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PERFORMING ARTS
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PERFORMING ARTS
THE MUSIC & THEATRE MONTHLY
NOVEMBER 1968 / VOL. 2 NO. 11

contents

AMERICA'S MUSICAL PIONEERS 8
by Eric Salzman

THE PROGRAM 15

BUILD YOUR OWN HARPSICHORD 51
by Igor Kipnis

WEATHERING THE ATLANTIC 56
by J. C. Twiss

GOLDFIELD KRAFT 33
president

GEORGE KORSEN 33
treasurer

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America's Musical Pioneers

Some Faint Nostalgic Echo of the Twenties continues to reach us these days, but for most of us, that far-off decade represents a lifestyle, a bit of camp, an era in American History, the last days of carefree innocence before the fall. This is mostly nonsense, of course. The Twenties was a post-war era of upheaval and change — not unlike the last decade or two, if on a smaller scale. Revolution and protest, sexual revolution and experimentation in the arts were as much a part of that scene as they are of this one. Many of the motifs of the Fifties and Sixties are clearly continuations of themes begun in the Twenties. American Literature was entering a new and fruitful phase, and even Hemingway seemed as revolutionary as Elston and Pound. The foundations for the remarkable achievements of American modern dance were well established. Off-Broadway theatre came into being, and the American film was in its classic phase. New York was the center of the principal musical capitals of the world; somehow, never really now, architecture was being conceived and built. American music was the most advanced and original in the world and produced some of the most vital works of the century, even though to this day most Americans — even Americans who pretend to some degree of cultural literacy — are not aware of it.

The American Twenties remains for most people "the Jazz Age," and, given the fact that the national and worldwide impact of this kind of new music was first felt in the Twenties, the designation is not entirely off the mark. But some of the same energies which produced jazz also produced a music which today much of the jazz world — or one should say "musics" — of a remarkable and visionary sort. The avant-garde of the Twenties — New York centered but with many fresh and vital impulses coming from California — is the first modern music essentially apart from the received traditions of Western music, and its impact and influence is still being felt today.

The prophet of these new ideas was Charles Ives; and, although many of the other (and somewhat younger) composers began working out their own ideas independently, they did discover Ives early in the game and were the first to recognize and perform his work. Of the "avant-garde" group, the most important were Edward Van der Meer, Carl Ruggles, and Henry Cowell. And there were others working in distinctly related idioms, some producing only a few works of importance, others with a large-scale output whose importance awaits rediscovery. American musicology now leads the world; we have, literally, thousands of scholars, as well as incredible libraries, research facilities, grants and publications devoted to the field. Surely, some of those facilities, money, time and talent could be diverted from obscure fourteenth-century Luxembourgeois music to composers and applied to, say, the sound-medias theatre (c. 1920) of John J. Becker.

We are, of course, talking about a movement (or something to diverse and individualistic in nature can be called a "movement") which had a much wider period of development than a single decade. By 1920, Ives had virtually ceased to compose, and his direct influence on other composers of the period was nil. Yet, in a deep sense, Ives was a real precursor. This is not the place to explore the significance of Ives' amazingly large, varied and original output, but a few key points are in order. Beginning already before the turn of the century, Ives composed a series of works incorporating not only an incredibly large range of original ideas — tone clusters, polytonality, atonality, multiple rhythms, open form, block form, spatial form, independence in time, quotation, and pop art, etc. — but also bits and chunks of European and American tradition as well. Ives was, contrary to the journalistic myth, no Grandpa Moses, living in a cabin in the New England woods. He was a very successful businessman, exceptionally well trained from his youth who continued to compose at the same time that he built up the most successful insurance business in the history of the country; Ives knew tradition perfectly well, but he stood so far outside of it that (unlike Schoenberg and Stravinsky) he never felt the need to destroy it and then try to rebuild. Perhaps the most remarkable, disturbing and prophetic thing about Ives is that he used all of the above without hesitation — and sometimes in the same piece. Nothing in human experience was alien to Ives; like Whitman, he could combine himself and the world, he could contain multitudes. Ives wanted to break down the conventionalized rituals of composer-performer-
SOME FAINT NOSTALGIC echo of the Forties continues to reach our ears these days, but for most of us, that far-off decade represents a lifestyle, a bit of camp. An Era in American History, the last days of cozy innocence before the fall.

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Thus Ives remains the most noteworthy and influential of all the earlier twentieth-century masters—European or American. Only in recent years has technology helped to make the kind of range of experience that Ives envisioned a part of our everyday experience. Only in the last few years has it been possible to see that Ives's vision of artistic expression was something more than the dream of an eccentric visionary. But already in the twenties his work was...
concert-stage audience. He wanted a music that could flow across these artifical barriers and become again a meaningful part of the life of the community. Thus Ives remains the most noteworthy and influential of all the earlier twentieth-century masters—European or American. Only in recent years has technology helped to make the kind of range of experience that Ives envisioned a part of our everyday experience. Only in the last few years has it become possible to see that Ives' vision of artistic expression was something more than the dream of an eccentric visionary. Flat already in the late Twenties his work — or that portion of it which had become known — was taken up by younger composers and began to form part of the mainstream of new ideas. The critics and writers who constantly point to Ives' lack of recognition are often themselves the same ones who did not recognize him and who do not recognize today's hypes.

Edgard Varèse was born in Paris in 1883, studied in Turin and Paris, and began his career in Central Europe; as an exiled Frenchman he was forced to live abroad. His first composition written in 1912 for the Paris Opéra was a major work for orchestra entitled "Amériques," which might be translated as "New Worlds." This piece and those that followed did indeed prove new worlds of sound in the Twenties. Varèse composed a whole series of revolutionary works based on the use of sound itself, rather than on melodies and themes in the old sense. This revolution in form was accompanied by a revolution in technique — these pieces use large scale spatial blocks of sound reinforced by an extensive use of percussion. In 1920, he wrote his concertante, which is scored entirely for percussion instruments.

Already before 1920, Varèse envisioned the development of new means for the realization of new ideas. His words and his music of the time clearly suggest the coming and necessary integration of technology and art. In the Twenties, Varèse spent much of his time trying to persuade industry to support his proposed researches into the new means of sound production and synthesis, but to no avail. As we shall see, anti-modernism and experimentation were in disrepute, and Varèse himself, neglected and little-performed, went into a decline. But he lived long enough to see these new means actually come into being and to write some of the first masterpieces of electronic music, a field whose existence he had prophesied so long ago.

Varèse was active in the Twenties as a conductor, and together with another Frenchman living in the United States, harpsichordist Carlos Salzedo, and the Vermont composer Carl Ruggles, he organized the International Composers' Guild, one of the first new-music organizations anywhere. The concerts of the Guild, which ran throughout most of the Twenties, were major events in New York cultural life. They were well attended by large audiences, which gathered to hear or to boo. The leading social, intellectual, literary and artistic figures of the day were there — 400 or so at first, 1,500 and more later on. Every concert was an event, and unlike today's top critics came and took it all very seriously. In 1929, the group was re-formed with Henry Cowell, Nicolas Slonimsky and others as the Pan-American Composers Association. Slonimsky conducted Ives, Varèse, Ruggles, Cowell and others in New York, Los Angeles (with the L.A. Philharmonic in 1932), San Francisco, Havana, Paris, Budapest, Berlin, Vienna, Webern conducted a similar program, as did Pedro Sanjuan in Madrid.

Carl Ruggles is the only major composer of the epoch who is still alive (at 92) in Vermont near the place where he has spent most of his life. Ruggles, who has divided his time between painting and music, has composed a mere handful of works, which he has refined and polished over the years. These pieces — Angels, Men and Mountains, Sunstrummer, Vox Clamantis in Aeternum and a few others — are highly dense, intense, visionary in character. Cowell was born near San Francisco in 1892 and died in 1965, only a few months after Varèse. At a young age, he began to experiment with the piano, producing a whole range of new applications of tone clusters, played with the elbows or, more accurately, the ear-tips. A master of the keyboard, he also composed some highly original works for the piano (scratching, plucking, humming and plundering the strings directly, to perform on a grand piano).
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Cowell was an innovator in almost every field. For example, in 1929, he wrote a "Micro-X" String Quartet, the various parts of which may be put together in many different ways, thus anticipating the "alatatory" or "open form" ideas of John Cage by many years. He wrote a remarkable compendium of his discoveries under the title New Musical Resources. Many of these resources have, in fact, been taken up again by younger composers only in the last few years. He published the newest new music in a California edition and issued recordings. Cowell's later work is concerned with folk and ethnological materials from all over the world. His large output is certainly uneven, and, like Ives, he moved from one thing to the next—often in the same piece—with astonishing rapidity. But his best pieces are more than documents, and there are many fascinating works, particularly from the Twenties, that await rediscovery. Since he is one of California's major contributions to world culture, he is naturally almost totally ignored in California.

These are the leading figures, but there are many more. There is George Antheil, for a long time the best-known of the American avant-gardists but essentially a one-piece composer, his Ballet mécanique (percussion, airplane motors and player piano), the subject of a famous film by Léger and a famous scandal piece in its day, seems curiously tame today. Charles Seeger, Cowell's friend and the leading theorist and critic of the avant garde of the day, is still living in Los Angeles. For many years, he has turned his interests towards ethnomusicology. His son Pete Seeger, the well-known singer, Seeger's second wife, Ruth Crawford, was one of the best composers of the period, and her 1930 String Quartet contains ideas that still seem far-out today. Her other music awaits exploitation. One of the most distinguished composers of the period was Wallington Riegger, Riegger, who later (continued on p. 47).

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Revolution at A.C.T.

By WALTER KERR


Lives there a man who has not been baffled by Shakespeare? Well, William Ball has solved them. They occur, I'm sure you'll agree with me, at that symphony moment when Gertrude and Claudius are getting rid of Rosencrantz and Guildensten. "Thanks, Rosencrantz and gentle Guildensten," leading you to guess that the scene is quite over. Whereupon Gertrude, apparently unable to let any man have the last word, solemnly adds, "Thanks, Gentiles and gentle Rosencrantz." Until last week, I'd never seen a production of Hamlet that could think of any possible reason for letting Gertrude babble on like that, so rhythmically, so regally, so redundantly.

Mr. Ball has the obvious happy answer: In the new Hamlet which he has just hurled into one of his two San Francisco theaters, Claudius taps each of his guests lightly on the shoulder as he speaks their names in farewell. But—poor fool, and so like all the rest of us—he has got the wrong shoulders. Gertrude, the perfect hostess, now comes to the rescue. Her line is a very gentle one, and very necessary. She speaks it, also, tapping shoulders, to indicate which one is really Rosencrantz and which one is really Guildensten. She does it sweetly—purring, rather, as she says the words, then soothing, then soothing. That's funny and apt, echoing the contemporary existentialist concern that has provoked such a play as Rosencrantz and Guildensten Are Dead without in any way disrupting Shakespeare. In fact, it heightens it. The moment is also unusual for another reason. It may be the only gentle moment in the entire play, or, for that matter, in a whole repertoire of plays (I saw six in four days). On the whole, the 40 or more actors who are whipping themselves through 16 different productions under the banner of the American Conservatory Theatre are anything but tender little ones. They are skilled, so that no bones are broken (as far as I know, but not very far). Before Hamlet can stand on the Ophelia across a platform to smear a great lipstick scar over her incontinent harlot's mouth, Polonius has already dastardly destroyed the floor with the girl. Before a fanatic Puritan elder can fling that poor little serving wench in The Crucible halfway across a courtroom on a rack and crack it down on her knees, noble John Proctor has done it as much to get her in training, building to an act climax in which he stands broad- eagled over the bated lass as though both of them had been ripped off posters for a badly made movie called Roar of the Redwoods. And before Tartuffe can get around to making passages at his dear disciple's wife, that wife has thrown him to a chaise longue with a hold that must be at least a full neaslon, making one wonder just whose virtue is in danger.

Energy, energy, everywhere, and don't flinch if the next luckless fellow to be tossed bodily out of a cabin seems likely to land in the seats next to you. Everyone must go somewhere, at very high speed, and who can say what stage business will best suit the next flight?

Possibly some of this sounds odd. It is odd—by current acting and standing standards. Mr. Ball, who has put the program as well as an extreme experimental staging schedule together, is plainly and simply out to reverse American metrol- ogy (which means, in passing, getting rid of the reverence that has for so long attached to what is called the "Method"). Instead of encouraging his players to think deep thoughts and nurse deeply personal emotions until some kind of external shape is teared into being at the top, he starts at the top. Shape—above all, theatrical shape—comes first. How does an angry man stand? How does fury move? What whipwag gesture will make a fiery picture of emotion? Wheth- er to cross one's arms or tuck them behind one's back?

Can an actor laugh on cue—with the right kind of laugh—without losing the last vestige of laughter? The play will guide signals to the director. The director gives signals to the audience. It is up to the actors to make the signals work around, give off the necessary dramatic noise. Thus far, the design isn't slowly pieced into place like a jigsaw puzzle. We have it in fragments, a dozen or so, the pieces cracking down on us.

The Crucible suffers particularly from its insist- ent test search for pictorial crises: The performer is severely trying to keep their hands off one another, which is just a bit strange for a Puritan com- mittee, and a French king and his mother manages literally to rock a slave woman to her knees within the first five minutes (giving the impression that both may have crested for Harvard) there is little for the later wret- tled to do, to repeat the restless, fidgety, searching, dangerous. It is finally a surprise to see these emotional atrocities doing anything so simple and sensible as changing the scenery.

Ideally, the time will come when every actor will have a set with a purpose. In which is devised will be filled by the trim by the actor's instinct and/or experience, the outfitting his idée fixe, the direction will match up. That doesn't always happen yet, though the acting is several leas behind the playing. Even if it doesn't happen, there is a natural tendency for the director to take up the slack in the players. When because all the curtains are used by Polonius and Claudius as they step upon Hamlet, making them act in one scene of the private stage before they have begun to suspect any such thing. The Player King, upon arrival, looks like nothing so much as an old stage figure, like Hamlet's father; even for Hamlet, he is the ghost come to life. The players' masks are funny, and the urn, unmistakable: Hamlet can clap a mask over his face when he wishes to speak unreel to Ophelia. And when Claudius is trapped by the play within a play, screaming for light, Hamlet obligingly and savagely thrusts a blaz- ing torch into his face: This is the light that burns them.

Essentially these are all picture-pattern, mobile illustrations of Shake- speare's design imposed by a director who means to use his actors neither as pawns nor simply as people but as breathing parts in an intelligible mechanism, a great clock which tells the right time when we look at it. Such a mechanism need not destroy feeling; it may simply place it in a proper spatial and vocal relationship to an objective truth we want and must have. It enables us to see a landscape and the figures in it at once and the same time. The figures may not always be as warm as we might like; but they do belong to something greater than themselves.

It is just possible that the A.C.T. may be attempting American theater practice, not merely because it has found a practical way to mount a play, but that it is going to the trouble because—without its school program—it is in a position to give back to the theater a new sense of theater, a new sense of craft. Our actors have been good at feeling what they are doing. Under this new method they are instructed at doing what they are feeling.
Revolution at A.C.T.  

By WALTER KERR


Lives there a man who has not been baffled by the problem of Shakespeare? Well, William Ball has solved them. They occur—You must agree with me—at that symphonic moment when Gertrude and Claudius are getting rid of Rosencrantz and Guildenstern. "Thinks, Rosencrantz and gentile Guildenstern," leading you to believe that the scene is quite over. Whereupon Gertrude, apparently unable to let any man have the last word, solemnly adds, "Thinks, Gentelind, and gentile Rosencrantz." Until last week, I’d never seen a production of Hamlet that could think of any possible reason for letting Gertrude babble on like that, so rhythmically, so logically, so pertinently.

Mr. Ball has the obvious happy answer: In the new Hamlet which he has just imported into one of his two San Francisco theaters, Claudius taps each of his guests lightly on the shoulder as he speaks their names in farewell. But—poor fool—and so like all the rest of us—he has got the wrong shoulders. Gertrude, the perfect hostess, now comes to the rescue. Her line is a very gentle one, and very necessary. She speaks it, also, tapping shoulders, to indicate which one is really Rosencrantz and which one is really Guildenstern, and she one is really gentle. She does it sweeterly—purring, rather, as she sees the situation, and easy. Thinks, as the guest list, instead of being juggled, is now being juggled, and so on.

That’s funny and apt, echoing the contemporary existentialist concern that has pervaded such a play as Rosencrantz and Guildenstern Are Dead without in any way disrupting Shakespeare. In fact, it helps it out. The moment is also unusual for another reason. It may be the only gentle moment in the entire play, or, for that matter, in a whole repertoire of plays (I saw six in four days). On the whole, the 40 or more actors who are whipping themselves through 16 different productions under the banner of the American Conservatory Theatre are anything but tender or sensitive. They are skilled, so that no bones are broken (so far as I know), but not tender. Before Hamlet can change Ophelia across a platform to smear a great lipstick scar over her incipient harlot’s mouth, Polonius has already dusked the floor with the girl. Before a fanatical Puritan elder can fling that poor little serving wrench in The Crucible halfway across a courtroom to dismanter the defendant, she will be cracking down on her knees, noble John Proctor has done as much to get her in training, building to an act climax in which he stands broad- eemed over the battered ladder as though both of them had been ripped off posters for a handyman show called Roar of the Redwoods. And before Tartuffe can get around to making passes at his dear disciple’s wife, that wife has thrown him to a chaise longue with a hold that must at least be a full necklace, making one wonder just whose virtue is in danger.

Energy, energy, everywhere, and don’t flinch if the next luckless fellow to be tossed bodily out of a cabin seems likely to land in the sea with you. Everyone must go somewhere, at very high speed, and who can say what tragedy will best suit the next flight?

Possibly some of this sounds odd. It is odd—by current acting and staging standards. Mr. Ball, who has put the program as well as an extensive rehearsal schedule together, is plainly and simply out to reverse American methe- odology (which means, in passing, getting rid of the reverence that has for so long attached to what is called the "Method"). Instead of encouraging his players to think deep thoughts and nurse deeply personal emotions until some kind of external shape is teased into being at the top, he starts at the bottom. Shape—above all, theatrical shape—comes first. How does an angry man stand? How does fury move? What whipwax gesture will make a fiery picture of emotion wher- ever the actor touches it and makes it, and make that anger laugh? Can an actor laugh on cue— in the right kind of laugh— without the audience laughing with him? The play, weight gives signals to the director. The director gives signals to the audience. It is up to the actors to make the signals walk around, give off the neces- sary dramatic noises.

The play of design isn’t slowly pieced into place like a jigsaw puzzle. We can’t even say that the actors are doing an act of total comprehensiveness, in its ordered relationships, in its color and hopefully even in its splendor. After that, and while living inside it, the individual actor can pump up his own breath, press his private imagination to equal the scale of what he is doing, as best he is able. May Heaven help him to reach it. If he doesn’t, the rest of us will at least have the play’s pattern in hand and in eye. Nothing is left private or unforgotten. The meaning of the play is public.

To this end, there is a strong stress on the external and the physical in the conservatory classrooms (and the A.C.T. is the only organization of its kind now shutting all of its members through with specialized teachers every minute of the time they are not in actual rehearsal). Standard conservative projection and even "Method" acting are not ignored. But obviously the real bias of the program is placed on training hours are de- voted to a technique called reality which attempts to explore the stage "in terms of the acting, objective, behav- ing," to another mysteriously named YAT ("analysis of character through movement"), to an all-out attack on any one particular problem known as the "Three-Way-Stretch" (here the director of the play is joined by two specialists and all of them together hammer away at the player trying to press movement, voice, and feeling forward simultaneously). When an actor is not undergoing this last sort of bombardment, he can also take work in Improvisation, Theater Games, "Vaudville, African Dancing, Com- medey dell’ Arte." That is why, when the visiting players come on in Hamlet, they can’t very well be any wiser than the tumblers and ingenious jugglers, add- ing a new, vigorous and altogether plausible dimension to the play’s sequence. It is also why the company’s members can submit to frequent may- hem without losing air, making it a remarkably hard act to follow. What about all that? It has its traps, especially while it is still in process, experimenters in unaccustomed, and as a result, Concordia suffers particularly from its insist- ent search for pictorial crises: The performer succeeds rarely able to keep his hands off one another, which is a bit strange for a Puritan com- munity, from a Puritan community, and the as- sistant manages literally to rock a slave woman to her knees within the first five minutes (giving the impression that both may have crested for Har- vard) there is little for the later wret- tles to do but repeat the same dozen feverish images. The point is, the stage, trimly curtained, dominates our stage from the time the vaguesbird arrive, standing through as a bleak and sensible as changing the scenery.

Ideally, the time will come when every moment in the play that is not devised will be filled to the brim by the actor’s instinct and/or experience; the outfitting of a vehicle with pointed projec- tion will match up. That doesn’t always happen yet, though the acting is never less exciting. But it’s a start. Even when it doesn’t happen, there is a natural tendency for the director to take up the slack. The players’ faces are white, and in the upshot, significant: Hamlet can clap a mask over his face when he wishes to speak untruths to Ophelia. And when Claudius is trapped by the play within a play, screaming for light, Hamlet obeyingly and savagely thrusts a blaz- ing torch into his face: This is the light that burns them.

Essentially these are all picture- patterns, mobile illustrations of Shake- speare’s design imposed by a director who means to use his actors neither as pawns nor simply as people but as breathing parts in an intelligible mechanism, a giant clock which tells the right time when we look at it. Such a mechanism need not destroy feeling; it may simply place it in a proper spatial and vocal relationship to an objective truth we want and must have. It enables us to see a landscape and the figures in it at one and the same time. The figures may not always be as warm as we might like; but they do belong to something greater than themselves.

It is just possible that the A.C.T. may be showing American theatre practice, not merely because it has found a practical way to mount a play, but because—because of its school. It is in a position to give back to the profession the stagecraft that it learned there, like Hamlet’s father; even for Hamlet, he is the ghost come to life. The players’ masks are stern, and in the upshot, significant: Hamlet can clap a mask over his face when he wishes to speak untruths to Ophelia. And when Claudius is trapped by the play within a play, screaming for light, Hamlet obeyingly and savagely thrusts a blaz- ing torch into his face: This is the light that burns them.

Horatio, played by Patrick Tournet (center, left) confronts his lifelong friend, the dying Hamlet, played by Paul Theriau (center, right) in the final moments of Shakespeare’s tragic masterpiece, “Hamlet.”
He did it! He gave me Arpege.

We told you. Promise her anything but give her Arpege.

LANVIN

HAMLET, PRINCE OF DENMARK

by WILLIAM SHAKESPEARE

Directed by WILLIAM BALL

Scenery designed by STUART WURZEL
Costumes designed by ROBERT FLETCHER
Lighting designed by JOHN McLAINE
Music composed by LEE HOBY
Sound designed by DAN DUGAN
Associate Director: RICHARD NESBITT

cast

Ghost of King Hamlet—former King of Denmark
King Claudius—his brother, newly crowned
Prince Hamlet—son of the dead King
Queen Gertrude—his mother, newly married to Claudius
Polonius—chief Counselor to the King
Ophelia—his daughter
Laertes—his son
Horatio
Friends to Hamlet: Rosencrantz
Guido van Sichem
Players: King
Queen
Murderer
Marcellus—a soldier
Bernardo
Oric
A Grave Digger
Priest

Lords, Ladies, Knights, Players

JAY DOYLE
RAY REINHARDT
PAUL SHENAR
ANGELA PATON
HARRY FRAZIER
IZETTA SMITH
DAVID DUKES
JOHN SCHUCK
JAMES MILTON
PHILIP KERR
JAY DOYLE
CAROL MAYO JENKINS
MARK SCHELL
GEORGE EDE
HERMAN POPPE
HERMAN POPPE
G. WOOD
GEORGE EDE

There will be two intermissions.
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goldenissement  PHILIP KERR
Players: King  JAY DOYLE
Queen  CAROL MAYO JENKINS
Murderer  MARK SCHELL
Marcellus—a soldier  GEORGE EDE
Bernardo  HERMAN POPPE
Osric  HERMAN POPPE
A Grave Digger  G. WOOD
Priest  GEORGE EDE

Lords, Ladies, Knights, Players

JOE BRODA, SUZANNE COLLINS, CAROL CONDOR,
JEANNE DEVINE, CHARLES DILLON, ROBERT SIMPSON,
JOE KAWAJA, ERNEST MALLISTER, MARY MARKSON,
WILLIAM MOLLOY, BRENDAN SMITH, ROBERT STEIN

JOHN SWEARINGEN, VICTORIA THOMPSON, GRACE WOODARD

There will be two intermissions.
The Direction of "Hamlet"

William Ball, General Director of the American Conservatory Theatre and director of ACT's Hamlet, believes that Shakespeare's most celebrated tragedy is a flawed play when regarded in its entirety.

"Twelfth Night plays brilliantly without a single line being cut," Ball explains, "but an uncut Hamlet would prove a five-hour bore. There are irregularities in the proportion of the work, and certain passages seem to be misplaced. This is not to say that Hamlet is a sow's ear, however, nor that it is the director's task to make a silk purse from it.

"In fact, its passions are so universal, so profound, that a responsible director will approach Hamlet with the same modesty and care and fervor with which a conductor approaches Beethoven's Eroica. The essential thing here is to inhibit the tendency to let the director's ego splash around in the work. The aim of the director must be the revelation of Hamlet with as few embellishments as possible."

Last spring, in an interview for the San Francisco Chronicle with drama editor Paine Knickerbocker, Ball discussed his plans for the production prior to its opening. Emphasizing that this Hamlet was the first of four versions planned by ACT, Ball told Knickerbocker, "This is our traditional interpretation. I have made a huge notebook of everything I've seen and read about the play. What I learned was that much of the play has been virtually ignored by most "traditional" productions. We're going to trim the play, of course. I think an audience becomes more involved if a production is terse. Then it has maximum impact."

Ball added that his production would not include some very famous lines: "I've never seen Hamlet when the line about something being rotten in the state of Denmark hasn't gotten a laugh—a laugh for the wrong reason. So we're cutting it out. And we're dropping the first scene. I think it's far more effective if the audience does not see the ghost of the dead king until Hamlet does. Horatio tells what has happened in the first scene when he reports it later, so you don't miss anything. When the audience then sees the ghost for the first time, it is infinitely more exciting." (continued)
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Keep it secret.

There is something about this particular blend of flowers and spice that makes men think the perfume is you—which is just great—and women (less naive) ask you point blank what you’re wearing.

You don’t have to tell them.

Sixteen scented items from Spray Concentée to Luxury Moisture Bath.

Royal Secret

Germaine Monteil

The director went on to talk about his relationship with members of the cast during rehearsals. Knickerbocker asked if Ball permitted Paul Shenar to develop his own interpretation of Hamlet. “I have a rule,” Ball said. “Any time an actor makes a suggestion, I accept it—at least temporarily—and try to make what he has suggested work. Sometimes it is impossible, but I try to encourage initiative.”

Recalling a conversation in Paris fifteen years ago with Ellis Rabb, Artistic Director of New York’s APA Repertory Company, Ball told Knickerbocker: “We spent most of the day discussing where to relocate the ‘To be or not to be’ soliloquy. We both felt that it is in the wrong place. We were talking like mad in that slow elevator going up to the top of the Eiffel Tower when we suddenly hit upon the solution.”

“We decided that it should come shortly after Hamlet’s first encounter with the ghost of his father, because then it stresses the theme of the tragedy, man’s struggle to reconcile reason and passion. Throughout the play, references to thought and blood, reason and blood, judgment and blood are counterbalanced.”

In a later discussion of the production, Ball elaborated on his choice of interpretation. “I have chosen costumes, settings, lights and music that will not startle the audience,” he said, “and some may regard our effort to reach a purely musical and visually balanced production as an unimaginative, conventional regression. Yet this interpretation of Hamlet is not an acquiescence to museum-like reverence. It is an attempt to render the play, to reveal the vision and passions of the playwright through a clear glass to the audience.”

WILLIAM BALL, General Director. The founder and General Director of the American Conservatory Theater, William Ball, has directed the highly acclaimed Tartuffe at New York’s Lincoln Center. Before that, he staged Hamlet to Shakespeare, starring Sir 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 for him the D’Annunzio, the Outer Circle Critics Award and Obie Production Awards; Under Milkwood, which also won the D’Annunzio and the Outer Circle Critics Award; Ivanov, which received the Obie and Vernon Rice Drama Desk Awards. In 1968, he created his production of “Six Characters” at London’s Mayfair Theatre, with a cast headed by Sir Ralph Richardson.

Among the many opera which he has directed at the New York City Center are Don Giovanni, Britten’s Midsummer Night’s Dream, Purge and Distress, The Inspector General, Cost of Living, and Six Characters in Search of an Author. Four seasons ago, he served as librettist as well as director of Lee Hoby’s Natasha Petrovna, a new opera commissioned by the Ford Foundation, produced at the New York City Center.

Mr. Ball has directed at all of the major theater 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 Theater in Houston; and the Antioch and Toledo Shakespeare Festivals.

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Mr. Ball’s productions for ACT include Tartuffe, Tiny Alice, Six Characters in Search of an Author, King Lear, Under Milkwood, Twelfth Night, The American Dream, and Hamlet.

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HAMLET

NOTE: The following is a dialogue between Paul Shenar and Isetta Smith who appear as Hamlet and Ophelia in the American Conservatory Theatre production of "Hamlet," directed by William Ball. The conversation took place in July, 1968.

SHEMAR: Ours is a fairly classical Hamlet. I don't think there's anything bizarre or extraordinary about the production in terms of interpretation.

SMITH: Except that it has a story line and it is powerfully produced.

SHEMAR: Yes, in most productions of Hamlet you can't really understand everything that goes on. You don't know who those people are who keep bobbing up in the middle of the play, and you think "I'll just put them out of my mind and maybe they'll explain themselves later." But from Ball's editing, we understand the play and the characters from beginning to end. That's very rare, I think. I've noticed that Shakespeare says everything three times. In his day, plays were performed outdoors in the afternoon, so when he wanted to get the attention of the audience he would skirt around the issue three or four times before he finally hit on it. Today, that seems redundant. What we've done in our production is cut out some of that repetition so that we go from one thing to another very clearly. Some people have commented on the cutting of Polonius' long speech in the beginning. I don't think it's a loss. Ball is a very physical director. He always underlines the development of a play with movement which keeps the play intact. The work you do on stage is not in finding new things to do but in reinforcing what's already there. I try to bring all the believability I can bring to the character.

SMITH: Ophelia is always Ophelia in the mad scene; she never changes her personality. What comes out in the madness are things that have been with her for years. There's a rather erratic kind of freedom that Ophelia has gotten through anger - anger at what has happened to her, anger at her father's death. It's too powerful; she can't suppress it, and it comes out as an explosion. She tells everyone what she thinks of them, what she has always thought of them. There was as much madness in the things she has faced for years as in what she faces now. I don't think of Ophelia as mad.

SHEMAR: Mad people have their own reality. But Hamlet is not sane at all.

First name for the martini

For more martini pleasure—call the martini by its first name.

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If it doesn't say Supp-hose Stockings on the box, it may be a trap.

Supp-hose Stockings. The real thing.

Another fine product of Kepple, Inc.

Mr. Gordon Jenkins, Chairman of the Board, Anadite Inc.
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HAMLET

NOTE: The following is a dialogue between Paul Shenar and Isotta Smith who appear as Hamlet and Ophelia in the American Conservatory Theatre production of Hamlet, directed by William Ball. The conversation took place in July, 1968.

SHENAR: Ours is a fairly classical Hamlet. I don’t think there’s anything bizarre or extraordinary about the production in terms of interpretation.

SMITH: Except that it has a story line and it is powerfully produced.

SHENAR: Yes, in most productions of Hamlet you can’t really understand everything that goes on. You don’t know who those people are or who they’re hopping up in the middle of the play, and you think “I’ll just put them out of my mind and maybe they’ll explain themselves later.” But from Ball’s editing, we understand the play and the characters from beginning to end. That’s very rare, I think. I’ve noticed that Shakespeare says everything three times. In his day, plays were performed outdoors in the afternoon, so when he wanted to get the attention of the audience he would repeat the same issue three or four times before he finally hit it on. Today, that seems redundant. What we’ve done in our production is cut out some of that repetition so that we go from one thing to another very clearly. Some people have commented on the cutting of Polonius’ long speech in the beginning. I don’t think it’s a loss. Ball is a very physical director. He always underlines the development of a play with movement which keeps the play intact. The work you do on stage is not in finding new things to do but in reinforcing what’s already there. I try to bring all the believability I can bring to the character.

SMITH: Ophelia is always Ophelia in the mad scene; she never changes her personality. What comes out in the madness are things that have been with her for years. There’s a rather erratic kind of freedom that Ophelia has gotten through anger — anger at what has happened to her, anger at her failure with Hamlet, anger at her brother’s desertion and her father’s death. It’s too powerful; she can’t suppress it, and it comes out as an explosion. She tells everyone what she thinks of them, what she has always thought of them. There was as much madness in the things she has faced for years as in what she faces now. I don’t think of Ophelia as mad.

SHENAR: Mad people have their own reality. But Hamlet is not mad at all.

(carried on)

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He explains it with the line, "I per-chance hereafter may think it fit to put an unif disposition on."" SMITH: Sanity is a matter of degree, of being able to cope with an estab-

lished structure. SHENAR: Polonius really believes I'm mad and I put him on. But there is a reality for everything that Hamlet does, everything that is construed as madness. For example, take the nut-

ery scene. Hamlet realizes that Ophelia has betrayed him to a certain extent. Because he's thinking about how stupid his mother is — what a cow

Gertrude is — he starts confusing Ophelia with all woman-kind. When you work with an uncomplicated character, the more you perform it, the

more you become the character and the more your choices are dead-on right. But if you are playing a compli-

cated character, it takes longer. I'd really like to find out who Hamlet is.

Now, it is all speculation. But every once in a while, as you do a character over and over again, you monk onto a through line that suddenly works and you say, "OH! THAT'S WHAT HE'S GETTING AT!" Then six months later, you put that together with some-

thing else and get an idea that the whole thing is really fudge ripple inside of pitchato.

SMITH: That's the most amazing thing about acting.

SHENAR: One of the things that makes Hamlet a classic is that universal themes are expressed in a personal way — it's two things exist side by side. That's an important thing to remem-

ber when you want to write a play that's going to live for 300 to 1,000 years. And, of course, in drama you

must have conflict. Hamlet's conflict is that he's an enormously sensitive man who has to do something enormously gross — that is, commit murder. The idea is absolutely appalling to him! He

can't bring it off until he proves Claudius' guilt and resolves that he really must revenge his father's death. That's when he starts killing. He has

already killed Polonius, but that was an accident.

SMITH: Don't you think killing Polo-

nus has a lot to do with the change in him?

SHENAR: Well, yes, because from then on he's blooded. Some people think the death of Polonius is a turning

point. But I think it's an accident, so it can't be.

SMITH: But he was killing someone, he knew that.

SHENAR: He thought it was Clau-
dius. After he has proved Claudius' guilt through his reaction to the play, Hamlet says, "I go to drink hot blood." You know, when we started rehearsals on Hamlet's last spring, we sort of made a game of relating the Danish political scene in Hamlet's day
to the political scene today. Hamlet is a story of an assassination. We still have assassinations of father figures like the Kennedys and King. Things like this helped us get into the play. On those terms, Hamlet is very current — if you want to stick all that stuff onto it.

SMITH: Another thing that may be current today is brought out in Ophelia's relationship to her father. Her

inability to communicate with him is her most frustrating experience. She has absolutely no communication with her father. And she has no mother, which is a really important angle. This intensifies her feelings when she does find a friend. I think a lot of that kind of intensity exists today between children and parents.

SHENAR: Hamlet has the same di-

lemma: he has no one to talk to. Hamlet and Ophelia, though, used to talk to each other a lot. And you know, so many people who see the play ask, "whatever happened to the big scene between Ophelia and Ham-

let?" That's because they expect one and Shakespeare didn't write one.

SMITH: That's right, there should be a "before" scene establishing the Hamlet and Ophelia relationship as a pure kind of love, an important love. But I think on the whole, Ophelia is estab-

lished rather well. In every character, there is a kind of microcosm of the whole character as a whole. Ophelia's universal problem. He is the main representative of the problem, and every other character is a kind of under-

scoring of the 'central idea.' Each has a different ending, because each makes a different choice, and the choices of Gertrude and Ophelia are very impor-
tant to the whole concept.

SHENAR: But both are in many ways victims of circumstances, and so is Hamlet. At the end of his life, he's nobody. Ophelia is dead. Gertrude is dead. Claudius and his real father are dead. Suddenly he's alone in the world: no parents, no relations, no blood ties. He's a stranger. That's one reason why, to me, the tragedy is so brilliant. For just when he begins to live, when he has revenged his father's death, wiped the slate clean, with his mother gone, everything gone — he can now be a king or a man, or whatever. Then suddenly he's dying.

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He explains it with the line, "I per- chance hereafter may think it fit to put an unkind disposition on."

SMITH: Most people are easier to cope with when they've established a structure.

SHERMAN: Polonius really believes I'm mad and I put him on. But there is a reality for everything that Hamlet does, everything that is construed as madness. For example, take the nursery scene. Hamlet realizes that Ophelia has betrayed him to a certain extent. Because he's thinking about how stupid his mother is — what a cow Gertrude is! He starts confusing Ophelia with all woman-kind. When you work with an uncomplicated character, he more you perform it, the more you become the character and the more your choices are dead-on right. But if you are playing a complicated character, it takes longer. I'd really like to find out who Hamlet is. Now, it is speculation. But every once in a while, as you do a character over and over again, you zoom onto a line like that and suddenly you say, "Oh! THAT'S WHAT HE'S GETTING AT!" Then six months later, you put that together with something else and get an idea that the whole thing is really a huge ripple instead of a piñata.

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THE CRUCIBLE

by ARTHUR MILLER

Directed by ALLEN FLETCHER and WILLIAM BALL
Settings designed by STUART WURTZEL
Costumes designed by LEWIS BROWN
Lighting designed by JOHN MCLAIN
Sound designed by DAN DUGAN
Associate Director: EDWARD HASTINGS

cast
(in order of appearance)

Reverend Parris  HARRY FRAZIER
Betty Parris  VALERIE SMITH
Tituba  ANN WELDON
Abigail Williams  CAROL MAYO JENKINS
Susanna Walcott  IZETTA SMITH
Mrs. Ann Putnam  PATRICIA FALKENHAIN
Thomas Putnam  JOHN SCHUCK
Mercy Lewis  DEBORAH SUSSEL
Mary Warren  KITTY WINN
John Proctor  RAMON RIERI
Rebecca Nurse  JOSEPHINE NICHOLS
Giles Corey  GEORGE EDE
Rev. John Hale  KEN RUTA
Elizabeth Proctor  ANGELA PATON
Francis Nurse  ROBERT GERRINGER
Ezekiel Cheever  JAMES MILTON
Marshall Herrick  HERMAN POPPE
Judge Hathorne  ROBERT LANCHESTER
Martha Corey  DANA LARSON
Deputy Governor Danforth  JAY DOYLE

Guards
RON McGILLAIN, EARL JULIUS,
BRENDAN SMITH, JOE KAWAJA

Girls
DOROTHY FRENCH, ALEXANDRA ABERCROMBIE,
ANTOINETTE ATTELL,AMY YAERKSON, KATHLEEN
BISHOP, LISA BRAILSFIELD, MARY MARKSON

Townspersons
MAURISSA MILLER, MYSHKIN SLEETLAND,
WILLIAM MOLLOY, GRAHAM PAUL, MARK SCHELL

SCENE I  Home of Reverend Parris. Spring.
SCENE II  The Proctor Farm. Eight days later.
INTERMISSION
SCENE III  Salem meeting house. Two weeks later.
SCENE IV  The stockade of the Salem jail. That fall.

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Directing “The Crucible”

By ALLEN FLETCHER

NOTE: Mr. Fletcher first directed “The Crucible” for the American Conservatory Theatre during the ACT engagement at the 1967 Stanford Summer Festival. Later, working with General Director William Ball, he staged the production again when it joined the repertory at the Geary Theatre early in 1968.

Arthur Miller’s The Crucible is often regarded as a melodrama because it uses witchcraft and magic as important elements of its story and because the trial scene is so theatrically exciting. My feeling is that the play is about as close as one can get to a modern tragedy. The core of The Crucible is the final choice that John Proctor must make—to lie or to die for the truth. Everything that the drama has to say revolves around Proctor and his decision.

When The Crucible was first produced in New York during the early nineteen-fifties, it was not an immediate success. Audiences and critics often tended to dismiss it as a sort of political tract disguised as a play—an attack by Miller on the Senate hearings then being conducted by Senator Joseph McCarthy. Many of those who saw the play at that time were convinced that its characters were intended to be little more than Puritan counterparts of those—on both sides—caught up in the controversial “witch hunts” for so-called “subversives” in the Fifties. The similarities between the political witch hunts of our time and the religious witch hunts of the seventeenth century are obvious, of course, but The Crucible has a great deal more to offer than historical parallels.

The very timeliness of the play during the first New York production blinded many people to its larger meanings and dramatic power. Then, too, the original production was a bit cold, emphasizing the intellectual and allegorical aspects of the play, although Arthur Kennedy and Beatrice Straight gave fine performances as John and Elizabeth Proctor.

In my view, Miller’s characters are extraordinarily real, and as a director, I emphasized the reality and humanity of the characters to make them believable and recognizable people who could exist in any age. The Crucible is a drama in which the audience must be thoroughly involved—emotionally as
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Well as intellectually. People who come to see our production must realize the horror of the situation being portrayed, must know what it was like in human terms to be part of that situation.

With that in mind, we worked to develop the individual psychology of all the major characters. There's Proctor, of course, and his terrible dilemma of trying to maintain a basic human dignity and a true relationship to God within the impossibly repressive Puritan society. We saw Reverend Hale as the thinker, a man who swings back and forth between the two opposing forces, weighing and judging the evidence, attempting to reach the right decision and get to the heart of the issues at stake.

Reverend Parris, Deputy Governor Danforth and Judge Hathorne represent the Puritan Establishment in the play. Danforth's mission in life is to expose and condemn sinners, but he himself is the greatest sinner of all. He puts his respect for the law above his respect for truth and morality - and he is fully aware of the difference between them. Ironically, Danforth is one of the most truly dedicated men in the play. Judge Hathorne, on the other hand, operates under the assumption that the law must be morally right and that truth and law are always the same. Unlike Danforth, Hathorne is incapable of seeing any discrepancy between the two. He is the only true bigot among the prosecutors. Reverend Parris is something else again. He is selfish, cowardly and doesn't care whether what he does is morally right or wrong. Parris is a man without self-respect.

Through understanding the people, we are able to understand how such an incredible situation could take root in the community and how it could assume such vast and tragic proportions. If a production of The Crucible is to succeed, we must see the point of view of every important character and know why he acts and reacts as he does. In the end, we may find ourselves hating some of the characters for their stupidity, but we must understand them. And we must realize that, in a sense, The Crucible has no real villains.

If we are aware of these things, then the ideas of the play will take shape on their own and it will be clear that The Crucible isn't a historical drama recreating an incident in the American past. What happens in the play not only did happen, but is happening and can happen again.

ALLEN FLETCHER, Guest Director, is the Artistic Director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the Aalto Sche Area Shakespeare Festi-val Theatres, the San Diego Shakes-peare Festival, the APA, the McCarter 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. Fletcher has directed three ACT productions, Uncle Vanya, Death of a Salesman and Arsenic and Old Lace, as well as The Crucible, which was added to the repertory last season. In 1969, Mr. Fletcher will direct The Hostage for ACT.
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THE CRUCIBLE

NOTE: The following is a discussion by cast members of the American Conservatory Theatre production of "The Crucible." Participating are Ramon Bieri (John Proctor), Harry Oster (Reverend Parris), Carol Mayo Jenkins (Abigail Williams), and Michael Lerner who portrayed Judge Hathorne during the 1965-66 season.

LERNER: Martin Luther King, in one of his last speeches, said there must be something in a man's life that he can die for. That's a heroic idea, but it's very hard to find a hero that you can give your life for. The Crucible is about just such a heroic action.

FRAZIER: There is a similarity between John Proctor and Hamlet. One of Proctor's flaws is that he procrastinates.

BEER: I agree that Proctor's major flaw is his indecisiveness. He cannot decide which path to take. He believes it's wrong to die for something he did not do, and he thinks he can save himself through confession. But when it comes to the moment of truth where he must put his name to a lie, he refuses and that's where he reaches heroic stature.

JENKINS: I think Miller makes it clear that as long as Proctor is thinking of himself, he'll confess; he'll damn his soul to save his life. When he realizes that his confession will mean the death of others, he can't do it.

FRAZIER: The thing he won't allow to happen is that his name be used for these crimes. His integrity is at stake.

LERNER: And that's the personal theme of the play, isn't it? Integrity, JENKINS: That starts in the first act — with Abigail, too. When Proctor is accusing her, she says, "There be no blush about my name." Then she says of Elizabeth, "She's blackening my name." The name theme runs throughout the play.

LERNER: And there's the same theme in Hamlet. As a revenge play, Hamlet is searching for his name, isn't he? Searching for his identity, knowing he must avenge his father's death or he's not a man.

BEER: Proctor realizes he cannot live the rest of his life having told a lie and always being aware that everyone else knew it. One has to live with oneself. Some people can live with a lie, but Proctor isn't one of them. Still, the play isn't exclusively about maintaining one's name or stature in the eyes of others.

LERNER: Proctor's tragic flaw is that he's human. He can be moved — by love for his wife, by his desire for Abigail.

BEER: Take his indecisiveness and humanity together and you have Proctor's tragic flaw.

JENKINS: The play also is about the Puritan ethic — which is still very much with us. The puritans led such rigid lives. If there had only been a little more "give," all those things would never have happened. Abigail and the other children grew up with such guilt. Actually, Abigail's very bright and aware of the hypocrisy.

LERNER: Wouldn't you say she's more cunning than bright? She's used by people, and she knows how to use them.

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You'll have to decide. We're too sold on it to be really objective.

Germaine Monteil
NOTE: The following is a discussion by cast members of the American Conservatory Theatre production of "The Crucible." Participating are Raman Hhti (John Proctor), Harry Frazier (Reverend Parris), Carol Mayo Jenkins (Abigail Williams), and Michael Lerer who portrayed Judge Hathorne during the 1967-68 season.

LERNER: Martin Luther King, in one of his last speeches, said there must be something in a man's life that he can die for. That's a heroic idea, but it's very hard to find an ideal that you can give your life for. The Crucible is about just such a heroic action.

FRAZIER: There is a similarity between John Proctor and Hamlet. One of Proctor's flaws is that he procrastinates.

BEIR: I agree that Proctor's major flaw is his indecisiveness. He cannot decide which path to take. He believes it's wrong to die for something he did not do, and he thinks he can save himself through confession. But when it comes to the moment of truth where he must put his name to a lie, he refuses and that's where he reaches heroic stature.

JENKINS: I think Miller makes it clear that as long as Proctor is thinking of himself, he'll confess; he'll damn his soul to save his life. When he realizes that his confession will mean the death of others, he can't do it.

FRAZIER: The thing he won't allow to happen is that his name be used for these crimes. His integrity is at stake.

LERNER: And that's the personal theme of the play, isn't it? Integrity.

JENKINS: That starts in the first act - with Abigail, too. When Proctor is accusing her, she says, "There be no blush about my name." Then she says of Elizabeth, "she's blackening my name." The name theme runs throughout the play.

LERNER: And there's the same theme in Hamlet. As a revenge play, Hamlet is searching for his name, isn't he? Searching for his identity, knowing he must revenge his father's death or he's not a man.

BEIR: Proctor realizes he cannot live the rest of his life having told a lie and always being aware that everyone else knew it. One has to live with oneself. Some people can live with a lie, but Proctor isn't one of them. Still, the play isn't exclusively about maintaining one's name or stature in the eyes of others.

LERNER: Proctor's tragic flaw is that he's human. He can be moved - by love for his wife, by his desire for Abigail.

BEIR: Take his indecisiveness and humanity together and you have Proctor's tragic flaw.

JENKINS: The play also is about the Puritan ethic - which is still very much with us. The puritans led such rigid lives. If there had only been a little more "give," all those things would never have happened. Abigail and the other children grew up with such guilt. Actually, Abigail's very bright and aware of the hypocrisy. LERNER: Wouldn't you say she's more cunning than bright? She's used by people, and she knows how to use them.

(continued)
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FRAZIER: At the trial, Abigail deliberately does things she knows are wrong.
JENKINS: But at that point she thinks she's right. She's going to get rid of all the people who stand between her and John Proctor. She really believes she's justified.
BIER: When the case actually happened, in the seventeenth century, some of the people knew what they were doing, but for others it was a hysterical witchcraft. Abigail knew what she was doing. She ascribed witchcraft to Elizabeth Proctor because she wanted her out of the way. That may not have been her idea in the beginning, but it certainly was a convenient way to do it.
FRAZIER: Miller points up the eternal conflict between idealism and self-preservation.
BIER: A man like Proctor would not have been able to live a normal life ever again if he confessed to something that was not true. Even if the townspeople would have accepted him again, he'd still have to get up in the morning and look at himself in the mirror.
LERNER: You know, Miller has been accused of writing black and white characters -- these are good people and these are bad. But really, if you pay careful attention to The Crucible, you'll see that Proctor, Danforth, Hale, Parris, Abigail are not simple people. They have deep psychological motivations.
BIER: The society itself bore as much guilt as any individual. For instance, Danforth was doing what he honestly thought was a just and necessary job.
FRAZIER: Hale is the middle-of-the-road liberal willing to listen to both sides and try to find out where the truth really lies. Hale does change, and he realizes that his middle-of-the-road has been as destructive as the extremism of the people involved.
LERNER: He's not committed at first, and when he does commit himself, it's almost as if he knows it's too late. In the trial scene, it's amazing to see how he becomes totally emotional, even though he started out being terribly intellectual.
FRAZIER: In the beginning, Hale is full of self-confidence and righteousness.
BIER: Then he runs up against Proctor, who doesn't go to church, doesn't even know his commandments. Yet Hale feels somehow that Proctor is a good man, but he can't admit it at first.
FRAZIER: Danforth is a kind of extreme version of Hale. But the sad thing about Danforth is that he never has any doubts.
JENKINS: He sees himself as being there to uphold God's law.
FRAZIER: Then there's Parris, who, as a man of God in a Puritan society, is ultra-conservative. He's also a politician. He's anxious to relate to the powers of the town, and later to members of the court. It has always struck me as incredible that Parris is made an official of the court when he is so deeply involved. He couldn't possibly be objective.
LERNER: That shows what a closed society it was; the whole thing was a setup with the jury ready to condemn somebody, and the condemned almost had their hands handcuffed. A lot of people say that Miller wrote this play on the witch hunt theme because of the McCarthy hearings at the time, but you can see its relevance today.
BIER: There's still a great deal of fear in mankind today about many things, as there was in those days about witches. A lot of fears are so groundless, but people don't know it or can't admit it to themselves.
JENKINS: One other point about The Crucible: it concerns the individual against the organization, which was very important at the time when the country was being formed. We, as Americans, pride ourselves on the freedom of the individual.
LERNER: It's incredible just how relevant The Crucible is now. In essence, it shows that every one has to do his own thing. Each person has to be free to identify himself, to establish his own integrity. You can't impose an order that does not take into account the individuality of the human being.
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RAMON BERRI has appeared in numerous productions on and off-Broadway, the most recent being Arthur Miller’s View from the Bridge. Mr. Berris television credits include Hogan’s Heroes, Naked City, Hawk, and The Hallmark Hall of Fame. On Broadway, he was in Paddy Chayefsky’s The Pentagon of Johnny D and Shaw’s To Tell The Truth. His roles in last season’s repertoire included Stayton in The Crucible, which he reprised this season, and Maxim Gorki in Long Live Life.

RAY 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 Andermontville Raid. During ACT’s first Bay Area season, Mr. Doyle was one of the Conservatory’s busiest performers, working in eight plays. Last season, he was in The American Dream, The Crucible, Our Town, Tartuffe, and Hamlet, and appears this season in both Hamlet and The Crucible.

DAVID DUKES is in his second season with ACT. During the Conservatory’s first season in the Bay Area, Mr. Dukes appeared in Under Milkwood, Our Town and the “Out Repertory” production of Adam and Eve. Last season, he appeared in Tartuffe, Hamlet, Under Milkwood and Double. Needles Dumping, My Son God, and will be seen this season as Lucius in Hamlet.

GEORGE EDE played the title role in King Lear at the Marin Shakespeare Festival last summer and has worked with the Playhouse, and the International Repertory Theatre, the Wild Theatre, and the Drama Ring in San Francisco as well as with Sylvia Sidney in The Importance of Being Earnest. His film credits include A Naturally Fancy Man and The Disappearing Presumption, and he has been seen in television drama on EKG and KGO TV. He appeared in The Crucible and Long Live Life last season, and appears in both Hamlet and The Crucible this season.

PATRICK FALKENHEIN was with the APA/Phoenix Theatre in New York for five years where he won Obie Awards for his performances in Peer Gynt and Henry IV, Part II. He appeared at the Geary Theatre in the national company of After the Fall and toured with the national company of Knute of the Towns with Maryann Douglas. She has performed in That Anarchist, Penny for a Song and Astoria at the Center Stage in Baltimore. Last season, she appeared in ACT’s productions of A Delicate Balance, Tartuffe, and Under Milkwood. This season, she appears in The Crucible.

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 in Idil in Henry IV, Part II. His past ACT performances include roles in Tiny Alice, Death of a Salesman, The Crucible and Hamlet. He appears in both of the latter productions this season.

ROBERT GERINGER has played 29 Shakespearean roles, including those of Hamlet, Iago, Petruchio, Benedick, Banquo and Cassius. He was the Father in the Minneapolis Theatre production of Philadelphia, Here I Come and played the First Voter in William Ball’s original off-Broadway production of Under Milkwood. He has made five feature films and had running parts in The Defenders, Hawk, Love of Life, and Dark Shadows on television. Last season, Mr. Geringer appeared in Tartuffe, The Crucible and A Delicate Balance. This season, he appears in The Crucible.

CAROL MAYO JENKINS joined ACT in the fall of 1966 from the national tour of Philadelphia, Here I Come. Miss Jenkins studied at the Drama Center, London, and toured the United States with an English company, Theatre Group 26. During her first season with ACT, Miss Jenkins was in Six Characters in Search of an Author, Death of a Salesman, and Under Milkwood. She played Abigail Warner in The Crucible last season and will appear in that role again this season.

PHILIP KERR’s experience includes two seasons with both the Tyrone Guthrie Theatre and the Cleveland Play House. Mr. Kerr studied at the London Academy of Dramatic and Dramatic Art and toured Holland in A Midsummer Night’s Dream. In his first season, with the Conservatory, he appeared in Tartuffe, Hamlet and Under Milkwood. He appears in Hamlet again this season.

ROBERT LASCHESTER, an actor-director with the Minnesota Theatre Company for the past two years, appears in this season’s productions of The Crucible and Hamlet. He appeared in ACT’s productions of Tartuffe and Under Milkwood in Los Angeles last summer, and has also appeared with the San Francisco Mime Troupe, the Actors’ Workshop in Minneapolis, Theatre Saint Paul, and the University Theatre at Berkeley, where he received his Master’s degree. He has played Ettore in Winning for Gordon, Sir Thomas More in A Man for All Seasons, the Stage Manager in Our Town, Polonius in Hamlet and the title role in Tartuffe.

DANA LARSON 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 ACT. In her second season with the...
WHO'S WHO

RAMON 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 "Magon of the North," "Naked City," "Hugh," and "The Hallmark Hall of Fame." On Broadway, he was in Paddy Chayefsky's "The PUPPET OF JENNIE SHOES." His roles in last season's repertoire included John Proctor in "The Crucible," which he repeated this season, and Don Haskins in "Long Live Life."" JAY DOYLE was seen off-Broadway in "The Big and in many productions at the Pittsburgh Playhouse, the Milwaukee Repertoire Theatre and the Arena Stage in Washington. He appeared in the national tour of "The Andromedea, a". During ACT's first Bay Area season, Mr. Doyle was one of the Conservatory's busiest performers, working in eight plays. Last season, he was in "The American Dream," "The Crucible," "Our Town," "The Cruise," and "Hamlet," and appears this season in both "Hamlet" and "The Crucible." DAVID DUKES is in his second season with ACT. During the Conservatory's first season in the Bay Area, Mr. Dukes appeared in "Under Milkwood," "Our Town," and the "Out Repertory" production of "Adam and Eve." Last season, he appeared in "Tartuffe," "Hamlet," "Under Milkwood," and "Dotele." Dullea Duff, "Sons Go," will be seen this season as Laertes in "Hamlet." GEORGE EDE played the title role in "King Lear" at the Marin Shakespeare Festival last summer and has worked with the Playhouse, and the International Repertory Theatre, the "Wild," and the Drama Ring in San Francisco as well as with Sylvia Sidney in "The Importance of Being Earnest." His film credits include "A Natively Funny Man" and "The Disappearing of the Presumption," and has been seen in television drama on "KGB" and "KGO." He appeared in "The Crucible" and "Long Live Life" last season, and appears in both "Hamlet" and "The Crucible" this season. PATRICIA FALKENHEIM was with the APA/Phoenix Theatre in New York for five years where she won Obie Awards for her performances in "Per Crns" and "Henry IV, Part 2." She appeared at the Great Theatre in the national company of "After the Fall" and toured with the national company of "Kibby of the Tumblers" with Mahyam Douglas. She has performed in "The Awakening," "Penny for a Song," and "Arabella" at the Center Stage in Baltimore. Last season, she appeared in ACT's productions of "A Delicate Balance," "Tartuffe," and "Under Milkwood." This season, she appears in "The Crucible." 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 in 1968 in "Henry IV, Part II." His past ACT performances include roles in "Tiny Alice," "Death of a Salesman," "The Crucible" and "Hamlet." He appears in both of the last productions this season. ROBERT GERGERRING has played 25 Shakespearean roles, including those of Hamlet, Iago, Petruchio, Benedick, Banquo and Cassius. He was the Father in the Minnesota Theatre production of "Philadelphia, Here I Come." He played the First Voice in William Ball's original off-Broadway production of "Under Milkwood." He has played five feature films and has run in parts in "The Defenders," "Hamlet," "Lost in Love," and "Dark Shadows" on television. Last season, Mr. Gergering appeared in "Tartuffe," "The Crucible" and "A Delicate Balance." This season, he appears in "The Crucible." CAROL MAYO JENKINS joined ACT in the fall of 1966 from the national tour of "Philadelphia, Here I Come." Miss Jenkins studied at the Drama Center, London, and toured the United States with an English company, Theatre Group 26. During her first season with ACT, Miss Jenkins was in "Six Characters in Search of an Author," "Death of a Salesman," and "Under Milkwood." She played Abigail Warren in "The Crucible" last season and will appear in that role again this season. PHILIP KERR's experience includes two seasons with both the Tyrone Guthrie Theatre and the Cleveland Play House. Mr. Kerr studied at the London Academy of Music and Dramatic Art and toured Holland in a Midsummer Night's Dream. In his first season, with the Conservatory, he appeared in "Tartuffe," "Hamlet" and "Under Milkwood." He appears in "Hamlet" again this season. ROBERT LASCHTER, an actor-director with the Minnesota Theatre Company for the past two years, appears in this season's production of "The Crucible" and "Hamlet." He appeared in ACT's productions of "Tartuffe" and "Under Milkwood" in Los Angeles last summer, and has also appeared with the San Francisco Mime Troupe, the Actors' Workshop in Minneapolis, the Theatre Saint Paul, and the University Theatre at Berkeley, where he received his Master's degree. He has played Eutogen in "Hunting for Gondor, Sir Thomas More in "A Man for All Seasons," the Stage Manager in "Our Town," Polonius in "Hamlet" and the title role in "Tartuffe." DANA LARSON 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 ACT. In her second season with the...
JOSEPHINE NICHOLS joined ACT 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 Hands 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 ACT include Rebecca Nurse in The Crucible, Mrs. Gibs in Our Town, and Agnes in A Delicate Balance. She reprised her role in The Crucible this season.

ANGELA PATON wife of ACT Training Director Robert Goldby, performed off-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 Heard Greek Theatre. Miss Paton has performed more than 50 leading roles as an Equity Actress. She plays Elizabeth Proctor in The Crucible and Gertrude in Hamlet.

RAY REINHARDT appeared in the original New York production of Tiny Alice. Mr. Reinhardt is well known for his performances at the Phoenix Theatre, including Hamlet, The Plough and the Stars, and Henry IV, as well as Iago in Othello and Mark the Knife in The Three Penny Opera at the Arena Stage in Washington, D.C. His roles for ACT include Petruchio in Théâtre des Cœurs; the King in Tiny Alice; Claudius in Hamlet; and Stanley in A Streetcar Named Desire. He appears again this season as Claudius in Hamlet.

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, Square Pegs, Duet of Angels and Saul, in addition to off-Broadway productions at the Circle-In-the-Square and Phoenix Theaters. He appeared last season as Chuckchuck in Long Live Life and as Rev. Hale in The Crucible, and repeats the latter role this season.

JOHN SCHUCK, who has appeared in more than 100 plays in the last five years, was featured in the off-Broadway productions of The Baker and The Streets 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 was seen in In White America, The Crucible, A Streetcar Named Desire, and Hamlet during ACT's 1967-68 season, and he again appears in both Hamlet and The Crucible.

PAUL SHEVAR, a charter member of the Conservatory, she appeared in In White America and A Streetcar Named Desire, and appears in The Crucible this season.

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American Conservatory Theatre, made his New York debut at the Circle-in-the-Square. Mr. Shour appeared with the Repertory Theatre of Lincoln Center. He has played in a number of ACT productions including Thesp Alice and Hamlet and again plays the title role in Hamlet.

IZETTA SMITH, now in her second season with ACT, spent two summers at the National Shakespeare Festival at the Old Globe Theatre in San Diego, in 1963 and 1966. She appeared last season in seven productions, including Under Milkwood and Hamlet. She will again play Ophelia in this season's production of Hamlet.

DEBORAH SUSSEL, a graduate of Carnegie Institute of Technology and the recipient of a Fordham-Hayes grant for study at the London Academy of Music and Dramatic Art. She comes to ACT after a year with the Theatre of the Living Arts in Philadelphia and a critically acclaimed tour of Boeing-Boeing. Miss Sussel was seen last season in Tartuffe, Caught in the Act, and Under Milkwood, and she appears in The Crucible this season.

ANN WELDON, a singer, has dazzled audiences in San Francisco, 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 appeared in last season's productions of Tartuffe, In White America, The Crucible, and Caught in the ACT. She appears in The Crucible this season.

KETTY WINN, a drama graduate from Boston University, has worked with the Los Angeles Theatre, the Centenary Little Theatre and the Trafalgar Arena Theatre. She has appeared in Measure For Measure directed by Margaret Webster and as Polly Peachum in The Beggar's Opera. Now in her third season with ACT, she appears in The Crucible as Mary Warren.

G. WOOD, a veteran of numerous Broadway, off-Broadway, and resident theatre productions, returns to ACT after a two-year absence. Mr. Wood appeared in the ACT productions of Uncle Vanya and Death of a Salesman at Westport and Stanford University in 1966, and appears as the Goverdigger in ACT's current production of Hamlet. He performed for five years in 15 major roles with the National Repertory Theatre, served as resident character actor with the Dallas Summer Musicals and the Royal Phoenix Playhouse in Palm Beach, Florida, and appeared with the Shaw Festival in Westport, Conn. Mr. Wood's numerous Broadway credits include Cyrano de Bergerac, Richard III, The School for Scandal, The Crucible, The Imaginary Invalid, A Touch of the Poet, and King Round the Moon. He has appeared in the off-Broadway productions of The Lovers, The Potting Shed, Our Elle Song, and La Ronde, among others.
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ter wrote twelve-tone music and also wrote many traditional pieces, turned out some of the most beautiful "so-
monic music" of the period — works like the Study in Sonority for ten vi-
ols and Music for Brass Choir.
More? How about Adolph Weiss, Schoenberg’s first American pupil and still living in Southern California. He
was John Cage’s principal teacher, and Cage speaks very highly of him. How
about John J. Becker, who wrote large-
scale music, theatre pieces employing
lights, mime, dance, singing, in a very
modern style — at least to judge by the
reports of the period. How about Leo
Ornstein or Dane Rudhyar, who
specialized in dissonant "futureistic"
piano music? And there were still
others. Even the work of a composer
like Aaron Copland was strongly
tinged with these ideas — see his re-
markable 1930 Piano Variations. See
the earlier work of the Mexican Carlos
Chavez and the strange "avant-garde" mu-
sic of his compatriot, Silvestre Revuel-
tas, who died of drink at the age of 41.

Much of this activity ceased in the
late Thirties, when American music
— under the influence of ideas that
tended from romanticism to Stalinism,
from Gebratenskies to neo-classici-
ism, from patriotism to social consci-
ousness, from commercialism to popullism — turned conservative, pop-
ular and/or nationalistic. But the tra-
dition of "eclectic individualism"
ever quite died out. We find it in the
work of somewhat younger composers
like Henry Partch, a Californian now
living near San Diego, who has created
an entire new array of instruments,
along with a music, a theatre and a
world-view to match; or like Henry
Brant, a Canadian now active in this
country, who was the first to experi-
ment somewhat under the influence
of Ives) with the idea of spatial di-
ensions in music, of multiple events
taking place in independent but simul-
taneous time universes, of the use
of "pop" elements in new contexts and
juxtapositions.

Varese and Cowell, both active well
into the 1960s, were themselves links
between the old avant garde and the
new. Cowell helped to form a quiet
underground of the 1930s and 1940s,
which continued some of the earlier
moods of the Twenties, along with
other elements derived from the use
of percussion and Oriental influences.
There was a Cuban branch to this
"movement" (Rolland, Caturro), and
there was a Bostonian (Alan Hovhan-
es) and a Canadian (Cullen McPhail).
But the movement was California
centered (Cowell, Partch, Lou Harrison,
William Russell) — a logical place
for a new music with Oriental influ-
ences. The most important composer
to emerge from this movement was
John Cage, and his earlier work —
much of it for percussion and pre-
pared piano — comes directly out of
this background.

With the first experiments in chance
and open form, in performer freedom
and "action music" by Cage and his
group in New York, and at Black Mou-
tain College in the late Forties and
Fifties, with the first seminal works
of Milton Babbitt in 1948 and with the
first electronic works of the Fifties, we
enter a new turn of the wheel — a
cycle that is still very much in progress.

It is by no means my intention to
take anything away from the originali-
ity and validity of much of what has
been done in new music in the last
two decades. But it should be recog-
nized that, almost alone of the earlier
twentieth century masters, the Ameri-
can pioneers continue to exert a living
influence not only in this country, but
on contemporary music all over the
world. These composers formed no
"school"; indeed, the very nature of
their work implies diversity and in-
dividualism, a constant struggle to
search out new means and new forms.

If there is a tradition here, it is that
Harold Rosenberg has called the "tra-
dition of the new," and it is a very
American and very creative tradition
that is alive today. As I write, I note
that one of the most avant garde of
New York groups — a group that calls
itself "Tone Roads" after Ives — will
open a concert of far-out music with a
little Ruggles, Ives and Varèse. An
understanding of the achievements of
this past can help us understand some-
thing, too, about the present. That past
was — and, through its achievements,
remains — an exciting and vital period,
and it produced some of this country’s
most remarkable and distinctive con-
tributions to world culture.

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tonight?

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Sunday at 5 pm.

Mr. Salzman has been a critic for The New
He is a Contributing Editor of HiFi Stereophile
Review and is the author of 20th Century
His compositions have been per-
formed at Hunter College's "New Image of
Sound" series, one of which he is artistic
director, and at the Monday Evening
Concerts in Los Angeles.

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Why not go ahead and splurge?
Let her go native after six.
Take a trip to...

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ter wrote twelve-tone music and also wrote many traditional pieces, turned out some of the most beautiful "so-
monic music" of the period — works like the Study in Sonority for ten vi-
os and Music for Brass Choir.
More! How about Adolph Weiss, Schoenberg's first American pupil and still living in Southern California. He
was John Cage's principal teacher, and Cage speaks very highly of him. How about John J. Becker, who wrote large-
scale music: theatre pieces employing lights, mime, dance, singing, in a very modern style — at least to judge by the
reports of the period. How about Leo Ornstein or Dane Rudhyar, who specialized in dissident "futuristic"
concertos! And there were still others. Even the work of a composer like Aaron Copland was strongly
tinged with these ideas — see his remarkable 1939 Piano Variations. See the earlier work of the Mexican Carlos
Chavez and the strange "Ivorian" mu-
sic of his compatriot, Silvestre Revuel-
tas, who died of drink at the age of 41.
Much of this activity ceased in the
late Thirties, when American music
under the influence of ideas that
spread from nationalism to Stalinism, from
Gebrauchsmusik to neo-classi-
cism, from patriotism to social consci-
ousness, from commercialism to
populism — turned conservative, pop-
ular and/or nationalistic. But the tra-
dition of "eclectic individualism" never quite died out. We find in it
the work of somewhat younger composers
like Harry Partch, a Californian now
living near San Diego, who has created
an entire new array of instruments,
along with a music, a theatre and a
world-view to match; or like Henry
Brant, a Canadian now active in
this country, who was the first to expe-
timent (somewhat under the influence
of Ives) with the idea of spatial di-
ensions in music, of multiple events
taking place in independent but simul-
taneous time universes, of the use of "pop"
elements in new contexts and
juxtapositions.
Varèse and Cowell, both active well
into the 1960s, were themselves links
between the old avant garde and the
new. Cowell helped to form a quiet
underground of the 1930s and 1940s,
which continued some of the earlier
motifs of the Twenties, along with
other elements derived from the use of
orchestration and Oriental influences.
There was a Cuban branch to this
"movement" (Rolland, Caturía), and
there was a Bostonian (Alan Hovhan-
ese) and a Canadian (Colin McPhee).
But the movement was California
centered (Cowell, Partch, Lou Harrison,
William Russell) — a logical place for a new music with Oriental
influences. The most important composer
to emerge from this movement was
John Cage, and his earlier work —
much of it for percussion and pre-
pared piano — comes directly out of this background.
With the first experiments in chance
and open form, in performer freedom
and "action music" by Cage and his
group in New York, and at Black Moun-
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CELEBRATE 1969 WITH US

One year ago this month Volume 1, Number 1 of PERFORMING ARTS Magazine began coming off the presses. Since that day, readers in Los Angeles and San Francisco have witnessed a continuing process of experimentation in its pages which reflects the desire of our staff to provide one of the world’s largest music and theatre audiences with a publication that mirrors the exciting events taking place today in the fields of music, drama and the dance.

During the first year of its existence, PERFORMING ARTS has published dozens of articles available in no other magazine, by such distinguished artists and commentators on the arts as John Simon, Frank Corso, Walter Terry, Martin Esslin, Charles Rose, Jan Kott, Conrad L. Osburn, Harold Clurman, Paul Kresh, J. C. Trevis, Bernard Jacobson and many others. Among the subjects covered have been the interrelationship of contemporary drama and political; the “The Theatre of the Absurd”; America’s new arts centers; the operas of Alberto Ginastera; songwriters of the “Rising 20s”; the effect of psychoanalysis on the works of contemporary playwrights; music behind the iron curtain; the London drama scene; classical ballet and contemporary dance; and many more.

It is our aim to make 1969 an even more stimulating year for Los Angeles and San Francisco concert and theatregoers. Features planned for the coming months include Eric Salzman’s “Today’s Monte: Electronic and Otherwise”; Dicky Dietch’s “Alice in Depth,” as well as his interview with the playwright Walter Terry’s “Steinsky and His Choreographers”; S. N. Behrman’s “The Demise of the Well-Made Play; Michael Steinberg’s “The Berlin Centennial”; Lewis Segal’s study of the phenomenon known as “Tom O’Horgan” (of Hair and Funt fame); a monthly feature on stereo components, reviews, by eminent critics, of recordings and new books on the arts; and return visits by some of the outstanding writers who contributed to our first year of publications.

We thank our many readers for their kind and constructive comments and invite them to celebrate 1969 with us.
The Publisher, Editor and Staff of PERFORMING ARTS

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The biggest should do more. It’s only right.
BUILD YOUR OWN HARPSICHORD!

by IGOR KIPNIS

It is an almost never-ending source of surprise to me to see the extent to which the harpsichord has made a comeback in our time. I don’t mean merely on records or in live performance. Granted, there are hundreds of harpsichord discs to be found in the record catalogs, and performers on the instrument are appearing either as soloists or as members of an ensemble wherever baroque music is being performed; but even more astonishing is the way in which the harpsichord has achieved popularity through commercial use: from television and radio commercials through popular music to film scores (Tom Jones is perhaps the best example). These, of course, are professional uses. What is even more surprising is the interest shown in the harpsichord by the non-professionals, the just plain music lovers. Whereas several generations ago, a family might plan on purchasing a piano for its living room, today there is frequently an even chance that a harpsichord will be considered instead. Of course, harpsichords are not inexpensive. Prices can run from $500 or so for a small imported model well over ten times that amount for a full-scale, double-manual (two keyboards), concert grand harpsichord. Most music written between the late Renaissance and the last quarter of the eighteenth century is, some two hundred years later, perfectly playable on a single manual instrument with one set of strings per note; variety of tone requires more than one set of strings, and a harpsichord suitable, say, for Bach’s complex Goldberg Variations needs both manuals and at least three sets of strings (two of normal pitch but different in timbre, plus one set which sounds an octave higher). There are some seventy-five to one hundred professional builders turning out harpsichords today, and that may be a conservative estimate. With the majority of these, orders have to be placed well in advance of delivery, as much sometimes as three years since the best makers handcraft their instruments on an individual basis. At least two of these manufacturers, however, have appealed to the demand for harpsichords as well as to the do-it-yourself craze by supplying kits. These have proven enormously popular, as I have found through personal experience; there is scarcely a concert that
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Mr. Kaplan, pictured above with his own concert clarinet (1) and harmonica (2)—both of which he continues, built for him by the last of the Russian & Saratov— is internationally acknowledged as one of the foremost living harmonica and banjo scholars.

Variations is another half foot or so longer than the single and costs $800. Optional items, such as the case and finished bridge, can add another $400 to the investment. Hubbard kits have been constructed for use by the Boston Symphony (I've played theirs and can attest to its good quality), as well as by the Paris and Amsterdam Conservatoires. They make fine instruments, but they will require several hundred hours (i.e., quite a few months) of painstaking labor. As Hubbard dryly notes in his brochure, "It should be pointed out that this project requires a well-equipped workshop and a person skilled or at least determined in the use of tools." About fifty of these kits are sold each year.

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Eastern
Weathering The Atlantic

A Leading British Critic Discusses His Country's Reactions to American Drama

by J. C. TREWIN

MY INTEREST in the exchange of American and British plays began as far back as Annie Nichols's Alger's Irish Rose, a piece that, for all the modern theatre knows of it, might have been staged by Noah in the Ark. But it was a great affair in its time and a champion long-runner. As a fairytale schoolboy up in London on holiday during 1927, I went to the play with excitement; it had been brought over, tardily, with an American cast. Alas, the theatre was three-parts empty; Londoners had been staying away in their thousands, and before long they stayed away altogether.

That night, though it seemed to be an amusing bit of Irish-Jewish family feudling, I could not conceive why it had been the joy of New York. I imagine that an American schoolboy who saw Eden Phillpotts's naval comedy, The Farmer's Wife, must have wondered similarly what all the fuss was about. Much can wither on an Atlantic crossing. What has appeared to be a glint on one side arrives upon the other as a practically invisible import.

Through the years since then I have been progressively fascinated — is so many people are — to know why a blazing success in one country merely flickers in another. The Atlantic exchange is intensely difficult, though some dramatists — Neil Simon, for example — have made it look easy. And in the just-published autobiography entitled No Leading Lady of R. C. Sherriff, who wrote Journey's End, it is a pleasure to read these sentences on the reception of his famous war play, nearly forty years ago:

"London (305 performances): "It was a triumph... In June they were selling seats for Christmas."

New York (483 performances): "The play was the biggest success that had come out of London for years."

Much has to do with casting. An actor or actress with a name can often work a miracle, whatever the material is like. Critics, too, can be utterly unpredictable, though on the whole they have been a shade more benevolent in London than New York. There are puzzles of all kinds. Why, for example, should some apparently all-purpose dramatists, successful at home, never succeed in crossing the Atlantic? One thinks of the late Maxwell Anderson who had only two or three plays in the West End of London for a run, and only a single success, The Red Septet, late in life. Winterset has never had a professional West End performance. High Tor never appeared in Britain. That is just one dramatist-gap unlikely now to be filled. Britain, too, has not taken to William Saroyan, though it has not been for want of trying.

I suppose it ought to be obvious that a triumph in one theatre is not necessarily a triumph over the way. Yet it remains perplexing. Managers are notoriously optimistic. In the past they have rarely worried about such matters as unfamiliar idiom, puzzling accent, difficult local color. They have merely plunged, and hoped confidently for the best. Now and again they have been right, but often experience should have taught them. The sense of comedy, for example. Whereas in Britain it has been, generally speaking, quieter, more leisurely, American dramatists have kept up a steady and concentrated quickfire, with fewer points of rest. Certain plays, too, light or serious, do need a true American, true British cast, and it is ironical that, sometimes, when this has been provided, the play has still to suffer along — simply because the particular names are unknown to a British or American audience.

Musicals — and let me deal with these at once — have had mostly a one-way traffic. Britain has long responded to, and admired, the expert technique of the Broadway musical; the closeness of its direction, the complex union of score, libretto, and generally, dazzling choreography. I need not go back to The Belle of New York which began all in the primeval years before the Flood. It is enough that, though well over forty, the major London musicals have been American. Though there have been occasional failures (Fiorello and Finian's Rainbow, each with a first-night misfortune, and The Boys from Syracuse, lost upon the great stage of Drury Lane), the Broadway musical is usually sure of its British audience. At the moment, indeed, nine or ten are running in London, mostly assured successes, though J. D. J. D., with a cast of two characters, has a rough critical handling; no disrespect to the players (Ian Carmichael and Anne Rogers, homegrown and popular), but an indication that for a full-length musical this form of economy was unwise. However, I need not harry at exceptions. The point is that, if the average playwright were asked about the light musical theatre since the end of the war, he would immediately talk of Oklahoma!, West Side Story, Fiddler on the Roof, My Fair Lady, and Cabaret. Audiences for a musical and a straight play differ considerably. Those for a musical are fairly set in their tastes. Those for a straight play, as managers know to their cost, can be wildly capricious. Nobody, I think, can find a single "blanket" reason why such productions as these, successes in America and chosen from a long period, have merely glimmered and faded in London: You Can't Take It With You, On Borrowed Time, The Voice of the Turtle, Mister Roberts, Two for the Seesaw, Tea and Sympathy, Look Homeward, Angel, J.B., A Ranin in the Sun, The Solid Gold Cadillac, The Member of the Wedding, You Know I Can't Hear You When the Water's Running. The list could be widely extended, and as widely paralleled on the American side. It covers plays of every kind, from verse drama to the lightest comedy.

One reason for failure — and it is often met — is a too sketchy attempt to transfer a play, obviously American in mood and idiom, into an English setting. Cactus Flower last year was an example. The original environment was so apparent that the comedy failed to register.

On the whole now, the stronger the piece the better. Playgoers are beginning come once more to demand a narrative; the mistier abstractions are out, but anything genuinely and wholeheartedly theatrical has a chance. There was much trepidation in London about young English writer Peter Nichols's A Day in the Death of Joe Egg, the strongly but sympathetically handled tale of a spastic child and its parents. Against all prophecies it ran, and it ran also — if not for too long — in New York.

What is the general British response to the major American dramatists? In London, at present, Edward Albee means Who's Afraid of Virginia Woolf? I hear that A Delicate Balance is in the coming Royal Shakespeare programme — something of an acco-
Weathering The Atlantic

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Through the years since then I have been progressively fascinated — as so many people are — to know why a blazing success in one country merely flatters in another. The Atlantic exchange is intensely difficult, though some dramatists — Noel Coward, let us say, or Neil Simon — have made it look easy. And in the just-published autobiography entitled No Leading Lady of R.C. Sherrill, who wrote Journey's End, it is a pleasure to read these sentences on the reception of his famous war play, nearly forty years ago:

"London (395 performances): "It was a triumph... In June they were selling nears for Christmas." New York (485 performances): "The play was the biggest success that has come out of London for years."

Much has to do with casting. An actor or actress with a name can often work a miracle, whatever the material is like. Critics, too, can be utterly unpredictable, though on the whole they have been a shade more benevolent in London than New York. There are puzzles of all kinds. Why, for example, should some apparently all-purpose dramatists, successful at home, never succeed in crossing the Atlantic? One thinks of the late Maxwell Anderson who had only two or three plays in the West End of London for a run, and only a single success, The Red Head, late in life. Westminster has never had a professional West End performance. High Tor never appeared in Britain. That is just one dramatist-gap unlikely now to be filled. Britain, too, has not taken to William Saroyan, though it has not been for want of trying.

I suppose it ought to be obvious that a triumph in one theatre is not necessarily a triumph over the way. Yet it remains perplexing. Managers are notoriously optimistic. In the past they have rarely troubled about such matters as unfamiliar idiom, puzzling accent, difficult local color. They have merely plunged, and hoped confidently for the best. Now and again they have let us down. Yet often the experience should have taught them. The sense of comedy, for example. Whereas in Britain it has been generally speaking, quieter, more leisurely, American dramatists have kept it up a steady and concentrated quickfire, with fewer points of rest. Certain plays, too, light or serious, do need a true American taste. British cast, and it is ironical that, sometimes, when this has been provided, the play has failed to start along — simply because the particular names are unknown to a British or American audience.

Musicals — and let me deal with these at once — have had mostly a one-way traffic. Britain has long responded to, and admired, the expert technique of the Broadway musicals. The cleverness of its direction, the complex union of score, libretto, and generally, dazzling choreography. I need not go back to The Belle of New York which began all in the primeval years before the flood. It is enough that, through well over four decades, the major London musicals have been American. Though there have been occasional failures (Florence and Edna's Rain) each with a first-night misfortune, and The Royal from Syracuse, lost upon the great stage of Drury Lane, the Broadway musical is usually one of its British audience. At the moment, indeed, nine or ten are running in London, mostly assured successes, through high Dijon at Golightly, with a cast of two characters, had a rough critical handling; no disrespect to the players (Ian Carmichael and Anne Rogers, homegrown and popular), but an indication that for a full-length musical this form of economy was unwise. However, I need not harrow at exceptions. The point is that, if the average playwright were asked about the light musical theatre since the end of the war, he would immediately talk of Oklahoma!, West Side Story, Fiddler on the Roof, My Fair Lady, and Cabaret. Audiences for a musical and a straight play differ considerably. Those for a musical are fairly set in their tastes. Those for a straight play, as managements know to their cost, can be widely capricious. Nobody, I think, can find a single "blanket" reason why such productions as these, successes in America and chosen from a long period, have merely shimmered and faded in London: You Can't Take It With You, On Borrowed Time, The Voice of the Turtle, Mister Roberts, Two for the Seesaw, Tea and Sympathy, Look Homeward, Angel, J.B., A Raisin in the Sun, The Solid Gold Cadillac, The Member of the Wedding, You Know I Can't Hear You When the Water's Running. The list could be widely extended, and as widely paralleled on the American side. It covers plays of every kind, from verse drama to the lightest comedy.

One reason for failure — and it is often met — is a too sketchy attempt to transfer a play, obviously American in mood and idioms, into an English setting. Cactus Flower last year was an example. The original environment was so apparent that the comedy failed to register.

On the whole now, the stronger the piece the better. Playgoers are beginning once more to demand a narrative; the misfit abstractions are out, but anything genuinely and wholeheartedly theatrical has a chance. There was much trepidation in London about young English writer Peter Nichols's A Day in the Death of Joe Egg, the strongly but sympathetically handled tale of a spastic child and its parents. Against all prophecies it ran, and it ran also — if not for long — in New York.

What is the general British response to the major American dramatists? In London, at present, Edward Albee means Who's Afraid of Virginia Woolf? I hear that A Delicate Balance is in the coming Royal Shakespeare programme — something of an acco-
come visitor over here, Miller has not yet attracted the crowds. What really annoys his English biographer, Sheila Hulitf — whose study is as dedicated a piece of work as one can possibly imagine — is the ill-treatment in Brit- ain of After the Fall. It has, one would think, a part made for Paul Scofield, but so far it has received nothing but an amateur production at Newcastle-on-Tyne and a very poor treatment in the repertory theatre at Coventry. There Miller’s extraordinary play, its icones forming and re-forming like the shifting pictures in a deep wind- swept rock-pool, was received with the mildest condescension. If ever anything has deserved its London chance, this is the play. I have just been informed that After the Fall may soon be staged at the Dublin Theatre Festival, occasionally a back- door method of entering the West End.

Miller’s method may be too intense and unreleased for average audiences. They seem to recognize more quickly Tennessee Williams’s resolute theatri- cal flourish. Here, too, the graph of success has risen and fallen like a fever-chart ever since the wildst days of The Glass Menagerie and the bat- tering emotion of A Streetcar Named Desire. Any Williams play is regarded as a show-piece for an actor or actress — thus Sam Phillips, who is Mrs. Peter O’Toole, had a West End triumph in The Night of the Iguana — but “word of mouth,” the mysterious and incalculable thing that so often keeps plays running, has not helped the dramatist as often as it might. Piece after piece has been well no- ticed, admirably acted, and apparently discussed; yet there has seldom been a long run. One thing is surprising. The trickily symbolic Camino Real, which flopped badly in the West End a decade ago when the young Peter Hall directed it — before his Royal Shakespeare days — has now re- turned, here and there, as a collectors’ piece worth doing. Even if it does not get back into the little circle of the West End stage which still means so much in theatre records, it has a small intellectual public of its own.

Williams appreciates his British audiences more, sometimes, than I feel they deserve. Anyway, last year he allowed his Eccentricities of a Nightingale (a re-working of Summer and Smoke) to be presented at the beautiful Yeann Aum Unit Theatre at Guildford — out of London but within

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the metropolitan commuter's orbit. Since then, and more remarkably, he gave the world premiere of The Two-Character Play to the little Hampstead Theatre Club in North-West London, with its 150 seats: a tribute to the young director, James Roose-Evans, who has made of this the most stimulating venture on the London fringe (a mild equivalent of "off-Broadway"). True, audiences were baffled by the intricacies of The Two-Character Play, Williams at his most self-indulgent; but there was a good deal of valuable critical support for production and performance.

It is interesting that London has become in a small way a try-out center for plays by American authors. Some (Alfred Aiken's Starring at the Sun and Robert P. Hillier's Janie Jackson) have been insignificant in spite of the faith and labor of their director, Peter Cottes. But at least two others lately deserve notice. The Duel, adapted by Jack Holton Dell from a Chekhov story and directed by Norman Marshall, had far too brief a life for its merits (I hope America will reverse the verdict). Most notably, we have had Arthur Kopit's Indians. I say "notably" because the Royal Shakespeare Company did this at its London theatre, the Aldwych, as the first in a sequence of five American (continued on p. 62)

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plays, and at present the reputation of the K.S.C. matches that of the National. Kopit's piece, with its very short title compared with the fifteen-word "O Dad, Poor Dad . . ." may not entirely work but it is a valuable attempt to give a theme which deserves a documentary of its own: the waning and conquest of the American Indian.

Kopit has framed the play (directed by Jack Gelber, of America's expatriate Living Theatre) as a Wild West show, and treated it as a rough biography of a well-intentioned man who sought in his own fashion to understand the tribes: the so-called "Buffalo Bill" Cody. Within a bulb-blowing circus ring the betrayal of the Indians is expressed in a combination of vaudeville, circus, and Wild West spectacle, and though the result is a gallant effort rather than a complete achievement, Barrie Ingham — in the principal part — does find much of Buffalo Bill's mingled sadness and panache.

In the summer of 1967 the Royal Shakespeare Company put Jules Feiffer's Little Murders into its repertoire, another high tribute to a dramatist. One might have thought that its form of satire — in which Feiffer is known to have Charles Addams standing at his shoulder — was too domestically American for English audiences. But, helped by film experience, they had no difficulty at all, and the Aldwyth resonated with the kind of laughter reserved hitherto for Shakespearean comedy or for such a performance as Scofield's in The Government Inspector.

Besides Indians, the other American plays booked for the Royal Shakespeare Company this season include the British premieres of Feiffer's God Bless, Paddy Chayevsky's The Lenny, Heterosexual, and Albee's A Delicate Balance: also the world premiere of a documentary musical by Buddy Bregman, set during the American Civil War period and entitled Jump Jim Crow. Nothing American is yet scheduled at the National, but that theatre is always likely to spring a surprise in its choice of play which can range between Seneca and Beckett. I believe that some other Broadway musicals are due in the West End. It is rather a pity — expert though they usually are — that these should be the principal Central London representatives of so rich and living a stage as America's. The reason is that West End commercial managements have grown so timid that they stick to work practically sure of an audience. Financially, of course, it is only common sense; but it is in bad luck for many straight plays which have to take their chance at an off-center theatre. London's avant-garde will generally provide at least a limited audience for off-Broadway work: the Royal Court (run by the English Stage Company) gave house-room to America Hurrah which created a great deal of controversy. Out of town one never knows what may happen. Thus there has been a sudden throw-back to Thornton Wilder revivals: Our Town at Guildford, and The Skin of Our Teeth, re-created enchantingly on the wide spaces of the open stage at Chichester Festival: the framework has been changed — without injuring the piece at all — to a television studio during a tele-recording. The Edinburgh Festival is staging Norman Holland's study of Oscar Wilde in jail, The Years of the Locust, and it is more than probable that there will be American premieres this winter at some of the repertory theatres.

The two-way traffic continues unabated, and it will continue, I am sure, throughout the years, though we are no nearer any definite knowledge of what makes or un-makes an American play in Britain or a British play in America. It is amusing to consider what has happened over the years to The Four-poster, Jean de Hartog's little two-people play about a married couple from birth to old age. A failure in London, it has had a roaring success in New York and elsewhere in America. Now Broadway has returned it to London in the form of the aforementioned successful Broadway musical, I Do! I Do!, one of the few left to fail in the West End. Here, it seems, London is incorrigible.

Players, directors, and dramatists from each country enjoy their counterparts. But the audiences must be captured: and it is hoped that we run into a long series of question-marks. Stage historians, even at this remove, ask whether Archibald MacLeish's I.B. (the tale of Job related in modern terms) should have failed so starkly in London after coming over with the praise of, for instance, Brooks Atkinson, as one of the memorable achievements of the century. And why, only last year, did Robert Lowell's excitingly imaginative Senito Cereno fail to draw audiences to the enterprising Mermaid Theatre just over the border of the City of London. Maybe London is tired of explicitly poetic drama. Otherwise there is no reason why critical comment in the two capitals should be so fantastically at variance.

For the moment, let me leave it there. Today a British playwright, remembering, say, A View from the Bridge, Long Day's Journey into Night, America Hurrah, Sweet Charity, The Night of the Iguana, and Who's Afraid of Virginia Woolf, has to say to the American theatre — and the tones are hopeful but puzzled — All these you are, and each is partly you, and none is false, and none is wholly true.

Mr. Trewin is the former literary editor of the London Observer, past-president of the British Critics' Circle, and the author of nearly forty books. His article "Revivalism, British Style" appeared earlier this year in Performing Arts.

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