes," "Naked City," "Hawk," and "The Hallmark Hall of Fame." On Broadway, he was in Paddy Chayevsky's The Passion of Joseph D. and Shaw's "Two Too True." On his role in this season's repertory, include the father in Long Day's Journey Into Night, John Proctor in The Crucible, Jerry Ryan in Two for the Seesaw, and Captain Cut in Under Milkwood.

Dion Rees is well-known to Bay Area audiences. He has appeared with the Actors' Workshop, the Sausalito Theater, the Marin Shakespeare Festival, and the Playhouse Repertory Theatre. In addition to the stage, he has worked in both television and radio. Mr. Rees is married to A.C.T. actress Lyne Arden. This season, he will be seen in Indigene, Charity's Aunt, and The Crucible.

Barbara Colby has appeared in several New York productions, including the Broadway revival of The Devil's Advocate. She has appeared in "A Streetcar Named Desire," "A View from the Bridge," and "A Streetcar Named Desire." Miss Colby is in the recent film starring Elvis Presley and Ann Jackson. She is married to A.C.T. actor Don Chee. She will be seen in Indigene, Charity's Aunt, and The Crucible.

Peter Donat has appeared in several Broadway productions, including The Chinese Prime Minister, The Introducer, The Country Wife, The First Gentleman (for which he won the Theatre World Award as best featured actor) and a special performance, Hollywood at the Empire Theatre. Off-Broadway, he was featured in The Three Sisters. He has been with the Stratford Festival (Canada) for six seasons. He is in this season's repertory, including A.C.T.'s production of The Crucible.

Jay Doyle was seen off-Broadway in The Old Glory and in many productions at the Pittsburgh Playhouse, the Milwaukee Repertory Theatre, and the Arena Stage in Washington. He appeared as the national tour of the American tour of The Crucible during A.C.T.'s first Bay Area season. Miss Doyle was one of the Conservatory's finest performers, working in eight plays. This season, he is in The American Dream, Under Milkwood, The Crucible, Our Town, and Tartuffe.

George DeE has played the title role in King Lear at the Marin Shakespeare Festival last summer and has worked with A.C.T. at the Playhouse, the International Repertory Theatre, the Wharf Theatre, and the Drama Ring in San Francisco as well as with Schenck Sidney in The Importance of Being Earnest. His film credits include A Naturally Funny Man and The Disappearing Persimmon, and he has been seen in television drama on ABC, CBS, and NBC.

Patric M. Farnham was with the APA-Phoenix Theatre in New York for five years, where she won Obie Awards for her performances in Peer Gynt and Henry IV, Part II. She appeared at the Geary Theatre in the national company of After the Fall and toured with the national company of Waltz of the Toreadors with Minsky Co.latest, she performed in Titus Andronicus, Percy for a Song and As You Like It at the Center Stage in Baltimore. She is in Dove Lane and The American Dream.

Harry Frazier has appeared with the Milwaukee Repertory Theatre, the American Shakespeare Festival at Stratford, Conn., and for three seasons with the San Diego Shakespeare Festival where he played Falstaff opposite William Ball as Hal in Henry IV, Part II. His past A.C.T. performances include roles in Tiny Alice and Death of a Salesman. Currently, he is seen in The American Dream, Twelfth Night, and Charity's Aunt.

Ellen Greer joined A.C.T. last season after four seasons with the Minnesota Theatre Company. Her previous experience includes directing and leading roles with the APA and Milwaukee's Fed Miller Theatre. Last spring, her roles with A.C.T. included Emily in Our Town and Nina in The Seagull. This season she appears in Under Milkwood, Twelfth Night, and Our Town.

Robert Greninger has played 20 Shakespearean roles, including those of Hamlet, Iago, Petruchio, Benedick, Banquo, and Coriolanus. He was the father in the Broadway production of Philadelphia, Here I Come...
DAVID BLAKELEE, Development Director, comes to A.C.T. from the Los Angeles Civic Light Opera Association, where he was house manager and liaison for computer operations. Mr. Blakelie, who has a master's degree from Purdue University, has been chairman of theatre and speech at Fonda College and company manager of the Pasadena Playhouse resident professional company. He was also director of publicity, promotion and sales at the Playhouse.

JOHN KUNZT, Business Manager, Mr. Kunzt has acted at the Dayton Music Fair, Kemley Players, Winsum Music Theater, Cleveland Playhouse, and the Donumm Summer Theatre. He has been an administrator with the New York Philharmonic, City Center, and Baltimore's Center Stage and has written two original productions presented at Center Stage, I Love You, I Think and Lady Audley's Secret.

DENIS POWERS, Press Relations, Mr. Powers was assistant managing director of the Stanford Repertory Theatre before joining A.C.T. last spring. He has also been book review editor and associate drama editor for the Oakland Tribune. His writing has appeared in Saturday Review, the Chicago Tribune, California Monthly, and the Stanford Review.

associate and journeyman actors

LYNE ARDEN has acted at Circle-in-the-Square, New York, in stock, and at the Playhouse, San Francisco. She won the Alba Award for her performance as Lady Macbeth at the San Diego Shakespeare Festival. Miss Arden, who is the wife of A.C.T. actor Don Chese, will be seen later in the season in its White America, Threepenny Carnival and The Crucible.

RENE AUBERGON, who has been with the Conservatory since its inception, holds an incredible record for a young actor. He has created roles for more than 43 shows in four years, including 30 productions with the Arena Stage in Washington, D.C. He has directed Beyond the Fringe for A.C.T. and acted in ten productions, including five roles in King Lear Tartuffe, and Charity's Aunt. He is a graduate of Carnegie Institute of Technology.

RAMON BIERN has appeared in numerous productions on and off-Broadway, the most recent being Arthur Miller's View from the Bridge. Mr. Biern's television credits include "Hogan's Heroes," "Naked City," "Hawk," and "The Hallmark Hall of Fame." On Broadway, he was in Paddy Chayefsky's The Passion of Joseph D and Shaw's Too True To Be Good. His roles in this season's repertory include the father in Long Day's Journey into Night, John Proctor in The Crucible, Jerry Ryan in Two for the Seesaw, and Captain Cat in Under Milkwood.

DION CHEESE is well-known to Bay Area audiences. He has appeared with the Actors Workshop, the Sausalito Theatre, the Marin Shakespeare Festival and the Playhouse Repertory Theatre. In addition to the stage, he has worked in both television and radio. Mr. Cheese is married to A.C.T. actress Lynne Arden. This season, he will be seen in Indigame, Charity's Aunt, and The Crucible.

BARBARA COLBY has appeared in several New York productions including, on Broadway, The Devils with Jason Robards, Jr. and Anne Bancroft. She has performed at the American Shakespeare Festival in Stratford, Connecticut, and the Circle-in-the-Square in New York. Miss Colby is in the recent film starring Bill Wallach and Ann Jackson, The Tiger Stripe. She comprises half of the cast in A.C.T.'s two-character play, Two for the Seesaw and Dear Liar. Miss Colby also appears in Under Milkwood.

PETER DONAT has appeared in several Broadway plays, including The Chinese Prime Minister, The Inteniter, The Country Wife, The First Gentleman (for which he won the Theatre World Award as best featured actor) and a special performance, Highligths at the Empire Theatre. Off-Broadway, he was featured in Three Sisters. He has been with the Stratford Festival (Canada) for six seasons. He is in Twelfth Night and Under Milkwood.

JAY DOYLE was seen off-Broadway in The Old Glory and in many productions at the Pittsburgh Playhouse, the Milwaukee Repertory Theatre and the Arena Stage in Washington. He appeared in the national tour of The Andersonville Trial. During A.C.T.'s first Bay Area season, Mr. Doyle was one of the Conservatory's busiest performers, working in eight plays. This season, he is in The American Dream, Under Milkwood, The Crucible, Our Town, and Tartuffe.

GEORGE DIEDE played the title role in King Lear at the Marin Shakespeare Festival last summer and has worked with the Playhouse, the International Repertory Theatre, the Wharf Theatre, and the Drama Ring in San Francisco as well as with Schia Sidney in The Importance of Being Earnest. His film credits include A Naturally Funny Man and The Disappearing Persimmon, and he has been seen in television drama on KQED and KCOS TV. He appears in Charles's Aunt and Twelfth Night.

PATRICIA FALKHAY was with the APA Phoenix Theatre in New York for five years where she won Obie Awards for her performances in Peer Gynt and Henry IV, Part II. She appeared at the Grety Theatre in the national company of After the Fall and toured with the national company of Waltz of the Toreadors with Melvyn Douglas. Last season, she performed in Titus Andronicus, Peney for a Song and Averte at the Center Stage in Baltimore. She is in Dove Lane and The American Dream.

HARRY FRAZIER has appeared with the Milwaukee Repertory Theatre, the American Shakespeare Festival at Stratford, Conn., and for three seasons with the San Diego Shakespeare Festival where he played Falstaff opposite William Baily as Hal in Henry IV, Part II. His past A.C.T. performances includes rolls in Tine, Alice and Death of a Salesman. Currently, he is seen in The American Dream, Twelfth Night and Charity's Aunt.

ELLEN GIEB joined A.C.T. last season after four seasons with the Minnesota Theatre Company. Her previous experience includes leading and feature roles with the APA and Milwaukee's Friedman Miller Theatre. Last spring, her roles included Emily in Our Town and Nora in The Sea-gull. This season she appears in Under Milkwood, Twelfth Night, and Our Town.

ROBERT GERGNER has played 39 Shakespearean roles, including those of Hamlet, Iago, Petrarch, Benedick, Falstaff and Coriolanus. He was the father in the Broad- way production of Philadelphia, Here I
“Perhaps once in a hundred years there’s a whisky this good”
Come and played the first Voice in William Ball's original off-Broadway production of Under Milkwood. He has made five feature films and had leading parts in The Defenders, Halls Love Life, and Dragnet on television. Mr. Geringer appears in Dear Sir, Tarble and Under Milkwood.

DAVID GRIMM has appeared at the American Shakespeare Festival in Stratford, Connecticut, The Fred Miller Theatre in Milwaukee and the Cirque Theatre in Seattle. In 1964, Mr. Grimm was nominated for the Camilla Award for his performance as Falstaff off-Broadway with Kate Reid. Mr. Grimm has performed with Morris Carnovsky in King Lear as the Fool. His role in this season include Feste in Twelfth Night, Edmund in Long Day's Journey into Night, and Gustave in Thieves' Carnival.

SCOTT HYLANDS, a Canadian, began his theatre training at the University of British Columbia where he received a B.A. in directing. In New York, he appeared in the title role of Bille Lur, in Jerome Robbins' production of L'histoire du Soldat, and in Broadway in Things That Go Bump in the Night. A charter member of the Conservatory, Mr. Hylands directed last season's production of Knapp's Last Tape. He is in The American Dream, Charles's Aunt, The Zoo Story, and Twelfth Night.

RUTH KOHART is well known for leading roles on the Broadway stage and with the New York City Opera Company. She appeared in the film of How to Succeed in Business Without Really Trying, re-creating her part of Miss Jones from the original Broadway production. Other Broadway credits include Dimma in A Funny Thing Happened on the Way to the Forum for which she received a Tony nomination. Miss Kohart will be seen this season in several roles, including Mommy in The American Dream and Lady Harle in Thieves' Carnival.

DAANN MEARS appeared on Broadway in Shaw's Too True to Be Good, and was seen off-Broadway as Gwendolyn Fairfax in Earnest in Love, and in A Sound of Silence and The Decameron. Miss Mears began her acting career in the national company of William Inge's The Dark at the Top of the Stairs. Some of the A.C.T. productions she appears in are Tartuffe, Tony Alice, Man and Superman and Under Milkwood. Among her new roles this season will be Viola in Twelfth Night and Olga Kipper in Long Day's Life.

JUDITH MIHALYI, a graduate of Carnegie Institute of Technology, has been with A.C.T. since its inception. She has acted in the Conservatory's productions of Tartuffe, Man and Superman, Under Milkwood and Charley's Aunt. She is married to A.C.T. actor Rene Aubertsson.

JOSEPHINE NICHOLS joined A.C.T. after three years in daytime television serials, two Broadway productions, and six off-Broadway plays, including a season's run as Cassandra in the prize-winning production of The Prodigal. Miss Nichols directed Hamlet at the Playhouse on the Mall and for seven years was an assistant professor of speech and drama at Adelphi University, where she founded the Reader's Theatre. Her roles with A.C.T. include Rebecca Nurse in The Crucible, Mrs. Gibbs in Our Town, Mary Tyrone in Long Day's Journey into Night, and Madame Pernelle in Tartuffe.

WILLIAM PATERSON acted with Eastern stock companies and on television in New York, until 1947 when he became a leading actor with the Cleveland Play House. For the past seven years, he served as Assistant Director of the Play House. Mr. Paterson is known throughout the nation for his one-man shows. A Profile of Benjamin Franklin and A Portrait of Holmes. He has played Nicholas in Twelfth Night, Claudius in Hamlet, George in Who's Afraid of Virginia Woolf? and the title role in Macbeth.

ANGELA PATON, wife of A.C.T. Training Director Robert Goldby, performed on Broadway in The Trojan Women and in Autumn Garden and in leading roles at the Arena Stage in Washington, D.C., The Showcase Theatre in Evanston, Illinois, and the Henrik Theatre. Miss Paton has performed in more than 30 leading roles as an Equity Actress. She plays Maria in Twelfth Night, Mary Tyrone in Long Day's Journey into Night, and Elizabeth Proctor in The Crucible.

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CHARLENE POLITE, born in Gary, Indiana, attended Youngstown University and studied at the Pittsburgh Theatre School. She joined A.C.T. while the company was in Pittsburgh. She has appeared in Tartuffe, The Man, Act II, The Misanthrope, The Andromache, The Oath of a Salamander, The TomBeaure, OSA and Thieves' Carnival.

Marguerite Ray is well-known in the Bay Area for her work with the Playhouse, the Company of the Golden Hind, and the Aldridge Playwright West. Miss Ray appeared with the San Francisco Opera Company, during the past of 1961 in Strauss's Die Fledermaus as a speaking role. For five years, Miss Ray was a service club director in Germany, producing and directing shows for the Armed Forces. She played Jenny Diver in The Threepenny Opera, presented last summer at the Cabrillo Music Festival. She is in White America and The Crucible.

Ray Friedman appeared in the original New York production of Tony Aries. Mr. Friedman is well known for his performances in the Phoenix Theatre, including Hamlet, The Plough and the Stars, and Henry IV, as well as in Othello and Mark the Knife in The Threepenny Opera at the Arena Stage in Washington, D.C. His roles for A.C.T. include Sir Toby Belch in Twelfth Night, Patkash in Thieves' Carnival, Mr. Weebly in Our Town and the First Voice in Under Milkwood.

Ken Bora, a graduate of the Goodman Theatre and for four seasons a leading member of the Minnesota Theatre Company, has appeared in the Broadway productions of Inherit the Wind, Separate Tables, Duel of Angels and Rose, in addition to off-Broadway productions at the Circle-in-the-Square and Phoenix Theatre. He played Mabern in Twelfth Night, Mog Edwards in Under Milkwood and Dupont, Sr. in Thieves' Carnival.

John Schuck, who has appeared in more than 100 plays in the last five years, was featured in the off-Broadway productions of The Mikado and The Shoebusters of New York. He has also been seen on television in "Route 66," "East Side, West Side," and in the NBC special program, "The Cultural Arts Center of Washington." Mr. Schuck will be seen in The White America and Long Day's Journey into Night.

Paul Sherner, a charter member of the American Conservatory Theatre, made his New York debut at the Circle-in-the-Square. Mr. Sherner appeared with the Repertory Theatre of Lincoln Center. He is in Tartuffe, Twelfth Night, Under Milkwood and The Zoo Story as well as in his best-known role, that of Brother Julian in Tim's Life.

Deborah Sussel, the recipient of a Fulbright-Hays grant for study at the London Academy of Music and Dramatic Art, has worked with the Birds County Playhouse in Pennsylvania, the Minnolo Playhouse in Long Island, and at the Goodspeed Opera House in East Haddam, Connecticut. She comes to A.C.T. after a year with the Theatre of the Living Arts in Philadelphia and a critically acclaimed tour of Room Service. Miss Sussel is in Tartuffe, Charles's Aunt, and Twelfth Night.

Patrick Toivat, who joined A.C.T. last January, came to the Conservatory from Baltimore's Center Stage where he directed Benito Cereno. He has been a member of the Antioch Amphitheatre and the Playhouse in the Park in Ohio. Mr. Toivat appeared in Caviar and Chezprat, Arlequín, and The Birthday Party with the Center Stage. He is in the A.C.T. productions of Twelfth Night, Long Day's Journey into Night and Thieves' Carnival.

Ann Weldon has rarely acted, but as a singer she has dazzled audiences in San Francisco, Las Vegas, Los Angeles, Reno, New York, and in Canada, Australia, and the Far East -- Japan, Okinawa, Hong Kong and Manila. She has also appeared on television with Tennessee Ernie Ford and Soupy Sales. She is in The American Dream, Tartuffe and White America.

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Down with Cluny Scotch

Bottled in Scotland

MARK BRASHALL studied acting as a Fulbright scholar at the London Academy of Music and Dramatic Art. He appeared in Our Town, A Touch of the Old, A Few Good Men, The Tin Star and Under Milkwood. Mr. Schuck will be seen in White America and Long Day's Journey into Night.

acting fellows

Imperial Palace

Chinatown, San Francisco
The disadvantages of advertising Benson & Hedges 100's.

CHARLENE POLITE, born in Gary, Indiana, attended Youngstown University and studied at the Pittsburgh Playhouse, School of the Performing Arts. She joined A.C.T. while the company was in Pittsburgh. She has appeared in Tartuffe, The Visit, The Rose Tattoo, Charles's Aunt, Six Characters in Search of an Author, Death of a Salesman, The Tombeaus, O.S.A. and Thieves Carnival.

MARGARET RAY, a well-known in the Bay Area for her work with the Playhouse, Company of the Golden Hind, and the Aldridge Players West. Miss Ray appeared in the San Francisco Opera Company, during the past season in Strauss's Die Fledermaus as a speaking role. For five years, Miss Ray was a service club director in Germany, producing and directing shows for the Armed Forces. She played Jenny Diver in The Threepenny Opera, presented last summer at the Cabrillo Music Festival. She is in White America and The Crucible.

RAY RICHARDS appeared in the original New York production of Tony Alice. He is well known for his performances at the Phoenix Theatre, including Hamlet, The Plough and the Stars, and Henry IV, as well as both in Oh Calcutta and Mark the Knife in The Threepenny Opera. He is a principal stage at the Arena Stage in Washington, D.C. His roles for A.C.T. include Sir Toby Belch in Twelfth Night, Puck in A Midsummer Night's Dream at Threepenny Carnival, Mr. Webb in Our Town and the First Voice in Under Milk Wood.

KEN RUTA, a graduate of the Goodman Theatre and for four seasons a leading member of the Minnesota Theatre Company, has appeared in the Broadway productions of Inherit the Wind, Separate Tables, Duet for Angels and Ross, in addition to off-Broadway productions at the Circle-in-the-Square and Phoenix Theatre. He plays Mahomet in Twelfth Night, Mog Edwards in Under Milk Wood and Dunlop, Sr. in Threepenny Carnival.

JOHN SCHUCK, who has appeared in more than 100 plays in the last five years, was featured in the off-Broadway productions of The Striker and The Last Days of New York. He has also been seen on television in "Route 66," "East Side, West Side," and "Reach," a NBC special program, "The Cultural Arts Center of Washington." Mr. Schuck will be seen in White America and Long Day's Journey Into Night.

PAUL SHNER, a charter member of the American Conservatory Theatre, made his New York debut at the Circle-in-the Square. Mr. Shner appeared with the Repertory Theatre of Lincoln Center. He is in Tartuffe, Twelfth Night, Under Milk Wood and The Zoo Story as well as in his best-known role, that of Brother Julian in Tartuffe.

DEBORAH SUSILL, the recipient of a Fulbright-Hays grant for study at the London Academy of Music and Dramatic Art, has worked with the British Council Playhouse in Pennsylvania, the Minera Playhouse in Long Island, and at the Goodspeed Opera House in East Haddam, Connecticut. She comes to A.C.T. after a year with the Theatre of the Living Arts in Philadelphia and a critically acclaimed tour of Room Service: Miss Susill is in Tartuffe, Charles's Aunt, and Twelfth Night.

PATRICK TOVATT, who joined A.C.T. last January, came to the Conservatory from Baltimore's Center Stage where he directed Benito Cereno. He has been a member of the Antioch Amphitheatre and the Playhouse in the Park in Ohio. Mr. Tovatt appeared in Caviar and Checquered, Aretelle, and The Birthday Party with the Center Stage. He is in the A.C.T. productions of Twelfth Night, Long Day's Journey Into Night and Threepenny Carnival.

ANN WELDON has rarely acted, but as a singer she has dazzled audiences in San Francisco, Las Vegas, Los Angeles, Reno, New York, and in Canada, Australia, and the Far East—Japan, Okinawa, Hong Kong and Manila. She has also appeared on television with Tennessee Ernie Ford and Soupy Sales. She is in The American Dream, Tartuffe and White America.
DAVID DUKES is in his second season with A.C.T. During the Conservatory’s first season in the Bay Area, Mr. Dukes appeared in Under Milkwood, Our Town and the “Old Repertory” production of Adam and Eve. He is currently in Long Day’s Journey into Night and Twelfth Night.

ROBERT FEERO began A.C.T. after spending the summer and winter with the Illinois Shakespeare Festival. His A.C.T. acting assignments include Tartuffe and Twelfth Night.

LARRY FERGUSON joined the Conservatory last spring, acting in Six Characters in Search of an Author and Charity’s Aunt as well as working with the Summer Training Program. He appears in Twelfth Night.

KATE HAWLEY, who appears in Twelfth Night, was a participant in the Conservatory’s recent summer training program. Miss Hawley has studied in Switzerland and at the University of California at Berkeley.

KAREN INGERTHON worked with members of A.C.T. directly and indirectly, before joining the Conservatory. In summer stock in Minnesota, she appeared in Let’s Get D hooked, translated into English by Robert Goldby and Angela Paton. When Miss Ingenthorn starred in her first play at the University of California, it was directed by Michael Lerner. She appears in Twelfth Night.

CAROL MAYO JENKINS joined A.C.T. in the fall of 1963 from the national tour of Philadelphia, Nine J.C. Miss Jenkins studied at the Drama Center, London, and toured the United States with an English company, Theatre Group 20. During her first season with A.C.T., Miss Jenkies was in Six Characters in Search of an Author, Death of a Salesman and Under Milkwood. She plays Olivia in Twelfth Night and Miss Ogmore-Pritchard in Under Milkwood.

ENDI KENT is now in her second season with A.C.T. She appears in Twelfth Night and will be seen later in the season in Thorne’s Carnival and The Crucible.

BARRY KRAFFT played Bardolph in William Black’s production of Henry IV, Part 2 at the San Diego Shakespeare Festival in 1962. Mr. Krafft, who was with the Conservatory two years ago, plays Iago in Under Milkwood, Malvolio in Twelfth Night, and Hamlet in Engaged.

RAY Laine plays Darius in Tartuffe and is also Associate Director of the Conservatory training program. He was formerly with the American Shakespeare Festival at Stratford, Connecticut.

DANA LAIISON is a graduate of the University of California at Berkeley and has appeared in productions there and at the Colorado Shakespeare Festival as well as with A.C.T. In her second season with the Conservatory, she is in Twelfth Night.

MICHAEL LERNER returned to the United States after studying at the London Academy of Music and Dramatic Art with Playwright Christopher Fry under a Fulbright Scholarship. He holds a master of arts degree in dramatic art from the University of California at Berkeley. Mr. Lerner is currently in Twelfth Night and Engaged.

TERRY MACLE comes to A.C.T. from Indiana University where he acted in Snow White and the Seven Dwarfs, The Lion Christmas Dinner, The Great Big Doorstep and A Doll’s House. His roles for A.C.T. will include Charley in Charley’s Aunt.

GLENN MAZEN appeared last summer in the Oregon Shakespeare Festival at Ashland, playing Antony in Antony and Cleopatra, Antinous in Pericles, and Hastings in Richard III. His previous experience includes two seasons at the Lincoln Center Repertory Theatre and several years with the Actors’ Workshop in San Francisco, at the Citizen’s Repertory Theatre in Scotland, and on B.B.C. Television. For A.C.T. he is currently playing for Andrew Aquachalk in Twelfth Night.

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The nature and extent of Alberto Ginastera's success as an operatic composer can be properly measured only by someone who has survived the alarms and ecstasies, the easily repulsed sorites of the Contempory Opera Campaign. We have, by now, compiled quite a backlog of those peerlessly leaderless evenings, the pre-curtain atmosphere; at once hopeful and doomsday; the puckered-brow attentiveness; the magical thinning-out after the first intermission; the delightful applause of the sympathetic ovation for the martyred artists who have gone and remembered the thing; and at last, the almost comforting familiar realization — another bomb.

It is in this context that you must imagine, if you can, the appearance of a large-scale work written in a challenging musical idiom, seemingly incorporating none of the elements that have accounted for the relative popular success of, e.g., Carlisle Floyd's Susannah or Douglas Moore's Ballad of Baby Doe, but which is accorded a thunderous ovation by its opening night audience; is promptly sold at the box office to the extent of requiring extra performances to be added to the season's schedule, and which is actually returned to the repertory the next year. Then you must imagine further that a second, equally challenging, opera is produced by the same composer, and is a given a similarly enthusiastic reception; that this second opera, originally produced in Washington, is immediately announced for production in New York; and that a major record company hastens to put it on discs, despite the fact that contemporary operas — even the acknowledged successes — are almost never recorded, and that recording companies have long since abandoned operatic projects in the United States because of the immense costs involved.

Exactly this has happened with respect to the first two operas of Argentinean composer Alberto Ginastera — Don Rodrigo and Rubia. These works have even brought about a unanimity of response from critics and audiences: Normally, a modern opera which evokes any shred of response from an audience brings only scorn from the critics, while a piece judged interesting by the critics is to the audience simply another of the plagues and pesterances by which the Lord has chosen to test us and tempt us. This opera is, in other words, absorbing experiences to most of those who see them. They evoke genuine response.

This is now so rare an occurrence that it is worth investigating purely on the basis of its scarcest: During the nineteenth century, there was nothing remarkable in such an achievement. A dozen or fifteen composers, in fact, not only produced operas that evoked enthusiasm from their first audiences; but did so more times each. By no means all these pieces, or all these composers, have held up well; that is not the point. What is interesting is that so many composers of that time found ways of communicating powerfully with their audiences through the operatic medium. Something went on here which has also gone on with the operas of Ginastera (whatever the dissimilarities), but which has escaped the other recent practitioners of the form, among whose prominent listeners stands alone as creator of a string of consistently interesting, respected works for the lyric stage.
The nature and extent of Alberto Ginastera's success as an operatic composer can be properly measured only by someone who has survived the alarms and excursions, the easily repulsed sorties of the Contemporary Opera Campaign. We have by now compiled a backlog of those peerlessly leaderless evenings, the pre-curtain atmosphere, at once hopeful and doomsday; the puckered-brow attentiveness, the magical thinning-out after the first intermission; the dutiful applause; the sympathetic ovation for the martyred artists who have gone and mourned the thing; and at last, the almost comfortably familiar realization — another bomb.

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I would suggest that what we are after here is not simply a missing ingredient, or even a specific talent unprovided. Some composers have been inspired to write music specifically for those occasions. But an instinct for using the form to the full, of bending its elements towards the projection of qualities that are uniquely operatic.

Giannini has started with the selection of subjects that of themselves suggest operatic treatment. Both Don Rodrigo and Romanzo dispense with the limitations of realistic theatre (whose influence dominated our drama until recently, and therefore still dominates our lyric drama), aiming for the compressed, heightened sort of presentation in which the only conceivable raison d'être for a scene or action is its contribution to the dramatic, not logical, development. In Rodrigo, the material is on the border between legend and history, its characters part person, part archetypes, and the presentation is ritualistic, portentous—not Epic Theatre, but Epic Theatre. In Romanzo, the border is that between history and dark fantasy: the character symbols are those of a psychotic personality; the presentation traces inner realities, not outward events.

As with the subjects, so with the librettists. Giannini is a refreshing contrast to all too many of his colleagues—those who think in themselves, literary talents which escape recognition by everyone else—and has had the taste and sense to select as librettists the late Spanish poet Alejandro Casona (for Rodrigo) and the Argentinean novelist, Manuel Mujica Laines (for Romanzo), which he fashioned from his own novel of the same name.

But neither a proper choice of subject nor the presence of a distinguished poet or novelist as librettist can ensure operatic success. We can not even say that the composer's primary contribution, his music, is the determining factor. It is no doubt true that a score which is incontestably great will guarantee the work some sort of life. But it is also true that many of the most revered operas are set to music that is—if we divorce it from its theatrical context—something less than great or even something less than good. And in fact we are forced to conclude that some of these pieces are actually inferior to others of greater apparent musical worth.

The reason for this is that the standards by which we are accustomed to evaluating music—standards which are transferred from those who serve all those situations in which music is music period—are not applicable to music written for the lyric theatre. To analyze the score of an opera by the means developed for analysis of a purely musical form is to indulge in some aesthetic prejudice. That is why a much perfectly good operatic music sounds like the strain of some highly developed musical ears—the ears hear the music, but they do not "hear" the theatre.

Whether or not Giannini's music for these operas contains the necessities for survival is not yet established. What is unquestionable is that he has created music that is essentially theatrical not only in a general way, but quite specifically for and of the drama he has set. In Rodrigo we need only consider the dramatic tension built into the choral writing of the Coronation Scene, with its startling interruption, a scene in which Florida drops the crown and contrasts it with the mighty hymn of the seduction scene, to see the point.

A Coronation Scene! We are, of course, in the Department of Old Tricks, where we also find, in Don Rodrigo, a Scene of Drear Prophecy; a Gulf in the Ballad sequence that could grace an old Betty Grable movie; a Seduction Scene; and a final Redemption Through Repentance Scene, to say nothing of a battlefield sequence. Romanzo plunges even more boldly into episodes of typical operatic bombast, what with an orgy, a Dance of the Skeleton, an astrophological invocation, and a chorus of stone monuments.

Such sequences can seem shabby in the extreme. It is necessary that they at least seem to grow inevitably from the drama's development, that the music accompanying them avoid the blatant appeal to a low common denominator, and that they be presented with a real conviction and sense of importance. In Rodrigo and Romanzo, all three of these conditions are met: the list by the librettist, the second by the composer's selection of an idiom which, precisely because of the difficulty it presents the average listener, can be taken as entirely "serious," yet which is cloaked in sonorities and special effects of considerable immediate appeal, and the third by the brilliant production team selected by the composer—director Tito Capo
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FROM FRANCE, BY KOBRAND, N. Y.

I would suggest that what we are after here is not simply a missing ingredient, or even a specific talent—good company has been re-sponsible for some of those disastrous evenings—but an instinct for using the form to the full, of bending it elements to serve the projection of qualities that are uniquely operatic.

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biano, set designer Ming Cho Lee,
and costume designer Thom Aldridge (for Rodrigo) and Jose Varela
(roboranzo).
Which brings us to a final, and vital,
consideration. An opera has existence
only on the stage. Its true birth is en-
gineered by men and women of the
theatre. Those successful composers of
other times, from Pergolesi to Richard Strauss, wrote for companies
and individuals—they wrote for per-
formance, and they saw to it that best
they could—what they wrote would
prove workable for the theatres
and people who were to help
create it. They had a feel for what
singers could and could not do well,
what effects producers could and
could not achieve; what options were
and were not open on given stages.
Alberto Ginastera, it seems, has this
feel, too. He recognized in the
New York City Opera and its inventive
young director, Capobianco (a fellow-
Argentinian), the imagination and
ingenuity he wanted for the North
American premiere of Don Rodrigo.
And in Bonnarzo, he composed with
much the same forces specifically in
mind.
They responded with productions
that are an extraordinary blend of
all the devices available to the modern
producer—scene, choreography, di-
erectorial—reinforced by musical
and vocal resources of first quality.
The resultant excitement is evidence
that a shrewd choice of collaborators,
a kind of practical theatrical vision,
can be of as much importance to the
operatic composer as his choice of
notes.

Alberto Ginastera was born in Buenos
Aires, where he also received his musical
training. In 1946, his most important
works, aside from the two operas men-
tioned in this article, include the ballets
Panambi (1944) and Tutancia (1941), a
Piano Sonata (1952), the Cantata para
America magna (1965), an oboe and
percussion ensemble —and Violin
Concerto (1963).

Don Rodrigo opened the New York City
Opera's first season in the New York State
Theatre at Lincoln Center on February 22,
1966, and returned to the repertory this
year. Bonnarzo, which was given as its
world premiere on May 19, 1967, by the
Washington Opera Society, will enter the
New York City Opera's repertory during the
coming spring season.

Dance
Mr. Osborne is chief vocal music critic
for High Fidelity magazine and New York
music critic for the London Financial
Times. He has also been active as a
professional actor off-Broadway and on
television- singer, and opera workshop
director.

At a luncheon in the Overseas Press
Club of New York, dramatist Edward
Albee answered questions that prob-
ed his basic views of the contemporary
playwright. A tape recording was made
of the session, and some of the replies
are set forth in the excerpts below.

ON DIRECTORS:
From the playwright's point of view,
the function of the director is to take
what the author has put down on a
page—the absolute and total reality
that exists on the page—to watch it
through its disintegration into the
hands of actors. A play starts as a total
reality, and when it goes into a re-
hearsal situation it completely disinteg-
rases into artificiality. It has to. The
responsibility of the director is to
bring the play intact, from its first re-
ality, to the first moment of rehearse-
back to the time when the playwright
reaches an audience intact with the
original reality and the original intention of the
author.
The director must speak for the
author, must teach the actors in a
very special way—in a way that will
accomplish the author's intention in
terms that perhaps are very far from
the author's intention. The emergence
of the first reality can be gotten by
so many directions, which will vary
with the gifts and methods of the
director.

Ad Libs On Theatre
by Edward Albee

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biondo, set designer Ming Cho Lee, and costume designers Thom Aldridge (for Rodrigo) and Jose Varona (for Romano).

Which brings us to a final, and vital, consideration. An opera has existence only on the stage. Its true birth is engineered by men and women of the theatre. Those successful composers of other times, from Pergolesi to Richard Strauss, wrote for companies and individuals — they wrote for performance, and they saw to it that best they could that what they wrote would prove workable for the theatre and people who were to help create it. They had a feel for what singers could and could not do well, what effects producers could and could not achieve, what options were and were not open on given stages. Alberto Ginastera, it seems, has this feel, too. He recognized in the New York City Opera and its inventive young director, Capobianco (a fellow-Argentinian), the imagination and ingenuity he wanted for the North American premiere of Don Rodrigo. And in Romano, he composed with much the same forces specifically in mind.

They responded with productions that are an extraordinary blend of all the devices available to the modern producer — scenic, choreographic, directorial — reinforced by musical and vocal resources of first quality. The resultant excitement is evident in a shrewd choice of collaborators, a kind of practical theatrical vision, can be of as much importance to the operatic composer as his choice of roles.

Alberto Canasares was born in Buenos Aires, where he also received his musical training. In 1961, his most important work,aside from the two operas mentioned in this article, include the ballets Pasamonte (1940) and Lusitania (1941), a Piano Sonata (1952), the Cantata para America (1961), An opera and percussion ensemble — and Violin Concerto (1963).

Don Rodrigo opened the New York City Opera’s first season in the New York State Theatre at Lincoln Center on February 22, 1966, and returned to the repertory the following year. Romano, which was given its world premiere on May 19, 1967, by the Washington Opera Society, will enter the New York City Opera’s repertory during the coming spring season.

Mr. Osborne is chief vocal music critic for High Fidelity magazine and New York music critic for the London Financial Times. He has also been active as a professional actor on Broadway and on television — singer, and opera workshop director.

Ad Libs On Theatre
by Edward Albee

At a lunchroom in the Overseas Press Club of New York, dramatist Edward Albee answered questions that provoked his basic views of the contemporary playwright. A tape recording was made of the session, and some of the replies are set forth in the excerpt below.

ON DIRECTORS:
From the playwright’s point of view, the function of the director is to take what the author has put down on a page — the absolute and total reality that exists on the page — to watch it through its disintegration into the hands of actor. A play starts as a total reality, and when it goes into a rehearsal situation it completely disintegrates into artificiality, it has to. The responsibility of the director is to bring the play intact, from its first reality, to the first moment of rehearsal back to the time when the play reaches an audience intact with the original reality and the original intention of the author.

The director must speak for the author, must speak to the actors in a very special way — in a way that will accomplish the author’s intention in terms that perhaps are very far from the author’s intention. The emergence of the first reality can be gotten by so many indications, which will vary with the gifts and methods of the director.
It has been said that the American stage is a director's theatre where plots are changed so much from the original script by the time they reach an audience, and that implicit in that is that the directors do the majority of the changing. It is within the author's contract not to allow changes in a script. If an author gives up his authority to a director in script changes, to actors, producers, to backers, that is in violation to his own responsibility to himself. I would imagine that a director can make it a director's theatre only if they do (1) the work of dead playwrights, or (2) the work of playwrights who are so weak or so many that they don't keep to their own theatre.

ON THE AUDIENCE:

When will we return the theatre to the audience? Well, I don't think we should, frankly. Does the theatre that falls in the forest, nobody hearing it, make any sound? I've always thought that it did. The theatre may well be the possession of the audience but the playwright is not. The play is not. When I was in the Soviet Union last winter, I had a number of arguments with theater directors and playwrights. All of them seemed to have the feeling that the primary responsibility in the theatre is the playwright's responsibility to the audience and to the glorification of the society in which he lives. I tried to point out that in the United States, and in most of Western Europe, most creative writing is in some way critical of the society in which it occurs. Naturally, I had a number of arguments about this attitude in the Soviet Union.

But a play is the possession of the man who wrote it. It's his responsibility to communicate the ideas that he wishes, be they popular or unpopular. It's the responsibility of the audience to go to a theatre in open-minded fashion to accept what the author says in a free way, not to go with preconceptions, nor to go demanding a certain kind of theatre. There has to be a give and take in the theatre, and it must always be the author expected to pander to an audience. At the same time I'm not trying to suggest that the playwright should consider himself part of any tacit elite. He shouldn't write above his audience. By writing above his audience he's writing above himself because most playwrights are their favorite audience, their most enthusiastic audience and sometimes, they feel, their most perceptive audience.

But the whole concept of the theatre belonging to the audience to determine what should be written and what playwrights should say—and which is a thing, by the way, which is beginning to infect more and more of our daily criticism of theatre and of all the arts—is a criminal act.

ON CRITICS:

In the theatre an author has got to be grateful, quite often, for good reviews for the wrong reason. It's enormously fortunate that an author can receive good reviews for exactly the reason that he intended, for the reason that he wrote a play, I found with Who's Afraid of Virginia Woolf? for example, that if I put together the comments of ten or twelve critics, as long as the comments weren't contradictory, and a number of them were, I could come up with a reasonably good approximation of what, after all, I decided I wanted to tell people that the play was about. I find usually with critics that I take from their reviews what makes me seem a great deal more organized and intelligent than I am, and pretend that was my intention. I've been rather annoyed by the enormous over-attention that some critics paid to the symbolism in Tiny Alice—the allegory search, the symbol hunting. The play was written out of a certain conviction, about what I am not sure, but written with a certain emotional and perhaps intellectual intensity. It was my intention that the audience would experience the play without playing the games of allegory searching and symbol hunting. I do have the, perhaps paranoid, feeling that a lot of the encouragement the critics have given the audience—the future audiences on how to hunt the stark—to do with some of their own confusion, or perhaps unwillingness to allow the not entirely comprehensible emotional aspects of the play to take over. But any play that's halfway decent has got to be an emotional experience first, unless it's a totally didactic play. If you're writing about characters—and I assumed I was, rather than about symbols—and that I was writing about action rather than about allegory—then the experience is the important thing and then allegory might occur in the mind afterwards.

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It has been said that the American stage is a director's theatre where plots are changed so much from their original scripts by the time they reach an audience, and that implicit in that is that the directors do the majority of the changing. It is within the author's contract not to allow changes in a script. If an author gives up his authority to a director in script changes, to actors, to producers, to backers, that's in derogation of his own responsibility to himself. I would imagine that directors can make a director's theatre only if they do (1) the work of dead playwrights, or (2) the work of playwrights who are so weak or such bad writers that they can't keep their own theatre.

ON THE AUDIENCE: When will we return the theatre to the audience? Well, I don't think we should, frankly. Does the tree that falls in the forest, nobody hearing it, make any sound? I've always thought that it did. The theatre may well be the possession of the audience but the playwright is not. The play is not. When I was in the Soviet Union last winter, I had a number of arguments with aestheticians, theatre directors and playwrights. All of them seemed to have the feeling that the primary responsibility in the theatre is in the playwriting-responsibility to the audience and to the glorification of the society in which he lives. I tried to point out that in the United States, and in most of Western Europe, most creative writing is in some way critical of the society in which it occurs. Naturally, I had a number of arguments about this attitude in the Soviet Union.

But a play is the possession of the man who wrote it. It's his responsibility to communicate the ideas that he wishes, be they popular or unpopular. If the responsibility is to communicate the ideas that he wishes, be they popular or unpopular. The responsibility of the audience to go to a theatre in open-minded fashion to accept what the author says in a free way, not to go with preconceptions, not to do demanding a certain kind of theatre. There has to be a give and take in the theatre, and it must always be the author expected to pander to an audience. At the same time I'm not trying to suggest that the playwright should consider himself part of any talent elite. He shouldn't write above his audience. By writing above his audience he's writing above himself because most playwrights are their favorite audience, their most enthusiastic audience and sometimes, they feel, their most perspective audience.

But the whole concept of the theater belonging to the audience to determine what should be written and what playwrights should say—and which is a thing, by the way, which is beginning to infect more and more of our daily criticism of theatre and of all the arts—is a criminal act.

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ON CHARACTERS

So many people are always asking, "Mr. Albee, why are all the women in your plays terrible?" They're not. I found the character of Martha in "Who's Afraid of Virginia Woolf?" for example, one of the most complete female women that I had experienced in the theatre in a long time. I found her quite worthy of sympathy, affection even and love. In Tiny Alice, the character of Miss Alice, performing rather unpleasant tasks as is her assignment, is not an unsympathetic character as far as I am concerned.

The American Dream which is, I suppose, sort of an attack on a number of our mores, the character of Grandma certainly is an enormously sympathetic character, worthy of a good deal of affection and love.

The dramatist is always commenting on people, and the problem is to comment effectively and make art out of it. You're making a critical comment when you create the life of somebody. You can only make propaganda out of it if you think somebody is entirely bad, entirely good.

You must expose both attributes. A character totally unworthy of sympathy or love would be totally unworthy of attention—the author's attention or the audience's.

ON DISCOVERY...

When I was writing Tiny Alice, to a certain extent I didn't have any idea what I was doing. When I write plays, the writing of the play is an act of discovery for me. I find out what I have been thinking about. I find out what's bothering me. And a certain time after the play I can say to myself, "Ha! That's what I intended." That's why I was half surprised about taking things from the critics.

I recently discovered that when Edward Albee writes a play about ideas, he confuses more people than he intended, which may suggest that Mr. Albee, when he writes about ideas, is rather confused himself.

I also discovered that audiences are not necessarily put off by being confused. I've learned once again that indifference is the worst thing, though I didn't write the play to confuse or arouse controversy. I find it encouraging that audiences care enough about the experience of the play to involve themselves in it.

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