An attempt to put into words what makes Shalimar Shalimar.

The mystique of Shalimar eludes definition. Just as it has always eluded the many imitators who have sought to copy it.

One gropes for words to describe it. Alluring. Haunting. Intoxicating. But it is like trying to describe the magic of a Renoir in words.

Perhaps we could say it is the House of Guerlain itself that makes Shalimar Shalimar. This family of great perfumers dates back to 1828 when Pierre François Pascal Guerlain opened a little perfumery shop on the Rue de Rivoli in Paris.


Or perhaps what makes Shalimar Shalimar is the legendary love story that was its inspiration. The love story of a Shah who was so enraptured by his mistress that he built the lovely Gardens of Shalimar as their special place of rendezvous.

As you can see, Guerlain tells this love story in many ways. Obviously, our attempt has fallen far short. We will never be able to capture the mystery of Shalimar in words.

Fortunately, we were able to capture it in a fragrance.

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(secret places to eat, drink, buy and browse)

FLORA’S AND THE WAREHOUSE—Prescott off Cattlemans Row (Monterey). Flora’s is open every day, but the tragedy is that nobody under 21 is admitted! This is the famous “home of the four bit lunch!” For the price of a beer or cocktail, plus 50c, you saunter up to the old-time bar and build your own sandwich with breads, meats and cheeses (if it’s two-feet high, nobody will give you a second glance). The place in Sally Stanford-Victorian; plush, redvelvet, Tiffany lamps and grand campus. Go through the bar and you’ll come to my favorite room—full of peep show machines, pinballs and games. Go into the room beyond the game room and you’re in The Warehouse, which also has an army outside entrance past an old-fashioned barber shop and through the back of a phone booth! It’s a huge room with a small movie screen, revolving ceiling lights out of “They Shoot Horses, . . .,” and a menu featuring Al Capone’s favorite dishes. Really reasonable spaghetti, pizza, salad, garlic toasts and “the finest night out available!” Since The Warehouse is only open evenings, there’s live entertainment by a fabulous band; a hand that plays on the back of an old prohibition-type truck. Children are welcome here with parents, so we can all have fun.

LONDON HOUSE—553 Ramona St. (Palo Alto) HOURS: 10 AM-5 PM (Tue.-Sat.). Here it is . . . the tea room you’ve all asked for. And this one is a special place, really good. We have to concur it is one of our first experiences with tea rooms in California (although we know them in England), but several subscribers wrote in to recommend this one. It seems to be popular with the English colony, since there were many British accents around us. The shop offers a variety of high and low teas; sandwiches or an English tea plate consisting of a large roll, choice of Cappuccino or double Gloucester cheese, choice of pickled relishes and grapes and apples. It’s served in cheerful yellow service on orange placemats, and you have your choice of either the dark wood tea room (pub-like) or the cheerful garden setting. It’s a great way to spend Saturday afternoon and you feel so much more genteel when you leave. Hard color and ales are available, and there’s a small gift shop of English imports.

CARISSIMA—903 San Antonio (Los Altos) HOURS: 10 AM-5 PM, Tues.-Sat. This is a gift shop founded by energetic Mrs. Brown and her daughter Minny. It specializes in one of few-of-a-kind items that are handmade by people in the area. Soft and cuddly Raggedy Ann dolls, floppy-eared dogs, men’s ties, sandbag frogs for doorstops and candles in the shape of candy apples, Tom-Tu-Tiger, ice cream sodas and other things you hadn’t imagined in candy form before. Minny and her momma are happy to chat with you about all the items when you come in.

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(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and B.J.’s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $5 per year and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Gary Blvd., San Francisco, CA 94118, or call 307-1720.)

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SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
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Mexico City
an introduction
by Gordon Snider

According to legend, an eagle clutching a snake in its claws by a lake in the Anahuac Valley and thus signaled to the wandering Aztecs to begin building a city. From such an improbable beginning Mexico City has grown into a metropolis which has somehow managed to combine this rich history with a pulsating life style that seems like an enthusiastic river among the ruins and archives of its ancient past.

Nowhere is this more evident than at the Plaza of Three Cultures where it is possible to stand and, with a single sweep of the eyes, view six hundred years of man's development. On the site of an ancient marketplace are the reconstructed Aztec pyramids which once stood as symbols of an ingenuous people. Adjoining these monuments is the graceful Santo Domingo Church, built as a part of a newer religion and way of life when the Spanish conquered these same people in 1521. Finally, like a stylish backdrop for a Medieval play, the skyscrapers of the city rise abruptly. Together they form a cultural prism of contrast between Mexico's past and its future.

In reality, the history of this area reaches back much farther than the Aztecs and their eagle, for only thirty miles from the city are the magnificent Pyramids of Teotihuacan. For a very reasonable fee a limousine with chauffeur-guide can be hired at any of the main hotels. The guide will take you to this site where temples, pyramids and courts have been unearthed. Skillfully laid out around the time of Christ, Teotihuacan (City of the Gods) is believed to have been bigger than Rome itself. Only a tiny portion has been uncovered, yet even this is awesome in its beauty and strength.

If a morning trip is planned to these ruins, your guide can also arrange for lunch at either of two unusual restaurants. The first is La Creta, located in a natural cave whose contours provide a floor and ceiling for the cloth-covered tables, colorful high-backed chairs and elegant bar. There is evidence that the sunlight which shines in upon the cave's diners once provided similar lighting for prehistoric men who made this attractive restaurant their home.

The other restaurant, El Cortijo la Morena, in the town of Texcoco, is reproduced in the form of a miniature building. While diners enjoy a marvelous selection of food from their vantage point on the circular second level, a horseman puts on a dazzling display of rope tricks, and young, would-be cowboys demonstrate the basic Capeades for fighting the bull. It is important to watch this instruction carefully since the grand finale to the show is to call upon volunteers from the audience who are given the opportunity to test their bravado with a baby bull. The bulls are too small to injure anyone, but they are quick and can pack quite a punch!

Another point of interest on the way back to Mexico City is the Azteca Monastery which can be seen from the main highway. Built in the form of a fortress, this massive structure served as a munition until the Reformation movement of the 1580s closed it down. Today it is an active church that offers a fascinating contrast to the more formal churches seen elsewhere.

Even this brief journey into the countryside can leave no doubt that the focal point for this great land is Mexico City itself, a truly international city. A stroll along the famous Paseo de la Reforma quickly reveals the city's boundless energy. Elegant hotels and strikingly futuristic architecture grace this main traffic artery along with grassy walkways, sculptured stone benches and shade trees. An excellent selection of art galleries, shops and restaurants (most of which serve Continental rather than Mexican cuisine) waits to be explored, especially in the lively Niza-Genova district located just off the main thoroughfare. At night the Reforma will rival any city in the world with its night clubs, bars and discotheques.

Equally striking are the many fine examples of European architecture and sculpture which evoke from the older buildings and plazas a strange feeling of the Old World when compared to the bold designs and colors of this changing city. Perhaps the most beautiful examples of this influence are the famous Basílica de Guadalupe and La Catedral. The basilica, built in memory of the miracle of Guadalupe, can be seen on
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the way to the Teotihuacán pyramids. The sooner this shrine can be seen the better for that matter, since it is slowly settling with a distinct tilt that threatens its entire structure. This problem is not unique to the basilica. Much of the city stands on soft ground which was uncovered when the Spaniards drained Lake Texcoco and shows signs of sinking.

The Cathedral is an excellent place to begin a tour of the city. This majestic building, with its 27 altars, dominates the Plaza de la Constitución where the government offices of the National Palace are also located. At night the plaza, also called the Zócalo, is illuminated in a stunning display of lights which can be enjoyed from the observatory or restaurant on the 44th floor of the Torre Latino-Americana.

A few blocks away is the Palacio de Bellas Artes which houses both art exhibits and the theatre, one of whose main attractions is the Ballet Folklórico de Mexico.

Your wanderings through the city should also include the University of Mexico with its colorful array of mosaic art, the flea market (operated only on Sundays) and incomparable Chapultepec Park.

This 2,100-acre park holds amusement areas, riding trails, a zoo, boating lake, and the castle of the ill-fated Emperor Maximilian which is now used as a museum. Its finest treasure, however, is the National Museum of Anthropology. In this single museum it is possible to begin with the most ancient cultures and follow the overwhelming array of historical evidence which leads us to modern Mexico. Yet once this journey through time has been completed, you will have seen only the bottom floors! Upstairs are in-depth scientific descriptions and displays of these same cultures. Since it is not possible to see this museum in less than a full day, it is recommended that more than one visit be planned.

Like the treasured palaces of its past, this city — which so many refer to simply as "Mexico" — offers each visitor a truly rewarding experience. You cannot hope in a week or two to know all of its moods and personalities, but you will have come to understand that this place is more than a gathering of people. Best of all, you will enjoy learning, as the Spaniards did over 400 years ago, that Mexico City is worth the trip.

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HOME: Atlanta, Georgia
AGE: 39
PROFESSION: Hostess of her own television show (WAGA-TV, ATLANTA).
HOBBIES: Browsing in gift shops and art galleries.

LAST BOOK READ: “Passions of the Mind.”
LAST ACCOMPLISHMENT: Became the first Black to have a television show in the South.
QUOTE: “I get criticism from both militants and conservatives, but that’s because I don’t cater to one or the other. It’s my responsibility on the show to talk to people and find out about their ideas. If someone in the audience is upset by a guest’s point of view, I guess I’d rather risk his anger than shelter him from something unpleasant. I believe everyone must be heard.”

PROFILE: A strong, candid individual. A persistent charm and personable manner that enables her to uncover and engage the best that others have to offer. SCOTCH: Dewar’s “White Label”

AUTHENTIC. There are more than a thousand ways to blend whiskies in Scotland, but we’re authentic enough for Dewar’s “White Label.” The quality standards we set down in 1945 have never varied. Into each drop goes only the finest whiskies from the Highlands, the Lowlands, the Islay region.

Dewar’s never varies.
at the developments in music by con-   sidering the ways in which three major com-   posers—Schonberg, Stravinsky and Varèse—responded to what they   felt was the challenge of their times, the   challenge of finding a successor to tonality.   I cannot agree with Mrs. Peyer when she states, “it was inevitable that   tonality would outlive its usefulness.” Tonality is to me such a natural thing   and all of the systems devised to re-   place it so artificial, that I am intel-   lectually and emotionally unwilling to   accept such a statement. However, the   fact that so many of the composers of   this century abandoned tonality indi-   cates that there was a very strong need   to enlarge the traditional limits of har-   mony. Mrs. Peyer quotes Schonberg as   saying, “I am the slave of an internal   power stronger than my education; it   compels me to obey a conception which…has greater power over me than any   elemental artificial formation.” I suspect that my unwillingness to dis-   pense with tonality has to do with   being musically passive rather than active: the composer is confronted   with this dilemma every time he sits   down to compose even one bar of   music. Mrs. Peyer shows us that the moti-   vation was always one which could   neither be easily acquired nor discar-   ded. Schoenberg himself described   the grip held over him by his music: “In   the time of the Dachau Sym-   phonie (No. 1) I understood better   what I had written and had more   personal pleasure with that than   with the music that followed. Then   to compose was a great pleasure. In   a later time it was a duty against   myself…”

At times, Schoenberg’s personal life   contributed so much misery, so much   anguish to his art, that it is amazing   that it could go on. If ever a man’s   music was his own true expression, it   was so for this man. “We shall not   have our hero in a housecoat.” Thus   did Felix Ceeside, Schoenberg’s son-   in-law, state the Schoenberg family   obsession with privacy. However, I   think it much more revealing and   ultimately rewarding to have Schoenberg   pottering around in a housecoat (hard   as that might be to imagine) than to   have him isolated from all human   experience.

Stravinsky, of course, was very much   unlike the “conflicted, visionary”   Schoenberg. His ear was attuned to   the world of audiences (although he   could certainly not be accused of pan-   dering) and this partly accounts for   the immense popularity he has always   enjoyed in the concert hall and on   recordings. This freedom from dogma   enabled him to search for the best way   at any particular moment. Not wedded   to one style of composition, he was   able to encompass an extremely varied   range of feeling, to convey a breadth of   experience quite astonishing and   almost without parallel. He has often   been compared to Picasso because of   the many styles with which they both   experimented. Mrs. Peyer quotes   Stravinsky, at age sixty-two:

“I do not have any ultimate view-   point of composition and when I   write my next symphony it will be   an expression of my will at that mo-   ment… I wish people would let me   have the privilege of being a   little bit unconscious.”

Stravinsky’s own excitement is very   well conveyed and even in later years,   a feeling of naivety and spontaneity   apparently never left him. “He never   abandoned this mosaic structure that   came so unself-consciously to him.”   Mrs. Peyer writes.

The third composer considered, Ed-   gar Varèse, had a granitic sense of   destiny and he reminds me very much   of a character in Thomas Wolfe whose   massive strength implies some greater   spiritual virtue and goodness. Born in   France, he struggled for a while in   Europe and then came to New York   City. However, his struggles had just   begun and was to assume immense   proportions, both in terms of sound   and of intensity. His arguments with   the establishment, the record label, and   he never really succeeded in establish-   ing himself. Since his death in 1965,   however, he has become a revered and   influential figure to younger com-   posers. Again, Mrs. Peyer perfectly   captures the tone and character of the   struggles.

Many other European and American   composers are discussed, with partic-   ular attention being paid to recent   developments. In all, an excellent   book—one that should be required   reading for those seeking an under-   standing of the tonsil that severed   music in this century.

Perspectives on American Composers   (Norton, 269p., $10.00) is an anthol-   ogy of writings from the same. Perspectives of New Music, and, as such, comprises a   valuable view of American music. Conversations with Varèse and Piston, especially, are full

DEWAR’S PROFILES

(Pronounced Do-er “White Label”)

XERONONA CLAYTON

HOME: Atlanta, Georgia
AGE: 39
PROFESSION: Hostess of her own television show (WAGA-TV, ATLANTA).
HOBBIES: Browsing in gift shops and art galleries.
LAST BOOK READ: “Passions of the Mind.”
LAST ACCOMPLISHMENT: Became the first Black to have a television show in the South.
QUOTE: “I get criticism from both militants and conservatives, but that’s because I don’t cater to one or the other. It’s my responsibility on the show to talk to people and find out about their ideas. If someone in the audience is upset by a guest’s point of view, I guess I’d rather risk his anger than shelter him from something unpleasant. I believe everyone must be heard.”

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Genuine Scotch Whisky = 5% Proof = 100% Immune To Fraud.

Authentic. There are more than a thousand ways to blend whiskies in Scotland, but few are authentic enough for Dewar’s “White Label.” The quality standards we set down in 1846 have never varied. Into each drop goes only the finest whiskies from the Highlands, the Lowlands, the Hebrides. Dewar’s never varies.
A BUSY SUMMER AHEAD FOR A.C.T. THEATRE TRAINING FOR ALL AGES AT THE CONSERVATORY

Training Program

The fifth annual Summer Training Congress begins June 19th and offers ten weeks of intensive training through August 26. Applicants for this program must be high school graduates or at least seventeen years old.

For the younger set, A.C.T.'s popular Young Conservatory provides no less than six different courses, all beginning July 18 and continuing through August 31. Minimum age for enrollment is eight and runs all the way up to those in their senior year of high school.

Applications are being accepted now at A.C.T. for both the Summer Training Congress and the Young Conservatory Summer Program.

The Congress, a staple of A.C.T.'s yearly schedule since 1968, came into being as a response to requests from people all over the United States unable to free themselves for full-time theatre training except during the summer months. Each year, A.C.T. augments the faculty of its regular spring and fall sessions and accepts one hundred seventy-five enrollees who attend classes from 10 a.m. to 5:30 p.m. Monday through Friday and from 10 a.m. to 1 p.m. on Saturdays.

The Congress curriculum includes acting, voice, speech, dance, mime, stage movement, theatre games and circus techniques, along with special seminars, workshops, lectures and demonstrations. Joining General Director William Ball as faculty members will be Conservatory Director Allen Fletcher, Executive Director Edward Hastings; members of the A.C.T. acting company and training staff and a variety of guest teachers from theatre, film, television and private studios across the nation.

Training offered at the Congress is comparable to that regularly provided the professional A.C.T. company. Participants are divided into small study groups to assure maximum individual attention and to make sure that each student is exposed to the full range of training at a rate commensurate with his age, background and experience. The Congress structure makes it possible for A.C.T. to accept applicants at beginning, intermediate and advanced levels. In addition, it offers the opportunity for close association with working theatre professionals.

Congress training differs from that usually found on campuses by being primarily performance-oriented. The emphasis of the program is on the technical, rather than the intellectual, aspects of performance. Most classes are conducted on a workshop basis calling for active participation from each student.

During the past four summers, the majority of Congress participants have been college and university students, teachers and young theatre professionals. Yet people from all walks of life, ranging in ages from seventeen to sixty-five, have enrolled and done outstanding work.

Tuition for the ten-week program is $600. Students who in previous years, a limited number of partial scholarships are available. These are awarded on the basis of a student's application and, in the case of out-of-state enrollees, on letters of recommendation. Partial scholarships for California residents are awarded on the basis of auditions as well as the applications and letters.

Those seeking complete information and Summer Congress applications should write to Allen Fletcher, A.C.T. Conservatory Director, 450 G Battery Street, San Francisco 94102, or telephone his office at (415) 771-3880. (Continued on p. 25)

Although A.C.T.'s current repertory season ends with the final performances of Caesar and Cleopatra on May 6, the closing doesn't mean that the company is disbanding until rehearsals for next season start early in the fall. This summer, in fact, will be a remarkably busy time for many company members, with two major programs in professional theatre training on the A.C.T. schedule.

Paul Sherer and Miss Michael Learned are featured in Noel Coward's witty, romantic comedy, Private Lives, performing in repertory through April with its final presentation at 8:30 on May 2.

A.C.T.'s West Coast premiere of David Storey's The Contractor, featuring (left to right) Hubert Fuller, E. Merrick Prather and Howard Sherman. The play, now planing in repertory with other A.C.T. productions, will have its first performance at 8:30 p.m. on May 6.

The popular revival of Romanczuk and Guldfeldon's Are Dead features Lorry Carpenter (left), Marc Singer and Ken Reis. Tom Stoppard's most heartbreaking of the family story will be presented only live more times before the season closes April 8 and 9 at 8 p.m., and April 12, 14, and May 3 at 8:30 p.m.
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Caves that provide one of the world’s great wine climates, where the naturally cool temperature varies only a few degrees—ideal for aging a premium wine.

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Beringer Napa Valley wines. Naturally aged in limestone caves.

A BUSY SUMMER AHEAD FOR A.C.T. THEATRE TRAINING FOR ALL AGES AT THE CONSERVATORY

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The popular revival of Romanzozi and Gulfstream Am Dada features Larry Carpenter (left), Marc Singer and Ken Ross. Tom Stoppard’s most recent work, The Real Inspector Hound, will be presented only five more times before the season closes: April 8 and 9 at 8 p.m., April 12, 14, and May 3 at 8:30 p.m.
1971-72 Repertory Season:
Bernard Shaw’s Caesar and Cleopatra
William Shakespeare’s Antony and Cleopatra

WILLIAM BALL, General Director
EDITH MARSkON, Development Director
JAMES B. MCKENZIE, Executive Producer
EDWARD HASTINGS, Executive Director

THE ACTING COMPANY
Robert Arth
Martin Berman
Joseph Bird
Mark Blythe
Jay Callen
Linda Carpenter
Robert Chapline
Lee Cook
Richard Council
Peter Donat
Ike Doyle
Herbert Foner
Patrick Gorman
Philip Kerr
Dudley Knight
Anne Lander
Michael Eames
Thomas Edmund
Larry Martin
Lynn Mcknight
Nancy McDonald
Frank O’Neill
William Paterson
E. Kerigan Prescott
Ray Berkeley
Ken Boo
Paul Shenar
Robert Sherman
E. E. Simpson
Marc Singer

actors and directors
Deborah Susol
Scott Thomas
Ann Wilkinson
Wendy Worthington
Rick Winter
G. Wool
ACTING FELLOWS
Rudolph A. Andrus III
Jennie Atkins
Robert A. Colton
Robert Cooke
Judith French
Catherine Harris
Robert Lowry
William F. Mulloy
Michael Mooney
Jenny Mozier
Ray A. Banahan
Chris Weatherfield
STAGE DIRECTORS
William Ball
Frank Aquilone
Peter Donat
Allan Fletcher
Edward Harding
Ellis Kagle
ASSOCIATE DIRECTORS
Catherine Harris
Robert Bonaventura
Conrad Sosa, Composer

conservatory
Betty May, Tap Dancing
Lee McCall, Acting
Frank O’Neill, Dance
Alexander Technique
E. Kerigan Prescott, History & Philosophy of Theater
Paul Shenar, Scansion & Dynamics
Joe Speck, Music
Deborah Sussel
Theater Games & Acting
Marino, Stage

production departments
Anne Rush, Costumes
Paul Stahl, Scenery
Mike Stahl, Costumes
James Tolhon, Scenery
Virginia Watson, Costumes

STAGE MANAGEMENT STAFF
James Flane,
Mark S. Smith, Stage Manager
Shan Conwy
Randy Szytko
Kirsten Steeper

PROPERTIES STAFF
Silver Vargas
Sharif Batin

managment departments
PROSS STAFF
Chevry Elliott
Representative
Rita Smith, Secretary

PROMOTION STAFF
William Nuyrge, Jr., Consultant
Institute of the Concern: Special Event Coordinator
Rich Moore
Student Development
Jimmie O’Connell, Promotion Assistant
Rutha Deaver, Artist

FRIENDS OF ANT
Norma de Lima, President
Sally Kohn, Coordinator

BOX OFFICE STAFF
Charles Smith, Manager
Teresa Collins
Michael Dunbar
Delores Prechtel
Nancy Sadowski
Gary Wilson

FRONT OF THE HOUSE
Fred Drews, Gary
Sarahle Wheeler

THE AMERICAN CONSERVATORY THEATRE presents
GEORGE BERNARD SHAW’s

CAESAR AND CLEOPATRA

Directed by WILLIAM BALL
Associate Director: EUGENE BARONE
Scenery by JAMES TILTON
Costumes by ANN ROTH
Lighting by F. MITCHELL DANA
Original music by CONRAD SUZA
Research by DENNIS POWERS

the cast
Julius Caesar
WILLIAM PATTERSON
Cleopatra
DEBORAH SUSSEL
Rufio, Caesar’s General
E. KERRIGAN PRESCOTT
Brutus,
A Secretary to Caesar
LARRY MARTIN
Apollodorus,
A Sicilian Artisan
PAUL SHENAR
Horatius,
A Centurion
SHERMAN MARK
WHEELER
Philip, Poet
SCOTT THOMAS
Joseph Bird
HERBERT FOSTER
M. Singer
ARTHUR MICHAEL
Ann Wilkinson
Mark Sadow
RICHARD COUNCIL
RICHARD CARPENTER
ROBERT LOWRY
ROBERT ARLE, ROBERT COOKE, PETER DONAT, JOHN EDWARDS, HENRY LLOYD, SIGMUND RUBIN, DR. FRED WOLFE
RUDOLPH ANDREW, III
JANE ATKINS, ALAN W. BARNES, RICHARD CARPENTER, LEE COOK, CATHERINE HARRIS, TOM ILGEN, DANIEL KERN, NANCY MCDONALD, JENNY MOEZER, WARNER SHOCK, CHRIS WEATHERHEAD

ACT 1—Scene 1—The altar of a white man
Scene 2—Theumn in the palace—Scene 3—Theumn in the palace—Scene 4—Theumn in the palace—Scene 5—The lighthouse
ACT 2—Scene 1—The resurrection of the prince—Scene 2—The resurrection of the prince—Scene 3—The resurrection of the prince

understudies
Lucius/Sentinel: Martin Berman
Brutus: Robert Chapline
Horatius: Lee Cook
Rufio: Richard Council
Tatostegia: Patrick Gorman
Chancellor: Nancy Mcdonald
Brutus: Walter Conover
Poet: Robert A. Banahan

Removal: ROBERT BLACKMAN
Geary Theatre

Cesar and Cleopatra takes place in Alexandria in 48 and 47 B.C., three years before Caesar’s assassination in Rome, when the subject of Shakespeare’s Julius Caesar, Brutus, to whom Shaw turned in writing his play, comments on Caesar’s Egyptian interlude: “In Egypt, Caesar found palace intrigue among Ptolomy XII, Ptolemy the Prime Minister and Cleopatra, who had been banished by her brother. Caesar had great trouble from the unfriendly and haughty Ptolemy, and succeeded in defeating Ptolemy’s attempts to murder him only by sitting up all night. Caesar then sent for Cleopatra, who was smuggled into his quarters wrapped in a rich carpet. Captivated by her charm and bold wit, he fell in love with Cleopatra and fought to gain full power in Egypt for her.” In this right his small army suffered many disadvantages by being landlocked in a strange country. The Egyptians diverted the canal and cut off their water supply. When they tried to cut off his communications by sea, he set fire to some of his ships and had the enemy deliberately sink a ship to the docks and to the great Egyptian Governor. In a desperate battle he leaped from a sea wall into a small boat to save his soldiers, who were in danger of capture.

Shaw envisioned Julius Caesar as possessing a “natural magic” growing out of his “genuine originality.” The playwright explains, “it is in this sense that I have represented Caesar as great. Having virtue, he had no need of good fortune. He is neither for saving, frank, nor generous, because a man who is too great to resent has nothing to forgive.” About his young enemy, Mark Antony, Shaw remarks, “Cæsar was only six years when Caesar went to Egypt, but in Egypt sixteen is a ripper age than it is in England. The childishness I have ascribed to her, as far as it is childishness of character and not lack of experience, is in no matter of years. It may be observed in our own climate at the present day in many women of fifty.”
CAESAR AND CLEOPATRA

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by JAMES TILTON
Costumes by ANN ROTH
Lighting by F. MITCHELL DANA
Original music by CONRAD SUZA
Research by DENNIS POWERS

the cast
Julius Caesar
William Paterson
Cleopatra
Deborah Busset
Octavius
E. Kerigan Preckett
Brutus
David Stovall
A Secretary to Caesar
Natalie Smith
Antony
LARRY MARTIN
Paul Shenar
Howard Sherman
Mark Wheeler
Scott Thomas
JOSEPH BIRD
Herbert Fester
M. Singer
Arthur Michael
Ann Weldon
Jared Karr
R.E. Simpson
Richard Council
Larry Carpenter
Robert Lowry
Robert Arnold
Catherine Harris
Tom Ilgen
Daniel Kerr
Nancy Weldon
Sharon Moskowitz
Sharon Green
Elizabeth Strawbridge
Diane Klein
Kim Hobbs
Susan Leger
Beverly Ackerman
Irene Price
Charles Richard, Sound
CHARLES DILLINHAM, General Manager
DEBBIE POWERS, Stunt Driver
EMIL SIMON, Associate Manager
KAY TANNERT, Administrative Secretary
SHERLY DUGGAN, Field Office Manager
TIMOTHY DAWES, Stage Manager
CHRIS KURLE, Stunt Driver
THE AMERICAN CONSERVATORY THEATRE presents
CAESAR AND CLEOPATRA

The American Conservatory Theatre is supported by the California Theatre Foundation (see page 24) as well as by grants from the Ford Foundation and the National Endowment for the Arts in Washington, D.C., a federal agency.

CAESAR AND CLEOPATRA NOTES

Remind Sav.

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

In Egypt, Caesar found palace intrigue among Ptolemy XII, Ptolemy, and Cleopatra, who had been banished by her brother. Caesar had great trouble with the unfeeling and ambitious Ptolemy, and in the end defeated Ptolemy's attempts to murder him only by taking up all night. Caesar then set for Cleopatra, who was smuggled into his quarters wrapped in a rich carpet. Captivated by her charm and bold wit, he fell in love with Cleopatra and fought to gain full power in Egypt for her.

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It may be observed in our own climate that the present day in many women of fifty."
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

TOM STOPPARD'S

ROSENCRANTZ AND GUILDENSTERN ARE DEAD

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by STUART WURTZEL
Costumes designed by ROBERT FLETCHER
Lighting by MAURICE BEESLEY
Music by LEE HOBY

the cast

Rosenkrantz: MARC SINGER
Guildenstern: LARRY CARPENTER
The Player: KEN RUTA
Hamlet: R. E. SIMPSON
Ophelia: HOWARD SHERMAN
Polonius: PAUL SHENAR
Ophelia: PAUL COOK
Claudius: E. KERRIGAN PRESCOTT
Gertrude: NANCY MCDONIEL
Polonius: WINIFRED FRAZ

Player King: PATRICK GORMAN

Court and Attendants, Players, Spies, Soldiers, Captains and Sailors:

Rudolph A. Andrews III, Janie Atkins, Alan W. Barnes, Robert R. Colston,
Robert Cooke, Paul Gattuso, Catherine Harris, Bill Lehrke, Robert Lowry,
William P. Molloy, Michael Molloy, Nancy McDoniel, Jenny Mosiev,
Paul Perkins, Ray A. Rantapa, Joel Story, Chris Weatherhead, Fred Wolfe.

There will be one intermission.

understudies:

Rosenkrantz: Richard Council; Guildenstern: Howard Sherman;
Hamlet: Howard Sherman; Player: Dudley Knight; Claudius: Robert Ari;
Gertrude: Nancy McDoniel; Ophelia: Karie Cannon; Alfred: Mark Wheeler;
Polonius: Joseph Bird; Player King: Jay Doyle.

Stage Manager: KENNETH JULIAN

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

Geary Theatre

SLEUTH

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

ANTHONY SHAFFER'S

SLEUTH

Originally produced on Broadway by
HELEN BONFILS, MORTON GOTTLEIB and MICHAEL WHITE
Directed by ELLIS RABB
Associate Director: ROBERT BONAVENTURA
Scenery and Costumes by ROBERT BLACKMAN
Associate Costume Designer: JANET WOODHEAD
Lighting by MAURICE BEESLEY
Sound by CHARLES RICHMOND

the cast

Andrew Wyke: KEN RUTA
Milo Tindle: PETER DONAT
Inspector Doppler: M. B. GORMALY
Detective Sergeant Tarrant: EDWARD COLLINGWOOD
Police Constable Higgins: JAY COBLEND

ACT I: Andrew Wyke's country home in Wiltshire
A summer evening

ACT II: Two days later

There will be one intermission.

FOR THE ENJOYMENT OF FUTURE AUDIENCES IT WOULD BE GREATLY APPRECIATED IF YOU WOULD NOT DISCLOSE THE PLOT OF THIS PLAY

Sleuth arrives onstage at the Geary nearly three years later than originally planned. Back in 1969, producers approached William Ball about presenting the then unknown thriller in the A.C.T. repertory prior to a New York opening. Ball was excited about the play, but conflicting production schedules subsequently forced cancellation of the project. The play was at that time called Anyone for Murder? Among the other titles reportedly considered by playwright Anthony Shaffer for his five-character thriller were Anyone for Tenant? and Who's Afraid of Stephen Sondheim?

Eventually, its producers decided that Sleuth would open first in London. The play had its world premiere there on February 12, 1970, won several major theatre awards and is still going strong. The Broadway production opened on November 7 of the same year and continues to play to sellout houses, while a touring company recently broke records at Los Angeles' Ahmanson Theatre. Sleuth was honored with a Tony Award as best play of the 1970-71 season.

A.C.T.'s production marks the return to the company of both Ellis Rabb and Peter Donat. Rabb previously directed such A.C.T. shows as The Merchant of Venice, The Tavern and The Selling of the President. Donat comes back to San Francisco after winning critical praise in the Broadway production of There's One in Every Marriage and New Haven's Long Wharf Theatre production of The Way of the World.

Anthony Shaffer is a former lawyer and journalist who also writes scripts for films and television. Sleuth is his first play for the stage. His twin brother, Peter, with whom he has collaborated on several detective novels, is the author of The Royal Hunt of the Sun, Black Comedy and Five Finger Exercise.
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

ROSECRANTZ AND GUIDENSTERN ARE DEAD

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by STUART WURTZEL
Costumes designed by ROBERT FLETCHER
Lighting by MAURICE BEESLY
Music by LEE HOBY

the cast

Rosecrantz  MARC SINGER
Guidenstern  LARRY CARPENTER
The Player  KEN RUTA
Alfred   R. E. SIMPSON
Hamlet   HOWARD SHERRAM
Ophelia  PAUL SHENAR
Claudius  E. KERRIGAN PRESCOTT
Gertrude  NANCY MCDONIEL
Polonius  WINIFRED MANN
Player King  LARRY MARTIN

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Robert Cooke, Paul Gattuso, Catherine Harris, Bill Lehrke, Robert Lowry,
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Gertrude: Nancy McDoniel; Ophella: Karie Cannon; Alfred: Mark Wheeler;
Polonius: Joseph Bird; Player King: Jay Doyle

Stage Manager: KENNETH JULIAN

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

Geary Theatre

SLEUTH

Originally produced on Broadway by
HELEN BONFILS, MORTON GOTTLOB and MICHAEL WHITE
Directed by ELLIS RABB
Associate Director: ROBERT BONAVENTURA
Scenery and Costumes by ROBERT BLACKMAN
Associate Costume Designer: JANET WOODHEAD
Lighting by MAURICE BEESLY
Sound by CHARLES RICHMOND

the cast

in order of appearance

Andrew Wyke  KEN RUTA
Milo Tindle  PETER DONAT
Inspector Doppler  M. B. GORMALY
Detective Sergeant Tarrant  EDWARD COLLINGWOOD
Police Constable Higgs  JAY COPELAND

ACT I: Andrew Wyke’s country home in Willshire
A summer evening

ACT II: Two days later

There will be one intermission.

FOR THE ENJOYMENT OF FUTURE AUDIENCES IT WOULD BE GREATLY APPRECIATED IF YOU WOULD NOT DISCLOSE THE PLOT OF THIS PLAY

Puppet Designed and Created by NANCY H. COLE

Geary Theatre
PRIVATE LIVES

Directed by FRANCIS FORD COPPOLA
Associate Director: EUGENE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Lighting by MAURICE BEESEY
Sound by CHARLES RICHMOND
Music Arranged by CARMEN COPPOLA

the cast
(in order of appearance)

Sibyl Chase DEBORAH SUSSEL
Elyot Chase (Her Husband) PAUL SHENAR
Victor Pryme (Her Husband) JAY DOYLE
Amanda Pryme MICHAEL LEARNED
Louise (A Maid) KARIE CANNON

ACT I: The terrace of a hotel in France. Summer evening.


ACT III: The same. The next morning.

There will be two ten minute intermissions.

musicians
Bob Moonan, piano; Bill Pychon, violin; Dale Hoaglin, cello; Al Simon, bass

understudies
Amanda Pryme: Nancy McDoniel; Victor Pryme: Larry Carpenter; Louise: Lee Cook; Sibyl Chase: Lee McCain; Elyot Chase: Marc Singer.

Stage Manager: RANDY CARTER

Geary Theatre

THE CONTRACTOR

Directed by WILLIAM BALL
Associate Director: ROBERT BONAVENTURA
Scenery by PAUL STAHELI
Costumes by JULIE STAHELI
Lighting by MAURICE BEESEY
Sound by CHARLES RICHMOND

the cast
(in order of appearance)

Kay, Foreman MARC SINGER
Marshall, Workman HERBERT FORSTER
Ewbank, The Contractor RAY REINHARDT
Fitzpatrick, Workman E. KERRICAN PRESCOTT
Bennett, Workman SCOTT THOMAS
Paul, Ewbank's Son LARRY CARPENTER
Claire, Ewbank's Daughter LEE MCALL
Glendening, Workman HOWARD SHERRIN
Old Ewbank G. WOOD
Maurice, Claire's Father RICHARD COUNCIL
Old Mrs. Ewbank WINIFRED MANN
Mrs. Ewbank NANCY MCDONIEL

PLACE: A lawn near the Ewbank home overlooking a small industrial town in the north of England.

There will be two ten minute intermissions.

understudies
Kay: Patrick Gorman; Marshall: Martin Bernann; Ewbank: Joseph Bird; Fitzpatrick: Robert Ari; Bennett: Richard Council; Paul: R. E. Simpson; Claire: Lee Cook; Glendening: Mark Wheeler; Old Ewbank: Larry Martin; Maurice: Paul Shner; Old Mrs. Ewbank: Karie Cannon; Mrs. Ewbank: Anne Lawder

Stage Manager: SHAN COVEY
Special thanks to consultants NANCY WHITE and EDITH SKINNER

Geary Theatre
PRIVATE LIVES
Directed by FRANCIS FORD COPPOLA
Associate Director: EUGENE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Lighting by MAURICE BEESLEY
Sound by CHARLES RICHMOND
Music Arranged by CARMEN COPPOLA

the cast (in order of appearance)

Sibyl Chase DEBORAH SUSSEL
Elyot Chase (Her Husband) PAUL SHENAR
Victor Pyne (Her Husband) JAY DOYLE
Amanda Pyne MICHAEL LEARNED
Louise (A Maid) KARIE CANNON

ACT III: The same. The next morning.

There will be two ten minute intermissions.

musicians
Bob Moonan, piano; Bill Pychon, violin; Dale Hoaglin, cello; Al Simon, bass

understudies
Amanda Pyne: Nancy McDonnell; Victor Pyne: Larry Carpenter; Louise: Lee Cook; Sibyl Chase: Lee McCain; Elyot Chase: Marc Singer.

Stage Manager: RANDY CARTER

Geary Theatre
YOUR $10 SHARE WILL SAVE $350,000

A.C.T. and the San Francisco Bay Area will lose a vitally needed Ford Foundation grant of $330,000 unless it is matched with funds from local contributors by April 30. We're still short of the total $120,000 goal... but gaining steadily... and we need your support NOW—before the deadline.

Special student-matinee performances, a comprehensive theatre training school, ninety repertory productions in five years... all these and more have been made possible by the annual matching grant from the Ford Foundation.

A.C.T. CAN'T AFFORD TO LOSE IT!

Our goal: 12,000 friends of the theatre to contribute one share each. You can, if you please. Help with a contribution.

Make your check payable to A.C.T., and mail to "MATCH THE A.C.T. GRANT," 450 Geary Street, San Francisco 94102. Thank you.

Your $10 share will contribute to the American Conservatory Theatre's $350,000 Ford Foundation grant, which funds 90 repertory productions in five years and supports the theatre training program.

**A.B.U.S.Y. SUMMER (Continued from p. 17)**

Lou Ann and Rosa Graham conduct a seminar of Young Conservatory members, while other students attend with make-up in the background.

A.C.T.'s Young Conservatory, under the direction of instructors Ross and Lou Ann Graham, offers a variety of summer programs to suit individual needs, interests and age groups. Students attending are divided into groups—ages seven to nine, ten to twelve, and thirteen to seventeen. Personal supervision and direction are the hallmarks of this innovative program with its wide range of theatre studies for young people. All applicants are interviewed by the Grahams prior to enrollment.

This summer, the Grahams have scheduled a class in voice and dance for the theatre and another concentrating on the backstage, technical aspects of theatre, both meeting twice weekly. Tuition for each of these is $45.

A trio of other classes meets three times each week. Included are mime and movement; vocal expression; and scene study, the latter concentrating on acting skills. Tuition for any of these is seventy-five dollars.

In addition, a special rehearsal and performance class will meet Monday through Friday, culminating in public performances of full-length plays. Tuition for this intensive session is one hundred twenty-five dollars.

Parents and young people wishing additional details and applications should write to A.C.T. Young Conservatory, 450 Geary Street, San Francisco 94102.

Prospective participants in either the Summer Training Seminar or the Young Conservatory Summer Program are urged to apply at their earliest convenience.

**PETER DONAT is featured in Anthony Shaffer's suspense-thriller "SLEUTH." playing only nine performances before the current A.C.T. season of repertory classics May 6.

Tickets may be purchased in advance from any of the agencies listed. Call-in and performance schedules are also available by calling the box office.**

**BERKELEY**
American Box Office 683-3135
**BURLINGTON**
Burlington Box Office 832-6283
**CHATHAM**
American Box Office 990-5993
**JERSEY CITY**
Garden State Plaza 261-1801
**MONTEREY**
Garden Center Plaza 373-0021
**SANTA CLARA**
American Box Office 945-4323
**SAN FRANCISCO**
American Box Office 398-4231
**MENLO PARK**
American Box Office 954-3300
**MILL VALLEY**
American Box Office 948-2171
**MODesto**
American Box Office 302-6571
**MOFFETT FIELD**
American Box Office 990-5644
**HAYWARD**
American Box Office 827-5495
**SALINAS**
American Box Office 827-5495
**STANFORD**
American Box Office 302-3765
**SACRAMENTO**
American Box Office 947-6705
**SAN BERNARDINO**
American Box Office 214-3435
**SAN FRANCISCO**
American Box Office 307-4906
**SACRAMENTO**
American Box Office 214-3435
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American Box Office 947-6705
**SAN BERNARDINO**
American Box Office 214-3435
**SANTA CLARA**
American Box Office 945-4323
**SANTA CRUZ**
American Box Office 990-5993
**SOUTH SAN FRANCISCO**
American Box Office 398-1211
**SAN FRANCISCO**
American Box Office 352-2300 x 4137
**STOCKTON**
American Box Office 932-3233
**RIVERSIDE**
American Box Office 472-7224
**SANJOSE**
American Box Office 352-2300 x 4137
**SAN FRANCISCO**
American Box Office 352-2300 x 4137
**MODesto**
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American Box Office 932-3233
**RIVERSIDE**
American Box Office 472-7224
**SANJOSE**
American Box Office 352-2300 x 4137
**SAN FRANCISCO**
American Box Office 352-2300 x 4137

List prices do not surpass $25 and may be called the California Theatre Foundation 902-9977 regarding corrections. April list is a partial list.

Mr. and Mrs. William W. Carman
Mr. and Mrs. Allan E. Charles
Children's Theatre Association of San Francisco
Mr. and Mrs. Thomas J. Clayton
Dr. and Mrs. John H. Conrow, Jr.
Mr. and Mrs. Kenneth C. Cullen
Mr. and Mrs. Ross W. Creel, M.D.
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Mr. and Mrs. William Wallace
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Mr. and Mrs. William Kimpton
Mr. and Mrs. Alfred B. Koch, Jr.
Mr. and Mrs. James Laffite
Mr. and Mrs. Philip Lee
Mr. and Mrs. Michael Weinfield
Mr. and Mrs. William Lowe
Mr. and Mrs. Milton Lozoff
Mr. and Mrs. James Ludwig
Victor C. McGill
Mr. and Mrs. Samuel C. McIntosh, Jr.
Cyril Magno
Mr. and Mrs. L. Mandeloff
Mr. and Mrs. Bennett F. Markel
Mr. and Mrs. William Martinek
Mr. and Mrs. William Wallace
YOUR $10 SHARE WILL SAVE $350,000

A.C.T. and the San Francisco Bay Area will likely need Ford Foundation grant of $330,000 less if it is matched with funds from local contributors by April 30. We're still short of the total $125,000 goal, but gaining steadily and in need of support NOW—before the deadline.

Special student matinee performances, a comprehensive theatre training school, ninety reperatory productions in five years—all this and more have been made possible by the annual matching grant from the Ford Foundation.

A.C.T. CAN'T AFFORD TO LOSE IT!

Our goal: 12,000 friends of the theatre to contribute $10 each more. Can you, please? Help with a contribution.

Make your check payable to A.C.T., and mail to "MATCH THE A.C.T. GRANT," 450 Geary Street, San Francisco 94102. Thank you.

A BUSY SUMMER (Continued from p. 17)

Tickets may be purchased in advance from any A.C.T. office or participating theatre. Box and performance schedules are also available at the following:

BERKELEY
Box Office 683-3195
BURLINGAME
149 South San Francisco Blvd.
Burlingame 516-6418
SAN FRANCISCO
222 Post St.
San Francisco 398-0092

LAFFAYETTE
3601 Lafayette Blvd.
1523-3218

MENLO PARK
Menlo Park Box 854-3200
MILL VALLEY
3400 Redwood Highway
Mill Valley 664-1027
MOUNTAIN VIEW
2815 Mountain View Ave.
Mountain View 487-0075
MENLO PARK
Menlo Park Box 854-3200
MILL VALLEY
3400 Redwood Highway
Mill Valley 664-1027
MOUNTAIN VIEW
2815 Mountain View Ave.
Mountain View 487-0075

This content is a part of the California Theatre Foundation. It does not represent the full context or the complete content of the page. It is a snippet from a larger document that might be discussing contributions to the arts, contributions, and fundraising efforts. The text is a mix of promotional material and informational text about a theatre foundation and a specific fundraising goal. It mentions the need for contributions to match a grant from the Ford Foundation and highlights the benefits of the annual matching grant from the Ford Foundation.

The text also mentions a summer program called "A BUSY SUMMER" and a special matinee performance for students. The document ends with a call to action for contributors to support the theatre and its programs.
TO THE AUDIENCE... continue time: in response to numerous requests, LATECOMERS WILL NOT BE SEATED — after the opening or intermission curtain — until a suitable break in the performance. Please — while in the auditorium: Observe the "NO FOOD, NO DRINK" regulations; do not use cameras or tape recorders; do not carry refreshments. Please note the NEAREST EXIT. In emergency, WALK — do not run — to the exits nearest the door of the theater and the city’s board of supervisors.

For your convenience: DOCTORS may leave the area 771-9903 with their call services and give name and seat number to葉 to those who wish to MEET PERFORMERS after the performance may use the stage door entrance: GEARY THEATRE (around corner on Mason Street); MARINES THEATRE (through auditorium right front.

management reserves the right to refuse admission... and make PROOF OF CAST CHANGES necessitate illness or other unavoidable causes.

credit: HANK KRAZNIK and WILLIAM GANSLE for photography... ROBERT JOYCE for April Program cover design... GROVE PRESS for special educational materials... OLD GLOBE THEATRE, San Diego, for additional material... NET PAPER Magnet: for original 1933 Mickey Mouse drummer toy for Paradise Lost.

Special thanks to the International Re-Education Foundation, whose cooperation and generosity made preparation of the program possible. To J. G. Wood for special music for The Conductor. To CABLE CAR LEATHER for making cape far from "Private Lives."

Special Discount Rates are available to attending A.C.T. performances at the Golden Gate Theatre at 2855 California Street in groups of 25 or more. Complete details are available from Jerald B. Scharf, Supervisor of Theater, 450 Geary St., San Francisco 94102, telephone (415) 771-3880.

For Ticket Information, telephone the Geary Box Office (415) 673-6440—from 9 a.m. to 9 p.m. Monday through Saturday.

To receive ADVANCE NOTICE of SPECIAL A.C.T. EVENTS, PLEASE WRITE TO: A.C.T. Box Office LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, ATX, 450 Geary St., San Francisco 94102.

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. As an actor, he directed the opening production, Bernard Shaw’s Caesar and Cleopatra. Prior to A.C.T.’s beginnings, he staged the highly acclaimed Lincoln Center production of Tartuffe in New York and Homage to Shakespeare, starring John Gielgud, Edith Evans and Margaret Leighton, at Philadelphia Hall. His Off-Broadway productions include six characters in Search of an Author, the Outer Circle Critics, Obie and D’Annunzio awards; Under Milkwood, honored with the D’Annunzio and Outer Circle Critics awards; and Ivanhoe, winner of the Obie and Vernon Rice Drama Desk award. In 1966, he re-created his production of Six Characters in London with a cast headed by Ralph Richardson and Michael O’Sullivan. Among the operas he directed at the New York City Center are Don Giovanni, A Midsummer Night’s Dream, Porgy and Bess, The Inspector General, Cosi Fan Tutte and Six Characters in Search of an Author. He served as both director and librettist of Lee Hoiby’s Natalie Petrillo, a new opera opera, commissioned by the Ford Foundation and produced at the City Center. He also worked as guest director at all major North American theatre festivals, including the American Shakespeare Festival at Stratford, Connecticut, the Stratford Shakespeare Festival in Toronto, the San Diego Shakespeare Festival, the Arena Scene in Washington D.C., the Alley Theatre in Houston, and the Antioch and Toledo Shakespeare Festivals. He made his San Francisco directorial debut ten years ago with the Actor’s Workshop production of The Diary of Anne Frank. He has served as graduate of the Carnegie Institute of Technology, Mr. Ball has been the recipient of a full scholarship at a Ford Foundation Directorial Grant and an NBC/ICA Character Actors Fellowship. He directed the A.C.T.’s productions of Tartuffe, Six Characters, King Lear, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Tiny Alice, Oedipus Rex, Three Sisters, The Temper and Romans in the Ditch and eastern Are Dead. The latter has re- turned to the A.C.T. repertory for its third season. In addition to his work as a director, Mr. Ball teaches in A.C.T.’s Conservatory training programs.

JAMES B. MCKENZIE, Executive Pro- ducer, is a graduate of the University of Iowa and holds a master’s degree from Columbia University. Prior to joining A.C.T., he was one of the East Coast’s leading producers, having been involved in more than 100 professional productions and international tours, as well as in repertory theatres and stock productions. A member of the League of New York Theatres, the Association of Theatrical Press Agents and Managers and the New York and Wisconsin State Councils of the Arts, Mr. Mc- kenzie is also former President of The Council of Stock Theatres. A member of A.C.T.’s board of directors prior to his appointment as executive pro- ducer, Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), the Bucks County Playhouse (Penn.), the Peninsula Play- ers (Wisc.), the Minella Theatre (New York), as producer of the Theatre of Young America, producer of the Royal Poinciana Play- house (Palm Beach). His highly suc- cessful production of A Midsummer Night’s Dream won Miss Reardon Drinks a Little, is cur- rently on tour.

EDWARD HASTINGS, Executive Di- rector and Resident Stage Director, made his A.C.T. directorial debut staging Noel Coward’s Private Lives, which marks his return to the stage after a decade of acclaimed film work. He recently completed editing of The Godfather, a large-scale movie based on Mario Puzo’s best-selling novel and starring Marlon Brando, which he directed on location in New York and Sicily. Mr. Copolla’s other films include You’re a Big Boy Now, with Burt Reynolds, and The Rain People, with Shirley Knight. He won a Tony Award for his direction of the screenplay for Patton, and has also written the screenplays for The Prisoner and 30 Seconds Over Tokyo, as well as The Golden Eye and The Rain People.

WHO’S WHO

ROBERT ARI, in his first season with A.C.T., studied at Carnegie-Mellon University, where he was a production major in several productions, including Grindel in The Devil, Obers in A Midsummer Night’s Dream, and James Tyrone in Long Day’s Journey into Night. He has also appeared in Godspell and Guys and Dolls, with which he also toured as a USO show. Mr. Ari is a professional singer and pianist who has written and performed original scores for theatre productions, and has worked as a radio announcer and film reviewer. His other credits include major roles at the Utah Shakespearean Festival, including Caliban in The Tempest and Sir Toby Belch in Twelfth Night, and in The Square Playhouse and the Ltd. in Company at the Arkansas Arts Center (title role in Macbeth). He is seen at A.C.T. in Caesar and Cleopatra.

ELIS RABB graduated in 1953 with honors from Carnegie Tech’s Drama Department. He has acted on Broadway, off-Broadway, and professionally with the American Shakespeare Festival. In 1966, Mr. Rabb founded the A.C.T. Repertory Company. Four years later, the A.P. joined forces with the Phoenix Theatre and played two success- ful seasons off-Broadway, then, as APA-Phoenix, moved to the Ly- ceum Theatre on Broadway. Among the productions Mr. Rabb staged for this company was the Pulitzer Prize winner, Pantothege, You Can’t Take It With You, The Tavern, Judi, The Lower Depths, The Seagull, Exit the King and War and Peace. As actor and director, Mr. Rabb, who has received three honorary degrees, has won most major theatre awards; the Outer Cir- cle, the Lola D’Annunzio, an Obie, the Clarendon Denvers, a Vernon Rice and a special Tony Award in 1982. He has created new productions of Aida, Dido and Aeneas, Orpheus in the Underworld, La Camicia Matrimonio and an original ballet, Loves in Search of Me, with which he won this year’s Abscam Award. Mr. Rabb directed The Merchant of Venice and The Selling of the President. He has returned to most of the productions of which he directed his first company, including The Divine Grass Hap, and Twelfth Night for the Repertory Theatre of Lincoln Center.

MARTIN BERMAN attended Brooklyn College where he appeared in several district productions. He attended the Stella Adler Studio and George Washington University. A former member of A.C.T.’s Summer Training Congregation, Mr. Berman appeared in Room Service, Oh Dad Poor Dad, and in Where America, and was a member of the Actors Equitable in Search of an Author. Little Malcolm and His Struggle Against the Eunuchs, which made him a leader in the resident theatre movement since its beginnings. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and was the director of the young A.P. Repertory Company there for a season. She also brought Vil- lein to A.C.T. after directing her first directed Chaunt’s Alby and Six Characteristics of a Writer, as well as Allen Fletcher, where he first directed The Crucible. Mrs. Markson has served as A.C.T. board of directors of The Theatre Communications Group and on the Theatre and Guild’s National Endowment for the Arts.

Elis Rabb

FRANCIS FORD COPPOLA, founder and president of San Francisco’s Zoetrope, makes his A.C.T. directorial debut staging Jol Watcher’s Private Lives, which marks his return to the stage after a decade of acclaimed film work. He recently completed editing of The Godfather, a large-scale movie based on Mario Puzo’s best-selling novel and starring Marlon Brando, which he directed on location in New York and Sicily. Mr. Copolla’s other films include You’re a Big Boy Now, with Burt Reynolds, and The Rain People, with Shirley Knight. He won a Tony Award for his direction of the screenplay for Patton, and has also written the screenplays for The Prisoner and 30 Seconds Over Tokyo, as well as The Golden Eye and The Rain People.

Elis Rabb

MARTIN BERMAN

EDITH MARKSON, Development Director, was Executive Director of A.C.T. in Pittsburgh in 1965 and has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginnings. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and was the director of the young A.P. Repertory Company there for a season. She also brought Vil- lein to A.C.T. after directing her first directed Chaunt’s Alby and Six Characteristics of a Writer, as well as Allen Fletcher, where he first directed The Crucible. Mrs. Markson has served as A.C.T. board of directors of The Theatre Communications Group and on the Theatre and Guild’s National Endowment for the Arts.

Joseph Bird, who returns for a second season at A.C.T., holds a master’s degree in drama from Penn State Uni- versity. A featured actor in at productions at the A.C.T. Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He

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appeared in the 1960s touring company of The Show Off with George Gizzard and Jesse Royce Landis and the East End Revue as Mr. Micawber in David Copperfield and The King. He made his Broadway debut in 1971 as David Copperfield and appeared in 10 off-Broadway productions, including the touring companies of River and Electric. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splendored Thing. He was seen at A.C.T. last season as Prospero in The Tempest, in Donalbain in Macbeth, in The Art of Mean, Vengeance, and in Everyman. He is currently appearing in Caesar and Cleopatra.

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

**ROBERT CHAPLAIN**, A.C.T.’s master voice teacher, appeared in Antony and Cleopatra, his first acting assignment with A.C.T. since Oedipus for two seasons ago. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training last year, Mr. Chaplain has also taught at the Manitoba Theatre Center, the Stratford Festival Theatre Festival (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of Los Angeles, and his classes at the Los Angeles Music Center, the theatre arts department at UCLA, and, most recently, at the New California Institute of the Arts in Los Angeles.

**PETER DONAT**, in his fifth season with A.C.T., is appearing in Off-Broadway in The Caucasian Chalk Circle, in The Three Sisters, which he directed this past summer. Mr. Donat’s TV credits include such starring roles for CBC, Canada, and the Cable Music Company. James Bird

**HERBERT FOSTER** recently completed an engagement at New York’s Lincoln Center Repertory Theatre as Dr. Cusack in Playboy of the Western World and as Winchell in The Caucasian Chalk Circle, and had a cameo role in the filmed television production of America’s Home. He also performed in the Off-Broadway production of 36 Views From American Life. He appeared with A.C.T. in the title role of Little Malcolm and His Struggle Against the Eunuchs and as Algeron in The Importance of Being Earnest two seasons ago. On Broadway Mr. Foster acted in the American Shakespeare Festival’s The Wild Duck, in Sunset Boulevard and Mr. Henry V and for the National Repertory Theatre in The Importance of Being Earnest. For three seasons with the National Repertory Theatre, he toured under directors Eva LeGallienne and Jack Wy- drow in Liliom, as Tony Lumpkin in The Stoops To Conquer and as Bob Acres in The Rivals. He has acted in England, and with the Canadian Play- ers, principally as the Fool in King Lear and in Canadian radio and television dramatic serials in Toronto. Mr. Foster previously appeared with the national tour of Black Comedy and White Lies, starring Ian Sterling and last summer in The Taming of the Shrew, A Midsummer Night’s Dream and Antony and Cleopatra. He has toured in two Agatha Christie thrillers with Joan Fontaine and in Thieves’ A Girl In My Soup with Van Johnson. He is currently seen in Caesar and Cleopatra and Caesars and Cleopatras and The Contractor.

**JOY CARLIN**, who appeared as Miss Prism in The Importance of Being Earnest and in The Taming during her first season at A.C.T., was graduated from the University of Chicago and has joined the Yale Drama School and with Lee Strasberg. An original member of Chicago Playwrights’ The- atre, she has appeared on Broadway with the Second City, in several Off- Broadway productions, and in resident and summer theatres, made numerous radio appearances, and has had an assortment of roles in TV and feature films. Mrs. Carlin teaches at UC Berkeley, has a degree in dramatic art and was seen in Time of Your Life and The Selling of the President last season.

**DUDDELL KNOTT**, in his second season with A.C.T., has appeared in major roles in The Trial of the Catousville Nine and The White Horse Murder Case, both at the National Repertory Committee Theatre. Mr. Knott will also be seen in the forthcoming film picture, One is a Lonely Number and The Candidate. Prior to joining A.C.T., he performed with the Magic Theatre, Berkeley Playhouse, the Shakespeare and Prospero in the Marin Shakespeare Festival, and in The Production of The Tempest and appearing in Henry V there. The recipient of a Rockefeller Grant for creation of new voices in New York, Mr. Knott holds a master’s degree in acting from Yale Drama School, where he also received several national awards for poetry and prose writing. Mr. Knott was seen last season in Hadrian VII, The Time of Your Life and The Latent Hetero- sexualities. He currently teaches acting at A.C.T.

**ANNE LAWDER**, A.C.T.’s speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College, worked for Bob Hope in Las Vegas, and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC’s radio and television workshop in New York. Miss Lawder spent several seasons with the Oregon Shakespeare Festival and most recently appeared in the Seattle Repertory Theatre’s production of The Taming of the Shrew, Lysistrata, Mounching Becomes Me at East West Players, and in The Time of Your Life. She is currently seen in Caesar and Cleopatra and Private Lives.
appeared in the 1969 tour company of The Show Off with George Grizzard and Jesse Royce Landis and the Eastern based Falstaff Mifzanthero and Exit the King. He made his Broadway debut in You Can't Take it with You in 1967, and appeared in 10 off-Broadway productions, including The Knob River and Electra. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love, Is a Many Splendored Thing. He was seen at A.C.T. last season in Richard III, Oedipus Rex, The Little Foxes, J.B., You Can't Take it With You and Becket. He is seen in Caesar and Cleopatra and Private Lives.

JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Taming during her first season at A.C.T., was graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwrights Theatre, she has appeared on Broadway with the Second City, in several off-Broadway productions, and at both resident and summer theatres, made numerous radio and television appearances, and has had an assortment of roles in TV and feature films. Miss Carlin teaches at UC Berkeley, a faculty member of Haight Street, an audience of dramatic art and was in The Time of Your Life and The Selling of the President last season.

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

ROBERT CHAPLIN, A.C.T.'s master voice teacher, appeared in Antony and Cleopatra, his first acting assignment with A.C.T. since Oedipus Rex two seasons ago. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training, Mr. Chaplin was also a graduate of the Manitoba Theatre Center, the Stratford Festival Theatre of Canada, Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, the theatres arts department at UCLA, and, most recently, at the New California Institute of the Arts in Los Angeles.

LEE COOK, who has served as A.C.T.'s dance teacher for the past four years and continues as such this season, attended the University of Connecticut, Ca., and also worked with A.C.T. prior to teaching here. She appeared as a dancer with the Seattle Opera Company and Repertory Theatre production of Tommy, and was seen in A.C.T.'s productions of The Merchant of Venice, The Tempest and An Enemy of the People last season. Miss Cook appears in season of Rosencrantz and Guildenstern Are Dead and Caesar and Cleopatra.

RICHARD COUNCIL was a member of A.C.T.'s training program last season and appeared in The Merchant of Venice. His previous credits include the Old Globe Shakespeare Festival in San Diego, where he appeared in Richard III, directed by Stephen Porter, in Much Ado About Nothing, and The Taming of the Shrew. From his first Bay Area season, he was the Conservatory's busiest actor, appearing in eight different plays, often playing two roles in two different plays the same evening (one at each of A.C.T.'s two theatres). A graduate of Carnegie Mellon University, Mr. Doyle's roles have included those of Dampier in Darnton in The Crucible, Grandma in The Importance of Being Earnest, and Player King in Hamlet. He has also appeared in Three Sisters, Rosencrantz and Guildenstern Are Dead, Hallelujah, The Hostage, The Devil's Disciple, Streetcar Named Desire, Richard III, Oedipus Rex, The Little Foxes, J.B., You Can't Take it With You and Becket. He is seen in Caesar and Cleopatra and The Contractor.

PETER DONAT, in his fifth season with A.C.T., is on his way to Broadway in The Chinese Prime Minister, The Entertainer, The Country Wife, and the new play for which he won the Theatre World Award as best featured actor, in The Three Sisters off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for six seasons. He returned last summer. Mr. Donat's TV credits include many starring roles for CBC, Canada, and has had frequent guest appearances on American networks, including I Spy, Mission Impossible, Mannix, Run for Your Life, Judith of the Defense, FBI, Bracken's World, Medical Center and Young Lawyers. He appeared in A.C.T.'s productions of Under Milk Wood, Tartuffe, Drivel & Dull Plumming, My Son God, Staircase, Little Moxon, Michael, The Emperor of Assyria, The Importance of Being Earnest, Six Characters in Search of a Playwright with Kristin Linklater in the role of Hadrian VII. Mr. Donat appeared as a messenger in the Old Globe Shakespeare Festival production of Rosencrantz and Guildenstern Are Dead and An Enemy of the People. He is currently appearing in Ste lush.

JAY DOYLE, who was seen off-Broad- way in The Old Glory and was a member of the national tour company of Andover's Trial, appeared with the Milwaukee Repertory Theatre and the Pittsburgh Playhouse, and the Arena Stage in Washington D.C., prior to joining A.C.T. for its first Bay Area season, he was the Conservatory's busiest actor, appearing in eight different plays, often playing two roles in two different plays the same evening (one at each of A.C.T.'s two theatres). A graduate of Carnegie Mellon University, Mr. Doyle's roles have included those of Dampier in Darnton in The Crucible, Grandma in The Importance of Being Earnest, and Player King in Hamlet. He has also appeared in Three Sisters, Rosencrantz and Guildenstern Are Dead, Hallelujah, The Hostage, The Devil's Disciple, Streetcar Named Desire, Richard III, Oedipus Rex, The Little Foxes, J.B., You Can't Take it With You and Becket. He is seen in Caesar and Cleopatra and The Contractor.

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DUDLEY KNIGHT, in his second season with A.C.T., has appeared in major roles in The Trial of the Catostriving Nerve and The White House Murder Case, both at the National Repertory Theatre. Mr. Knight will also be seen in the forthcoming production picture, One Is a Lonely Number and The Candidate. Prior to joining A.C.T., he performed with the Magic Theatre in Berkeley, as well as on tour with Tennessee's Prospero in the Marin Shakespeare Festival production of Twelfth Night and appearing in Henry V there. The recipient of a Rockefeller Grant for his performance of Prospero in New York, Mr. Knight holds a master's degree in acting from Yale Drama School, where he also received several national awards for poetry and prose reading. Mr. Knight was seen last season in Hadrian VII, The Time of Your Life and The Latent Heterosexual. He currently teaches acting at A.C.T. in the Cirque Medrano, played in the French Broadway equivalent of How To Succeed in Business Without Real ly Trying and several TV productions. In New York, he has appeared in the ANT Maitree series, at the New York Shakespeare Festival and on Broadway in the Peter and the Wolf with the Moscow Clowns. After teaching Movement at A.C.T.'s 1970 Summer training ses sion he played the Prosecutor in A Matter of Mr. Robert Oppenheimer, directed by Allen Fletcher at Arbor, Michigan. This summer he appeared in Lili in The Tempest, Kansas City in The Time of Your Life, and also in The Relapse, The Merchant of Venice, The Latent Heterosexual, and An Enemy of the People. He appears in Rosencrantz and Guildenstern Are Dead and Caesar and Cleopatra.

MICHAEL LEARNED has appeared as a leading actress with the Stratford Festival of Canada, and has appeared in such companies, and with the Shakespeare Festival of Canada. She played Antigone in The Three Sisters at the Fourth Street Theatre in New York and appeared in the off-Broadway production A God Sent Here. Miss Learned's television credits include many leading roles for the Canadian Broadcast ing Company, including Estella in Uncle Vanya with John Neville, and in The Beautiful Sisters, as well as playing leading roles in two films for National Film Board, Canada. At A.C.T., Miss Learned has played major roles in Under Milk Wood, Tartuffe, Droll Dummpling, My Son God, The Missionaries and Private Lives.
thoro, A Delicate Balance, Little Murders, Glory! Halilullah!, The Milliners, Tattoo and The Tavern, as well as A.C.T.'s special production, Taplin/Nest. She appeared as Portia in The Merchant of Venice last season, and in The Time of My Life and The Silvering of the President. After a season as Cleopatra in Antony and Cleopatra at San Diego's Shakespeare Festival, Miss Learned returned to the role in A.C.T.'s production. She is currently seen in Private Lives.

WINIFRED MANN, for more than ten years the leading member of the San Francisco Actors' Workshop, joined A.C.T. two seasons ago, after a brief sojourn in the east, where she appeared with the Pittsburgh Playhouse, Joe Papp's N.Y. Shakespeare Festival, the Lincoln Center Repertory and La Mama Cafe. Among the many productions in which Miss Mann has played leading roles are Mother Courage, The Three Sisters, The Milkmaid Doesn't Stop Here Anymore, Midsummer Night's Dream, Brecht's Edward II, Pinter's Birthday Party, car Named Desire and Night of the Iguana. Earlier this season she appeared briefly as Nurse Ratched in One Flew Over the Cuckoo's Nest. Her previous assignments for A.C.T. have included Hadrian VII, The Re- lative and An Angelic Night. This season she is seen in Rosenzweig and Gulliden Are Dead and The Contractor.
throse, A Delicate Balance, Little Murders, Glory! Halilullah!), The Mill, Macbeth, The Last Tango, Tattoo and The Tavern, as well as A.C.T.'s special production, Fatally Nekat. She appeared as Portia in The Merchant of Venice last season, and in The Taming of the Shrew and Life and The Selling of the President. After a season as Cleopatra in Antony and Cleopatra at San Diego's Shakespeare Festival, Miss Learned returned to the role in A.C.T.'s production. She is cur-

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Saint Joan and Othello. He is seen in Rosenzweig and Guildenstern Are Dead and Caesar and Cleopatra.

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

E. Kerrigan Prescott

NANCY McDONIEL, who joined as A.C.T. to a member of the training program, appeared in The Merchant of Venice and The Tempest in the second season in the series. She ap-

LARRY MARTIN comes to A.C.T. from the Oregon Shakespeare Festival, where he played in the Festival's Midsommer Night's Dream, A Man For All Seasons and Under Milkwood. He holds a B.F.A. degree from the University of Texas, and has served as a member of the Acting Company, the Scott Theatre Repertory Company and as a Children's Theatre Intern at the Missouri State College Theatre Company. Mr. Martin's credits include such musical and dramatic produc-

FRANK OTTIEWILL has served the company as its teacher of the Alex-

E. Kerrigan Prescott joins A.C.T. from the Oregon Shakespeare Festival. E. Kerrigan Prescott is currently seen in Rosenzweig and Guildenstern Are Dead, Caesar and Cleopatra. A C.T. Fellow at the famed training at the Webber-Douglas Aca-

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WILLIAM PATerson acted from East-

RAY RENHARDT, a charter member of A.C.T. with the Cleveland Play House as a leading actor, director and as associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Paterson ap-

KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the San Francisco Playhouse, has also studied at the American Theatre Wing and appeared with several major companies in the Bay Area. Mr. Ruta's Broadway credits are Ross, Inherit the Wind with Melvin Dou-

SUNEN, a founding member of A.C.T. who returns this season after a year's leave-of-absence. Born in New York debut at the Circle-in-the-

MARC SINGER makes his San Fran-

PAUL SHEAR, a founding member of A.C.T. who returns this season after a year's leave-of-absence. Born in New York debut at the Circle-in-the-

Howard Sherman

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Ken Rut

A woman's voice chimed in from the back of the room. It was the voice of Ellinor, the wife of Dr. ﬁrst appeared in a role in the ﬁrst production of the company. He was seen in such roles as the Duke of Wellington, the Duke of York, the Duke of York and the Duke of York in the original production. He was also seen in several productions of the company, including the ﬁrst production of the company. He was seen in such roles as the Duke of Wellington, the Duke of York, the Duke of York and the Duke of York in the original production. He was also seen in several productions of the company, including the ﬁrst production of the company. He was seen in such roles as the Duke of Wellington, the Duke of York, the Duke of York and the Duke of York in the original production. He was also seen in several productions of the company, including the ﬁrst production of the company. He was seen in such roles as the Duke of Wellington, the Duke of York, the Duke of York and the Duke of York in the original production. He was also seen in several productions of the company, including the ﬁrst production of the company. He was seen in such roles as the Duke of Wellington, the Duke of York, the Duke of York and the Duke of York in the original production. He was also seen in several productions of the company, including the ﬁrst production of the company. He was seen in such roles as the Duke of Wellington, the Duke of York, the Duke of York and the Duke of York in the original production. He was also seen in several productions of the company, including the ﬁrst production of the company. He was seen in such roles as the Duke of Wellington, the Duke of York, the Duke of York and the Duke of York in the original production. He was also seen in several productions of the company, including the ﬁrst production of the company. He was seen in such roles as the Duke of Wellington, the Duke of York, the Duke of York and the Duke of York in the original production. He was also seen in several productions of the company, including the ﬁrst production of the company. He was seen in such roles as the Duke of Wellington, the Duke of York, the Duke of York and the Duke of York in the original production. He was also seen in several productions of the company, including the ﬁrst production of the company. He was seen in such roles as the Duke of Wellington, the Duke of York, the Duke of York and the Duke of York in the original production. He was also seen in several productions of the company, including the ﬁrst production of the company. He was seen in such roles as the Duke of Wellington, the Duke of York, the Duke of York and the Duke of York in the original production. He was also seen in several productions of the company, including the ﬁrst production of the company. He was seen in such roles as the Duke of Wellington, the Duke of York, the Duke of York and the Duke of York in the original production. He was also seen in several productions of the company, including the ﬁrst production of the company. He was seen in such roles as the Duke of Wellington, the Duke of York, the Duke of York and the Duke of York in the original production. He was also seen in several productions of the company, including the ﬁrst production of the company. He was seen in such roles as the Duke of Wellington, the Duke of Yor

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G. WOOD, veteran of a long list of Broadway, off-Broadway, touring and resident theatre productions, returned to A.C.T. in 1969 after a two-year absence. Mr. Wood had appeared in A.C.T.'s Uncle Vanya and Death of a Salesman at Westport and Stanford University in 1966. For five consecutive years, Mr. Wood was a leading actor with the National Repertory Theatre, seen in San Francisco in She Stoops to Conquer with Farley Granger, Hedda Gabler with Siene Hasse, The Visit with Sylvia Sidney, The Man from Charlot with EDA LeGallienne. His numerous Broadway credits include Cyrano de Bergerac, Richard III, The Seagull, The Crucible, A Touch of the Poet and The Imaginary Invalid. With A.C.T. he has appeared in Hamlet, Little Murders, Rosenzweig and Guildenstern Are Dead, Three Sisters, Room Service, Oedipus Rex, Saint Joan, Hadrian VII, The Merchant of Venice, The Tempest, The Late Horace and The Selling of the President. Mr. Wood's film credits include M*A*S*H, Brewster McCloud and Harold and Maude. He wrote the much-admired but short-lived musical F. Jasmine Adams which opened earlier this season in New York. He portrayed Woodrow Wilson on the premier CBS You Are There recently and has featured roles in film's yet to be released. He is currently appearing in The Contractor.

EDWARD COLLINGWOOD (Detective Sgt. Tarrant), JAY COPELAND (Police Constable Higgins) and M.B. GORMANLY (Inspector Doppler) join A.C.T. especially for the Bay Area premiere of Sleuth, all having appeared either in the Broadway production or national touring company of Anthony Shaffer's play. Mr. Collingwood, a native of New York, has been seen on Broadway in Johnny No Trump and Hadrian VII. His most recent television appearances include a featured role on Medical Center. Mr. Copeland has been seen by New York audiences in the acclaimed production of Measure for Measure in The Glass Menagerie, Prince Hal in Henry IV, Part I, and as a twelve-year-old in The Rivals. His recent television credits include leading roles in The Borderland Giants, Death Valley Days, Bracken's World, and the movie, Shadow on the Land. Mr. Thoms' films include Kona Coast, with Richard Boone, and Guns of the Magnificent Seven, with George Kennedy, and James Whitmore. He was seen last season in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President. He appears in Caesar and Cleopatra and The Contractor.

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

SCOTT THOMAS, a member of A.C.T. in Pittsburgh who returned to the company last season, has appeared with resident theatres in Boston, Cin- cinnati and New Orleans, the American and National Shakespeare Festivals at Stratford, Conn. and San Diego, the Mark Taper Forum in Los Angeles and the American Festival Theatre where he played Mat Burke in Arena Christie this summer. Among his roles has been the title role in Twelfth Night, Measure, Tom in The Glass Me- nagerie, Prince Hal in Henry IV, Part I. He also appeared in The Rivals. His recent television credits include leading roles on the NBC television series, The Time of Your Life, An Enemy of the People and The Selling of the President and last season and is currently appearing in Caesar and Cleopatra.

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

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

G. WOOD, veteran of a long list of Broadway, off-Broadway, touring and resident theatre productions, returned to A.C.T. in 1960 after a two-year absence. Mr. Wood had appeared in A.C.T.'s Uncle Vanya and Death of a Salesman at Westport and Stanford University in 1966. For five consecutive years, Mr. Wood was a leading actor with the National Repertory Theatre, seen in San Francisco in She Stoops to Conquer with Farley Granger, Hedda Gabler with Signe Hasso, The Rivals with Sylvia Sidney, The Madwoman of Chaillot with Eva LeGallienne. His numerous Broadway credits include Cyrano de Bergerac, Richard III, The Seagull, The Crucible, A Touch of The Poet and The Imaginary Invalid. With A.C.T. he has appeared in Hamlet, Little Murders, Rosencrantz and Guildenstern Are Dead, Three Sisters, Room Service, Oedipus Rex, Saint Joan, Hadrian VII, The Merchant of Venice, The Tempest, The Laurent Heterosexual and The Selling of The President. Mr. Wood's film credits include M*A*S*H, Brewster McCloud and Harold and Maude. He wrote the much-admired but short-lived musical F. Jazmine Adams which opened earlier this season in New York. He portrayed Woodrow Wilson on the premiere CBS You Are There and has featured roles in three films yet to be released. He is currently appearing in The Contractor.

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PERFORMING ARTS GUIDE
TO THE
EUROPEAN ASSOCIATION OF MUSIC FESTIVALS
1972 SEASON

(Courtesy of Swissair)

AIX-EN-PROVENCE (July 10-31)
The 25th anniversary of the festival. Opera at the open air theatre in the ancient Archbishop's Palace.
Mozart: Don Giovanni; Figaro—Deh- busy: Peleus—Milhaud: Les Mait- heurs d'Orphée—Stravinsky: Noce, Symphony Concerto (Orchestre de Paris), chamber music, contemporary music, church concerts. Performances in castles, abbeys and in other historical settings.

ATHENS (July-August-September)

BARCELONA (September 24-October 31)
19th International Music Festival. Organized by the "Jeunesse Musicales" under the patronage of the Barcelona Town Council and the "Comissaria General de la Musica," the festival will include orchestral concerts by the Vienna Philharmonic, the National Orchestra ("Guarneri"), the Guido de Barcelona Orchestra and the Young Israel Strings, and several chamber concerts and recitals. Special week dedicated to lied-recitals, Commemoration of the 50th anniversary of the death of the Catalan composer Felip Pedrell.

BATH (May 26-June 4)

BAYREUTH (July 21-August 24)
Richard Wagner Festival Tannhauser (July 21, August 1, 1, 14, 23); Lohengrin (July 22; August 1, 11, 15, 24); Rheingold (July 23, August 4, 16); Walkure (July 24, August 5, 17); Siegfried (July 26, August 7, 19), Gotterdammerung (July 26, August 9, 23), Parsifal (July 29, August 2, 12, 22). Special performances will be given on August 6 and 13.

BERGEN (May 24-June 7)

BERLIN (WEST) (September 10-28)
Concerts, opera, theatre, ballet.

BESANCON (September 14-24)

BORDEAUX (May 26-June 11)

BREGENZ (July 20-August 20)

COPENHAGEN (May 20-June 6)
23rd Royal Danish Ballet and Opera Festival. The Royal Ballet, Opera and Orches- tra and foreign companies. Ballet—operas, chamber music—at the Royal Theatre.

DUBROVNIK (July 30-August 25)
23rd Festival of Music, Drama, Folk- lore. Symphony and choral concerts, cham- ber music and recitals, opera and bal- let, performances of Yugoslav and foreign classic drama, folk songs and dances of Yugoslavia. The medieval city of Dubrovnik offers 20 unique open-air stages for the 100 performances of the festival.

EDINBURGH (August 20-September 12)
26th International Festival. Opera—bi-orchestral and choral concerts—chamber music and recitals—theatre—exhibitions.

FLANDRES (May 1-June 30 and Au- gust 1-September 25)
Five theatre companies, Cologne Op- era, Deutsche Oper am Rhein, Glyndebourne Festival Opera, Stadt, Bühnen Frankfurt, Béjart, Ballett Ram- bert, Mme. Faïfka, Concertgebouw, Dresden Staatskapelle, New Philhar- monic Orchestra and Chorus, Wiener (continued)
PERFORMING ARTS GUIDE TO THE EUROPEAN ASSOCIATION OF MUSIC FESTIVALS 1972 SEASON

(Accepted by Swann)

AIR-EN-PROVENCE (July 10-31)
The 25th anniversary of the festival. Opera at the open air theatre in the ancient Archbishop's Palace.

MOZART: Don Giovanni, Figaro—Debusky; Pelléas—Milhaud; Les Mafieux d'Orphée—Stravinsky: Novese; Symphony Concertos (Orchestre de Paris), chamber music, contemporary music, church concerts. Performances in castles, abbeys and in other historical settings.

ATHENS (July-August-September)
National Theatre of Greece; The Persians, Orestes, Iphigenia at Aulis, Children of Heracles, Ecclesiastus. State Theatre of Northern Greece: Phoinikian Women. Concert, opera, ballet. All open air performances take place at the ancient Odeon of Herod Atticus.

BARCELONA (September 24-October 31)
10th International Music Festival. Organized by the "Juveniles Musicales" under the patronage of the Barcelona Town Council and the "Comissaria General de la Musica," the festival will include orchestral concerts by the Vienna Philharmonic, the National Orchestra of "Cimbalomeller," the Guided de Barcelona Orchestra and the Young Israel Strings, and several chamber concerts and recitals. Special week dedicated to lied-recitals, Commemoration of the 50th anniversary of the death of the Catalan composer Felip Pedrell.

BATH (May 26-June 4)

BAYREUTH (July 21-August 24)
Richard Wagner Festival Tannhauser (July 21, August 1, 10, 14, 23); Lohengrin (July 22, 23, August 1, 11, 15, 21); Die Walkure (July 23, August 4, 16); Walhalla (July 24, August 5, 17); Siegfried (July 26, August 7, 19); Gotterdammerung (July 26, August 9, 21); Parsifal (July 29, August 2, 12, 22). Special performances will be given on August 6 and 13.

BERGIN (May 24-June 7)
20th Bergen International Festival. Orchestras: Royal Philharmonic—Grove, Foster; Swedish Radio Symphony—Erling Bernberg Symphony; Andenien; Norwegian Opera Ballet; Bono Opera Ballet; Opera: Il Barbiere di Siviglia (Romani); Pellegrino (Teleman), Theatre: Marcel Marceau, Malmö City Theatre (Norway), Theatre Oslo, Oslo and Bergen National Theatre, Theatre du Béguin, Chamber and church concerts. Daily recitals in Gogé's home. Jazz music and drill. Film. Special events for children. Exhibitions.

BERLIN (WEST) (September 10-28)Concerts, opera, theatre, ballet.

BESANCON (September 14-24)

BORDEAUX (May 26-June 11)

BREGENZ (July 20-August 20)
On the floating stage. The Student Beggar, opera by Karl Millocker—The Fairy Queen, opera ballet by Henry Purcell. The Vienna Symphony Orchestra—the Bregenzer Festival Chorus—the Rumanian National Ballet of Bucharest. Theater am Kornmarkt: The Sleepwalker, opera by Vincenzo Bellini. Members of La Scala, Milano, the Vienna Symphony Orchestra. Ballet, orchestral concerts, chamber music, soloists' concerts.

COPENHAGEN (May 20-June 6)
23rd Royal Danish Ballet and Opera Festival. The Royal Ballet, Opera and Orchestra and foreign companies. Ballet—operas, chamber music—ballet at the Royal Theatre.

DUBLIN (July 30-August 25)
23rd Festival of Music, Drama, Folklore. Symphony and choral concerts, chamber music and recitals, opera and ballet, performances of Yugoslavian and foreign classic drama, folk songs and dances of Yugoslavian. The medieval city of Dubrovnik offers 28 unique open-air stages for the 100 performances of the festival.

EDINBURGH (August 20-September 9)
26th International Festival. Opera—opera—orchestral and choral concerts—chamber music and recitals—theatre—exhibitions.

FLANDERS (May 1-30 and August 1-September 25)
Five theatre companies, Cologne Opera, Deutsche Oper am Rhein, Glyndebourne Festival Opera, Stadt, Bühnen Frankfurt, Berlly, Ballet Rambert, Mme. Falla, Concertgebouw, Deutscher Staatskapelle, New Philharmonic Orchestra and Chorus, Wiener (continued)

For people who hunger after culture.

All evening, you’ve used this program to follow what’s happening on stage. When the curtain comes down, use it to find out what’s happening around town. A great dinner, perhaps? Let the American Express Money Card usher you to one of these fine restaurants.

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L’Etoile 1075 California St. 771-1529. One of the elegance of the Louis XVI décor.

Trader Vic’s 20 Cosme Drive, 776-2352. Continental and Cantonese cuisine in an intimate Polynesian atmosphere.

L’Orangerie 419 O’Farrell St. 776-3600. "French dining without compromis" is the motto of the house.

The Blue Fox 659 Merchant St. 951-1177. World famous for its fine cuisine and impeccable service.

Barbier’s 243 O’Farrell St. 982-0243. Italian cuisine with a French accent.

Dore’s 714 Montgomery St. 397-6822. Outstanding Continental cuisine in elegant surroundings.

Ernie’s 849 Montgomery St. 397-5969. A symbol of purely Victorian elegance as it truly was—superbly luxurious.

Alexis 1001 California St. 885-6400. French cuisine in royal Byzantine splendor.

The Magic Pan Crêperie 341 Sutter St. 780-7797. Wide variety of French crêpes and Hungarian selections.

Canali Feimont Hotel, 392-0113. Superb steam and seafood served with Oriental grace.

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Gamay Noir
This red wine grape flourishes in the vineyards of The Brothers.

For some time now we have been nurturing a delightful French wine in our vineyards. The Gamay Noir grape is the authentic grape of Beaujolais. In its home district it is the expression of the famous fruity, flavorful Beaujolais.

We are quite pleased with the manner in which our watered red varietal has taken to our Napa Valley vineyards, and we are now ready to offer an unusually fine wine from it. The Chateau Brothers Napa Valley Gamay Noir has several highly desirable characteristics. It has a great mellowness and velvety softness, with a rich taste of the grape and is perfectly dry as are most noteworthy red wines.

Proper aging, both in oak casks and in the bottle has developed all of its early promise. You will notice, too, that our Gamay Noir has a particularly fine bouquet.

Gamay Noir is an exceptionally pleasing wine—one that should be enjoyed at cool room temperature. Try it with a rare roast, or a steak. It is equally at home with spaghetti or cheeses.

You will find our Gamay Noir most reasonably priced at about $2.25 a bottle. Should your wine merchant fail to have it in stock, write to me.

Brother Timothy J. S.C.
Brother Timothy, F.S.C., Cellarmaster
The Christian Brothers Winery
Napa Valley, California

The Lark Permanetic
You may want another kind of music, but you'll probably never need a new one.

It's covered in nylon, shaped by a brand new process that makes it light as a feather yet virtually unbreakable, and put together without adhesives—there's nothing to dry, crack, soften or smell. In short, it's the world's best travel investment. Try a variety of sizes and coverings at better stores.

The Lark Permanetic

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This red wine grape flourishes in the vineyards of The Christian Brothers

For some time now we have been nurturing a delightful FrenchGamay in our vineyards here. The Gamay Noir grape is the authentic grape of Beaujolais. In its home district it is the grape that produces the famous fruity, flavorful Beaujolais. We are quite pleased with the manner in which the French varietal has taken to our Napa Valley vineyards, and we are now ready to offer an unusually fine wine from it. The Christian Brothers Napa Valley Gamay Noir has several highly desirable characteristics. It has a great mellowness and velvety softness, with a rich taste of the grape and is perfectly dry as are most noteworthy red wines.

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FLORENCE (May 16-July 31)

GRANADA (June 24-July 8)

GRAZ (October)
Styrian Autumn ISCM-Festival within the Music Protocol 1972—Warsaw Philharmonic, Südwestfunke Orchestra, Musique Vante a.o.—Two ballet performances with works of the Wiener Schule (Schnirnberg, Weber, etc)—Canetti: Comedy of Vanity—13th Styrian Academy—exhibitions—special symposia.

HELSINKI (August 25-September 11)

HOLLAND FESTIVAL (June 15-July 9)
Amsterdam—The Hague/Scheveningen—Rotterdam and other towns. Opera—ballet—theatre—concerts—exhibitions. Opera performances include: Amores (Berto—world premiére), L’Orfino (Cavalli), Falstaff (Nees), etc. Conductors include: Berto, Gielen, Gilinim, Hattori, Karajan, Kinos, Geszten, Maazel, Maderna, Montgomery, Tabaczkin, Zinn. Mondain exhibitions.

LUCERNE (August 16-September 7)

LYON (June 12-July 6)
27th Festival of Lyon Lystriata (world premiére) by Albert Hussen—June 12-13-14. Fourcroy—A ballet performances with works of the Wiener Schule (Schnirnberg, Wevers, etc)—Canetti: Comedy of Vanity—13th Styrian Academy—exhibitions—special symposia.

MONTREAL-VEVEY (September 1-October 31)
27th Music Festival Montreal-Vevey: Symphony concerts—oratorios—baroque music—candideight serenades (lightening in Montreal), Schillinger Castle, Beograd Philharmonic Orchestra and Choir (Horvat); Wiener Philharmoniker (Abbadio). Philhar- monica Hungarica (Kéler); Copenhagen Opera. 16th International Record Award. Montreal International Flute Competition (September 16-27).

PRAEGE (May 12-June 4)
27th Prague Spring—Symphony concerts—opera—recitals—Chamber music and Slovak Philharmonic, Prag Philhar- monic, Moscow Philharmonic, Prague Symphony and Radio Symphony Orchestra, Budapest State Opera, National Theatre Prague; Ensembles: Janacek, Lysenko and Vlach Quartets, Prague Chamber Orchestra, Prague Chamber Soloists, Collegium Musi- cum Prague, Philharmonic Prague, Slovak Philharmonic Choir.

SALZBURG (July 26-August 30)

SANTANDER (August 1-3)
21st International Festival of Music and Dance Symphonic and choral concerts—chamber music—recitals—canciones and Spanish ballet—theatre.

SPOLETO (June 20-July 9)
President: Gian Carlo Menotti. Opera—ballet—concerts—drama—chamber music—films—art exhibitions. In the old medieval city of Spoleto in Umbria (Italy), “The Festival of Two Worlds” offers a rich program of the modern and classical repertoire presented by deserving young talents of Europe and the United States as well as by world famous artists.

STRASSBOURG (June 9-25)
14th International Music Festival—Beck and the 20th Century. Celebrat- ion of the 40th anniversary of the Festival. May 10.


VIENA (May 27-June 25)

WARSAW (September 16-24)

ZURICH (end of May—early July)

— 5.00

— 5.00

— 5.00

— 5.00

— 5.00

— 5.00

— 5.00
of insight. Verne, talking about his development, says that he could never understand why we should be limited to a tonality if our instruments can give us anything we want, and why it should be imposed as a perquisite, as if it were the final stage of musical development.

Walter Piston, one of our most urbane and civilized composers, shows a keen intelligence and a wholesome awareness of the confused state music is now finding itself in. He is fond of tonality and supposes that it in turn, is a loyal friend. He feels that it is almost impossible to play music, tonal or not-tonal, in any but a formal sense. He tells of experimenting with the string quartets he knew that played the Schoenberg quartets and asking them, “How do you go about getting it in tune?” They all seemed puzzled at first, but finally practically all said, “We keep playing until it sounds in tune to us.” I said, “Fine,” but I wonder if that is what Schoenberg wanted.

Piston, who is known to practically all music students through his textbooks on harmony and counterpoint, has a sense of integrity and an historical perspective which is unusually sober and useful today. Tonality will not go away, he says, and as it has been such a strong influence, it is simply foolish to ignore it. The Establishment — “something against which all creative artists have always had to struggle and it is something the listening public believes to be fundamentally right and everlasting.” Furthermore, as he so rightly states, it is nice to hope that the public’s mind will be changed by issuing manifestos of one sort or another.

Elliot Carter, Roger Sessions, Aaron Copland and other American composers contribute articles and the sum of their efforts is engaging. A sense of strength permeates the writings and it is a strength which derives from honesty, pride and compassion.

Neil Rorem is an American composer born in 1923 who has distinguished himself largely in his lovely songs (although he has composed in a variety of mediums with a good deal of success) and who has written a series of diaries which have shown decided flair for the written word. His latest book, CRITICAL AFFAIRS: A COMPOSER’S JOURNAL (Brussels, BANG!, 216p., $5.95), portrays the composer drifting through life, somewhat cyni-
of insight. Vorne, talking about his development, says that he could never understand why we should be limited to a totally new instrument if our instruments can give us anything we want, and why it should be improved as a presentative, if it were the final stage of musical development.

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Ah yes, and "Ladies' Music." Roxem is amusing, thoughtful and stimulating and this chapter is required reading either for men or women (perhaps both). After all, we are reminded, the patron saint of music was a woman, the virgin Cecilia. And if the saint is a woman, why do so few women become successful composers? Roxem replies:

Whereas poems, even great poems, can be completed in haste or at a supermarket, or in the maternity wards, and whereas pictures, especially terrible ones, can be drawn by literally anyone...musical composition (great or lilliputian) is a language for clairvoyants. A minimum of professionalism and a maximum of time are required to produce a communicable score.

This points to the conclusion that now that women have time on their own hands (perhaps they have stopped going to the supermarket and to the maternity wards in such large numbers—or perhaps they just spend less time there), women composers will be literate, adding to the confusion, and, probably, distinctness of music. But they must be patient, for although gift knows no gender, as Roxem says, neither does lack of gift. Incidentally, several of the articles were written for House Beautiful, Mademoiselle and Vogue—and it is obvious that the readership of those magazines has inspired Roxem to write some of his most perceptive and enjoyable prose.

At a time when much writing on music is empty, especially on contemporary music, tends to be extremely technical in nature and to be written by musicians whose command of the language is less than inspired, it is refreshing to be able to read three books of which all are both clearly described as far as the technical matters go and fun to read. Together with the types of perception this writer is also impressed with the books' insights in their readers that most noble ambition: to go out and listen to music. (continued on p. 46)

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**PROGRAM NOTES ON WINES**

It's always nice to know about wines. Many people think of California as well as "naturalized" ones, are assumed to admit that their knowledge of wines is practically nil. Thus they are sometimes embarrassed to order wine in a restaurant or to buy it in a store. Furthermore, when they do get wine, they don't quite know what to do with it.

In case you are starting to blush (is perhaps a burgundy shade), now is the time for you to smile broadly while reading this article so that anyone noticing you will automatically assume that you are a wine connoisseur and merely checking the article's contents to be sure that it is correct.

Here are the basics to remember, and you're off to the tasting room.

1. There are only two colors in wines—Red and White.
2. White wines range from the palest straw color to deep dark brown.
3. All red wine is dry, with the exception of Port, which is sweet.
4. White wines vary in sweetness from the very dry, Chablis to the rich, sweet lusciousness of Haut Sauternes.
5. The word "Dry" means the opposite of sweet, when used to describe the wine.
6. There are four main classifications of wines, namely:
   - Table or Dinner—Bordeaux, Clare, Sauternes, Burgundy, Chablis, Riesling, Rhine, Muselle, Chianti, Vernissage, Rosé.
   - Sparkling—Champagne, Sparkling Burgundy, Cold Duck, etc.
   - Fortified—Sherry, Port, Madeira, Malaga, Muscatel, Tokay, etc.
   - Aromatized—Vermouth, sweet and dry, Aperitifs, Quinlined Wines.
   - Never serve dry wines with sweet dishes, or with foods with sweet sauces.
   - Dry Sherrries are appropriate before the meal; they are excellent when served well chilled.
WORLD-WIDE ENTHUSIASM ABOUT SAN FRANCISCO OPERA’S GOLDEN 50TH SEASON
BY RICHARD G. HOUDEK

Venezuela?
It was startling, but it should have come as no surprise to General Director Kurt Herbert Adler and his San Francisco Opera staff when a call was placed recently from Caracas inquiring about the 50th Season.
Indeed, the reports had spread widely about the outstanding repertoire and international artists being presented during the Golden Anniversary Season. Calls continued to come in during succeeding days from Europe, Japan and all parts of the United States.
The excitement over repertoire seems to be generated by the following:
• A complete production of Wagner’s monumental Der Ring des Nibelungen tetralogy, the first in San Francisco since 1935 and the only one in America for years to come.
• The American premiere of Gottfried von Einem’s The Visit of the Old Lady, in English, based on the play by Friedrich Dürrenmatt and directed by Francis Ford Coppola whose film The Godfather is achieving wide success.
• The Western premiere of Meyerbeer’s beautiful, yet rarely performed, L’Africaine.

ONE THINGS FOR SURE on the Jack Daniel’s tour, we won’t rush you. If you want to stop for something, go ahead and stop.

The tour through our distillery takes about an hour. And if you find anything you’d like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He’s the man who takes you through.) Just tell him what you missed and he’ll take it from there. But he’s a talker.
So you might end up being with us more than an hour. But if you don’t mind, we certainly don’t either.

GERARD EVANS
• New productions of Bellini’s Norma, Donizetti’s Lucia di Lammermoor and Puccini’s Tosca.
• Productions of Mozart’s Le Nozze di Figaro and Verdi’s Aida, each with an unusually intriguing cast.
A glance at some of the pictures in these pages will disclose some of the enthusiasm over casting.
It would seem helpful to many to provide a distillation of the many queries from telephoners and correspondents and answer them:
Q. What is the shortest time in which one can attend an entire Ring Cycle in San Francisco?
A. Eight days. Beginning October 17 with Das Rheingold, it is possible to see an entire Ring, including Die Walküre October 20, Siegfried October 22, and Götterdämmerung October 24. Altogether, 12 Ring performances—or three sets—will be offered to allow one to concentrate or expand his Ring experience. This Ring, incidentally, will feature the world’s finest Wagnerian singers, including two of the world's top Brünnhildes, Birgit Nilsson and Bert Lindholm, the great Heldentenor Jess Thomas and the renowned baritone in this genre, Thomas Stewart, plus many more.

Q. What is the length of the season?
A. Eleven weeks. The Opera opens on September 15 with Norma and closes November 26 with Lucia di Lammermoor.
Q. What special commemoration is planned for the 50th Anniversary of the War Memorial Opera House?
A. On October 13, exactly 40 years, to the day, after the theater was dedicated with a performance of Tosca, a new Jean-Pierre Ponnelle production of the same opera will be presented. The ambience of the evening, inside and outside the building, will recall San Francisco of the early 1930s.
Q. Will there be a Thanksgiving evening performance?

(Continued)
WORLD-WIDE ENTHUSIASM ABOUT SAN FRANCISCO OPERA'S GOLDEN 50TH SEASON

BY RICHARD G. HOUDEK

BIRGIT NIELSON

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THOMAS STEWART

BERTI LINDHOLM

GERARD EVANS

* New productions of Bellini's *Norma*, Donizetti's *Lucrezia Borgia* and Puccini's *Tosca*.
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**AFTERWARDS... COME VISIT THE MENUS, MENUS, MENUS!**

**A.** A special nonsubcription performance of Tito Capobianco's production of Luca di Launsmoor starring Beverly Sills, Luciano Pavarotti, Raymond Wolansky and Clifford Grant, will be presented November 23, Thanksgiving night.

**Q.** Has Norma been presented before in San Francisco?

**A.** Only once, in 1937. In addition to prima donna assoluta Joan Sutherland in the title role, this new Capobianco production will feature Huguette Tourangeau, who appeared with Miss Sutherland in last season's Maria Stuarda. John Alexander and Clifford Grant. Richard Bonynge will conduct. And Jose Varona will create his first stage designs for San Francisco as well as costumes.

**Q.** Although L'Africaine is seldom performed, isn't some of its music familiar?

**A.** Through recordings, some of the opera's radiant music, such as the arias "O Paradiso" and "Sar'mene genni, fili di re," is loved by opera buffs throughout the world. San Francisco is fortunate to have Shirley Verrett making her long-awaited debut here as Selika, the slave girl; Placido Domingo as Vasco da Gama, Norman Mottelmann portraying Nelusko, the slave, and Evelyn Mandac as Fate.

**Q.** Is the Visit of the Old Lady taken from the play in which the Lunts starred several years ago?

**WINTERlude**

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**SHIRLEY VERRETT**

**BEAN JANKEL**

**INCARNE WINTER**
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A special nonsubcription performance of Tito Capobianco's production of "La Contessa" starring Beverly Sills, Luciano Pavarotti, and John Alexander. Richard Bongyng will conduct, and Jose Zara will create his first stage designs for San Francisco as well as costumes.

A. Although L'Africaine is seldom performed, isn't some of its music familiar?
B. Through recordings, some of this opera's radiant music, such as the aria "O Paradiso" and "Sempre le stelle," is loved by operas buffs all over the world.
C. The opera buffs when the opera "a la Zara" taken from the play in which the Lutenists starred several years ago.

A Yes, Dürer's witty satirical play enjoyed a long, successful Broadway run starring Alfred Lunt and Lynn Fontanne and subsequently was filmed with Ingrid Bergman and Anthony Quinn. The San Francisco Opera production features Regina Resnik in the title role, Raymond Wolansky as her former lover and Richard Cassilly as the town's Mayor.

Q. How can one become more involved with the Opera?
A. An increasing number of men and women each year join Opera Guild and Opera Action. Both of these organizations provide interesting activities for members as well as worthwhile projects that help to sustain the Opera in the Bay Area. For information, please call the Guild at (415) 861-4008, Ext. 226 or Action at 861-4008, Ext. 223.

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Q. Is a unique operatic tells it all.
A. Anyone who has enjoyed great theater, fine music, dance, or a film, or has felt pleasure or emotion, will enjoy opera—i.e., it is all of these things and more. For those less familiar with specific operas, informal, informative previews are given in many places throughout the Bay Area in advance of the performances.

Q. Are Opera tickets going to be scarce this year?
A. The wide interest—from the Bay Area and elsewhere—indicates that it will be harder to buy single tickets. The best way to assure yourself seats at all the operas you want to attend is by buying a Season Subscription. The 15 series offers this year include a wide range of choices and prices, including a series of four as low as $20.00.

Q. Do ticket sales support opera?
A. Ticket sales, even sold out houses, cover only a part of the enormous cost of grand opera. This is why the Opera's generous donors and guarantors have such a vital role in maintaining its stature as one of the world's leading opera companies. Mayor Alioto recently called the Opera "the best thing we have in San Francisco." The San Francisco Opera is yours, and it needs your membership.

Shirley Verrett

HENNA JANKEL

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23 LOCATIONS IN THE BAY AREA
PERFORMING ARTS
MONTHLY ADVANCE GUIDE TO
SPECIAL MUSICAL PRESENTATIONS
ON TV, AM and FM RADIO
for MAY 1972

Mon., May 1
7:00 PM—KRON/AM (Stereos. 96.5 mc.)—Show Album—QUIN-ER
8:00 PM—KRON/AM—Monday Night Opera—"LA BOHEME" (Puccini)
9:00 PM—KQED/TV (Channel 9)—Opera Special—"LA RON- DINE" (Puccini) (90 minutes in Color)

Tues., May 2
7:00 PM—KRON/AM—Show Album "CALL ME MADAME"
8:00 PM—KKHI/AM (1550 kc) and KKIK/AM (95.7 mc)—Boston Pops

Wed., May 3
7:00 PM—KRON/AM—Show Album "KISS ME KATE"
8:00 PM—KKHI/AM—Boston Symphony Orchestra
9:00 PM—KQED/TV (Channel 9)—"Vibrations" (Theatrically ori-
tented show)

Thu., May 4
7:00 PM—KRON/AM—Show Album "NOW IS THE TIME FOR ALL GOOD MEN"

Fri., May 5
7:00 PM—KRON/AM—Show Album "CELEBRATION"
10:00 PM—KQED/TV (Channel 9)—"Vibrations" (repeat)

Sat., May 6
7:00 PM—KRON/AM—Show Album "GERTRUDE STEIN'S FIRST READER"
8:00 PM—KKHI/AM—Philadelphia Orchestra

Mon., May 8
7:00 PM—KRON/AM—Show Album "DEAR WORLD"
8:00 PM—KRON/AM—Monday Night Opera—"ELEKTRA" (Strauss)

Tues., May 9
7:00 PM—KRON/AM—Show Album—"TANNY"
8:00 PM—KKHI/AM—Boston Pops

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Wed., May 10
7:00 PM—KRON/AM—Show Album "CAROUSEL"
8:00 PM—KKHI/AM—Boston Symphony Orchestra
9:00 PM—KQED/TV (Channel 9)—"Vibrations"

Thur., May 11
7:00 PM—KRON/AM—Show Album —"ST. LOUIS WOMAN" and "ON A CLEAR DAY YOU CAN SEE FOREVER"

Fri., May 12
7:00 PM—KRON/AM—Show Album—"GEORGE M"
10:00 PM—KQED/TV (Channel 9)—"Vibrations" (repeat)

Sat., May 13
7:00 PM—KRON/AM—Show Album—"BITTER SWEET"
8:00 PM—KKHI/AM—Philadelphia Orchestra

Mon., May 15
7:00 PM—KRON/AM—Show Album—"PROMISES, PROMISES"
8:00 PM—KRON/AM—Monday Night Opera—"LUCIA DI LAMMERMOOR" (Donizetti)

Tues., May 16
7:00 PM—KRON/AM—Show Album—"GENTLEMEN PREFER BLONDES"
8:00 PM—KKHI/AM—Boston Pops

Wed., May 17
7:00 PM—KRON/AM—Show Album—"ON THE TOWN"
8:00 PM—KKHI/AM—Boston Symphony Orchestra
9:00 PM—KQED/TV (Channel 9)—"Vibrations"

Thur., May 18
7:00 PM—KRON/AM—Show Album—"THE STUDENT PRINCE"

Fri., May 19
7:00 PM—KRON/AM—Show Album—"NO STRINGS"
8:30 PM—KKHI/AM—San Francisco Symphony (Live)—Seiji Ozawa, conductor; Garrick Ohlsson, pianist; DVORAK: Hussite Overture; BEECH- THOVEN: Piano Concerto No. 1; SAINT-SAENS: Symphony No. 3 (Ozawa)
10:00 PM—KQED/TV (Channel 9)—"Vibrations" (repeat)

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tHoven; Piano Concerto No. 1;
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No. 3 (Ovichan)
10:00 PM—KQED/TV (Channel 9)—"Vibrations" (repeat)

(Continued)
PROGRAM NOTES ON WINES
from page 150.

9. White table wines and all sparkling wines should be served chilled. They may be served with any food, and are appropriate at any time.

10. Red Still wines are at their best when served at room temperature, but they may be served cool if desired. They go well with all foods, with the possible exception of fish and sea food. However, there is no law which says you should not drink red wine with fish.

11. European Vintage years are important because the vineyards in Europe throughout centuries of cultivation have become very delicate and climatic conditions have a large effect on the wines produced from the grapes.

12. Think of wine as something human. Treat it gently. Do not shake it.

13. Store all still and sparkling wines on their sides, so that the corks are moistened by the wine. The corks are thus kept from drying up and allowing air to seep through and attack the wine.

14. Red wines often have considerable sediment which is natural to the wine. If possible, stand the bottle up for twelve hours before serving. The sediment will go to the bottom, and the wine will pour off brilliantly.

15. Red wines will expand and give off added aroma if the cork is drawn an hour or two before serving. This gives the wine a chance to breathe.

16. Both red and white wines may be kept for a few days after opening if they are promptly recorked. White wines should be kept in the refrigerator and red wines in a cool place.

These are the basic rules to remember. And now you are ready to invade the tasting rooms! And in Northern California, we are fortunate to have some of the finest wines to taste in the world. You'll find these wineries within a short distance of the Bay Area. They're open seven days a week and will welcome you with open arms to sample their delicious prides of the vineyards.

And just by having read these rules, voila—you're an instant connoisseur!

If you would like to receive a map of the Bay Area wineries, please drop a card to WINE MAP, Performing Arts, 631 Brannan St., San Francisco, Calif. 94107.
Sat., May 20  
7:00 PM—KRON/FM—Show Album—"OKLAHOMA"  
8:00 PM—KCI/AM-FM—Philadelphia Orchestra  

Mon., May 22  
7:00 PM—KRON/FM—Show Album—"IOFRELI"  
8:00 PM—KRON/FM—Monday Night Opera—"AIDA" (Vendii)  
8:00 PM—KQED/TV (Channel 9)—Two-Hour Music Special "BERNSTEIN IN LONDON" (Color)  

Tue., May 23  
7:00 PM—KRON/FM—Show Album—"ANOTHER GOES"  
8:00 PM—KCI/AM-FM—Boston Pops  

Wed., May 24  
7:00 PM—KRON/FM—Show Album—"CANDID"  
8:00 PM—KCI/AM-FM—Boston Symphony Orchestra  
9:00 PM—KQED/TV (Channel 9)—"Vibrations"  

Thu., May 25  
7:00 PM—KRON/FM—Show Album—"LADY IN THE DARK"  

Fri., May 26  
7:00 PM—KRON/FM—Show Album—"SHOW BOAT"  
10:00 PM—KQED/TV (Channel 9)—"Vibrations" (repeat)  

Sat., May 27  
7:00 PM—KRON/FM—Show Album—"HOUSE OF FLOWERS"  
8:00 PM—KCI/AM-FM—Philadelphia Orchestra  

Mon., May 29  
7:00 PM—KRON/FM—Show Album—"WEST SIDE STORY"  
8:00 PM—KRON/FM—Monday Night Opera—"SAMSON ET DALILA" (Saint-Saëns)  

Tue., May 30  
7:00 PM—KRON/FM—Show Album—"THE BOYS FROM SYRACUSE"  
8:00 PM—KCI/AM-FM—Boston Pops  

Wed., May 31  
7:00 PM—KRON/FM—Show Album—"MY FAIR LADY"  
8:00 PM—KCI/AM-FM—Boston Symphony Orchestra  
9:00 PM—KQED/TV (Channel 9)—"Vibrations"  

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