

These are scans of pictures and text from the original Warner Jepson website that go along with his biography, chronologically.





DAMUAR STAFF

DIRECTOR HOMER JOHNSON
GROUP MANAGER GWENDOLYN CURRAN
STAGE MANAGER RICHARD BOTTEGA
ASSISTANT STAGE MANAGER & PROPERTY STEPHEN JONES
PRODUCTION SECRETARY LORRAINE ROIZ
MUSIC DIRECTOR WARNER JEPSON
WARDROBE MISTRESS MAY LACSAMANA
LIGHTING ED. BRINDAMOUR

* * *

CELLAR STAGE PRODUCTION STAFF

MANAGING DIRECTOR DION CHESSE
ASSOCIATE DIRECTORS.....TED SAMUEL
LEIFUR MAGNUSSON
TECHNICAL DIRECTOR.....GARY HUGHES
CONSTRUCTION CHIEF.....MARTIN FEIBUSCH
DESIGNER.....ROBERT MCCLAY
PRODUCTION CREW.....GARY HUGHES
YVONNE RAMSAY
MARTIN FEIBUSCH
ROBERT MCCLAY
PUBLICITY.....DION CHESSE
GHOMOLYNN CURRAN
HOMER JOHNSON
RICHARD BOTEGA
POSTER & PROGRAM DESIGN.....BARRY CURRAN

C E L L E R S T A G E

1470 WASHINGTON STREET

JUNE 1, 2, AND 8, 9

DAMUJAR

PRESENTS

AN EVENING OF NEW MUSIC AND DANCE

MOODS IN MOTION

CHOREOGRAPHY BY DOROTHY ROBINSON AND GROUP

MUSIC BY WARNER JEPSON

DANCERS

RICHARD BOTTEGA HOMER JOHNSON

GWENDOLYN CURRAN MAY LACSAMANA LORRAINE ROIZ

HOMMAGE TO BARTOK

SLOW

FAST

COMPOSED AND PLAYED BY WARNER JEPSON

EVIL OF THE NIGHT

CHOREOGRAPHY BY HOMER JOHNSON

MUSIC BY PROKOFIEFF

HERE, DANCERS ARE NOT ROBOTS, BUT THEIR
CONTACT IS THE POWER OF EVIL.

DANCERS

RICHARD BOTTEGA HOMER JOHNSON STEPHEN JONES

I N T E R M I S S I O N

THREE DANCES

THE BIRD

THE JAPANESE GENERAL

THE BIER CARRIERS

COCKTAIL HALTZ

COMPOSED AND PLAYED BY WARNER JEPSON

SUNDAY AFTERNOON

CHOREOGRAPHY BY HOMER JOHNSON

MUSIC BY MILHAUD

DANCERS

THE YOUNG GIRLS LORRAINE ROIZ
LAURIE YOUNG

THE YOUNG MEN HOMER JOHNSON
RICHARD BOTTEGA

JUST FUN

CHOREOGRAPHY BY LORRAINE ROIZ

MUSIC BY J.C. CHAMBERS

DANCERS

GWENDOLYN CURRAN LORRAINE ROIZ
LAURIE YOUNG

INTERMISSION

THE SUMMONS

OF A GOOD LAD, WHO HOWEVER HAS LIVED OVERFULLY
BETWEEN THE STREETS AND THE ROOM IN HIS TOWER.

COMPOSED AND PLAYED BY WARNER JEPSON

FONEY FOLLIES

CHOREOGRAPHY

ABOUT THE DUNHAM GROUP

RICHARD BOTEGA

SENIOR AT SAN FRANCISCO STATE COLLEGE.
21 YEARS OF AGE. ART EDUCATION MAJOR.
STUDIED DANCING AT SAN FRANCISCO STATE
COLLEGE AND BIGGERSTAFF STUDIO.
DANCED IN "POET'S FOLLIES" AND
SEVERAL SAN FRANCISCO STATE COLLEGE
PRODUCTIONS.

GWENDOLYN CURRAN

SENIOR AT SAN FRANCISCO STATE COLLEGE.
23 YEARS OF AGE. ELEMENTARY EDUCATION
MAJOR. STUDIED DANCING AT SAN FRANCISCO
STATE COLLEGE AND BIGGERSTAFF STUDIOS.
DANCED IN SEVERAL SAN FRANCISCO
STATE COLLEGE PRODUCTIONS, THE MOUNTAIN
PLAY (SPONSORED BY THE MOUNTAIN PLAY
ASSOCIATION) FOR FIVE SUCCESSIVE YEARS,
AND NOW IN REHEARSAL FOR THE OPERATING'S
PRODUCTION OF "THE GOLDEN APPLE".

WARNER JEPSON

GRADUATE OF THE OBERLIN CONSERVATORY OF
MUSIC, OBERLIN, OHIO. ACCOMPANIST AT
HALPIN-LATHROP FOUNDATION AND SAN FRANCISCO
CITY COLLEGE.

HOMER JOHNSON

GRADUATE OF THE UNIVERSITY OF CALIFORNIA.
25 YEARS OF AGE. STUDIED DANCING WITH
THE BALLET ACADEMY, RUTH BECKFORD,
CONNECTICUT UNIVERSITY SUMMER STOCK,
MARTHA GRAHAM, BIGGERSTAFF STUDIOS AND
SAN FRANCISCO STATE COLLEGE.
DANCED IN SEVERAL SAN FRANCISCO STATE
COLLEGE PRODUCTIONS, "POET'S FOLLIES",
AND THE MOUNTAIN PLAY FOR TWO YEARS.

STEPHEN JONES

FRESHMAN AT SAN FRANCISCO STATE COLLEGE
19 YEARS OF AGE. MUSIC MAJOR. STUDIED
DANCING AT BIGGERSTAFF STUDIO, RUTH BECKFORD
KATHERINE DUNHAM, AND BILL WAIT.
IN SEVERAL STATE COLLEGE PRODUCTIONS
AND THE MOUNTAIN PLAY, 1956.

MAY LACSAMANIA

SENIOR AT SAN FRANCISCO STATE COLLEGE.
23 YEARS OLD. GENERAL SOCIAL SCIENCE MAJOR.
STUDIED DANCING AT JOYCE RITCHIE,
WALTON BIGGERSTAFF, SAN FRANCISCO STATE
COLLEGE, GLENN SHIPLEY, FLORENCE GHITA,
AND ELISA CAISINO.
DANCED IN U.S.O AND BENEFIT SHOWS,
SEVERAL PRODUCTIONS AT SAN FRANCISCO
STATE COLLEGE, THE MOUNTAIN PLAY,
UNESCO PROGRAM FOR INTERNATIONAL UNDERSTANDING,
AND THE COMMUNITY PROGRAM - LOS ANGELES, NEW

Saturday, April 18, 1953

Dear Warner,

If we had a million dollars to give you it would not suffice to express our appreciation to you for all you have done for the dancers this year. Awarding you at the Treasurer's office on May 10th will be a small token from the department of the nation with which we regard you and of our gratitude to you not only for the excellent music you have produced but for the unfailing good spirits, cooperation, and faithfulness with which you have proceeded in the enterprise.

For us it has been a most valuable experience and we want to thank you from the bottoms of our hearts. Keep in touch with us as you conquer new worlds. Best of luck!

Sally Houston

WELLAND LATHROP DANCE SCHOOL INC

THE WELLAND LATHROP DANCE SCHOOL INC.

is dedicated to a comprehensive program of training for the professional dancer, to a keener appreciation of dance as an art, and to the enjoyment of dance movement as recreation for both adults and children.

The school operates as a non-profit corporation. Donations to its scholarship and production funds are welcomed. All donations are deductible for both State and Federal income tax purposes.

THE FACULTY

WELLAND LATHROP, director of the school, had his training in the schools of Laban, Wigman, Graham and Horst; solo and group concert work and musical comedy in New York; and teaching at the Neighborhood Playhouse, the Cornish School, Mills College, and at present, San Francisco State College.

WARNER JEPSON, accompanist in the school for many years, is a graduate of Oberlin Conservatory and has had wide experience in composition and the techniques of music.

JOAN LEIGHS is a graduate of Dominican College and is a member of the Welland Lathrop Dance Company.

SHIRLEY MORDINE is a graduate of Mills College, has studied at the Connecticut College school of the dance with special emphasis on composition. She has been a member of the Welland Lathrop Dance Company for a number of years.

JOAN WOLF is a graduate of Ohio State University, has studied at the Connecticut College School of the Dance and at the Martha Graham School and has taught at Pembroke College.

TAK YAMAMOTO is a member of the Welland Lathrop Dance Company, has been trained in this school and has studied with Martha Graham.


CALENDAR

TERM STARTS SEPTEMBER 15, 1960 for 18 weeks.

CHILDRENS CLASSES START SEPTEMBER 26.

THANKSGIVING RECESS - NOVEMBER 24, 25, 26.

CHRISTMAS HOLIDAY - DEC. 19 to JAN. 2, 1961.



at the Playhouse
BEACH & HYDE

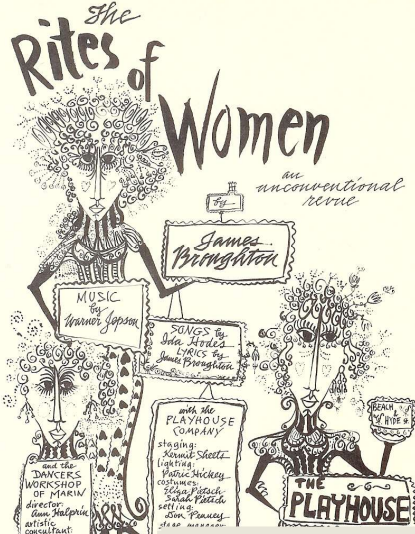
James Broughton
AN INTIMATE REVUE

RITES of WOMEN

FEATURING
Ann Halprin
THE DANCERS WORKSHOP OF MARIN

Jane Steckle
AND THE PLAYHOUSE COMPANY

8 PERFORMANCES
FRIDAY, SATURDAY, SUNDAY, MAY 15, 16, 17; SUNDAY, MAY 24;
SUNDAY, MAY 31; FRIDAY, SATURDAY, SUNDAY, JUNE 5, 6 and 7
TICKETS: \$2.00 (A BONUS FOR SUBSCRIBERS) PR 5-4426



The
Rites of Women
an unconventional revue

James Broughton

MUSIC by
Walter Jopson

SONGS by
Ann Halprin
LYRICS by
James Broughton

with the
PLAYHOUSE
Company
staging:
Kenneth Shelton
lighting:
Patrick Hickey
costumes:
Ellen Pritch
set design:
Don Panney
dance music:
Don Panney

DANCERS
WORKSHOP
OF MARIN
director:
Ann Halprin
artistic
consultant:

BEACH & HYDE
THE PLAYHOUSE

The Rites of Women

ACT ONE

LADIES OF THE DAY

The Singer: *Ida Hodes*
Alice: *Elizabeth Hicks*
Mabel: *Anna Marie Long*
Lady with a Pram: *Jane Steckle*
The Gentleman: *John Graham*
Girl with a Rope: *Judy Thomas*
Lady with a Vehicle: *Helen Adam*
Lady with a Cleaner: *Frances Feist*

MRS. MOUSE TO HER LOVE

Ann Halprin and A. G. Leath

LADY AT SEA

Simone Morris

THREE VISITS TO THE VIRGIN

James Broughton

MOTHER, WHAT IS MAN?

The Mother: *Frances Feist*
The Daughter: *Judy Thomas*

THE INHERITANCE

*Ann Halprin, Simone Morris, A. G. Leath,
and John Graham*

INTERMISSION

ACT TWO

LADIES A LA MODE

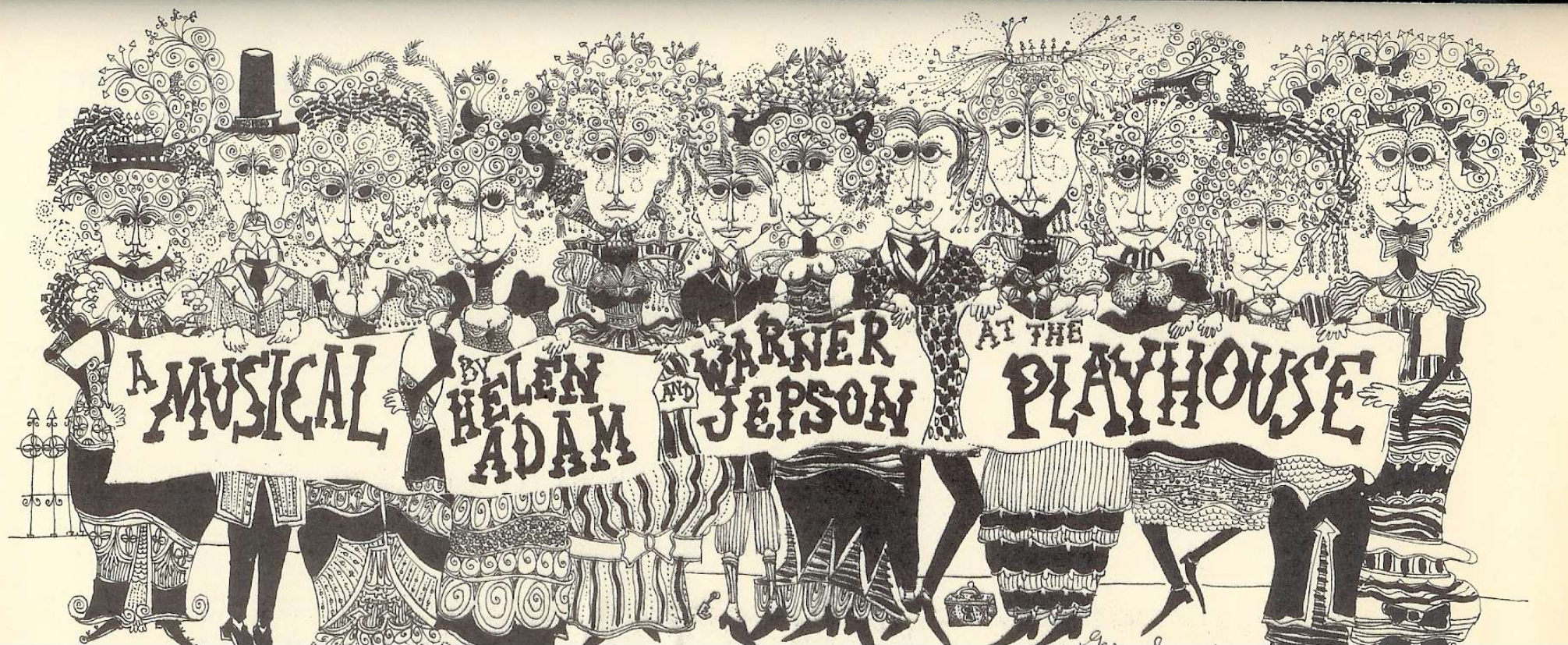
*Lady with a problem: Jane Steckle
and Ladies of the Company*

A VISIT FROM THREE MUSES

James Broughton

PRINCESS OF THE MUSE





SAN FRANCISCO'S BURNING is a new musical which takes place in this city in 1906. The title refers, of course, to the conflagration which followed that famous earthquake.

But other fires burn up the people who live in this imaginary San Francisco: the passion of a dashing gambler for an angel of a widow, the awakening love of a beautiful sleepwalker for the ghost of a Scotch sailor, and the rage of a dragonish dowager at a changing world in which servants keep slipping away and debutantes won't marry the right bachelors.

Helen Adam, whose renditions of her witty and ghoulish ballads have enlivened many poetry readings, has written a unique script in which twenty-four characters sing over forty songs. Her sister, Pat Adam, provided much of the dialogue and the lyrics for many of the songs.

Parallel plots, which move all over the city, contrast the Nob Hill social life of Mrs. Mackie Rhodus, her debutantes and their suitors, with the Barbary Coast low life of Spangler Jack, Mother Bronson's Babes, and various sailors. Moving back and forth between these worlds are the fatal enchantress Mrs. Valentine, the vengeful Hanged Man, and a murdering parlor maid. And over the whole action towers the ominous Worm Queen.

Everyone sings. Loving Lily Babe tells us she's "A Warm-Hearted Hussy of the Waterfront," a visiting Countess describes "The Mad Stork Go in Barth Malone," a wealthy matron smells out money with her "Dun and Bradstreet Nose," an irate husband's reason for all catastrophes is "It's That Damned Teddy Roosevelt Again," and Mr. Neal Narcissus pleads to his love object to "Wait In the Mirror For Me."

This range of characters has brought from composer Warner Jepson a musical design which embraces a wide variety of melodies and moods. With his first score for a musical, he meets the challenges of character, dramatic intensity, wit, pathos, theatrical flair and singability with vigor and invention.

The author, Helen Adam, will be featured in the cast, which also includes Jeanne Bartlett, Rosanne Baskir, Bruce Bishop, James Bohan, Gail Chugg, Valda Claire, Lois de Banzie, Al Esta, Don Glenlogie, Paul Gresham, Yvonne Lynn, Henri Lysen, Robert Wood, Peggy Ray, Audrey Robinson, and Magnus Wardrop.

Robert Wrobel has designed a setting which is required to be constantly changing, and Gary Swartzburg has embellished it with a series of painted backdrops and curtains. Costumes of the period are being created by Eliza Pietsch, and the all-over design of the production will be given its final form by the lighting of Patric Hickey. With musical direction by Dick Franklin and choreography by John Graham, SAN FRANCISCO'S BURNING is being staged by Kermit Sheets.



24th annual drawing, print
and sculpture exhibition of the san francisco
art association ■ february 2 - march 5, 1961
san francisco museum of art ■ war memorial ■ civic center

s serious
al. Even
laughter,
ood was
urned to
Williams.
e world,
(the land
v York)
pensable
y.
eces but
member
isco and
ollowing
been a
icipating
ation. It
comics
almost a
ulating.
seems to
around;
rticular
country
was, in
n made
igin in
mining-
ighteen
had it,
n has it
Legged
others.
nciscan
e level
tic has
drama
vn and

ng and
ournal
ngage-
articu-
nnique
eneral-
ischoff
mmon
pes as
or the
n end
things
ers are

only on the common ground of recognizable subjects."

I am impressed: but not so much by the Kiplingesque form of this revised axiom as by the sly paronomastic allusion to one whose stay here, although brief, was rather longer than the few days endured by the unhappy Rudyard passing through on his way home from colonial India. There have been greater authorities on the California scene than Mark Twain but none more sensitive, in print anyway, to what may be called its bathos.

"All scenery in California requires *distance* to give it its highest charm," he wrote, citing, among other things, the vindictiveness of the local grass which, upon close inspection, stands "unsociably wide apart, with uncomely spots of barren sand between (the blades)." He saw the Englishman's "mad city, inhabited by perfectly insane people whose women are of a remarkable beauty" as "stately and handsome at a fair distance but close at hand

one notes that the architecture is mostly old-fashioned, many streets are made up of decaying, smoke-grimed, wooden houses etc."

What Twain did, I think, with these few simple observations, was to provide us with a clue to the real nature of the Franciscan mood of disengagement—past, present, and future. Merely by being here all sorts of people who may or may not have been philosophically hyperoptic have had, as it were, the condition thrust upon them. Their vision has been structured by views as foreign to most other parts of the world as redwoods, say, would be to the wilds of Vermont. The changes have been enormous but our landscape still contradicts itself with an *optique* that keeps us at a certain remove. In this somewhat humorless and confused year of 15 A.D., it may be an *optique* to keep in mind.





Photo by Warner Jepson

The Playhouse
presents

the new

"5 LEGGED STOOL"

by

Ann Halprin

April 29, 30, May 7, 14, 21, 28

8:30 p.m.

Reservations: PR 5-4426

or Playhouse

Beach & Hyde, S. F.

Company:

John Graham, A.A. Leath

Lynne Palmer, Ann Halprin

Sets & Costumes:

Jo Lander

Music:

Morton Subotnick

Lighting:

Patric Hickey

Production Manager:

Kenneth Dewey

Chorus:

Dancer's Workshop Co-op

FOR RESERVATIONS USE THIS POSTCARD





contact

THE SAN FRANCISCO COLLECTION OF NEW
WRITING, ART, AND IDEAS / AUGUST / \$1.00

SIDNEY PETERSON:
AN HISTORICAL
NOTE ON THE
FAR-OUT WEST

ANN HALPRIN
PHOTOGRAPH BY
WARNER JEPSON

HALPRIN WORK HAS WEST COAST RUN



Lynne Palmer and A. A. Leath in Act 2 of Ann Halprin's Five-Legged Stool, at San Francisco Playhouse. (Photo Warner Jepson)

Chicagoings-On

By Ann Barzel

Liliane Montevercchi is enchanting the town as the star comedienne of La Plume de Ma Tante. A solo dance has been added to the role, an acrobatic one which is curiously in the range of this classically trained dancer. Miss Montevercchi makes the Ballet Classique parody more pointed than it was before. Dancers in the company, which settled down for a run in McVicker's Theatre, are Judy Thelen, Corinne Reichel, Colea Bras-

Joyce Trisler will choreograph the dances in Put it in Writing, the new revue due to open June 28 in Happy Medium, the twice-a-night cabaret theatre.

Lincoln Center Announces Plans for Teachers Institute

William Schuman, president of Lincoln Center for the Performing Arts, has announced plans for a Lincoln Center Teachers Institute, to be developed in cooperation with various educational systems throughout the country. Under the plan, Lincoln Center will bring together some 400 to 600 teachers of the performing arts to the Center each summer to study with leading artists in their fields. The ultimate objective is to raise the level of education in the arts for thousands of teachers and for millions of students.

Speaking before the Music Educators National Conference in Chicago in March, Dr. Schuman said the Center intends to inaugurate its Teachers Institute in the summer of 1966, upon the completion of the last of the Center's six buildings. The purpose of the Institute will not be the pedagogic one

of teaching teachers how to teach, Dr. Schuman said. Instead, it will offer teachers the opportunity of advancing their professional skill in the performing arts.

Every teacher who attends the Institute will be given a program of independent work for the winter months, leading to a resumption of studies the following summer. The winter program will include the gathering together of other teachers in various communities across the country to form their own performing groups in music, drama, and dance. Lincoln Center will implement the program by sending leading artists to the local communities during the winter to observe, evaluate, and guide the group activity.

The Institute will help provide enlightened leadership for the dozens of community art centers which are forming across the country.

Belova Films For Belgian TV

Valentina Belova will again be teaching at Ken Wood Camp this summer.

A film she made recently for Flemish TV was presented at the Festival of Television Films in Switzerland this spring. It was filmed in one of the oldest districts in Brussels between 10 p.m. and 6 a.m. with dancers from the Flemish Opera of Antwerp.

Folk Festival Council held its Spring Festival May 20 at the Ukrainian National Home, N.Y. with the Huapala Hawaiian Dancers, Hungaria Rhapsody Folk Dance Ensemble and the Ukraine Dancers as performing groups, and general folk dancing under the direction of Eugene Tso.

Hu Yung Fan and Hu Hung Yen appeared Apr. 14 and 15 at New York Center in a program of traditional Chinese folk dances, songs and music, presented by the Overseas Chinese Music & Arts Center.

Dance News Photo



Dear Warner. You like?

I did not dare credit
you on this card for
fear it would jeopardize
your position at Photo
center. Simone & Bob
Whitman do their "happen-
ing" April 21 at 8:00.
4.50 contribution - tell
friends. Can you come?
We have a new score by
Subotnick - a new version,
of

Regards

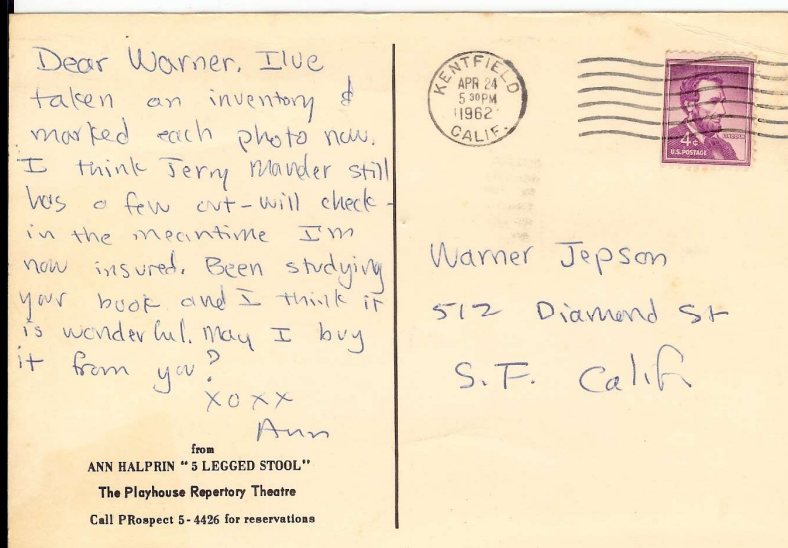
Ann

from
ANN HALPRIN "5 LEGGED STOOL"

The Playhouse Repertory Theatre



Warner Jepson
512 Diamond
S.F. Calif.



9:30 LOVE AND MARRIAGE: Two variations on the same theme, read by Libby Remen. The first is a Spanish tale by Don Juan Manuel entitled "About What Happened to a Young Man Who Married a Very Wild, Unruly Wife," and the second, from Boccaccio's *Decameron*, is "Filostrato's Tale."

9:45 FRENCH-RUSSIAN LANGUAGE REVIEW—XXV: One variation on the same theme, with Leonid Belozubov. Next week is his last.

10:00 MAN ON EARTH: The first of a new series of S. P. R. Charter's explorations into the ecology of man. These new lectures will be originally broadcast on the second Sunday night of each *Folio* at 8:00, and rebroadcast the first Friday of the following *Folio*. (August 12)

10:30 THE DIMINISHING CITIZENSHIP: Basil O'Connor, former president of the Red Cross and one-time law partner of FDR, tells a Dartmouth College fiftieth class reunion to beware the large bureaucracies and undue concentrations of power. (WBAI)

11:15 SPECIAL REPORT: KPFA News. (August 16)

11:30 ORCHESTRAL-VOCAL CONCERT (August 8)
BACH Cantata No. 56 (24)
STRAVINSKY Oedipus Rex (51)

1:00 VILE BODIES AND HELENA: Evelyn Waugh reads from his works. (August 11)

2:00 MODERN JAZZ SCENE: Philip F. Elwood and Duke Pearson. (August 16)

2:30 ARDEN OF FAVERSHAM: The BBC production of the anonymous 16th century play. (August 14)

4:00 GOLDEN VOICES: Anthony Boucher and Giordano. (August 15)

4:30 PROGRAMS FOR YOUNG PEOPLE
"Back of Beyond": Peter Gerald reads "Stupid Emilian," a Russian fairy tale.
"Time for Music": Ed McCurdy sings American folk songs.

"Smoke": More about a baby dragon. (BBC)
"The Jumper": A folk tale from Kenya written and read by Eleanor B. Heady.
"What's Going On?": Judy Brundin.

5:30 BAROQUE KEYBOARD CONCERT
LUEBECK Prelude and Fugue in F major
(Kraft, organ) (Cant 1130) (4)
COUPERIN Harpsichord Pieces
(Heiller) (Vanguard 619) (26)

KRIEGER Prelude, Ricercare, Fugue, and Passacaglia in d minor
(Hagener) (Canta 1127) (12)

BACH French Suite No. 2, C minor
(Dart, clavichord) (OL 50208) (6)

6:30 KPFA NEWS: Bill Plosser and John Ohliger.

7:00 COMMENTARY: Casper Weinberger. (AUGUST 18)

7:15 T. E. LAWRENCE: The Problem of Heroism. Author and critic Irving Howe, professor of English at Stanford University and editor of *Dissent* magazine, uses T. E. Lawrence—man and myth—as a launching pad from which to orbit some general observations on the question of heroism. (AUGUST 20)

8:15 KWAME NKRUMAH TALKS: Dr. Nkrumah addresses his people in a "State of the Nation" speech broadcast over Ghana Radio in December, 1961.

Philharmonic Society in a performance of "Song of Degrees," by Alexander Boskewitch. (BFA)

9:30 ELEVENTH HOUR: A time-slot reserved for tapes of immediate interest which trail into the station after the *Folio* deadline.

10:30 REVOLUTION AND CIVIL DISOBEDIENCE: From the Center—XIV. Scott Buchanan, former Dean of St. John's College and presently consultant to the Center for the Study of Democratic Institutions, talks to Joseph B. Lyford and characterizes John C. Calhoun, Jimmy Hoffa and the John Birchers all as "reactionaries."

11:30 GERT CHIARITO and her reactionary folksingers.

SATURDAY, August 18

8:00 ORCHESTRAL CONCERT

FRANCK Symphonic Variations
(Fleisher, Cleveland Orch—Szell) (Epic 3330) (15)

HAYDN Symphony No. 45, F# minor
(Orch—Casals) (Col 5449) (28)

BLACHER Study in Pianissimo, Op. 45
(Louisville Orch—Whitney) (LOU 545-7) (8)

BACH Brandenburg Concerto No. 1, F major
(Basle Ens—Sacher) (Epic 3166) (22)

MAYUZUMI Nirvana Symphonie
(Chorus, NHK Sym—Schuechter) (Time 58004) (33)

10:00 COMMENTARY: Casper Weinberger. (August 17)

10:15 THE BURDENS OF BIOGRAPHY: Mark Schorer, professor of English at the University of California and author of the best-selling *Sinclair Lewis: An American Life*, tells a UC audience all about the problems of his craft.

11:00 THE POPULAR ARTS AND MASS SOCIETY—VII: Jazz Improvisation in Art and Life, Ralph J. Gleason, jazz critic and San Francisco *Chronicle* columnist, and Howard S. Becker, program director of Kansas City Community Studies Incorporated, improvise before an audience in the latest program from the University of California series sponsored by the UC Extension Division. Thomas Parkinson, UC Professor of English, chairs things.

11:40 NEW YORK CITY BALLET PERSPECTIVES: Principal dancers from the New York City ballet troupe which recently visited San Francisco talk with James Graham-Lujuan, a University of California lecturer in the history of ballet, about their art and themselves. You will hear the voices of Jiliana, Violette Verdy, Edward Villella, Arthur Mitchell, Patricia Wilde and Conrad Ludlow. Connacht Davis, our indefatigable roving correspondent, introduces Mr. Graham-Lujuan.

12:00 FROM HERE TO SUNDAY: Folk music with Ed Cray.

1:30 CRISIS IN THE CHILDREN'S WARD: Dr. Fritz Redl addresses members of the American Orthopsychiatric Association in Los Angeles on the adult community's attempts to cope with the emotional problems of children and teen-agers. (KPFK)

2:30 DEIRDRE: The early Yeats play as dramatized for KPFA by our Readers Theatre, with Ed and Deborah Schell, Jay and Deborah Schacter, Al Jacobs and Marcia Cavell. This will be followed by a lecture on Yeats-as-playwright.

KPFA Program Folio

Page 7

some highlights

in

music

DEBUSSY CENTENNIAL

August 22

FALSTAFF

August 19

FAUST

August 26

ORFF

August 24

STRAVINSKY

August 26

BYRON BRYANT

August 21

MUSIC DIRECTORS

August 20

by Kermit Sheets of the San Francisco Playhouse. Produced for Pacifica Radio by John Leonard and Mike Francisco.

6:30 KPFA NEWS: Ted Kowalski.

6:45 ACTION FOR SURVIVAL: Curtis Crawford.

7:00 COMMENTARY: To be announced.

7:15 THE PARTRIDGE TREE: A Veridical fantasy by Paul Verden, directed by John Owen, about a group of psychiatrists and a patient who had come through Dachau. Stanley Weese plays Adam Beshy; James Thursby is Dr. Lieberman; Allen Novikoff is Dr. Pearson; John Owen is Dr. Cohen; Michael Don Random is Dr. Lathrop; Ellen Headley plays Miss Peters and April Solot plays the Nurse. Produced for Pacifica Radio by John Leonard.

8:00 ORCHESTRAL-VOCAL CONCERT

BEETHOVEN Concert aria, "Ah, perfido!" Op. 65
(Varney, Orch—Weigert) (DGG 18219) (14)

MAHLER Symphony No. 7
(Vienna Opera Orch—Scherchen) (West. 2221) (78)

9:30 THE ATLANTIC COMMUNITY IN REVIEW: Military and Political Considerations. A broad-gauged discussion of topics ranging from sovereignty to the Bomb, recorded at the 16th Annual Conference of the World Aff

Philharmonic Society in a performance of "Song of Degrees," by Alexander Boskewitch. (BFA)

9:30 ELEVENTH HOUR: A time-slot reserved for tapes of immediate interest which trail into the station after the Folio deadline.

10:30 REVOLUTION AND CIVIL DISOBEDIENCE: From the Center—XIV. Scott Buchanan, former Dean of St. John's College and presently consultant to the Center for the Study of Democratic Institutions, talks to Joseph B. Lyford and characterizes John C. Calhoun, Jimmy Hoffa and the John Birchers all as "reactionaries."

11:30 GERT CHIARITO and her reactionary folksingers.

SATURDAY, August 18

8:00 ORCHESTRAL CONCERT

FRANCK Symphonic Variations (Fleisher, Cleveland Orch.—Szell) (Epic 3330) (15)

HAYDN Symphony No. 45, F# minor (Orch.—Casals) (Col 5449) (28)

BLACHER Study in Pianissimo, Op. 45 (Louisville Orch.—Whitney) (LOU 545-7) (8)

BACH Brandenburg Concerto No. 1, F major (Basle Ens.—Sacher) (Epic 3166) (22)

MAYUZUMI Nirvana Symphonie (Chorus, NHK Sym.—Schuedter) (Time 58004) (33)

10:00 COMMENTARY: Casper Weinberger. (August 17)

10:15 THE BURDENS OF BIOGRAPHY: Mark Schorer, professor of English at the University of California and author of the best-selling *Sinclair Lewis: An American Life*, tells a UC audience all about the problems of his craft.

11:00 THE POPULAR ARTS AND MASS SOCIETY—VII: Jazz Improvisation in Art and Life. Ralph J. Gleason, jazz critic and San Francisco Chronicle columnist, and Howard S. Becker, program director of Kansas City Community Studies Incorporated, improvise before an audience in the latest program from the University of California series sponsored by the UC Extension Division. Thomas Parkinson, UC Professor of English, chairs things.

11:40 NEW YORK CITY BALLET PERSPECTIVES: Principal dancers from the New York City ballet troupe which recently visited San Francisco talk with James Graham-Lujuan, a University of California lecturer in the history of ballet, about their art and themselves. You will hear the voices of Jiliana, Violette Verdy, Edward Villella, Arthur Mitchell, Patricia Wilde and Conrad Ludlow. Connacht Davis, our indefatigable roving correspondent, introduces Mr. Graham-Lujuan.

12:00 FROM HERE TO SUNDAY: Folk music with Ed Croy.

1:30 CRISIS IN THE CHILDREN'S WARD: Dr. Fritz Redl addresses members of the American Orthopsychiatric Association in Los Angeles on the adult community's attempts to cope with the emotional problems of children and teen-agers. (KPFF)

2:30 DEIRDRE: The early Yeats play as dramatized for KPFA by our Readers Theatre, with Ed and

KPFA Program Folio

Page 7

some highlights

in

music

DEBUSSY CENTENNIAL

August 22

FALSTAFF

August 19

FAUST

August 26

ORFF

August 24

STRAVINSKY

August 26

BYRON BRYANT

August 21

MUSIC DIRECTORS

August 20

by Kermit Sheets of the San Francisco Playhouse. Produced for Pacifica Radio by John Leonard and Mike Francisco.

6:30 KPFA NEWS: Ted Kowalski.

6:45 ACTION FOR SURVIVAL: Curtis Crawford.

7:00 COMMENTARY: To be announced.

7:15 THE PARTRIDGE TREE: A Veridical fantasy by Paul Verden, directed by John Owen, about a group of psychiatrists and a patient who had come through Dachau. Stanley Weese plays Adam Besht; James Thursby is Dr. Lieberman; Allen Novikoff is Dr. Pearson; John Owen is Dr. Cohen; Michael Don Random is Dr. Lathrop; Ellen Headley plays Miss Peters and April Solot plays the Nurse. Produced for Pacifica Radio by John Leonard.

8:00 ORCHESTRAL-VOCAL CONCERT

BEETHOVEN Concert aria, "Ah, perfido!," Op. 65 (Varney, Orch.—Weigert) (DGG 18219) (14)

MAHLER Symphony No. 7 (Vienna Opera Orch.—Scherchen) (West, 2221) (78)

9:30 THE ATLANTIC COMMUNITY IN REVIEW: Military and Political Considerations



KPFA FOLIO
AUGUST 13 TO 26, 1962

197

The Spectator

Anna Papagni

Jepson Writes, And S.F. Burns

THOSE who attend the spring choral concert next Tuesday evening in the campus theater will notice a red-haired young man, who accompanies the singers, seated at a piano.

Warner Jepson looks very much like a musician. His face is sensitive, with eyes that glance nervously but vacantly from behind dark-rimmed glasses. He is tall and not quite too thin and usually wears a tweed jacket and tennis shoes.

He was graduated from the **Conservatory of Music at Oberlin College in Ohio** and is presently employed here to play for the choral and dance classes, but Jepson insists quietly that

he is not really a musician. Be that as it may, it is in music that he has distinguished himself, namely by writing the songs for a ballad opera, **San Francisco's Burning**.

The musical is an original little theater production which involves a group of colorful people from the two extremes of San Francisco society in a 1906 background—Barbary Coast ruffians and the Nob Hill social set.

The show opened at the Playhouse on December 15 of last year and was greeted enthusiastically by critics and audiences. It is now part of the Playhouse's tenth anniversary festival along with three other productions.

More than 40 songs are in the show, compared with an average of 15 that make up other musicals, Director Ker-

previous Playhouse production, and in accepting the challenge to compose for **San Francisco's Burning**, Jepson drew upon resources he probably did not know he had, Sheets said, since it was his first major venture in the field.

KPFA will record the music, and meanwhile, Jepson and his colleagues are trying to sell the show to a New York producer. Other than this, he has no plans for the future. If he does, he's not telling.

He gives one-word answers to questions about himself and even then hesitates over the word. Soft-spoken Warner Jepson will talk at great length on Dostoyevsky, electronic music or the people with whom he works but is at a loss when the conversation

Pre-Fire S. F. Reborn In Musical at Playhouse

Progress Drama Correspondent

You are not likely to find as vital, humorous, bitter, and entertaining a "little theater" musical as "San Francisco's Burning" here in the next few years. The show has re-opened as part of the Playhouse May Festival, and will continue every Friday night throughout May and perhaps longer.

The production is especially significant when you consider that such breadth of scope and conception come from an "amateur" repertory company, a company nevertheless that had the courage to undertake what must be judged a major and daring theatrical project.

"San Francisco's Burning" was, originally, a long and brilliant ballad poem by a 50-year-old local poetess, Helen Adam. From reading the poem, one gets the feeling that it was intended both as a tribute to the San Francisco that existed before the fire of 1906, and as a back-handed slap at the conservatism that would inevitably develop after—and did.

It seethes with the spirit of these times, and with the two faces of the young, rowdy, and already self-conscious city: on the one hand the lawless, brutal, exciting Barbary Coast; and on the other, the proper, formal, and elegant Nob Hill.

Each force fights the other; yet, each finds a kind of fascination in its opponent. An envy and admiration exists in the heart of "Spangler Jack — The King of the Gamblers" as he watches and admires, from a distance, the lovely Mrs. Valentine strolling atop Nob Hill. And the lovely Mrs. V. has a similar kind of longing for the earthiness and "...

ward appearance, but retain none of its inner spirit.

But at the Playhouse we see the mystery and fantasy of that sea-oriented world as though it existed now. We see the whole mystical sea-lore represented in the person of the Worm Queen, played by Miss Adam herself, weaving spells and making promises to the entire underworld of the Barbary Coast—from the lawless, murdering Hanged Man, to the fun-loving sailors, to the prostitutes.

And we even hear the tone of the city suggested in a wonderfully conceived score by Warner Jepson, which in its tawdry and atonal quality reminds one of "Threepenny Opera" and "Guys and Dolls," both of which had themes that threaded the narrow path between a false morality and a lusty amorality.

Only an occasional performance was lacking in the inventiveness that characterized the rest of the production. Especially good jobs were accomplished by Muriel Rosa as the Countess of Barth Malone; Audrey Robinson as Mrs. Valentine; Lois De Banzie as Mrs. Mackie Rhodus; Valda Claire as Beauty; Robert Wood as the Well Kept Man; and Gail Chugg as Neal Narcissus. Special mention should also be made of John Graham's choreography which, with some additional work, could be brilliant.

A tremendously difficult production of an enormously complex poem, "San Francisco's Burning" is almost entirely a success. It should be seen by every San Franciscan, and then everyone every place else.

The
PLAYHOUSE
MAY
FESTIVAL
April 27-June 3

The Sea Gull by Chekhov
The Five Legged Stool
Philip Hanson's One man show
San Francisco's Burning
The films of Stan Brakhage
The films of James Broughton
Henrietta Harris and Lillian
Loran, Vocal Concert
Thomas Hutchings, Pianist
Two Men & a Harp

10th Anniversary of The Playhouse

The Playhouse Repertory Theater takes pleasure in announcing a May Festival of performing arts beginning April 27 and ending June 3.

Here is a festival that grew of itself. As we began to see that "The Sea Gull" would be ready to open around the end of April, we also found that there were still audiences wanting to see "San Francisco's Burning," that "The Four Legged Stool" had revised itself and grown a new leg, and that the "Two Men and a Harp" were ready to perform again. Already May began to seem a busy month.

When someone referred to these four events in our repertory as a "festival," the idea caught on. We had long wanted to present Henrietta Harris and Lillian Loran in concert at our theatre, pianist Thomas Hutchings had recently become a friend of our company, Philip Hanson wrote that he had a new solo work ready for bookings, Stan Brakhage came to town with a group of new and exciting films, and the requests that we show Broughton's films again had begun to accumulate.

The day we began to plan this brochure, it occurred to one of our members that our company had been in existence around ten years. We looked in our files and found he was right.

We invite you to join us in celebrating the Tenth An-

The PLAYHOUSE



the Sea Gull

It is fitting that this Festival open with a production directed, designed and performed by members of The Playhouse company. In so doing, we wish to welcome the many newcomers to our theatre who will appear in the events to follow. Chekhov's "The Sea Gull" opens the Festival, but it also closes the subscription series—a season which began in September of 1960 and has run almost two years.

We invite you to join us in opening the Festival and closing the season with our resident company's interpretation of this masterpiece of the modern drama.

San Francisco's Burning

"The most satisfying of the originals this season is The Playhouse production of "San Francisco's Burning" by Helen and Pat Adam and Warner Jepson. It is an extremely rich and imaginative ballad opera with a large and talented cast . . . it is bold and satisfying, amazingly various and diverting, and very highly recommended."

—Paine Knickerbocker,
S. F. Chronicle

"This is the best musical show I have ever seen or hope to see written and produced by the nonprofessional or little or whatever you want to call it, theatre." —Kenneth Rexroth,



PLAYHOUSE

The Playhouse is pleased to be able to offer the first

A New Musical of the Absurd

**'Brouhaha' May Be Looney,
But It's Fun--Or Is It?**

By Rick Setlowe

"Brouhaha" is French for fol de rol, i.e. chaos, hula-baloo with a little good natured lunacy. It is also the name of . . . some-thing-or-another that opens Friday at the Playhouse.

Looking a bit brouhaha-ish himself, the director A. J. Esta wandered into the office the other day. Esta was also the director of the Playhouse's excellent production of Christopher Fry's "The Lady's Not For Burning."

But now there was a certain mad hatter brightness to his eyes; his black curly hair was uncombed and flecked with more gray than usual, and his beard was disarrayed. He looked like one of the Smith Brothers with an overdose of cough drops.

"May I sit down," he asked. "I'm waiting for Godot. We're going to a tea party for the 'Brouhaha' cast."

"What's 'Brouhaha!'" I asked.

"It's our semi-annual summer revue."

"That doesn't make much sense," I said.

"No, of course it doesn't," said Esta. "It's a musical of

the absurd. Please don't reveal the ending."

"Does it resemble any of the other revues in town?"

"It's not a revue. We're trying something new in an old fashion way. It will tug at your heart strings."

"Is it like 'The Commit-tee?'" I pursued.

"No, it's more of an unruly mob. It has a cast of 50. Some younger. Peggy Ray, Eunice Massie, Norma Hughes, Bob Wood, Bob Chiappari. Also nurses will be in attendance at all performances."

"Well, is it topical like 'The Establishment?'"

"Oh no, we're not angry. Matter of fact, we have a wild indifference to everything, sometimes even the audience. We have nothing to say about Kennedy or integration," said Esta.

"Although," he added, "we do have Bernard Shaw's Cleopatra, Cecil B. DeMille's Cleo and the real one holding literary discussion of this new film. But in the end DeMille's makes a spectacle of herself."

"Then, it's gentler satire like 'Beyond the Fringe?'"

"We not only go beyond the fringe, but in our Las Vegas production number



EUNICE MASSIE, PEGGY RAY AND NORMA HUGHES
Three versions of Cleopatra at a literary tea party

the girls wear nothing but three feathers. It's entertainment for the whole family."

"Then it's more of a musical like 'Parade?'"

"It's more of an unorganized demonstration than a parade. It's like vaudeville," said Esta. "Much of the music was written by Warner Jenson, who wrote 'San

Francisco Burning', and some by James Broughton, the poet and film maker. No, it's not a musical.

"We have skits like one on the last man to leave Alcatraz. It's touching. You should see it with someone you love. Then there's an Edward Albee type domestic play."

loaded with laughs."

"Well, is it like. . ."

"Excuse me," interrupted Esta. "Here comes Godot now. I'm off to the tea party."

STAGE

Sunday Examiner

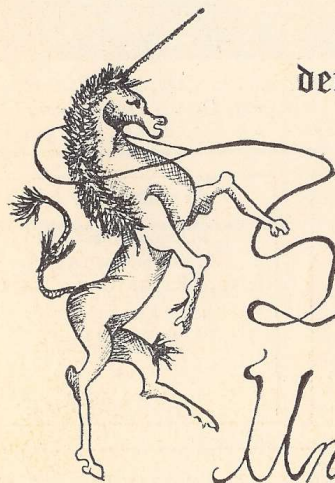
Sunday, Sept. 8, 1963

HIGHLIGHT

3 Shows Today

program  s.f.

The Magazine of BAY AREA Theatre



dennis dunn's

Saddle
The
Unicorn

with music by Warner Jepson

THE PLAYHOUSE

presents

A NEW COMEDY WITH SONGS

SADDLE THE UNICORN

by

Dennis Dunn

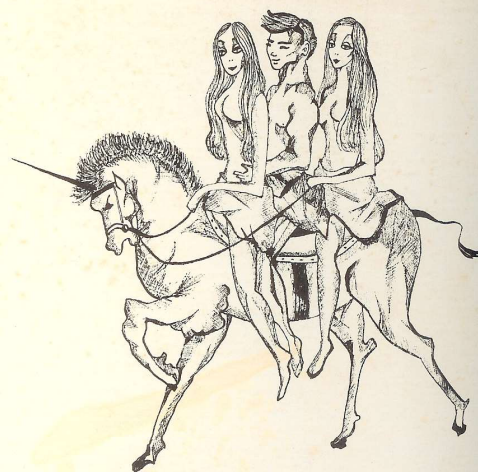
MUSIC BY WARNER JEPSON

DIRECTED BY A J ESTA

DESIGNED BY PATRIC HICKEY

Act I A bower in Southern Eden

Act II A farm in Northern Eden,
fifteen years later

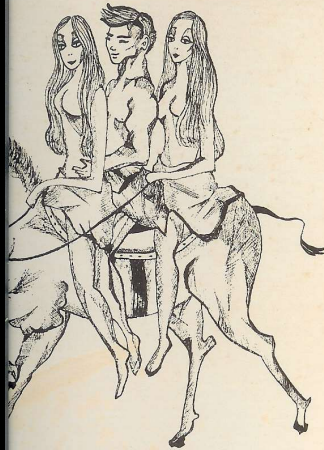


Saddle the

a new comedy by DENNIS D
with songs

THE PLAYHOUSE

Beach and Hyde Streets



lle the Unicorn

DENNIS DUNN

with songs by Warner Jepson

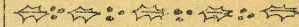
THE PLAYHOUSE

QUIXOTIC

PERIODICAL

MERRY CHRISTMAS
HAPPY HANUKKAH
HAPPY NEW YEAR

A SPECIAL HOLIDAY ISSUE OF
THE PLAYHOUSE MONTHLY NEWSLETTER
PR. 5-4426

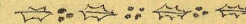


Vol. 2, No. 2 December, 1964



THROUGH PERIL TO FORTUNE: A STORY OF SPORT AND ADVENTURE BY LAND AND SEA. OR, HOW TED, NED, FRED, FANNY AND THEIR FRIENDS STAGED YET ANOTHER SUCCESSFUL PRODUCTION AT THE PLAYHOUSE AGAINST ALL ODDS. —Attacked by bears in Muir Woods, where they had gone to scrounge timber for the next production at the Playhouse, Ted, Ned, Fred and Fanny and their friends soon routed the bruins and loaded the truck with several sequoias of suitable length. Ted was only slightly clawed about the throat and joined with the others

SEASON'S GREETINGS, BUT WATCH OUT FOR THE GWORFS—"Twas the night before Grumlich and all through the house, not a creature was stirring, not even a munfp. The gworfs were stowed in the chimney with care"—This is the way the traditional poem might read after rendering by the erratic-typist-and-demonic-editor of the Playhouse Monthly Newsletter. This sort of thing may well account for the 2-page letter received from a reader whose name was boggled in a past issue. Unfortunately, space limitations prevented the printing of the cleverly worded document, but we hope this holiday season will mellow the reader's heart in brotherly forgiveness and that we may hear from him again—in somewhat briefer form—so that we may reproduce his letter for public edification. We would like to encourage all of our readers to write us—as concisely as possible—on matters of general interest to the theater, and hope that the Newsletter may continue as a link between company members and associates. The staff extends its wishes for a jolly holiday season and hopes that you will find enjoyment in the pages that that follow—gworfs, boggles and all.



IN THIS ISSUE

Season's Greetings	1
News	2
Editorials	3
Features	4
The Playhouse Family	5
Hedges-Pedals	6

* * * * KERMIT RECALLS IMAGES OF THE PAST (continued from page 3)

that impossible script painfully alive; the lobby Sunday mornings after a party; Bob Wrobel's renewing enthusiasm and critical, clear-sighted eye; Jerry Markel's handsomely drawn, tiny setting sketches and his wonderfully funny pre-nomination dialogues in UP FOR AIR; stepping on and totally destroying Bella Ededin's models of the sets for Norma's Ionesco double-bill; the magic of Don Pemney's key to the human mystery; James Broughton's affectionate and devastating expression of that same human mystery; A.J.'s speech to God in ABSALOM; Fred Romagnolor sitting on the well, lost in his images, in ONDINE; Ann Content as Eve, saying goodbye to Adam in SADDLE THE UNICORN; the fantastic range and brilliant inventiveness of Warner Jepson's score for SAN FRANCISCO'S BURNING; Henri Lysen bowling them over without moving a muscle, singing "I Can Stand It One More Day" in SAN FRANCISCO'S BURNING; Beverly Magnuson saying "You're such a liar" in THE AMERICAN DREAM; Muriel Rosa on tippy-toe as the Countess of Barth Malone; Pat Adam's lavish Scotch teas; the powerful simplicity of Woody's "Lilies of the Spring"; Clifford Dean's smile; fifteen pages would not suffice for the images of Patric, nor would they make a dent in an approach to his complexity, nor begin a testimonial to his devotion; The Playhouse is a building that can get in one's bones; it has been changing constantly since Don and Roy and Joyce and Betty and Curtiss and the others turned it into a theatre; sometimes it seems that only the concrete steps have remained the same since that time; and yet with all the changes in every corner, it still remains the same, and somehow also a quality impossible to define continues to distinguish The Playhouse as a company, in spite of the fact that many, if not most, of the people above mentioned have come and gone; and so too am I going, and again The Playhouse will make a change; but in this change, which I know will bring new life in the old theatre, the identity will retain its power, a power greater than any of us who have come and gone.--Kermit Sheets.

* * * * *

THROUGH PERIL TO FORTUNE: A STORY OF ADVENTURE BY LAND AND SEA (continued from page 1)

adaptation of Jules Verne's "20,000 Leagues Under the Sea". There was a heated argument as to whether to use real water on the stage or to simulate the effect with plastic sheeting. Ned insisted that he could devise a pumping system that would bring up sufficient gallons of salt water from the Bay at the foot of Hyde street to flood the stage, if not the entire auditorium. Fred was for leaving all the taps open backstage for a couple of weeks before opening. Fanny attested that, with plastic sheeting and a sewing machine, she could produce a transparent front curtain that would give the desired watery visual effect. Ted contended that it was time to bring more tactile values into Playhouse staging, and not only must the water be wet, it must be salt. Their discussion was interrupted by a Forest Ranger who demanded to know where they were going with a truckload of prize redwoods. Fred exercised his skill at fast talk and hard sell and the little band left the Forest Ranger staring bemusedly at a pair of Playhouse Audience Guild Subscription cards he had just purchased, as Ted, Ned, Fred, and Fanny and their friends drove off with the timber still intact in the truck. "Hullo!", cried Fanny suddenly, "What's that up ahead?" (In the next installment of THROUGH PERIL TO FORTUNE: A STORY OF ADVENTURE BY LAND AND SEA, OR, HOW TED, NED, FRED, FANNY AND THEIR FRIENDS STAGED YET ANOTHER SUCCESSFUL PRODUCTION AT THE PLAYHOUSE AGAINST ALL ODDS; TED, NED, FRED, FANNY AND THEIR FRIENDS BORROW A SUBMARINE.

THE PLAYHOUSE QUIXOTIC PERIODICAL, a special holiday issue of the PLAYHOUSE MONTHLY NEWSLETTER--Published by the Playhouse Theater, Beach and Hyde Streets, San Francisco 9, Calif. Editor: Margaret Lawrence. Production Manager: Bob Wrobel. Reporters: Sally Sherman Taylor and David Watts. Special thanks go to Dave and Alice Stall of Your Town Press, Inc., Salem, Oregon for the use of their offices and typewriter in getting out this month's issue. Deadline for next issue: Tuesday, February 2nd.

STAGE



Critic's Notebook

The Playhouse Again Takes A Chance With Two Originals

By Stanley Eichelbaum

Why aren't more original works presented on our local stages?

The question comes up repeatedly, often from the very people who so severely rapped the Actor's Workshop this past season for the failure of Herbert Blau's "Telegraph Hill," as though the company had no right to stick its neck out with an experimental play. Is there any alternative for testing new drama but to expose it before an audience? We think not.

Our resident theaters are, of course, free of the astronomical production costs currently accused of strangling the New York stage. And they don't enjoy the kind of "angel" financing available to the professional theater for the risk of a new work.

It is therefore not surprising that our little theaters are generally unwilling to empty their meager treasuries for an unknown and untried work, when the hits of Broadway and off-Broadway are all eventually available to them.

One group, however, has been a notable and admirable exception. The Playhouse, at Hyde and Beach Sts., tenaciously follows Gertrude Stein's dictum, "It takes courage to be courageous," and last year, the company even succeeded royally with the locally-written "San Francisco's Burning," a musical by Helen Adam and Warner Jepson.

And now, The Playhouse has two more originals in the pot—an untitled musical revue written by a dozen or so local talents, to be staged in August by Jane Steckle; and "Genesis: a Domestic Comedy," an intimate ballad opera with music by Jepson and a book and lyrics by Dennis Dunn.

"Genesis," which will be seen next fall, began as a play about Adam and Eve, with provision for a couple of songs.

Early this year, Dunn brought his manuscript to Kermit Sheets, managing director of The Playhouse, who liked it enough to recommend Jepson as a composer. He also suggested additional songs and a full incidental score.

This is Dunn's second effort for the stage—the first, "Rockabye Charlie," having been produced last year by Theater 3 in Dallas—though he has written fiction and poetry for some years.

The 37 year old dramatist gave up a teaching job at San Rafael High School two years ago to try his luck as a writer.

To support himself, he began working as a model for men's clothing ads and he is now so sought-after by department stores and advertising agencies that his face is probably as familiar as any well-known performer's.

But Dunn is a reticent non-performer, who prefers to remain close to his typewriter in his Telegraph Hill flat, where he chatted with us last week about "Genesis."

"It's a rehashing of the Adam and Eve story," he said, "with some assistance from the Apocrypha, which claims that Adam had a first wife, Lilith, who was destroyed by God for her wickedness.



DENNIS DUNN
Comedy on "Genesis"

Sea—With newly-released film and two guests from the Sealab project, host Martin Klein presents a progress report on man's attempt to conquer the ocean.

TUESDAY, October 11

12:00 TV KINDERGARTEN

12:30 AT NOON ON NINE . . . Folk Guitar (I)—Reshown tonight at 7, Saturday at 5:30.

4:00 THE FRENCH CHEF . . . Preview.

4:30 WHAT'S NEW

5:00 TV KINDERGARTEN

5:30 THE FRIENDLY GIANT . . . Me and the Bears.

5:45 ART STUDIO (KQED) . . . Kites (I)—Linda Schmid shows how to build and decorate simple, airy kites.

6:00 WHAT'S NEW . . . Cowboy's West; Big Ideas; Know Your Dog.

6:30 OPENING NIGHT AND THE SAN FRANCISCO OPERA (KQED) . . . October 8 reshown.

7:00 FOLK GUITAR (I) (KQED) . . . After a short review, Laura teaches the A7 chord, using it in "Home On the Range," and a variation of the plucking strum which she demonstrates with "The Riddle Song." (Reshown Saturday.)

7:30 KENNETH REXROTH: BOOKS AND AUTHORS (KQED) . . . Channel 9's man with a penchant for trenchant reviews tonight scans: The Emergent Decade by Thomas Messer and Cornell Capa; Peasant Nationalism and Communist Power by Chalmers Johnson; W.E.B. Du Bois by Francis Broderick; Ellen J. Hammer's Struggle for Indochina 1940-1955; and The Wake of the Gods—Melville's Mythology, by H. Bruce Franklin.

8:00 CONCERT (KQED) . . . Robert Erickson's recent composition, Piece for Bells and Toy Pianos, is performed by Warner Jepson, toy pianist. The program includes a brief conversation with the composer.

9:00 THE DAVID SUSSKIND SHOW . . . That man and the usual fireworks.

10:45 A FEW WORDS ABOUT CHANNEL 9 . . . KQED news, views, and viewer mail. Com-



Composer Robert Erickson looks on as his Piece for Bells and Toy Piano is performed by Warner Jepson on Concert . . . October 11, 8 p.m.

12:30 AT NOON ON NINE . . . English Fact and Fancy—Preview.

4:00 EXPERIMENT . . . Preview.

4:30 WHAT'S NEW

5:00 TV KINDERGARTEN

5:30 THE FRIENDLY GIANT . . . Night.

5:45 MERLIN THE MAGICIAN . . . Magic (II).

6:00 WHAT'S NEW . . . Cowboy's West; Big Ideas; Know Your Dog.

6:30 PORTRAIT IN MUSIC . . . Quintet in G Minor, Op. 5 No. 2, by Franz Danzi; The New York Woodwind Quintet.

6:45 A FEW WORDS ABOUT CHANNEL 9

7:00 LES FRANCAIS CHEZ VOUS . . . Reshown tomorrow.

7:15 COMME VIVENT LES FRANCAIS . . . Pour

KQED 9
FOCUS OCTOBER 1966



**SAN FRANCISCO
BALLET**

SAN FRANCISCO BALLET

LEW CHRISTENSEN, General Director
Leon Kalimos, Managing Director
Gerhard Samuel, Musical Director

ARTISTS

David Anderson Sally Bailey Joan DeVere
Betsy Erickson Robert Gladstein Virginia Johnson
Sue Loyd Lydna Meyer Nancy Robinson Jocelyn Vollmar

Barbara Begany Henry Berg Alan Bergman David Coll
Zola Dishong Lee Fuller Victoria Gyorfi
Henry Kersh Eloise Tjomsland

Maile Ackerman Jon Engstrom
Illana de Heurtaumont William Johnson Kenneth Lipitz
Diana Marks John McFall Benjamin Reyes
Deanne Rowland Allyson Segeler Salicia Smith
Britt Swanson Jud Stoddard Josepha Villanueva

Saturday evening, 8:30 PM, April 1, 1967

I.

VARIATIONS DE BALLET

Choreography: George Balanchine and Lew Christensen

Music: Alexandre Glazounow

Costumes Designed by Rouben Ter-Arutunian

Costumes Executed by "Grace"

Conductor: Gerhard Samuel

PREAMBLE.....Lynda Meyer, David Anderson, Virginia Johnson, Henry Berg, Victoria Gyorfi, Barbara Begany, Betsy Erickson, David Coll, Joan DeVere, Alan Bergman, Zola Dishong, Jon Engstrom, Nancy Robinson, William Johnson

Maile Ackerman, Christine Bennett, Ingrid Fraley, Patricia Garland, Diana Marks, Deanne Rowland, Allyson Segeler, Kerry Williams.

ADAGIO.....Virginia Johnson, Henry Berg

VARIATION FOR TWO.....Victoria Gyorfi, Barbara Begany

WALTZ.....Betsy Erickson, David Coll, Joan DeVere, Alan Bergman, Zola Dishong, Jon Engstrom, Nancy Robinson, William Johnson

Maile Ackerman, Christine Bennett, Ingrid Fraley, Patricia Garland, Diana Marks, Deanne Rowland, Allyson Segeler, Kerry Williams.

PAS D'ACTION.....Lynda Meyer, David Anderson

MALE VARIATION.....David Anderson

LADY'S VARIATION.....Lynda Meyer

CODA.....Betsy Erickson, David Coll, Joan DeVere, Alan Bergman, Zola Dishong, Jon Engstrom, Nancy Robinson, William Johnson

GALOP.....Ensemble

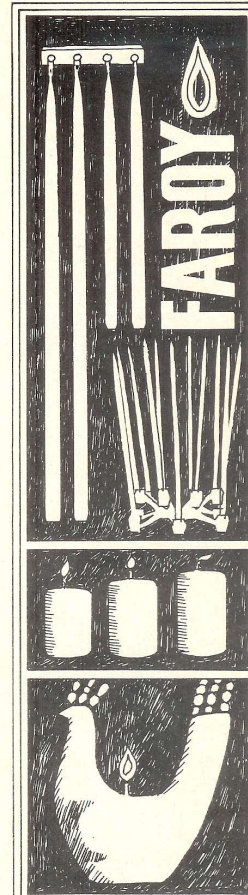
INTERMISSION

II.

TOTENTANZ (Premiere)

Ballet in Four Scenes

Choreography: Lew Christensen



Farof makes one of the finest lines

FIRST SCENE — Procession of Verges
A Roman Soldier.....William Johnson
Penitents.....Salicia Smith, Deanne Rowland, Allyson Segeler,
Wendy Holt, Christine Bennett, Josepha Villanueva,
Julie Williams, Uta Enders, Patricia Garland,
Katherin Warner, Maile Ackerman, Britt Swanson.
Monks-Flagellants.....Jon Engstrom, Jud Stoddard,
Kenneth Lipitz, Edward Rumberger
Figures of Death.....Benjamin Reyes, John Patterson
Cardinal.....Sven Norlander
Christ Figure.....John McFall
Mary.....Eloise Tjomsland
Magdalene.....Zola Dishong
Veronica.....Betsy Erickson

SECOND SCENE — Murals in Basel
Death.....Robert Gladstein
Lovers.....Virginia Johnson, David Coll
Mother.....Ilana de Heurtaumont
Flagellants.....Jon Engstrom, Jud Stoddard,
Kenneth Lipitz, Edward Rumberger
Cardinal.....Sven Norlander
Soldier.....Alan Bergman
King.....Henry Kersh

THIRD SCENE — Death's Pawn
Young Woman.....Nancy Robinson
Young Men.....Henry Berg, Lee Fuller

FOURTH SCENE — Dance Mania
All the above.

INTERMISSION



Come to **DESIGN RESEARCH** in Ghirardelli Square, for the best in contemporary furniture, lamps, fabrics, rugs, household accessories, and Marimekko® dresses from Finland. Also in

They're meeting tonight for dinner in the Medallion Room!

ST. FRANCIS

CHINATOWN'S MOST IMITATED RESTAURANT

Kan's

The ultimate in Cantonese cuisine and dignified Oriental decor

10th CONSECUTIVE HOLIDAY AWARD

chinatown, yukon 2-2388

For the **UNUSUAL** in BOOKS & PRINTS

gB

Ghirardelli Book Store

Ghirardelli Square Open
900 North Point Evenings

San Francisco Ballet Never Looked Better

By ARTHUR BLOOMFIELD

I fell in love with the San Francisco Ballet back in those fresh, springy days when the company started

dancing repertoire at the lamented Alcazar. Then, with the top of the troupe's talent drained to New York, and choreographic energy running thin, the Ballet faltered and we had a falling out.

But Saturday night at the Opera House I again fell head over ballet slippers in love with the company. It has never looked better, and it need only consolidate its gain.

Performed right, ballet can be the most romantic of all the arts, sending shivers of delight up and down your backbone. That's the feeling I had Saturday night as the company came on strong and sweet in the Bolshoiine

Page 42—

Mon., April 3, 1967

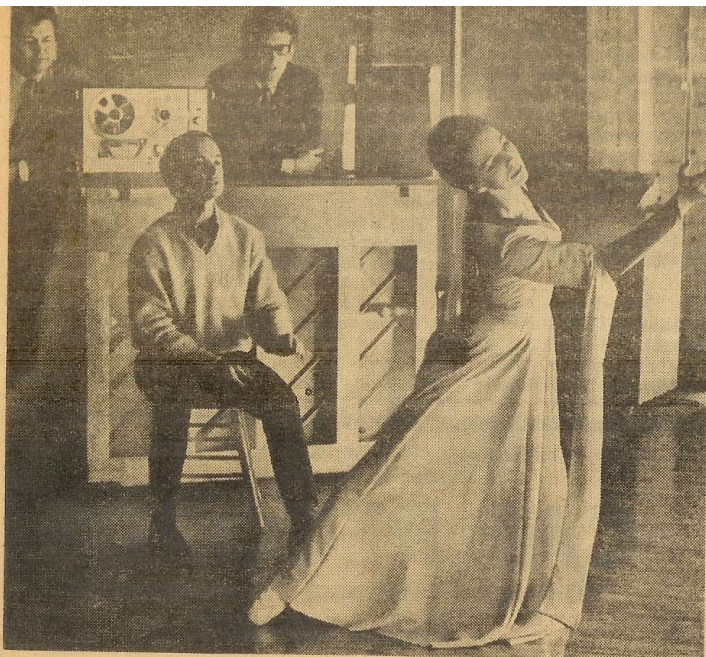
EXAMINER
Lively Arts

ert Gladstein, showed more authority than I have ever noticed.

David Coll, newly promoted to the old Terry Orr assignment in the Auber "Pas de Trois," dusted off those diamond jumps and presto turns with a clean, scintillating style which shows rich promise.

The dancing led

The score, by Warner Jepson, is electronic. It's an unusually rhythmic job, chock full of evocations, and it reminds us only too well that tone music, since



S. F. BALLET'S VIRGINIA JOHNSON REHEARSES 'TOTENTANZ'

By Hewell Tircuit

THEY LIVE on the precipice of financial disaster. They have hardly any big name stars to offer a star hungry public (national and international), less foundation money, fewer private angels, smaller audiences, and not a single American house built expressly to their needs. Ballet is almost a peripheral art, but through a supreme irony, it is presently the healthiest of any arts connected with music.

Ballet, on the other hand, has been constantly expanding in every direction. Twentieth Century performance has gradually

cerned. (Two of the most important young composers of the day, Luciano Berio and Karlheinz Stockhausen, have pointed to this fact within the past two months, and in pain, not anger.) Conductors complain of the dying interest in producing symphonic literature, too. Bernstein, frequently

like "Swan Lake" still hold their slippers high, if somewhat pedicured. Yet slippers they are, in both senses of the word.

The San Francisco Ballet had had success with revivals (their annual Christmas "Nutteracker") or quasi-pastiche "new" works such as the Tchaikovsky-Christensen "Sleeping Beauty." Nothing really new has evolved of quality in full-length works. The Prokofiev attempts are the best, but very uneven



AMERICAN BALLET THEATER

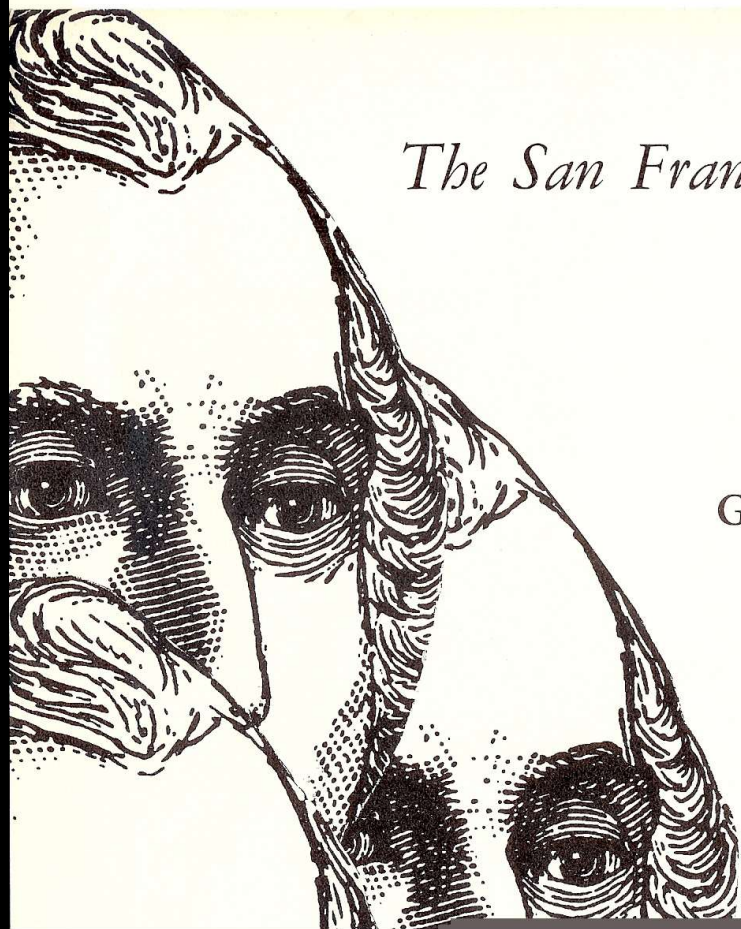
"Ondine" or Khahaturian's "Spartacus."

Petit Fours

What we have in their stead is a concept of the *petits fours* program. Four small, if not necessarily little, ballets offer a variety rather than a unity. The strength and popularity of his system can be seen by any of the dancing all around us, be it from our resident company now at mid-point in its season, or American Ballet Theater which opens in

and ballet dancers dancing ballet dancers in "Etude."

Decorum is maintained through all this with a generous sprinkling of tutued classics. San Francisco Ballet presents Glazounov's "Variations de Ballet" and Auber's frivolous "Pas de Trois" this afternoon at 3 p.m., plus Lumbye and Cherubini next. Ballet Theater, for some reason, is presenting neither of its highly praised productions of "La Fille mal Gardee" or the new, complete



The San Francisco Conservatory Artists Ensemble

In a Concert of New Music

GEORGE WASHINGTON SLEPT HERE TOO

by PAULINE OLIVEROS

DANS LE SABLE

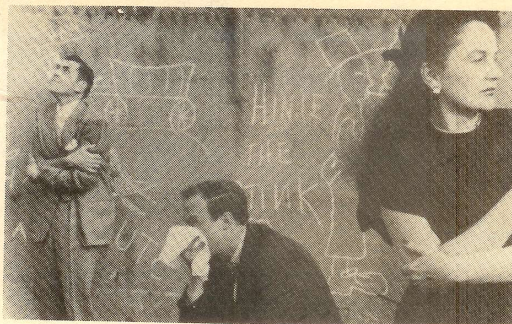
by LOREN RUSH

WARNER JEPSON / Ready-Mix (first performance)

John Dinner; Bill Hendrick, John Foran, and
Larry Wilson (tom-toms), Peter Magadini (tympani).

WARNER JEPSON / Terrain

two-channel audio tape, recorded at the



Mother's Day

JAMES BROUGHTON TRIBUTE

The San Francisco International Film Festival pays special tribute to James Broughton on the occasion of his 75th birthday. San Francisco poet, author of many books and plays, and renowned pioneer in the realm of avant-garde cinema, Broughton is the grand classic master of independent cinema. For Broughton, like Cocteau, filmmaking is a form of poetic statement. The tribute features one film from each decade of his remarkable career, including the world premiere of **Scattered Remains**. Broughton will appear in person.

MOTHER'S DAY (1948) 22 mins.

A capricious but unsparing souvenir of a San Francisco childhood, recollected in the nostalgic style of a cluttered family album, this film exposes the fetishes and enigmas and secret nonsense rituals of a large household dominated by a self-absorbed mother with a taste for exotic hats and stereotyped children.

—James Broughton

Assistant Director: Kermit Sheets Photography: Frank Stauffacher Music: Howard Brubeck

FOUR IN THE AFTERNOON (1951) 15 mins.

A film suite in four parts based on poems in my book *Musical Chairs* (1950). Each movement of this quartet is a variation on the theme of the quest for love, embodying forms of desire at crucial age levels from the child of 10 to the man of 40, and extending in mood from the farcical to the elegiac.

—James Broughton

Assistant Director: Kermit Sheets Music: William O. Smith



THE BED (1968) 20 mins.

The bed is another picaresque romp, asking "What can happen to and on a bed?" with overtones of the short cycle of man's life as opposed to the life of the human species.

—P. Adams Sitney

Camera: Bill Desloge Music: Warner Jepson



TESTAMENT (1974) 20 mins.

Inspired by a hometown invitation to commemorate his 60th birthday with a public reading ... Testament traces the poet from his origin ... through childhood, learning to love, and lifework, to his own imagined death ... Visited by ancient numinous images, shadows, tricksters, and angels, gifted with visions, Broughton testifies to a life discovered sometimes in joy, sometimes in terror ... Broughton's testament is to the eternal delight of being—here, now, alive.

—Freude Bartlett

SCATTERED REMAINS

WORLD PREMIERE • (1988) 15 mins.

Conceived as a codicil to Broughton's autobiographical film *Testament*, this is a multi-faceted performance exploring questions on mortality. The poet, metamorphosing from scene to scene, is heard in a variety of voices and revealed in magic visualizations by Joel Singer.

—James Broughton

Co-maker: Joel Singer Music: Lou Harrison

Movie Nudism Con

By STANLEY EICHELBAUM

CAN THERE BE any doubt that movie nudity invites a kind of Good Housekeeping Seal of Approval when Charlton Heston races across the screen, stark naked, in "Planet of the Apes"?

It's like the parting of the Red Sea for nude cinema. And now that Heston has undressed, our favorite stars are going to find it harder and harder to keep their clothes on. But we've seen so much already. Look at Elizabeth Taylor. We're as accustomed to her buttocks as we are to her face.

I have no objection to all this. But if the floodgate of dishabille is to open wider, film-makers must find meaningful, discreet and esthetic ways to do it.

ton's short film, "The Bed," which is currently at the Surf Theater.

It's the nudest movie I've ever seen and many people may not be ready for such an immodest display of flesh.

Yet I found the film quite charming, because of the playful and poetic style in which it was made. Broughton is San Francisco's own Man for All Seasons — an indefatigably creative poet, playwright and avant-garde movie-maker — who did "The Bed" on a shoestring budget, filming it in a lovely glen near Muir Woods, with the participation of 50 or so of his friends.

They include a good many of our aging Bohemians and a host of younger semi-hippies of exhibitionist per-

could happen in bed — birth, young love, middleage, loneliness and death, dispersed with all sorts of hanky-panky, from fetichism to plain old lechery.

Most of it is merrily innocent, but some of the subject matter is crude and not-so-innocent, though it is hardly likely to stir much controversy in our jaded movie age.

★ ★ ★

THE BED itself is a wonderful white affair (like a painted-over brass bedstead), which rolls down hills of its own volition and makes its presence felt even against such strong and voluptuous opposition as Flo Allen, the well-known artist's model. Her Rubens-like Odalisque provides the film

es Close to Home



HERB CAEN

Funny Old Town

HELLO: One of our major airlines, which makes a big deal out of "passenger reaction" cards, has had a minor mystery on its hands. For the past six months, it has received a dozen or so complaint cards, each with the identical message — "I will never fly this airline again!" — but signed with different names and addresses. An investigator finally zeroed in on the culprit: a pixyish co-pilot who, every time he flew a dead body, would fill out a card with the deceased's name. Stiff reprimand.

★ ★ ★
SCOOPS DU JOUR: Artist Gail Besemer, who is pictured nude from the waist up in the Oct. issue of Jack Victor's San Francisco magazine, has retained Atty. Dave Weaver to file a \$100,000 suit against Mr. V., charging invasion of privacy and defamation of character — and besides that her name was misspelled. (I'll save you a little time: the picture is on page 46.) Mr. Victor: "I believe she is placing a slightly inflated value on her titillation" . . . There's a strong anti-Nixon whiff to the well-planned newsleak about alleged homosexual activities among a passel of former aides to a rival candidate — a couple of whom had figured to switch to Nixon's campaign . . . Photogger Fred Kaplan, a recent arrival from Boston, went out to the Hashbury, took ONE color shot of a hippie girl standing in front of a bulletin board, and — jackpot! It's the next cover of Life magazine, unless it's preempted by World War III or something even more important . . . How come no newspaper ink on the rumble between Washington and Lincoln High seniors? The outnumbered Lincolmites took a beating . . . A so-called "gay bath" in S.F. will figure in Jim Garrison's courtroom investigation of the JFK assassination, if it ever gets off the ground.

★ ★ ★
PACIFIC TELL & TELL: James Broughton's avant gardnik film, "The Bed," which bounces around under such local gloriosides as Alan Watts, Gavin Arthur, Jean Varda, Imogen Cunningham, Wes Wilson and Dame Enid Poster, has been accepted for the Belgian Film Festival in December. San Francisco isn't ready for it . . . Ric Teague, talking about a fellow stockbroker, produced the following mild mind-boggler: "He's a prince of a fellow — why, he'd give you his left shirt" . . . Barbara "MacBird!" Garson, sounding off: "This self-righteous bombing pause business is like having a burglar break into your house, beat you for a while and then say 'Now if I stop beating you what do I get in return — the living room? The patio?' And then he calls you stubborn and starts beating you harder" . . . At the

INVISIBLE

PAINTING AND SCULPTURE

Music
maybe
painting
is
walls
can be
decoration
space
landscape
infinity
scenery
Motion
speed
what moves
cries
spirit
what moves
feel
see
hEAR t

Music Infinity Painting

INTRODUCTION

Since World War II the creation and evolution of movements in the arts have accelerated to such a degree that often it is difficult to trace a development. The public enjoys a seemingly spontaneous show of wild innovation. This Invisible show is part of the same tradition, even if its first product may have been a commissioned sculpture for an Egyptian tomb. The Invisible show isn't literally invisible, nor, is that the intent. The works are all complete, it would be difficult to justify, much less install, concepts; but more important, the quality of invisibleness is dependent on a good deal of reality. The artists share an invisibleness for several reasons or causes, even if they don't share it as a primary goal. Basically the works fall into two categories; the negation of formal art or a new Dada, and minimal artists, who through a process of reduction have either arrived at partially invisible objects, or the absence of an object completely.

Don Potts stated in a recent interview with Grace Glueck; "I got tired of doing one little piece of art after another, . . . I know what art is—it's the development of man. An artist is not producing things, he's evolving himself. I'm doing this not as art, but to live. I know my dharma and it's to build." (New York Times, March 30, 1969). It is apparent that when Claes Oldenburg was commissioned by the City of New York to do sculpture in the parks and hired two union gravediggers to dig regulation graves to expose the underside of the ground to sunlight, he went beyond Andy Warhol's Painting is Dead show, when Warhol floated his silver pillows out the windows. Oldenburg was probably saying, "Objects as art are dead." Christo has been wrapping things, even an entire museum, sealing it off completely. Harold Paris ceremoniously sealed in a black Plexiglas box a sculpture and marked it: "This sculpture was permanently sealed within this box on March 11, 1969, 8:16 p.m. William Wiley has burned old sculptures and saved the ashes in a glass jar; he has tied old canvases, painted side in, and exhibited them on pedestals as sculpture. Bruce Nauman has made a sculpture with a mirrored bottom that lies flat on the floor mirror side down. Robert Barry, who is doing liter-

WARNER JEPSON

WARNER JEPSON

Education: Bachelor of Music — Oberlin Conservatory, Ohio

Shows:

San Francisco's Burning - 60 songs - played six months at the S.F. Playhouse

Brouhaha - a revue

Saddle the Unicorn - (book and lyrics - Dennis Dunn)
listed in best plays of 1964

Film Scores:

Numerous student, advertising and art films - recently

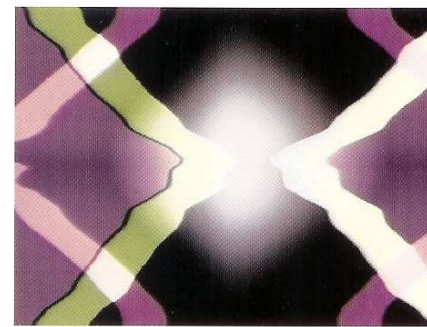
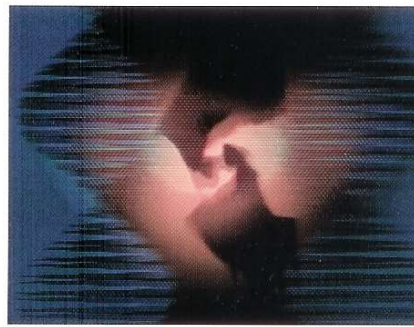
The Bed by James Broughton

Ballet Scores:

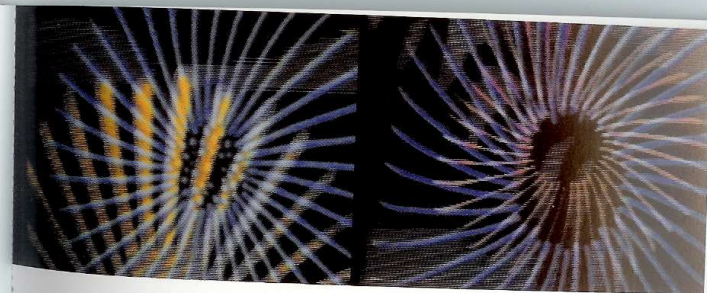
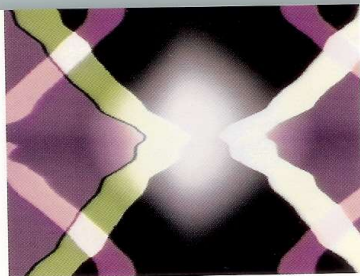
Two electronic tapes for the San Francisco Ballet

1967 - **Totentanz** 1968 - **The Awakening**

Electronic Music:



On April 1st, 1969, the Corporation for Public Broadcasting announced a grant to KQED for the establishment of a program to be known thereafter as the National Center for Experiments in Television. An emphasis on training and research was added to artistic production through initiatives designed to provide internships to public television employees, develop university programs, construct original video tools, and publish papers on the social, psychological, and ethical impact of television imagery. Of the resident artists only composer Richard Felciano remained. But soon those pioneering ranks would be replenished by the company of Stephen Beck, William Gwin, Don Hallock, Willard Rosenquist, and, in time, David Dowe, Warner Jepson, and



On April 1st, 1969, the Corporation for Public Broadcasting announced a grant to KQED for the establishment of a program to be known thereafter as the National Center for Experiments in Television. An emphasis on training and research was added to artistic production through initiatives designed to provide internships to public television employees, develop university programs, construct original video tools, and publish papers on the social, psychological, and ethical impact of television imagery. Of the resident artists only composer Richard Felciano remained. But soon those pioneering ranks would be replenished by the company of Stephen Beck, William Gwin, Don Hallock, Willard Rosenquist, and, in time, David Dowe, Warner Jepson, and William Roarty.

In its purest expression, the work at the NCET was guided by the concept of "videospace," a term coined by Center director Brice Howard. This was a conceptual space, free from the conventions of theater, radio, and film that dominated mainstream

To the concept of videospace was added a second creative notion, that of "the mix," an aesthetic initiative. The mix favored real-time, improvisational creation that captured the intensity of the moment. The mix would be replaced by seamless dissolves, overlays, and long takes. Rather than montage, the mix of video flow. In its unalloyed form, the mix also altered the hierarchical style of television production. The mix was replaced by a cooperative assembly of artists, much like a jazz band, extemporizing with images.

Only on rare occasions do the concepts of "videospace" and "the mix" exist in unadulterated form. The aesthetic can be found throughout the works created by NCET artists: Philip Greene's *Golden Gate* reinvents the bridge as a fluid structure; *!Heimskringla!*, a videoplay combining the talents of director Tom O'Horgan and playwright Paul Spector, places the action in a new world of floating

A Day Scene Amid Machines

If those at last night's S.F. Museum of Art preview of "The Machine As Seen At the End of the Mechanical Age" weren't turned-on, they were at least tuned-in to the scene.

"The people mixture is one of the best social commentaries we've had in a long time," said committee member Mrs. Bruce Potter Dohrmann. "Twenty years ago there would be no cross-mingling such as this. But, thank heaven, this is the way it's going to be from here on in." All of society was represented — the elite, Yellow Page Society and the rest of us. And for a dash of daring, a few see-through outfits. The sheer delight being the black top and pajamas worn by tantalizingly trim Mary Wiard. She was getting more visual approval from both sexes than the artful fact and fancy show. Several persons walked over to meet her, proving that the shortest distance between two points — since Adam and Eve — has always been the curve.

It may have been the night air, the several bars operating, the seemingly growing ranks of beautiful women as the evening progressed, the Kienholz life-size metal and chicken-wire tableau of a couple in sexual embrace in a 1938 Dodge (censored in L.A.) or the electronic music of Warner Jepson, but, whatever, the atmosphere was sensual.

"I think the pulsation of the Jepson tapes are sexual," said attractive former art commission member Sally Heller, who is an artist herself. Martha Jackson, owner of the New York art gallery bearing her name, disagreed. "It sounds like someone walking with creaking feet," she said. It takes two to tangle, but there was no dancing.

Terpischore or not, few have ever seen a preview where everyone appeared to be having so much innocent fun. The answer, of course, was participation. Plenty of buttons to push to make the Rube Goldberg and Tinker Toy spoofs of the Machine Age operate.

For example, Tingley's Rotozaza — a wood, wire and iron behemoth — that "devoured" colorfully patterned children's large bouncy balls only to flip them into the air after being carried by gear and conveyor belt to the machine's other end. People were lined up for a chance to toss the balls into the Rotozaza's maw.

Among those eagerly waiting were Mrs. John Dalton, the Arthur Vogels, Mrs. Nicholas Boyd Jr., Mrs. Marilyn Rosenberg, the Garrettsen Dullins, Mrs. John Branstien, the Brooks Walkers, the Richard Millers, the John Hoffmans, the Alfred Crapsays, Mrs. Daniel Chadbourne, Mrs. Niels Larsen, the Clayton McCauleys and ad infinitum.

There were models of everything mechanical from da Vinci's flying machines to a plastic ball that rolled on command and a box of throbbing red dust keyed to a human heart beat. All of it was something the average Space Age human could easily understand. Well, nearly.

★ ★ ★

Yesterday's luncheon meeting of the Opera's opening



A Wild Scene At the Institute

By Thomas Albright

The San Francisco Art Institute's new building was previewed Wednesday night in an extravaganza of hard rock, liquid lights, electronic music and draped and undraped dancing girls.

The spectacle, with its cast of some 2000 guests, was enough to blow the mind of Fellini. Or Cecil B. De Mille. And of out-of-town delegates to the American Association of Museums conference here, who mingled with the throng of artists, hippies and establishment types that coursed through corridors amid machine-made fog, lasers, incense and an occasional whiff of pot.

"It's giving me a lot of ideas to take back home," said a museum representative from the Midwest. "But I just don't know how I could ever explain this to my wife."

The monolithic new structure, designed by Paffard Keatinge Clay, as a continuous addition to the Institute's existing complex, is a major architectural contribution.

Constructed in layered

Its focal point is an open plaza, dominated by sculptural, cone-shaped skylights and opening between two wing-like walls onto a panoramic vista of the Bay. It was the site of the preview's most engrossing spectacle, a mod pagan dedication ritual in which dancers performed to electronic music in a flood of light projections while the silhouettes of spectators lined a roof that stair-steps above a large lecture hall.

The building, to be formally dedicated at commencement exercises Sunday, comprises a huge ceramics workshop, five painting studios, studios for kinetic plastics and metal sculpture, a large new exhibition gallery, 280-seat film and lecture hall, cafeteria and roof-top amphitheater.

One third of construction cost was financed by Federal Education Act funds. The institute is campaigning for \$200,000 to cover final costs.

WHO'S WHO

Frances Moffat

The Art School Party Roared On and On

THE SAN FRANCISCO Art Institute's new building is ready for anything following its shake-down party Wednesday night that roared on until early yesterday.

Formal dedication takes place Sunday at the graduation ceremonies, and it's a good thing that all concerned — students, faculty and trustees — have a couple of days to recuperate.

The number of party-goers eventually hit around 3000, but the event was so spread out, with so many attractions, it never seemed crowded.

It's too bad that things got out of hand in the Life Models Gallery, where a couple dozen nudes frolicked in loose straw. Some of the onlookers didn't dig this scene with the proper artistic detachment, and when a man attempted to join a naked young lady lying in a straw-filled bathtub, the gallery was closed.

Next door, everyone was invited to lose his inhibitions by lolling in or diving into heaps of soft paper. The rock bands played on this lower level, and mercifully for the neighborhood, not much sound emerged.

Upstairs on a plaza, Carlos Caravajal's troupe of ballet dancers performed to sinuous music under a full moon while a superb light show played on a concrete wall.

The Establishment entered into the fun. Mrs. Joseph D. Cuneo of the Institute's women's board couldn't resist dancing to the Indian music, and Frederic B. Whitman, president of Western Pacific Railroad, joined the ranks in a hippie green blouse and silver beads.

The Whitmans — she wore a dress of the '20s from the wardrobe of the late Mrs. E. T. Stotesbury, the Philadelphia social leader — were with the Philip FitzGerald of Atherton.

The latter went all-out, he as P. T. Barnum in a high silk hat, spats and cane, and she as a circus performer.

Thomas Hoving, director of New York's Metropolitan Museum of Art (here for the American Association of Museums convention), wandered happily about, approving of everything in general and, in particular, of Warner Jepson's electronic tapes — which he wants to borrow for his museum.

The Earl From Yuba City

Bladen Capell went to work as usual yesterday at a Lucky Store in Yuba City, despite the fact that he's in line to be the next Earl of Essex.

The Associated Press reports that the 200th annual edition of Debrett's Peerage, handbook of Britain's high born, said the 47-year-old Yuba City



One way to get your cigarette lighted—Mr. John Hatten, fire-eater in Institute pageant



DANCEMAGAZINE

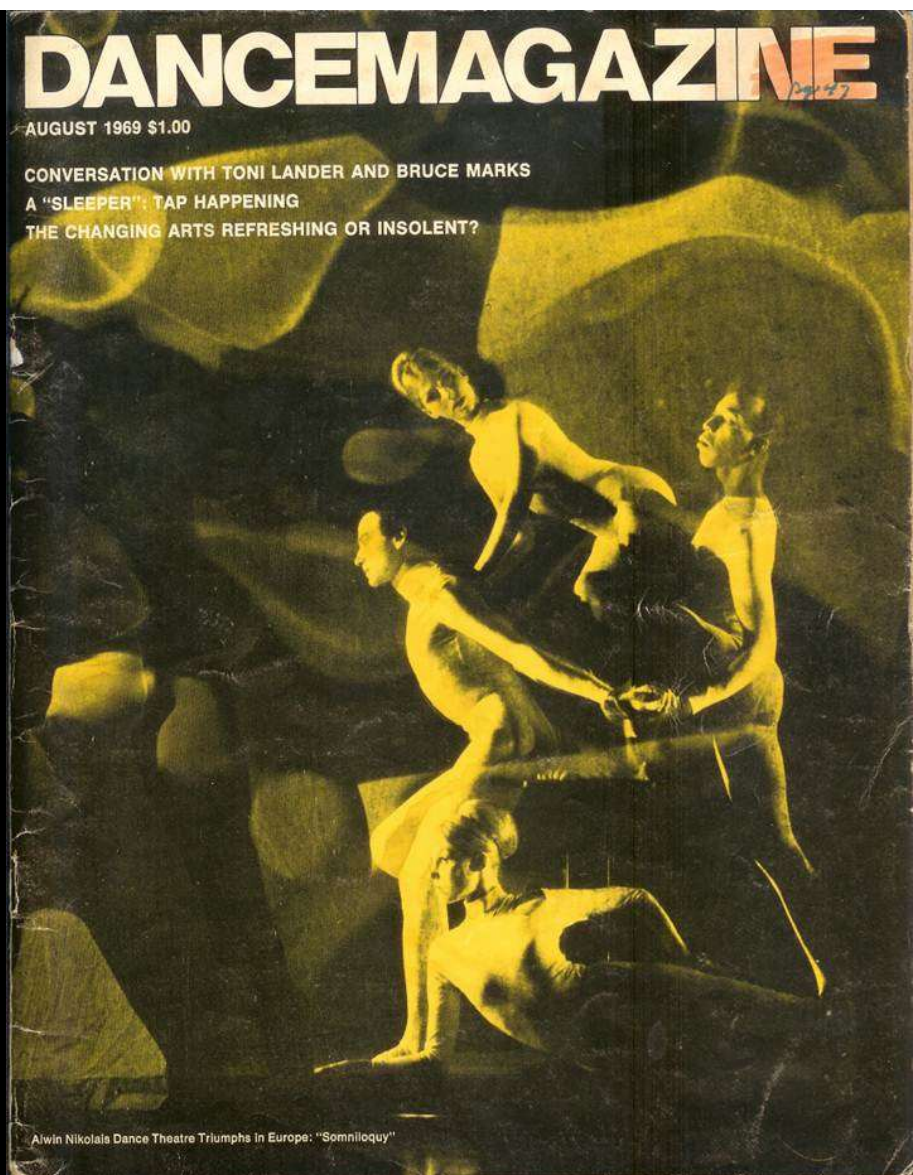
AUGUST 1969 \$1.00

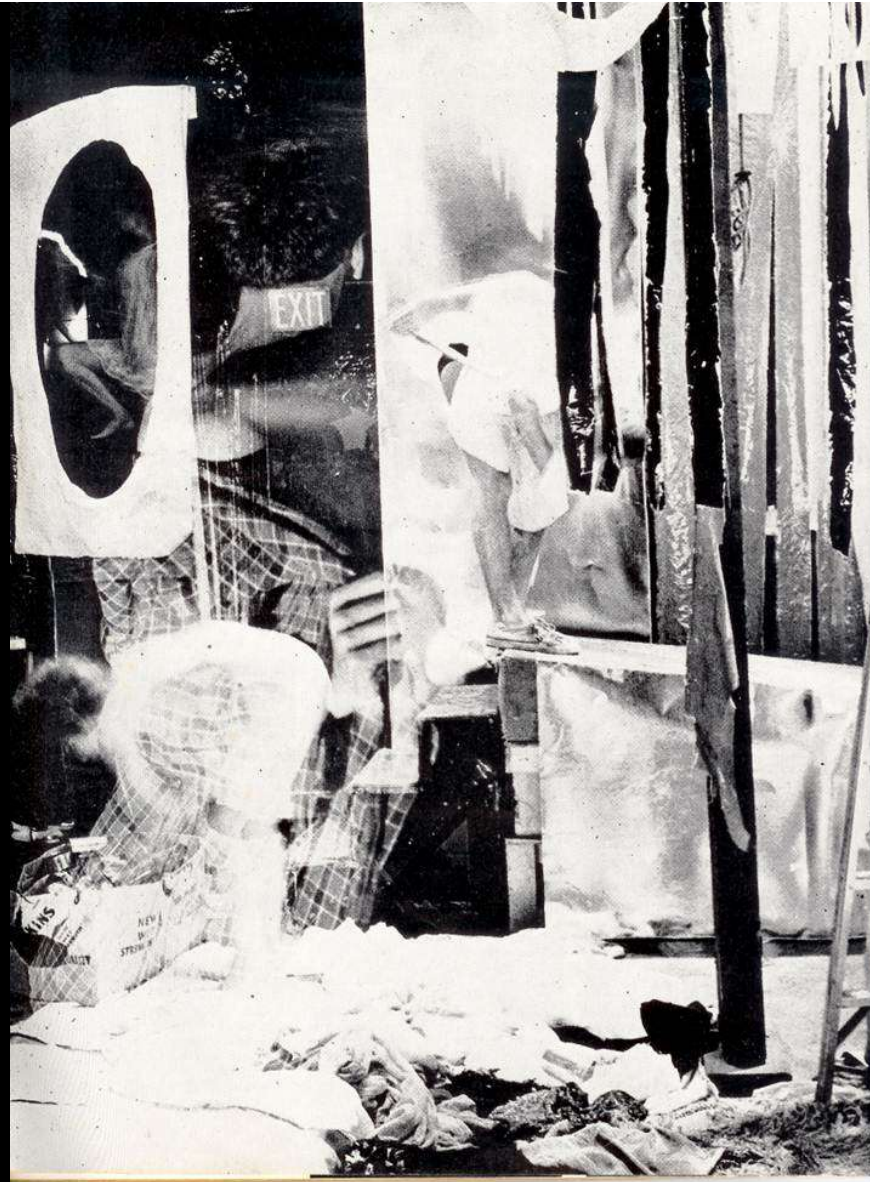
CONVERSATION WITH TONI LANDER AND BRUCE MARKS

A "SLEEPER": TAP HAPPENING

THE CHANGING ARTS REFRESHING OR INSOLENT?

Alwin Nikolais Dance Theatre Triumphs in Europe: "Somniloquy"

A black and white photograph of four dancers in dynamic poses, illuminated by dramatic stage lighting against a dark background. The dancers are captured in various states of movement, with some standing and others in more grounded, crouched positions. The lighting creates strong highlights and deep shadows, emphasizing the contours of their bodies and the fluidity of their poses. The overall mood is one of intense artistic expression.



ARTFORUM

APRIL, 1969 \$2.00

1475



WHO'S WHO

Frances Moffat

At a Swiss Chateau --Fire in the Tower

THE SEASON is at hand when fortunate local families take off to spend the summer at their chateaux in Europe, but it won't be an entirely relaxed time for the Bovet family.

Fire recently burned the tower and singed the dungeon of their chateau in Gorgier on Lake Geneva, Switzerland. The Antoine Bovets were there at the time and are overseeing repairs. Part of the chateau dates back to the 14th Century, and the tower, which suffered the greatest damage, had been remodeled into a billiard room.

Members of the Bovet family take turns staying at the chateau, and this summer's schedule calls for a visit by the Harold Ficks (Grace Bovet) and their family.

Summer Signs

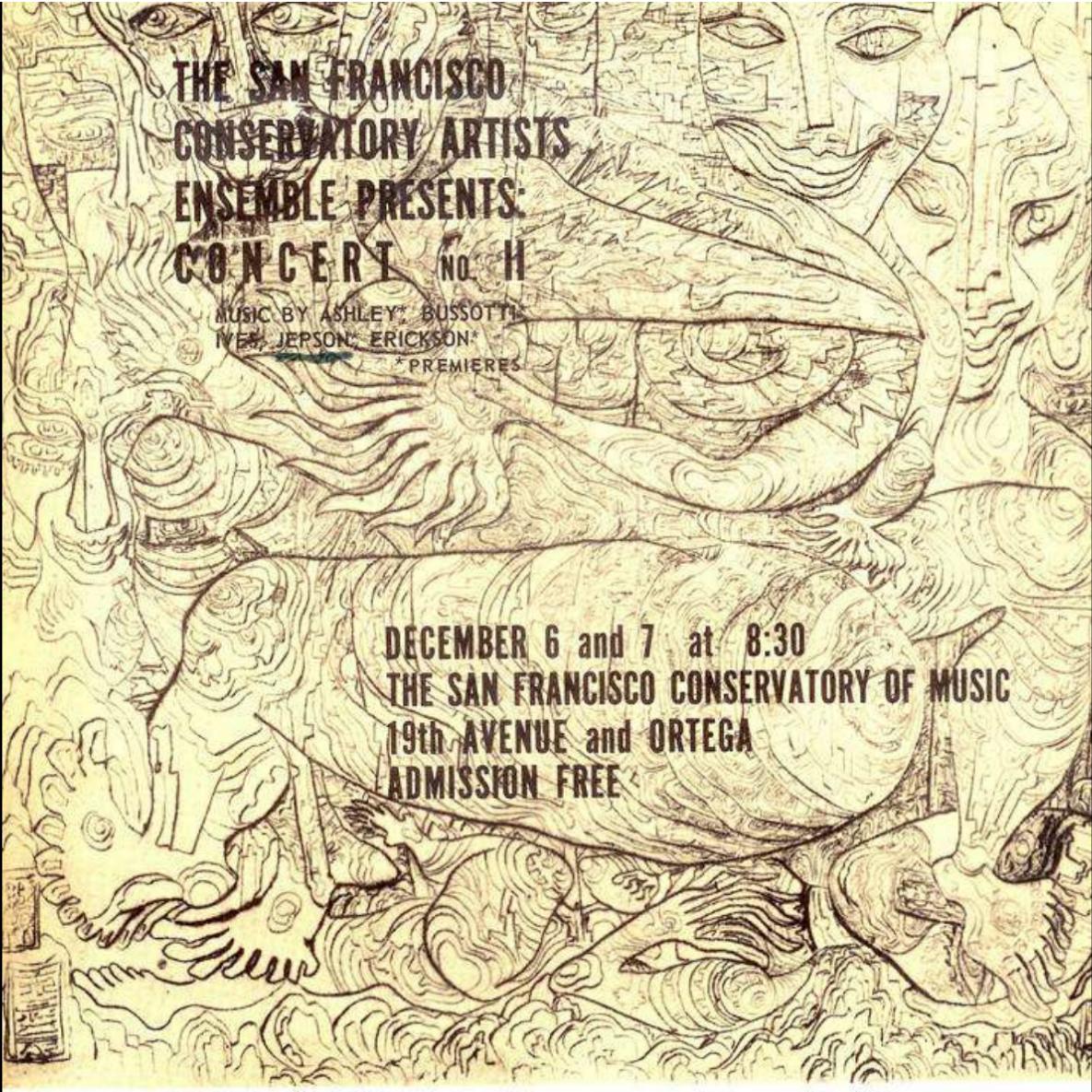
... The Andre de Limurs are returning to their Hillsborough home from Georgetown, and the Robert Watt Millers will give a dinner for them Thursday ... Marquis and Marquise de Surjan arrived over the weekend for a visit with her mother, Mrs. Geraldine King Cowgill ... Nicol Smith will give his annual Fourth of July house party at his mountain home, with the usual roster of guests — the Robert Watt Millers, the Sheldon Coopers, the Francis A. Martins and Mrs. Dorothy Earl Laughlin.

Having recovered, more or less, from the S.F. Art Institute's celebration of its new building, art-oriented society is getting set for the opening of the enormous machine show that will fill the galleries of the San Francisco Museum of Art with everything from a replica of Leonardo da Vinci's flying machine to kinetic, computer and electronic sculpture.

The June 26 preview party will be accompanied by a happening outside the museum, provided by Experiments in Art and Technology, with the co-operation of the PG&E.

Warner Jepson, who did the tapes for the institute's blast-off, is composing a sound track called "The Machine," to blend with the crash, clash, whirl and chug of the more than 200 works of art.

The show originated at the New York Museum of Modern Art and comes here from Houston where it broke all attendance records.



THE SAN FRANCISCO
CONSERVATORY ARTISTS
ENSEMBLE PRESENTS:
CONCERT NO. II

MUSIC BY ASHLEY, BUSSOTTI,
IVER, JEPSON, ERICKSON
*PREMIERES

DECEMBER 6 and 7 at 8:30
THE SAN FRANCISCO CONSERVATORY OF MUSIC
19th AVENUE and ORTEGA
ADMISSION FREE

Certainly, it is not unusual to hear artists say today that they do not wish to make objects anymore. Duchamp decided this for himself many years ago, he stopped producing art works and devoted his time to playing chess. Perhaps it's important that a negation of objects or things, mediums or materials, is a contemporary reality. For it isn't without its opposites, in fact, it is paralleled by a trend towards greater visibility employing much technology (light sculpture).

Another loosely connected group is concerned with spatial relationships, both in volume and in time. Often these works show a return to a new kind of abstract expressionism. Many are only works of art as long as they are on exhibition. The works can never be seen again as they were shown because of their formlessness, i.e., Robert Morris' felt Anti-Forms. The Dan Flavin Exhibition at the Museum of Contemporary Art in Chicago (Dec.-Jan. 1967-68) was entitled "Pink and Gold," and consisted of fifty-four eight-foot fluorescent tube lights situated at five foot intervals throughout the museum's first floor galleries. The visitor to this exhibition found himself in an immaculate, light-filled continuum which reflected in the polished floor of the museum, and extended into a visual sensation of infinity. Carl Andre's sculpture of 144 pieces of zinc, arranged like tiles in a floor, would never have been seen as a sculptural expression if it had been shown anywhere other than the floor of an art gallery. George Neubert's piece, in this show, points out the space in the piece by scribing the edges of two rectangular volumes. Because they are of an architectural scale the viewer becomes involved physically with the empty space between, and in the volumes, as he walks in and around the work. Les Levine, on January 20, 1969, placed 300 Plastic Disposable Curves in a vacant lot on Wooster Street in New York City. Each day for the next 30 days ten of the Curves disappeared, never to be seen again. At the end of the 30th day a naked lot appeared. David R. Smith, a poet, has broken the word "vacant" into three pieces—VA-CA-NT—and separated it so that attention is focused on the spaces between. Warner Jepson, who feels that he paints with sound, has composed electronic music that includes prolonged periods of silence, which become positive spaces within the composition. Edward Albee's play "The Box" uses the space on the stage as a focal point while a voice off stage narrates about seemingly unrelated ideas. Larry Bell is doing sculptures which are more about painting than sculpture; they deal with illusion and color.

Other artists, through an invisible form, are making a social comment. Many artists are refusing to show in Chicago for two years; in this exhibition Wally Hedrick's all black painting is part of a series entitled "Viet-Nam".

Naturally the Invisible show presents problems. One wonders if its logical conclusion will be a totally conceptual art where work is discussed

and planned but never realized. It seems, however, that the trend is an affirmative one, if radical. Obviously many artists dealing with invisible ideas minimize the value of museums and galleries just as they do the value of objects or things. In Michael Kirby's anthology, *Happenings* (New York, 1966), Allan Kaprow states, "at that point my disagreement with gallery space began. I thought how much better it would be if you could just go out of doors and float an environment into the rest of life so that such a caesura would not be there." Perhaps the caesura Kaprow is talking about is a separation or a rhythmic jolt between art and life or between art and art. It is obvious that all the arts are merging and overlapping.

"What is the nature of art when it reaches the sea?"

(John Cage)

THOMAS MARIONI
CURATOR

close
up

Apr.
23, 1970

ASCENT ©

8:00 ③

Special: The rugged beauty of Yosemite National Park is the setting for this film essay.

"Rock climbing" is a term that describes an arduous, invigorating and sometimes dangerous adventure. Producer Virginia Duncan took her camera crew to Wayne Merry's Yosemite Mountaineering School and Guide Service to film, first, students as they learned the art of climbing, and then a climb itself, with Merry and experienced climbers Loyd Price and Gary Colliver.

The climb is followed by the camera crew and by radio mikes on the climbers. The techniques of the ascent are spectacularly demonstrated, with the wonders of Yosemite as a background (sometimes 1000' down).

Wayne Merry offers background commentary and discusses the climbers' philosophy ("It's like a religion"). Warner Jepson composed the original score for electronics and guitar. Photography by Eugene Doherty, Seth Hill and Allen Steck.



TV C

Dance Theater

'Spectrum' displays originality

By DOROTHY NICHOLS
"Dance Spectrum" and the "San Francisco Dance Theater" in their second program in San Francisco Saturday night at the Veterans' War Memorial Auditorium showed a promising originality.

The dance company combines the work of two choreographers, Carlos Carvajal and Penelope Lagos. It successfully combines techniques of traditional ballet and contemporary dance forms, a "convergence" as the program states it. Drawing on various techniques is accepted practice now, and dancers are free to mix them, so that in itself this offers no novelty. The originality has to come in the use made of it.

Carvajal expressed thoughtful abstraction in "Chances," mood ("Peace"), fantasy ("Chimera"). The program opened on Penelope Lagos'

undistinguished "Veins" and ended on her quite stunningly pictorial "Statues."

SILVER PAINT

The dancers in "Statues" are dressed in silver paint (with discreet figleaves). The fascinating reflections of light from the metallic body surfaces attains a sculptor's intent. Moving at a slow pace—with some sudden dramatic shifts—the dancers fall into new postures, silver fountain figures, antique warriors, with only one ballet lift that seemed out of the picture.

While this sounds like the children's game, it has a poetic effect, to mix the arts still further.

It ends in a theatrical device, the figures sinking out of sight in rising foam; statues sinking into the sea, or a message that not even art, or metal, survives? A note of sadness grows and the ballet lacks climax, a rising at some point to the power of great sculpture.

The dancers showed a control in this that was uncertain in "Veins," where they often

readjusted balance. With an absolute precision and virtuosity, the Lagos choreography would have looked better, as the long-lined, diagonal gestures worked into fluid patterns.

The leotards painted for veins, was part of the idea, but a frowsiness, consciously disheveled locks, imitating the contemporary scene on the sidewalks outside, had no connection with the theme—unless it was to suggest frayed nerves.

Carvajal's "Chances" came on strongly after this, bright in color, with vigorously circling movement, windmill arms, to Honegger's roasting music, providing the only visual climax movement by a whole cast in the evening. But it was especially distinguished for the duo: white figures in canonic movement, unison, mirrored, echoed, in meeting, parting, uniting, yet always reaching further. It was beautifully danced by Carvajal and Christine Bennett, all one grace to her fingertips.

Carvajal's "Chimera" is a rare successful marching of dance with the spoken word. (The choice of music throughout was good: Ginastera for "Veins," Ives for "Statues.") Luciano Berio's score mixes sounds and word sounds and the dancers pick them up exactly.

MIRRORED

Against metallic strips that reflect the light like flames, or mirror the dancer, a savage king (Ronni Guidi from the Oakland Ballet) is robbed of his soul by Carolyn Houser in seductive, enigmatic, delicately dangerous, moods expressed in precise and exquisite movement.

In "Peace," with a trio in white full robes like wings, Carvajal verges on, but never goes over into the standard butterfly dance. The three dancers, Anita Pacciotti, Wendy Holt, Katherine Warner, gave it a quite moving grace, and evoked a

longed-for quiet, tape made a back, the on-stage flutter. Erikids.

Refreshingly friv the Pas de Deux since one of the dr "Veins" was the pain of it all. Bright danceable music by set off the skill, of the touch of mocker Sealanders.

The Friday and night programs will ed next week.

UNITED ART
CONTINUOUS SHOW
ALL U.A. INDOOR T

"CATCH-
IS THE MOST
MOVING, THE
MOST INTELL
GENT, THE MO
HUMAN - O
HELL WITH IT
IT'S THE BES
AMERICAN F
I'VE SEEN TH
YEAR!"

"IT'S ONE HELL OF A
COLD SAVAGE AND
COMEDY. Funny, and
richly placed in the
of American directors.
Alan Arkin

"Moving Action is like
Lawrence of Arabia, but
Bobby Fischer. Best
without a great and
richly placed. A 10
performance!"

"CATCH 22" was the
that need to be said
against Alan Arkin's
and as Tinseltown is
more important.

A MIKE NICHOLS
ALAN ARKIN
CATCH-
ALAN ARKIN
CATCH-
ALAN ARKIN
CATCH-

Dance Theater

Spectrum' displays originality

Theater AND THE arts

undistinguished "Veins" and ended on her quite stunningly pictorial "Statues."

SILVER PAINT

The dancers in "Statues" are dressed in silver paint (with discreet figleaves). The fascinating reflections of light from the metallic body surfaces attains a sculptor's intent. Moving at a slow pace—with some sudden dramatic shifts—the dancers fall into new postures, silver fountain figures, antique warriors, with only one ballet lift that seemed out of the picture.

While this sounds like the children's game, it has a poetic effect, to mix the arts still further.

It ends in a theatrical device, the figures sinking out of sight in rising foam; statues sinking into the sea, or a message that not even art, or metal, survives? A note of sadness grows and the ballet lacks climax, a rising at some point to the power of great sculpture.

The dancers showed a control in this that was uncertain in "Veins," where they often

readjusted balance. With an absolute precision and virtuosity, the Lagos choreography would have looked better, as the long-lined, diagonal gestures worked into fluid patterns.

The leotards painted for veins, was part of the idea, but a frowiness, consciously disheveled locks, imitating the contemporary scene on the sidewalk outside, had no connection with the theme—unless it was to suggest frayed nerves.

Carvajal's "Chances" came on strongly after this, bright in color, with vigorously circling movement, windmill arms, to Honegger's roving music, providing the only visual climax movement by a whole cast in the evening. But it was especially distinguished for the duo: white figures in canonic movement, unison, mirrored, echoed, in meeting, parting, uniting, yet always reaching further. It was beautifully danced by Carvajal and Christine Bennett, all one grace to her fingertips.

Carvajal's "Chimera" is a rare successful matching of dance with the spoken word. (The choice of music throughout was good: Giazetera for "Veins," Ives for "Statues.") Luciano Berio's score mixes sounds and word sounds and the dancers pick them up exactly.

MIRRORED

Against metallic strips that reflect the light like flames, or mirror the dancer, a savage king (Ronn Guit from the Oakland Ballet) is robbed of his soul by Carolyn Houser in seductive, enigmatic, delicately dangerous, moods expressed in precise and exquisite movement.

In "Peace," with a trio in white full robes like wings, Carvajal verities on, but never goes over into the standard butterfly dance. The three dancers, Anita Packard, Wendy Holt, Katherine Warner, gave it a quite moving grace and evoked a

longed-for quiet. Electronic tape made a background for the on-stage flutist, Daniel Erikka.

Refreshingly frivolous was the Pas de Deux by Lagos, since one of the drawbacks of "Veins" was the conscious pain of it all. Bright costume, danceable music by Janacek set off the skill, delight and the touch of mockery by Carla Sealander.

The Friday and Saturday night programs will be repeated next week.

UNITED ARTISTS
CONTINUOUS SHOWS TODAY
ALL U.A. INDOOR THEATRES

"CATCH-22"
IS THE MOST
MOVING, THE
MOST INTELLI-
GENT, THE MOST
HUMANE — OR, TO
HELL WITH IT! —
IT'S THE BEST
AMERICAN FILM
I'VE SEEN THIS
YEAR!"

— "IT'S ONE HELL OF A FILM! A
COLD, SAVAGE AND CHILLING
COMEDY. Funny, vivid, and
brilliant. Place in the front row
of American cinema!"

— "Watching Allen is like watching
Lawrence Olivier. Just, deadly, at
Bobby Facker's side, Allen is
a brilliant player, entering his
richest period. A triumph of
performance!"

— "CATCH-22" does many things
that need to be said again and
again. Alan Allen's performance
as Yossarian is great!"



A MAJOR MICHAEL'S FILM
ALAN ALLEN

CATCH-22

UNIVERSITY

Dance Spectrum to make debut

Carlos Carvajal's newly formed Dance Spectrum will make its debut this weekend in a pair of performances in conjunction with Penelope Lagios's San Francisco Dance Theater.

Separate programs are scheduled for 8:30 p.m. Friday and Saturday in Veterans Auditorium in the San Francisco Civic Center at Van Ness Avenue and McAllister Street.

The series, which will be repeated on Sept. 14 and 15 at Veterans Auditorium, is entitled "Wings on the Horizon."

Carvajal describes it as a "convergence of traditional ballet and contemporary dance forms."

Friday's program includes the following works:

—Carvajal's "Tryptich," a 15-minute ballet for eight dancers. It is set to music of Yasushe Akutagawa.

—A classical Pas de Deux.

—Miss Lagios's "Morning's Eye" to Pierre Henry's "Le Voyage." It will be performed by the Dance Francisco Dance Theater and Dance Spectrum.

—Carvajal's "Shapes of

Evening," set to Debussy's "Sacred and Profane Dances." This work has been performed several times by the San Francisco Ballet. It is choreographed for three couples.

—Miss Lagios's "Allegradage," set to Charles Ives's Violin and Piano Sonata No. 4 and Alan Hovhaness's "Khirgiz Suite." This will be a first performance.

—Carvajal's "The Way," set to Toru Takemitsu's "Al" and "Coral Island." The work received its premiere two years ago in the San Francisco Ballet's summer season but has not been repeated since.

There are six works programmed for Saturday:

—Miss Lagios's "Veins," set to music of Alberto Ginastera.

—Miss Lagios's "Petite Pas de Deux," based on Leos Janacek's "Youth Symphony."

—Carvajal's "Changes," music of Arthur Honneger's Symphony No. 2.

—Carvajal's "Chimera," music by Luciano Berio, a ballet for two performers.

—Carvajal's "Peace," music of Warner Jepson, with flute solo by Dan Erkkila.

—Miss Lagios's "Statues," set to Ives's "The Unanswered Question."

HERB CAEN



PACIFIC TELL & TELL: James Broughton's avant gardnik film, "The Bed," which bounces around under such local glories as Alan Watts, Gavin Arthur, Jean Varda, Imogen Cunningham, Wes Wilson and Dame Enid Foster, has been accepted for the Belgian Film Festival in December. San Francisco isn't ready for it . . . Ric Teague, talking about a fellow stockbroker, produced the following mild mind-boggler: "He's a prince of a fellow — why, he'd give you his left shirt" . . . Barbara "MacBird!" Garson, sounding off: "This self-righteous bombing pause business is like having a burglar break into your house, beat you for a while and then say 'Now if I stop beating you what do I get in return — the living room? The patio?' And then he calls you stubborn and starts beating you harder" . . . At the Church Architecture conference in Berkeley last wk., Archbishop Robert Dwyer was asked about the design of his cathedral in Portland, Ore. "Well," he smiled. "It defies any classification other than 'Early 1925!'" . . . A school teacher friend of Glenn Dorenbush's found this written backwards on her blackboard: "Help, I'm trapped behind this blackboard!"

The Jewish Museum November 19, 1969 through January 4, 1970

Milwaukee Art Center January 30 through March 8, 1970

San Francisco Museum of Art April 24 through May 24, 1970

A Plastic Presence

Sponsored by Philip Morris Incorporated and its affiliated
companies, Milprint Inc. and Miller Brewing Company.

Mon., April 27, 1970

enders Adorn ic Presence'



—Examiner photos by Tom Williams



FLOATING plastic pillows, multi-dimensional shower curtains, pseudo-intestinal enlargements, gooey gummy globs and other mind-bending phenomena to be seen and touched delighted those attending the members preview of "A Plastic Presence" at the S.F. Museum of Art. Lawyer Carlos Bea, escorting pretty Diane Blell, for example, nearly got lost in the maze of transparent pillows, done by New York artist Susan Williams. It occupied an entire room. Sam Richardson, Harold Paris and Bruce Beaseley are the local artists participating in the travelling show, sponsored by Philip Morris, Inc. See-through plastic, fringed mini-maxi dresses were worn by the Women's Board hostesses. They were designed by S.F. artist Angelo Canzoneri for the event.

RESEMBLI
someone's fa
godmoth
Mrs. W
Dickinson ge
push from co
poser War
Jepson
Museum prev
Mrs. Dickin
designed
swing and dre



NUDE DRAWINGS: A woman in a patterned dress looks up at a large, light-colored, V-shaped object held by a man in a dark suit and glasses. The background is dark and textured.

Fri., Apr. 24, 1970

San Francisco Chronicle 21

Art High Jinks



ART HIGH JINKS: A woman in a dark dress with a white collar looks down at a small object in her hands. A man in a dark suit and a light-colored hat leans over a glass display case, looking at something inside. The background is dark and textured.

PERFORMING ARTS



HAROLD KREINZLER

ACT AMERICAN
CONSERVATORY
THEATRE

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

ATHOL FUGARD'S

THE BLOOD KNOT

Directed by GILBERT MOSES
Scenic Design by JACKSON DeGOVIA
Costumes by REGINA CATE
Lighting by WARD RUSSELL
Associate Director ARTHUR SHERMAN
Music by WARNER JEPSON

the cast

Zachariah GILBERT LEWIS
Morris JOHN SCHUCK

All the action takes place in a one-room shack in the non-white section of Korsten, near Fort Elizabeth, South Africa.

There will be one ten-minute intermission

understudies

Zachariah: John Hancock
Morris: Tom Wheatley

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

DAVID HALLIWELL'S

LITTLE MALCOLM AND HIS STRUGGLE AGAINST THE EUNUCHS

Directed by NAGLE JACKSON
Scenery by PAUL STAHELI
Costumes by LIZ COVEY
Lighting by WARD RUSSELL
Associate Director: ROBERT BONAVENTURA

the cast

Malcolm Scrawdyke HERBERT FOSTER
Irwin Ingham MICHAEL CAVANAUGH
John 'Wick' Blagden MARTIN BERMAN
Dennis Charles Nipple ROBERT GROUND
Ann Gedge DEBORAH SUSSEL

The entire action of the play takes place in Malcolm's flat, in a city in Northern England.

There will be two ten-minute intermissions

understudies

Scrawdyke: William Douglas; Ingham: Mark Wheeler;
Wick: William Bechtel; Nipple: Rick Poe; Ann: Kathy Donovan

AT THE CANNERY



BEN JONSON

A LAWRY'S ASSOCIATED RESTAURANT

Enjoy hearty food and grog in the atmosphere and actual rooms of the 17th century.

Informal lunch in "The Mermaid"... Dinner in the Elizabethan Dining Rooms becomes an experience long remembered. Dinner reservations recommended.

(415) 776-4433

If you're going out
on the town,
don't forget
your Passport.



86 PROOF - 100% BLENDED SCOTCH WHISKY -
IMPORTED BY CALVERT DISTILLERS CO., N.Y.C.

Dance Spectrum to make debut

Carlos Carvajal's newly formed Dance Spectrum will make its debut this weekend in a pair of performances in conjunction with Penelope Lagios's San Francisco Dance Theater.

Separate programs are scheduled for 8:30 p.m. Friday and Saturday in Veterans Auditorium in the San Francisco Civic Center at Van Ness Avenue and McAllister Street.

The series, which will be repeated on Sept. 14 and 15 at Veterans Auditorium, is entitled "Wings on the Horizon."

Carvajal describes it as a "convergence of traditional ballet and contemporary dance forms."

Friday's program includes the following works:

—Carvajal's "Tryptich," a 15-minute ballet for eight dancers. It is set to music of Yasushe Akutagawa.

—A classical Pas de Deux.

—Miss Lagios's "Morning's Eye" to Pierre Henry's "Le Voyage." It will be performed by the Dance Francisco Dance Theater and Dance Spectrum.

—Carvajal's "Shapes of

Evening," set to Debussy's "Sacred and Profane Dances." This work has been performed several times by the San Francisco Ballet. It is choreographed for three couples.

—Miss Lagios's "Allegradage," set to Charles Ives's Violin and Piano Sonata No. 4 and Alan Hovhaness's "Khirgiz Suite." This will be a first performance.

—Carvajal's "The Way," set to Toru Takemitsu's "Al" and "Coral Island." The work received its premiere two years ago in the San Francisco Ballet's summer season but has not been repeated since.

There are six works programmed for Saturday:

—Miss Lagios's "Veins," set to music of Alberto Ginastera.

—Miss Lagios's "Petite Pas de Deux," based on Leos Janacek's "Youth Symphony."

—Carvajal's "Changes," music of Arthur Honegger's Symphony No. 2.

—Carvajal's "Chimera," music by Luciano Berio, a ballet for two performers.

—Carvajal's "Peace," music of Warner Jepson, with flute solo by Dan Erkkila.

—Miss Lagios's "Statues," set to Ives's "The Unanswered Question."



UNTITLED, Plastic film on paper (5500 AWARD)

DEDICATED TO
ALL THOSE WHO
BELIEVE THAT
CONTEMPORARY
ART ENDED



IDA KOROWITZ: DEDICATION, Mixed Assemblage (5500 AWARD)

DORR HEADS PHOENIX

PHOENIX

Goldswaine Higginson Dorr III has assumed his responsibilities as director of the Phoenix Art Museum.

The son of an international banker, Dorr received a bachelor of arts degree in the history of art from Harvard College in 1955. In 1961 after several years in sales and advertising he returned to college to earn a master's degree in museology from the University of Minnesota.

Dorr had served since 1968 as director of the Santa Barbara, Calif., Museum of Art. Previous to that, he was associated with the

PROJECTS FOR THE 80'S

By Jean Jussel

BERKELEY

First of all, let nobody think that the Projects for the Eighties show has anything to do with the future. This show is, now, period. It couldn't relate to any other time except the present moment in Harrow Lane, the University of California at Berkeley, the Art Gallery.

But if a thing fully exists in the present, it is fulfilled. I would go so far as to say that this little show does exactly that, and for this very reason is successful. I would add that it is a youthful show; that it has its pranks, that it is sometimes muddled, that there is yearning in it, that there are attempts to stir thought, that it contains both the pleasures and the annoyances of sound, that it has color, that it has simplicity, and that it even has silence and privacy.

The game is to find all these things; for it is also a youthful game. So maybe at first, I thought the show was nothing more than a few jokes such as Dusk's a box for a cow, a row of wax anvils, a neon sign on a wall spelling Free. And that everyone was simply to be amused by all the other people looking at these things.

Then I began to discover the attempts to express the problems of our society, issues such as over-population, pollution of the environment, the problem of bureaucracy, the literal presentation via the typewriter-computer experiment of many urban problems, the hopes of the artist-designers to draw the viewer into active participation with them through the situation or work presented. At this point, I decided the show was brilliant, because I could catch on to many of the ideas.

But then I rebounded and said that no, it is so purely conceptual that it races across reality without ever touching the life of anybody, either artist or viewer. And that its ideas are superficial and journalistic.

And I felt a longing to contemplate a great and true work of art such as a vase from the Sung period and to turn off the TV set.

Now I would like to mention seriously three or four presentations which I found somewhat comparable to the lyric as a poetical form is that they allowed the unexpected to happen.

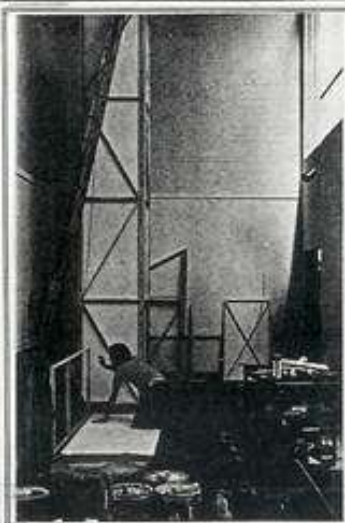
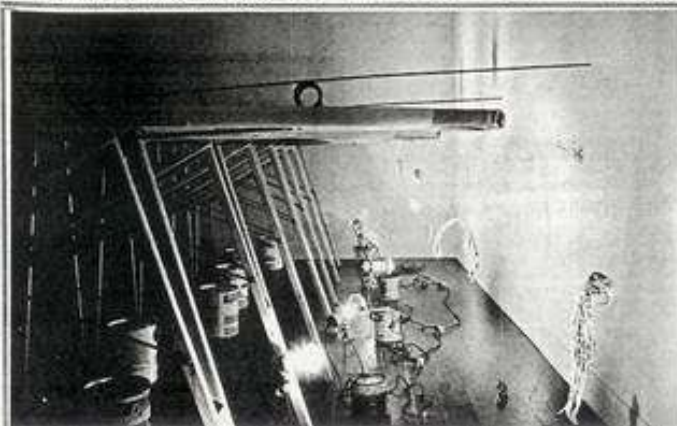
In this is the point at which one can leave behind all titles printed on the wall and all intellectual reactions and forget who made the thing, as well.

I shall only mention this data so that you will know what I am talking about.

"If you don't have it, make it—If you can remember it," is a structure by Warner Jepson only a little larger than a phone booth but full of charm. Instead of doors there are colored plastic hoops filled with liquid. Visu-

ally as bright as a carnival booth, the inside is mostly blue, there is a circular foam object on the ceiling, there is a low bench or step to sit on, and there are ear-phones to put on your head. All around you loudly a sound tape is playing and when you wear the ear-phones you can hear the very same thing only, as Warner Jepson remarks, "privately." You could be riding on a train or accompanying the flight of insects. This is a pleasure trip, and as many people as can get in at once are welcome to come along.

There is a whole room not just a small booth, by Howard Fried. I could not find a title card for this presentation. There is,



STEPHEN LAUB: CANVAS TOWER (INSTALLATION)

however, all across one wall, a very beautiful story told in the first person which concludes, "an ironing board is no place to eat, it's a place to cross." You will see perhaps six ironing-boards parallel and equidistant from each other upon each of which there is an iron and underneath each of which there is a can of house paint. There is also a string anchored to each ironing surface which goes down over the small end of the board to hold a withered vegetable or something like that. The shadows of these ambiguous objects are cast upon the wall opposite the printed pages of the story. One somehow explains the other, but I don't think I can tell you how or even assure you with any certainty that the whole is autobiographical. Perhaps Howard Fried is really William Sareyan? This room is a world, another world than your own, and you may if you wish enter it. These presentations which I am describing are metaphors. That is why I compare them to poems, and that is almost the only guidance I can give you.

I would like to mention the canvas tower by Stephen Laub as being especially spare and perfect for its purpose. There is a door, also of canvas, so that you can step inside the tower at the bottom. Only at the top is there anything to see. In this whole structure there is not a single distracting note. There is only one thing to see in the quiet and privacy of this cloth enclosure and that is the sky, through a moon-sized circle cut out of the top. By night it is black, of course, and may look painted. By day it is blue, and the disc of the sun is cast upon the upper canvas wall to move, I presume, during the course of the day, like a slowly changing abstraction from nature itself.

Now I think one can forget about the seventies and the eighties and over-population too

the
revered
temple of
dining
ARTS...
rendezvous
of the chinese
gourmet

Kan's

GRANT AT SACRAMENTO
982-2388



The best seats
cost more, too.
Old Grand-Dad
Head of the Bourbon Family

Kentucky straight bourbon whiskeys. 86 proof and 100 proof bottled in bond. Old Grand-Dad Distillery Co., Frankfort, Ky. 40601.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

JOHN VANBRUGH'S

THE RELAPSE

Directed by EDWARD HASTINGS

Scenery and Costumes by ROBERT FLETCHER

Music by WARNER JEPSON

Lighting by WARD RUSSELL

the cast

(in order of speaking)

<i>John</i>	MR. WHEELER
<i>Abigail</i>	MISS COLLINS
<i>Loveless</i>	MR. THOMAS
<i>Amanda</i>	MISS McCAIN
<i>Fashion</i>	MR. BRAMHALL
<i>Lory</i>	MR. BERMAN
<i>Tugg</i>	MR. BAKER
<i>Lord Foppington</i>	MR. RUTA
<i>Pages to Foppington</i>	MR. GILLIAM
	MR. MARTIN
	MR. PITNEY
<i>La Verole</i>	MR. HANCOCK
<i>Mr. Taylor</i>	MR. GORMAN
<i>Mr. Instep</i>	MR. OTTIWELL
<i>Mr. Foretop</i>	MR. GLOVER
<i>Mr. Mendlegs</i>	MR. CAVANAUGH
<i>Mrs. Callicoe</i>	MISS HARPER
<i>Coupler</i>	MR. DOYLE
<i>Berinthia</i>	MISS LEARNED
<i>Dr. Serringe</i>	MR. CHANDLER
<i>Worthy</i>	MR. FLETCHER
<i>Sir Tunbelly Clumsey</i>	MR. PATERSON
<i>Ralph</i>	MR. BAKER
<i>Thomas</i>	MR. CAVANAUGH
<i>Servants to Sir Tunbelly</i>	MR. CHANDLER
	MR. GLOVER
	MR. GORMAN
<i>Hoyden</i>	MISS SUSSEL
<i>Nurse Swaddling</i>	MISS MANN
<i>Dolly</i>	MISS HARPER
<i>Bull</i>	MR. BIRD
<i>Sir John Friendly</i>	MR. KNIGHT
<i>Musicians</i>	MARGARET FABRIZIO, <i>Harpsichord</i>
	ROBERT HUBBARD, <i>Oboe</i>
	DOUG BLUMENSTOCK, <i>Cello</i>
	DAVE WILKINSON, <i>Flute</i>

The year is 1695. The action takes place
in London and the nearby countryside.

There will be one ten-minute intermission.

understudies

Foppington: Patrick Gorman; Amanda: Suzanne Collins;
Berinthia: Kathleen Harper; Fashion: Mark Wheeler; Lory: David Gilliam;
Clumsey: Jim Baker; Hoyden: Suzanne Collins; Nurse: Anne Lawder;
Bull: Michael Cavanaugh; Serringe: Frank Ottiwell; Coupler: Jeff Chandler;
Worthy: Dudley Knight; Friendly: Jerry Glover

Restoration Comedy

ACT's Comic Triumph With 'The Relapse'

By Paine Knickerbocker

"The Relapse," a Restoration comedy by John Vanbrugh which opened on Tuesday night at the Geary, is interpreted by director Edward Hastings as a dressy burlesque, a joyous callithump of vigorous cartoons happily mocking their absurdity and their wickedness.

The result is a comic triumph for the American Conservatory Theatre, for it is lively and resourceful, a balanced comedy with a large, talented, and generally hilarious cast. Hastings regards their capers with a tolerant delight, bringing to the production a warmth, more often than not, lacking in light, modern amusements.

Furthermore, delicate touches continually enhance the production. A quartet, with Margaret Fabrizio at the harpsichord plays from time to time in one of the theater's boxes.

SETS

Robert Fletcher's settings are superlative. He establishes a basic framework, and



KEN RUTA
Lord Foppington

then slides quickly and quietly into position a series of vignettes at the rear of the stage to bring variety to the show's visual appeal. These are designed so that each is immediately recognizable. Thus, in spite of the many changes, the audience always knows exactly where

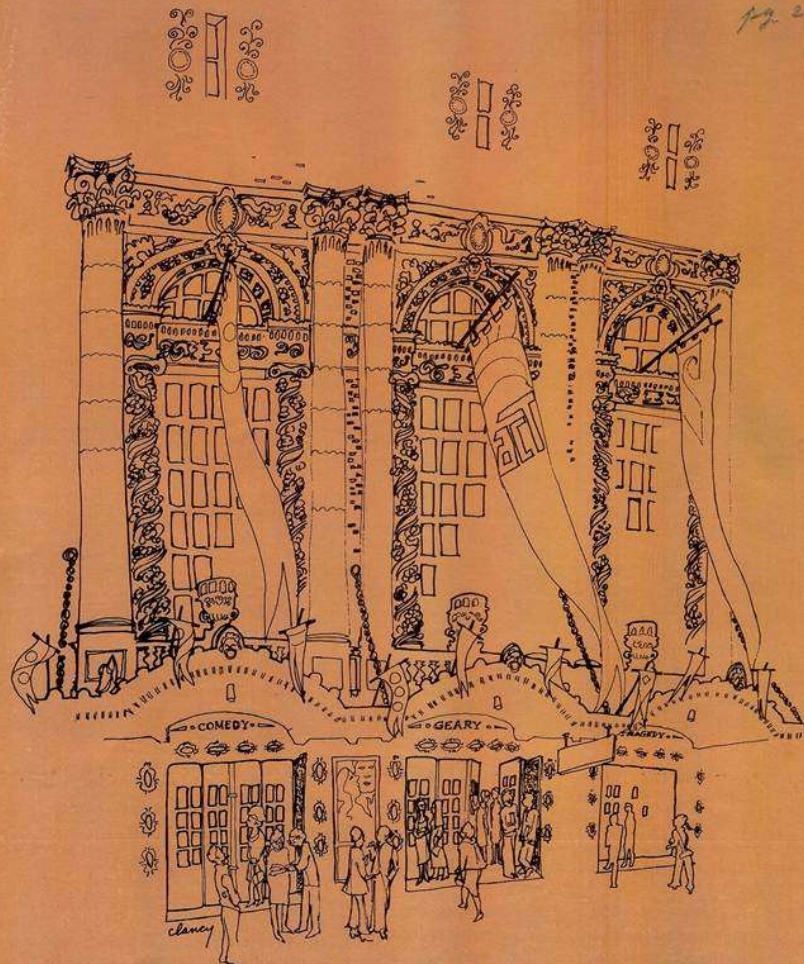
the action is taking place.

And what an avalanche of periwigs he provides! They are parodies, and yet those characters, like Loveless or Sir Tunbelly Clumsey are never arch or utterly grotesque. Others are, of course, for that is much of the appeal of "The Relapse." Fashion is never far from being a sly clown, and Hoyden, the girl he marries, is always one. So is Lord Foppington (Ken Ruta), whose languid vulgarity is constantly amusing.

The plot of "The Relapse" is complicated, dealing with a handsome husband (Scott Thomas) relapsing into the spirited life of a bachelor with a relative (Miss Michael Learned) whom his wife has invited to stay with them in London. Also, Mark Bramhall, as Fashion, the penniless brother of Foppington, must outwit his ridiculous sibling by marrying the wealthy Hoyden (Deborah Sussel). For further details, see the presentation. We doubt that you will find it disappointing.

PERFORMING ARTS

pg. 22



AMERICAN CONSERVATORY THEATRE

http://www.imdb.com/title/tt0163727/fullcredits?ref_=tt_ov_st_sm#cast

View Favorites Tools Help

1971 - Luminous Procureess

Search

Share

Translate

More »

Page

Safety

Tools

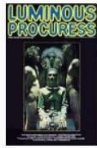
View Profile | Send Msg.

View Profile | Send Msg.

View Profile | Send Msg.

View

IMDb > Luminous Procureess (1971) > Full cast and crew



Watch It

Own the rights?

Buy it at Amazon

More at IMDb Pro

Discuss in Boards

Add to Watchlist

Update Data

Quicklinks

full cast and crew

Top Links

- trailers and videos
- full cast and crew
- trivia
- official sites
- memorable quotes

Overview

- main details
- combined details
- full cast and crew
- company credits

Awards & Reviews

- user reviews
- external reviews
- awards
- user ratings
- parents guide
- message board

Plot & Quotes

- plot summary
- synopsis
- plot keywords
- memorable quotes

Did You Know?

- trivia
- goofs
- soundtrack listing
- crazy credits
- alternate versions
- movie connections
- FAQ

Full cast and crew for

Luminous Procureess

(1971) [More at IMDbPro](#) »

IMDbPro

FREE TRIAL

IMDbPro.com offers representation listings for over 120,000 individuals, including actors, directors, and producers, as well as company and employee contact details for over 50,000 companies in the entertainment industry. [Click here for a free trial!](#)

Directed by

Steven Arnold


Writing credits

(in alphabetical order)


Steven Arnold

Steve Solberg (as Steven Solberg)

Cast (in credits order)




Pandora




Steve Solberg

(as Steven Solberg)




Ronald Farrell

(as Ron Farrell)




Doro Franco




Cheryl Fitzpatrick

(as Cheryl Fitzpatrick)




Ruth Weiss



The Cockettes


... Themselves - Ensemble

rest of cast listed alphabetically:




Monica Baumgartner

... (voice)




Marie Elene

... (voice)




Mieko Hasabe

... (voice)




Pietro Maccan

... (voice)



Natasha

... (voice)



Shmuel Shenar

... (voice)

Produced by

Milton Miron producer (as Sebastian)

Original Music by

Warner Jepson



MAY 26
SATURDAY MIDNIGHT

LUMINOUS PROCURESS

The startling new feature by Steve Arnold. Starring THE COCKETTES (of Tricia's Wedding fame).

Luminous Procuress unveils gardens of sensual delights—peekboxes of naked tableaux—feasts of monsters and piles of humanity.

Luminous Procuress has visionaries—transvestites—safi holymen—male nuns—mines—monkeys—vegetable people—whores—musclemen.

"Arnold's film is a West Coast 'Satyricon', detailing the initiation of two young men, first as voyeurs then as participants, led by the 'procuress' into the sexual mysteries of a bordello."

Molly Haskell, Village Voice

"The procuress is one of awakening sexual being while retaining innocence . . . an unfolding of carnality in an enticing and alluring manner."

Hal Aigner, S. F. Night Times

"There are rooms of pleasure, rooms of pain, a room of religious perversions, a whirling globe of intertwined human bodies, a pair of girls to whom the two men make love, after which they make love to each other, after which they attend a sumptuous banquet-orgy full of Cockettes."

Roger Greenspun, N.Y. Times





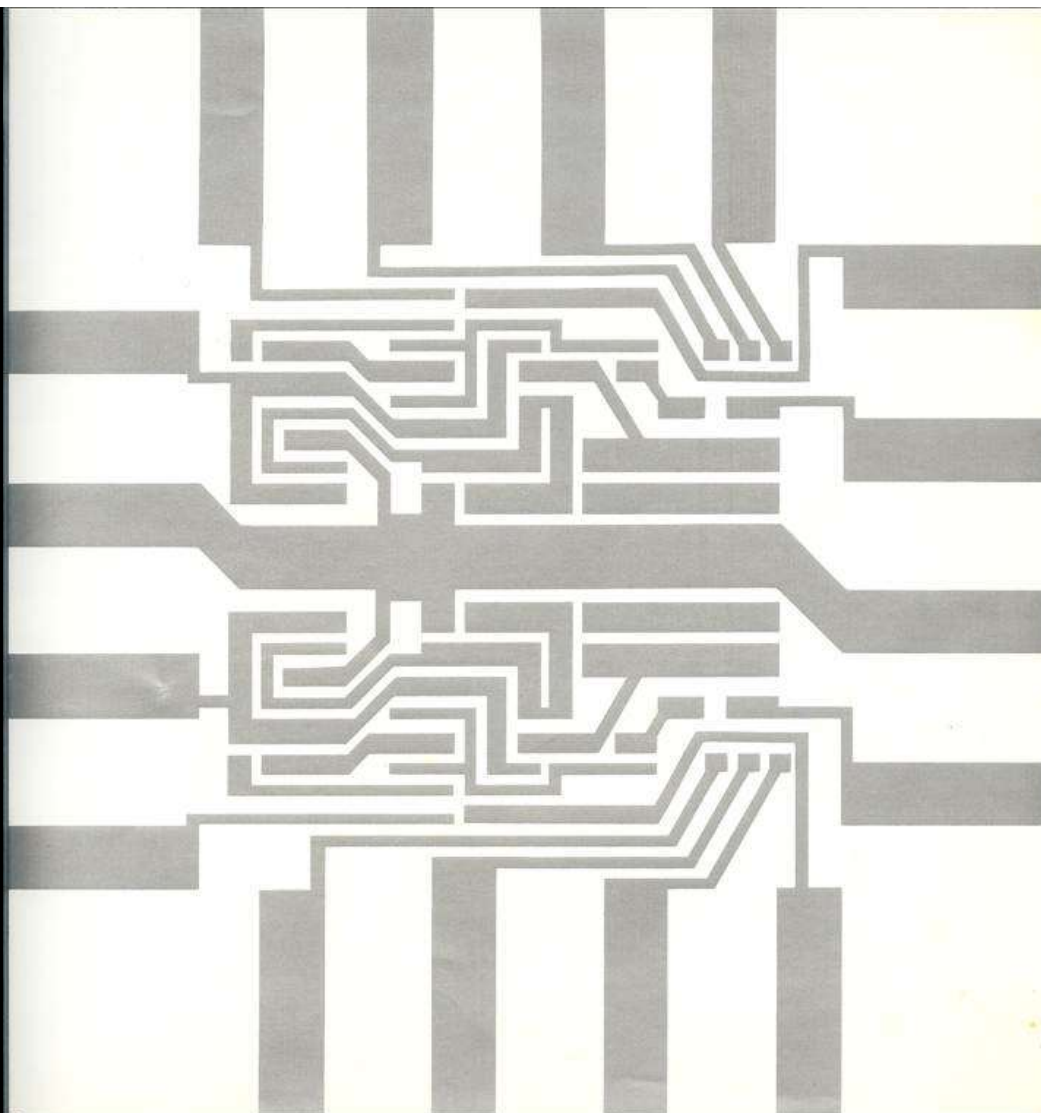
Barbarella

S.T.V.
(415) 556-7356

AN EROTIC
FANTASY

FLMED IN LUSH COLOR
AN EROTIC
FANTASY

A SPIRITUAL - PSYCHEDELIC ODESSY OF PERSONAL LIBERATION
DIRECTED BY STEVEN ARNOLD
2 - MIDNIGHT SHOWINGS



...the comedy
...of a high
...the other.

...by Robert
...es, dashed
...one point,
...who crashes
...in the
...body."

...Magazine
...One
...vision of
...stays going



MAY 19
SATURDAY MIDNIGHT

SUPER SHOW

LEPPIN, BUDDY
HILLS, ERIC CLAP-
TON, BUDDY GUY,
AND THE MODERN
This is an intimate
tape with a wonder-
ful sound together in
rocking, surprising
and Zeppelin perform-
ances" with Jimmy
on in this all-stop-
perly filmed group.
ve group to perform

"Black Queen" one of Still's composi-
tions probably never heard before. Buddy
Guy steps in to do some incredible
electric blues numbers and finally Clap-
ton, Still, Miles, Bruce, Kirk, and Guy
get together for one hell of a jam that
soars higher and higher and higher and
never comes down.

Plus LASERIMAGE (10) by Ivan Dwyer.
Organic images generated from lasers
flow and burst and melt into rock
rhythms.

Sir Guy Grand and his son, Youngman,
reach unparalleled heights of absurdity and hilarity as
they embark on a crazy crusade to expose hypocrisy
on all levels of life.

Plus POPEYE THE SAILOR MEETS BETTY BOOP



MAY 26
SATURDAY MIDNIGHT

LUMINOUS PROCURESS

The startling new feature by Steve Arnold. Starring THE
COCKETTES (of Tricky's Wedding Tunes).

Luminous Procures unveils gardens of sensual delights...
pockboxes of naked tableaux...feats of monsters and piles
of humanity.

Luminous Procures has viciously-immovably soft
bodymen...made man...mines-mundays-vegetable people...
whores-musclemen.

"Arnold's film is a West Coast 'Satyricon', detailing the
initiation of two young men, first as voyeurs then as
participants, led by the 'procuree' into the sexual mysteries
of a bordello."

Molly Haskell, Village Voice

"The process is one of awakening sexual being while
retaining innocence...an unfolding of carnality is an
enticing and alluring manner."

Hal Alper, S. F. Night Times

"There are rooms of pleasure, rooms of pain, a room
of religious perversions, a whirling globe of intertwined
human bodies, a pair of girls to whom the two men
make love, after which they make love to each other,
after which they attend a sumptuous banquet-orgy full
of Cockettes."

Roger Greenspan, N.Y. Times



Plus THE DOVE (15) by Coe-Davis Productions. The
tension spot of Ignatius Bergman films.

Plus THE BEATLES COME TO TOWN. Made in 1963
when they were first taking England by storm a rare
newsworld they sing "Twist And Shout" and "She Loves
Me."

Saturday Critic

PAUL HERTELENDY

Dances of Tomorrow

While some symphony orchestras have all but given up on the whole new music scene, dance and ballet troupes continue to take healthy new directions, evolving and progressing the way that a vital art form must if it is to survive.

Oh, brave new world that has such people in't, exulted Shakespeare, just the way dance fans might today.

The dance innovators today aren't just playing "Follow the Leader." In fact two very distinctive exponents of new styles are now appearing in San Francisco: the Bejart Ballet of the 20th century, with its emphasis on political theater and occupational oriental influences com-



CARLOS CARVAJAL

ing (surprisingly) from Belgium; and Carlos Carvajal's Dance Spectrum, a local group delving into dream-like multi-media experiences, along with themes of enlightenment so paramount to the interests of college-aged youths today.

They are contemporary in the truest sense of the word.

This week's Dance Spectrum program at Lone Mountain College focuses on the nascent spirit in Carvajal's trilogy "The Journey," a trip toward self-awareness and insight within a futuristic world of mirrors, silver orbs, light projections and dizzying firefly effects. Program quotations from Far Eastern sources like the Book of Tao suggest the philosophical and symbolic underlay of the dramas. In the opening "The Way," dancers assume austere geometric shapes and rend the barriers of the mind and reality. They eventually link in a togetherness by way of allegorical figures and arcane ceremonies of communion.

By sharing of the silver orb of knowledge in this strange, foiluminum-and-parachute environment, man becomes a fulfilled, aware being. Pulsating forms play out the complex charade in modern dance, using multi-media props like dazzling mirrors, roller-skates and strobes. And the beautiful bodies are adorned with tiny mirrors on the forehead, graceful in their movement, hypnotic in effect.

Part two, "Orpheus" (sic), is the familiar myth of the Greek Orpheus leading his love Eurydice out of hell, only to lose her when he cannot resist gazing on her. Static and contrived, Orpheus' movements need extra focus. Where Offenbach created an Orpheus in the Underworld, here we have little more than an Orpheus in the Underwear. But the finale is staggering drama; starting with the fatal look, the stage becomes a turmoil of furies tearing Eurydice away, and all but devouring the plastic, disposable version of Orpheus.

The horde is terrifying; perhaps you and I are in it, destroying the very elements that can make life divine.

"The Awakening" is a synergetic Genesis. The Creation is ingeniously developed through beautiful allegorical dancers representing the first light, followed by billowing angels, winds, waves, the earth, animals, and finally Adam and Eve. The eerie Takemitsu percussion music of the earlier pieces gives way to Werner Jepson's quadrasonic electronic sounds, buzzing and jabbering in a primeval way.

Carvajal has created a Gesamtkunstwerk (Richard Wagner's term) on his own terms, wedding philosophy, legend, religion, music, and art to his dances, which themselves blend ballet with modern dance. The attention to lights, costume and scenic design is especially striking. The hellish figures of "Orpheus" could have been costumed by a hallucinating madman; they dance around and among Giacometti-like sculptures by local artist Blanche Howard.

Nightly, Thursdays through Saturdays, 8:30 p.m., ending April 28.

* * *



Scene from Carvajal's 'The Journey,' at Lone Mountain



The Art of Film Music

Music has been in the movies since the very beginning, when "silent" films were accompanied by live musicians.

Some who visit the Center today expect to be bowled over by these "new techniques." In truth, they *are* extraordinary. But it is easy to be distracted from the essence of the work by the fancy equipment—the synthesizers and mixers, colorizers, modulators, circuitry, buttons, screens and modules. What is wrought with this complex, individually designed machinery however, is not "far out light shows" or computerized squiggles, but wonderfully unique creative works. The artists themselves, whose backgrounds may be in music, physics, or the fine arts, have had to master a variety of disciplines in order to develop skill and sensitivity in both the graphic and electronic media.

The compositions should be viewed with this in mind, much as one would approach a piece in a museum. Consider them "paintings in time," resembling one another only in their non-traditional approach and use of color, light, form, movement, graphic design. (Otherwise, they are as dissimilar as a Van Gogh and a Klee.) It is helpful to be relaxed when watching them, to sit in a comfortable chair in a darkened room, free from interruptions. In such a setting, each work will have its individualized, multi-levelled effect — personal, perhaps even intense.

If the production by graphic artists of creative works on television was one of the Center's first accomplishments, it is not the only one. Continued innovation in television technology — in this case the artists' "tools" — has been necessary for growth. The video synthesizers and mixers designed at the Center permit one person to compose in a freewheeling, intimate fashion with multiple visual inputs. The construction of such sophisticated "hardware" is not merely an exercise in esoterica. Rather, Kaufman points out, it is a reflection of the technological revolution now taking place.

"Proliferation of access to the media is transforming the media," he says. "People can now make much more individualized, specialized works which, through cable television and home playback will reach a number of special interest viewing groups; every production need no longer be made with a mass audience in mind. And it isn't

necessary anymore to work for a large electronics firm in order to create your own circuitry. What is occurring is a democratization of technology and the image-making capacity along with a breakdown of the culture's ideas about formalized entertainment."

Because its work gives further definition to the form and substance of this revolution, the National Center is in great demand. It holds conferences, goes on concert tours, is now involved with European broadcasters in a project aimed at carrying the spirit of television experimentation through the world. It is especially popular on campuses, where it gives courses and seminars, lectures and demonstrations. In its role as teacher, however, the Center does more than share its technical knowledge and artistic vision. It attempts also to impress people with the importance of its other chief pre-occupation: the further understanding of the television experience itself.

The need for research on this subject, not immediately apparent at the Center's inception, has become more and more compelling. Thus Kaufman, Ann Turner, and others on the staff have spent increased time writing about and studying the experience of television imagery. In a four day workshop at Asilomar earlier this year, they brought together psychiatrists and philosophers, professors of art and literature and an FCC commissioner as well as a number of television broadcasters. The group addressed such matters as objectivity in programming, the ethics of broadcasting or withholding a given program, the relationship of fantasy and reality in television. Kaufman says:

"Perhaps we are at the same point with the humanities today that we were in 1967 when television opened up to the artist. Historians and philosophers may come to us now as the poets, dancers, painters did then, so that we may evolve a closer relationship between humanistic thought and the television medium. We have made very little progress in creating new program forms to express our complex experiences of meaning and value in our lives. We need to synthesize our new graphic capabilities with the conceptual strengths of literature, history and philosophy."

The Center's ambience seems somehow conducive to such pursuits. This is not surprising, as a mandate for experimentation has allowed the small staff (about twelve) to make its own rules and create its own pace. One result has been a disappearance of the usual organizational hierarchy. Instead, each person assumes most of the responsibility for his or her projects. While much of the work is done on an individual basis (an artist can stake out a space in a studio and work for days without being disturbed), it is informed by the overall atmosphere, a pervasive sense of inquiry and excitement.

"There's a great deal of individuality and authenticity in each person who's a part of this place," Kaufman says. "There is also a common bond that is tenuous, mysterious, but not over-riding."

Respect for individual work within a context of shared values is mirrored in the Center's physical design. It is a pleasant complex of offices and studios, work spaces and think spaces arranged in a circle, providing a feeling of continuity. There are many plants and a suggestion of incense in the air. The general effect is muted — people are working quietly, concentrating hard.

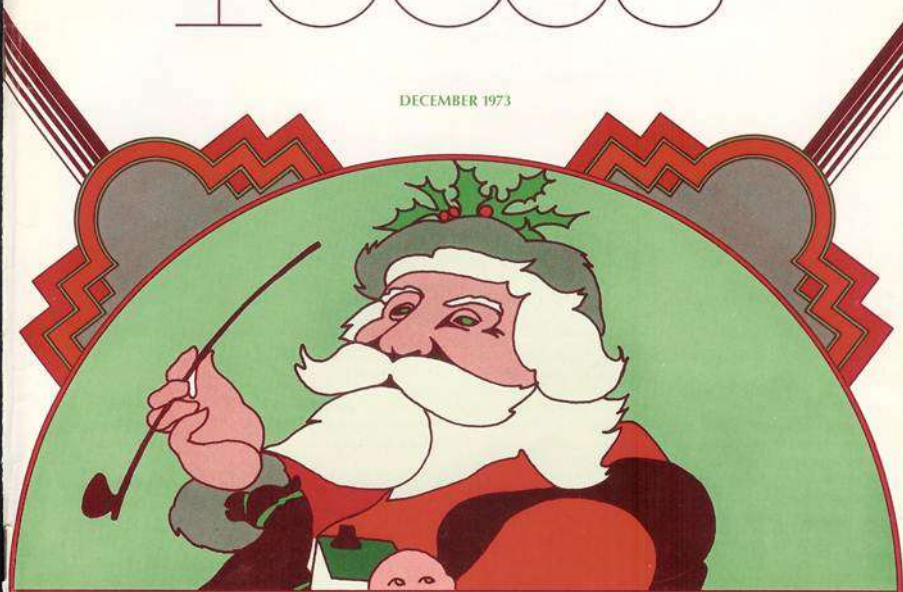
Of the staff's attitude toward its work, Kaufman says:

"Most people here are risk-takers, going to the edge and testing their intellectual, psychological and artistic capacities. An allowance for risk-taking is important here."

If risk-taking is necessary at the Center, it may also enter into our abilities to experience what the Center produces. The absence of verbal material in "Videospace Electronic Notebooks," for example, may seem new and a little strange. This strangeness itself is informative, however, illustrating the fact that *television*, despite its name, has been used largely as a verbal medium. (Turn down the volume on most programs and they no longer seem to make sense.) The Center is exploring, among other things, the potential of television for visual expression. Witnessing its efforts affords us a unique opportunity to respond to something new and still evolving, perhaps with some part of ourselves that has itself never been explored.

Focus

DECEMBER 1973



**KQED wishes you
a Happy Holiday Season**

THE MAGAZINE OF KQED TELEVISION AND RADIO

A who is a who is a Cyril, a Herb, a Cissy, a Francis, a Tina, a Bob.
A who is a who's when the who has—well, you know—style, money, wit. A great
name and, occasionally, brains. Read on. They're listed for your edification.

WHO'S WHO IN SAN FRANCISCO

BY NANCY FRIZZELLE

EARTH SHAKERS

(They Get Things Done)

Williams
Fuller
erry
tzker
a Kunin
Magnin Newman

Grace Warnecke
John Carl Warnecke
Michael Stepanian
Peggy Guittard
Friedel Klussman
Willie Brown, Jr.

FOG LIFTERS

(The
Lively
Artists)

Imogen Cunningham
Peter Voulkos
Ruth Asawa
Margo Moore
Judith Clancy Johns
Warner Jeppson
Francis Ford Coppola
Kurt Herbert Adler
Eleanor Dickinson
Margaret Fabrizio

James Zamrta
Bruce Connor
Scott Bartlett
Paul Kos
Terry Fox
Al Snyder
C.P. Johnson
Spero Anargyros
Seiji Ozawa
Turk Murphy

ECCENTRICS AND EGOCENTRICS

avin Belli
hony Dominic Infante
(Coke)
ico Banducci
lo
bert Shields
y
e Cockettes
astian
emy Fts-Hokin
mund Shea

THEY STRUCK IT RICH

(Money . . . Money . . . Money)

Raymond Syufy
Cyril Magnin
William Matson Roth
Francis Ford Coppola
Richard Gooley
Charles de Young Thieriot
Walter Shorenstein
Alden Winship Clausen

Walter Haas, Sr.
Mortimer Fleishhacker, Jr.
Joseph L. Alioto
Whitney Warren
Robert Magowan
Adolph Schuman
Prentis Cobb Hale
Dorothy Fritz-Cope

LIVING LEGENDS

Cyril Magnin
Bill Graham
Grace Slick
Eric Hoffer
Denise Minnelli Hale
Dr. Edward Teller

Harry Bridges
Dan London
Herb Caen
Jerry Garcia
Trader Vic Bergeron
Richard Brautigan
Dr. S.I. Hayakawa

PUBLICITY DEPARTMENT

(They Cover the Waterfront)

Herb Caen
Charles McCabe
Dick Nolan
Nick Charney
Jann Wenner
Albert Morch

Jim Dunbar
Herb Victor
Mel Wax
Belva Davis
Arthur Hoppe
Stanton Delaplane

BIG SIRS

(Men of Property)

Walter Shorenstein
Ben Swig
Lyman Gee
Robert Lurie
Paul Handlery
Mitchel L. Mitchell
Russell Keil
William Lowenberg
Robert Cahill
Robert Coleman

THE SPORTING LIFE

Charles Finley (A's, Seals)
Jerry Seltzer (Roller
Derby)
Frank Mieleli (Warriors)
The Widows Morabito
(Forty Niners)
Horace Stoneham (Giants)
Ken Venturi
John Brodie
Rick Barry

KEEPEERS OF THE GOLDEN GATE

(City Hall)

llie Brown, Jr.
anne Feinstein
eph L. Alioto
in Burton
il Burton
orge Moscone
entin Kopp
hard K. Miller
rry Francois
mon Kaufman
orge Chinn
dge Low

Totentanz

(Dance of Death)



Non Profit Organization
U.S. POSTAGE
PAID
San Francisco, Ca.
Permit No. 8004

San Francisco Dance Spectrum
3221 - 22nd Street
San Francisco, California 94110

Mr. Warner Jepson
512 Diamond Street
San Francisco, Calif.
94114



Dudley Brooks danced death in Carvajal's 'Totentanz'

High Artistry of Death

An Ainu sage of old once defined "maturity" as that point at which one becomes more concerned with death than sex. As dance, as theater and

as concept, Carlos Carvajal's "Totentanz" Saturday evening in Grace Cathedral offered a staggeringly effective encounter with the realities of maturity. The elo-

quence of "Totentanz" completely surpasses the medium through which it is offered.

Drawn from the 15th Century Dances of Death, meant to ward off the plague, Carvajal presents four scenes of different deaths. All of this was accomplished with grave dignity and high artistry, producing an effect which hit just a little too close to home. One left feeling rather shaken, which is the way one should leave a Cathedral.

Carvajal begins his ritual with visions of 15th Century horrors - flagellant monks, a re-enactment of the crucifixion, processions of slaves and penitents. Death appears as master of all, calling all.

Commoners and kings, men and children, knights and Popes - all are called and kissed. A king tries to bribe Death with his jewels and crown, lovers are set to murder rivals, and at the end, there is a massive orgy of war and mayhem, while men with flags of peace race through the crowd - all in vain.

Performances were superb, polished and controlled. There are so many dancers and dances to complement that it would mean listing the whole of the Dance Spectacular.

"Totentanz" was completely incongruous.

A second set of three performances will be given in Grace at 8:30 p.m., Thursday through Saturday this week. It should not be missed. —H.T.

Still, the exceptional tension of Dudley Brooks as Death, the prancing, sword swinging knight of Sulpicio Wagner, and the murderous lovers of "Death's Pawn" (Carolyn Houser, Virgil Pearson and Richard Browne) deserve special bravo.

Werner Jepson's chilling electronic score was beautifully served by an uncommonly fine sound system. The whole technical side of the performance was amazing — lights, slides, the bare ropes of a set, costumes and music. Grace Cathedral never had it so good.

The evening opened with Carvajal's gentle "Shapes of Evening," set to Debussy's "Dances Sacree et Profane." It too was excellent, and the contrast could hardly have been greater than against the terrifying "Totentanz."

Two complaints only. The incense got completely out of hand, stifling the room. And the use of the Act I Prelude from Wagner's "Lohengrin" as an interlude between "Shapes" and "To-

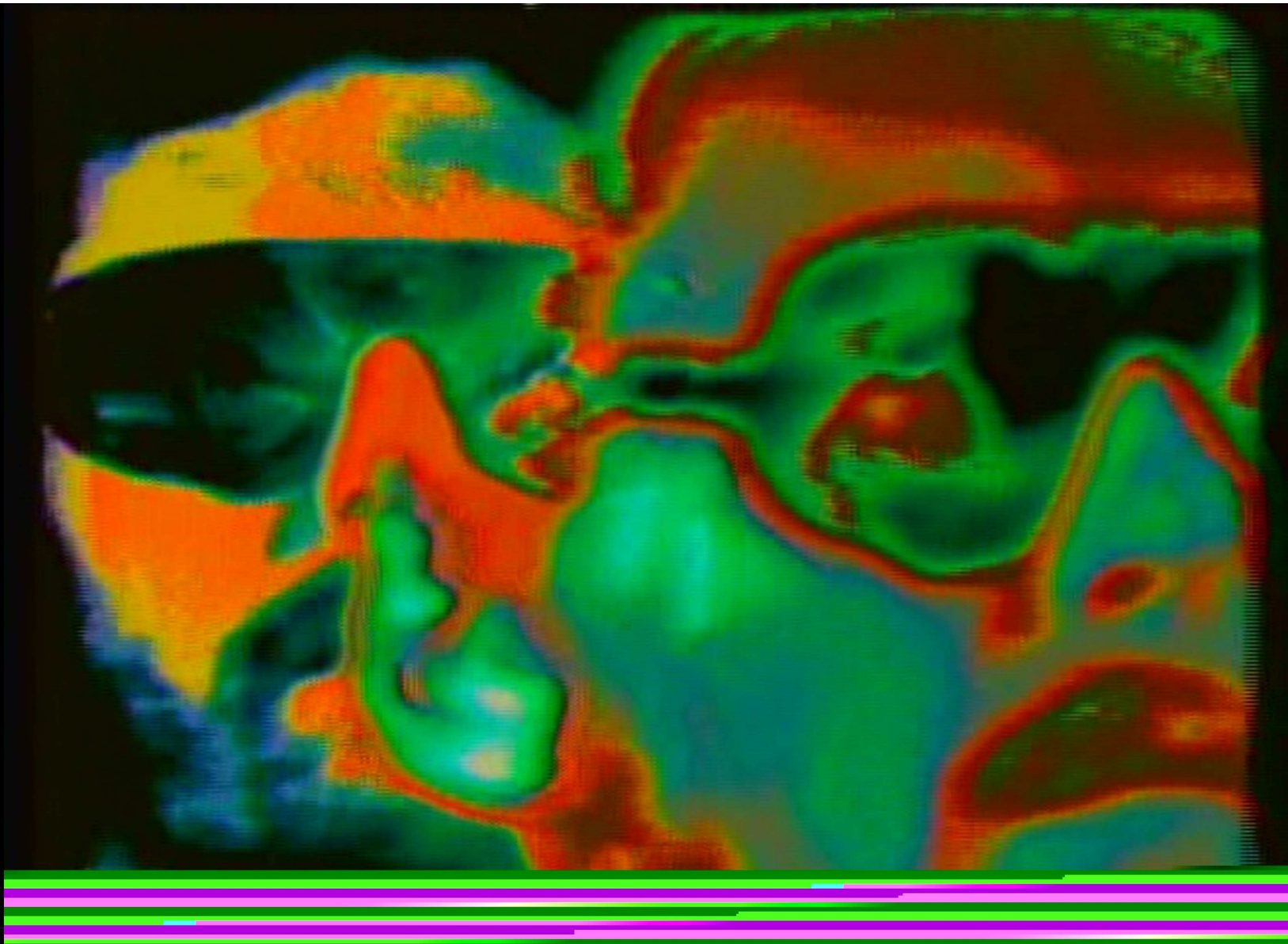












DANCE SPECTRUM 75

PROGRAM IV

HOME SEASON

Lighting Design: Leonard Cosky

Sound Design: Dan Dugan

Scenic Design: Charles Atkins-Harris

Friday and Saturday, June 27 and 28 at 8:30 p.m.
Sunday, June 29 at 3:00 p.m.

CYCLES (Premiere)

Music: Antonio Vivaldi

Production Design & Choreography: Sulpicio Wagner

Projections: Eric Swan

Deborah Brooks
Carolyn Houser
Bruce Bain
Dennis Knights

Jean Mathis
Peggy Davis
Cathy Pruzan
Dudley Brooks
Tripp Pierce
John Patterson

Wendy Holt
Katherine Warner
Terry DuMaurier
Virgil Pearson-Smith

Lisa Lyle

Sherri Parks

Marty Sohl

Deirdre Tooley

Intermission (Fifteen Minutes)

THE AWAKENING

Commissioned Tape Score: Warner Jepson

Choreography: Carlos Carvajal

"Fear not, for all rests well in God. The forms that come and go--and
of which your body is but one--are the flashes of my dancing limbs.
Know me in all, and of what shall you be afraid?" --Sayings of Shiva

Richard Browne	Jean Mathis	Bruce Bain
Katherine Warner	Carolyn Houser	Wendy Holt
Valerie Cook	Lisa Lyle	Peggy Davis
	Marty Sohl	Sherri Parks
		Deirdre Tooley
Terry DuMaurier	Dennis Knights	Tripp Pierce
Dennis Parlato	Jeff Smith	Virgil Pearson-Smith
Evelyn Ante	Sharon Miripolsky	Gerry Luckham
Rene Alvarez	Beverly Peyton	Randy Krivonic
	Ericia Santos	Michael Stephens
	John Crumb	
	Juliet Eldred	

Intermission

FACADE (Premiere)

Music: William Walton

Commissioned by the National Endowment for the Arts

Choreography: Carlos Carvajal

Costumes designed & recycled by: Chuck Arnett, Carolyn Houser, Carlos Carvajal

Heads: Michael Zook

Neon Production: Courtesy of Bob Riddell

Projections: Eric Swan

The Place: San Francisco

Moving In

Deborah Brooks	Valerie Cook	Peggy Davis	Carolyn Houser
Jean Mathis	Sherri Parks	Cathy Pruzan	Katherine Warner
Bruce Bain	Dudley Brooks	Richard Browne	Terry DuMaurier
John Patterson	Tripp Pierce	Virgil Pearson-Smith	Sulpicio Wagner

In THE Park

Laender: Cathy Pruzan	Sherri Parks	Terry DuMaurier	Peggy Davis
Carolyn Houser	Katherine Warner	Valerie Cook	

Polka: Bruce Bain

Dudley Brooks

Virgil Pearson-Smith

Soft Shoe: Peggy Davis

Virgil Pearson-Smith

Around The Town:

Polk Street Foxy Trot: Katherine Warner

Dudley Brooks

Folsom Street Apache: Jean Mathis

Richard Browne

Tripp Pierce

Mission Street Paso Doble: Sulpicio Wagner

Deborah Brooks

Amber

Pacific Heights Grand Waltz: Carolyn Houser

Bruce Bain

Virgil Pearson-Smith

Dudley Brooks

Heavenly Daze at Powell and Market: Sulpicio Wagner

John Patterson

King Fu Kan Kan: All of the Above, joined by: Dennis Knights, Randy Krivonic, Dennis Parlato,

Jeff Smith, Michael Stephens

Moving On!

10

program 1

APRIL 5, 6, 7, & 12, 13, 14 — 8:30 P.M.

GALA

IRIDIS (SAN FRANCISCO PREMIERE)

A ballet in romantic style portraying the simple beauty of the music. First choreographed by Carlos Carvajal for the Kansas City Ballet in August, 1972, to Ravel's "Le Tombeau de Couperin"; Costumes by Carolyn Houser and Chuck Arnett.

SACATECA (WORLD PREMIERE)

Jean Mathis' modern ballet to Toru Takemitsu's "Cassiopeia", is a high energy experience full of plasticity on a station in space. Featured is a macramé set design by Chad Harris and Robert Cooley.

COUNTERPOISE (WORLD PREMIERE)

A major new work, concerto grosso, for fourteen dancers by Carlos Carvajal, expressing the sharp contrast in textures, coloring, and tempi, to Prokofiev's compelling "Third Piano Concerto". Costumes by Sulpicio Wagner.

program 2

APRIL 19, 20, 21, & 26, 27, 28 — 8:30 P.M.

THE JOURNEY (A DANCE CYCLE)

The initiate is followed on his journey in search of the source of All Being. "When one sees the way ahead thus clearly, free of all doubt, a cheerful mood sets in, and one chooses what is right without further thought" . . . I Ching.

THE WAY

From the perfect state of the first I AM — to the sense of separation that happens when one is aware of Otherness, the Wanderer searches for, finds, and wins his love achieving again a state of perfect balance and bliss.

ORFEUS (WORLD PREMIERE)

Orpheus as the Wanderer, bearing the twin-horned lyre of the Sun and Moon. His love, Euridice, is taken from him by the forces of the underworld, and listening alternately to the voices of feeling and reason, Orpheus recovers his love, only to lose her again through his own doubt, which destroys him. Sets are by John Bix with bronze sculptures by Blanch Phillips Howard. Music by Maki Ihii.

THE AWAKENING

(NEW VERSION — first sketch in 1968)

The "Knower" continues through the realm of the Bardo (after-death state), is set face to face with the archetypes, is atoned with the Mother, and awakens! Music is by Warner Jepson.

program 3

May 3, 4, 5, & 10, 11, 12 — 8:30 P.M.

GRAND CIRCUS

CHORO—NET (WORLD PREMIERE)

A mythical dance, probing and exploring the faces of life in patterns of body isolations to the thematic material of a fifth string quartet. Choreographed by Tance Johnson.

CHIMERA

A violent nightmarish dance in which a man descends to the lower regions of his mind, and is destroyed by the forces that lurk therein. Music by Luciano Berio — "Omaggio a Joyce". Costumes by Chuck Arnett.

HURRAH!

A red, white and blue salute to our Yankee heritage — standing the Latin influences. Music by Britten-Ross.

guest:

REC RUSSEL DANCE
& other SURPRISES

TICKETS AVAILABLE BY MAIL!!!

SEASON TICKETS: Adults — \$9.00
Students — \$5.00

SINGLE PERFORMANCE: Adults — \$3.50
Students — \$2.50

All donations are tax deductible.

Program subject to change; no reserved seating.

SEASON TICKETS

Please send the following:

Number of Season Tickets: _____ @ \$ _____

Dates Desired: _____, _____, _____

Total Cost \$ _____

Enclose check or money order payable to Dance Spectrum, with stamped, self-addressed envelope.

SINGLE PERFORMANCE TICKETS

Program	No.	Date	Price
	1		
	2		
	3		

Enclose check or money order payable to Dance Spectrum, with stamped, self-addressed envelope.

San Francisco Ballet

LEW CHRISTENSEN
Artistic Director

MICHAEL SMUIN
Associate Artistic Director

Artists of the Company

Damara Bennett	Alexander Filipov	Tina Santos
Madeleine Bouchard	Robert Gladstein	Daniell Simmons
Maureen Broderick	Michael Graham	Michael Thomas
Val Caniparoli	Victoria Gyorfi	Elizabeth Tienken
Gardner Carlson	John McFall	Paula Tracy
Laurie Cowden	Lynda Meyer	Michele Turetzky
Allyson Deane	Cynthia Meyers	Vane Vest
Nancy Dickson	Anton Ness	Gary Wahl
Michael Dwyer	Gina Ness	Diana Weber
Betsy Erickson	Anita Paciotti	Jerome Weiss
Attila Ficzere	Roberta Pfeil	Deborah Zdobinski

Last year the San Francisco Ballet proved that it was a company worth watching. An ever growing audience agreed with each new review that San Francisco had a company of such superb style and technique that it was match for any in the world.

Our second season of expanded repertoire promises to provide more of what prompted S. F. Chronicle critic Heuwell Tircuit to write: "Two years ago, the San Francisco Opera reached a cherished and enviable dream: capacity box office. The Symphony has been playing for wall to wall audiences during the Ozawa era, and now it is the San Francisco Ballet's turn.

This will go down in history as the Bay Area's Ballet Year, the year the San Francisco Ballet made its astounding grande jete into the front ranks. Looking back on their winter-spring season, the speed of its progress and sense of bloom have been as unlikely as it is unparalleled. It couldn't happen, but it did."

1975/ WINTER/SPRING SEASON

Repertoire

BEAUTY AND THE BEAST (1958) (Revival)

Choreography: Lew Christensen
Music: Peter Tchaikovsky

In 1958, "Beauty and the Beast" first transformed the stage of the San Francisco Opera House into a forest filled with magical flowers, beetles, marmosets and stags. The ballet, based on the old French fairy tale, is being revived this year and promises to be one of the highlights of the 1975 Season.



FOUR TEMPERAMENTS (1946)

Choreography: George Balanchine
Music: Paul Hindemith

A ballet expressing the ancient Greek notion that the human organism is composed of four separate humors, or temperaments. Each of us possesses these four humors, but in different degrees, and it is from the dominance of one of them that the four physical and psychological types—melancholic, sanguinic, phlegmatic, and choleric—were derived. The four temperaments were closely associated with the four elements—earth, water, fire and air—which, to the Greeks, composed the human body as well as the world.



N.R.A. (or, if you remember cats, canaries and kicking out, then I'm talking to the right person.) (1972) (Revival)

Choreography: Robert Gladstein
Music: Warner Jepson

A revival from the 1972 Spring Season, Gladstein's "N.R.A." is an entertainment of music and dance from the 30's. Its five movements cover the big bands, the movies (inspired by Jean Harlow and Clark Gable), the musical stage, that favorite 30's dance couple Fred and Ginger, and a jitterbug finale. Jepson's taped musical collage is supported by authentic period costumes by Cal Anderson.

OPUS ONE (1965) (New Production)

Choreography: John Cranko
Music: Anton Webern

This highly dramatic and modern ballet, expressing the cycle of life, follows the natural sequence of the human couple from birth to death. Dr. Walter Erich Schäfer, who hired Cranko in 1961 to run his Stuttgart Ballet, praised, "'Opus One' is Cranko's masterpiece, dealing with the history of mankind in 12 minutes without letting anyone believe at the end that only 12 minutes have passed."

A grand return for the S.F. Ballet

— HONOLULU ADVERTISER November 9, 1974

Ballet comes right back with another winner

— S.F. Examiner January 22, 1974

A Resplendent Evening With the S.F. Ballet

— San Francisco Chronicle May 13, 1974

Ballet's radiant season opener

— S.F. Examiner January 21, 1974

Ballet gets cheers at Festival debut

— OAKLAND PRESS July 12, 1974

Self-Assurance Marks Return of S.F. Ballet

— THE TIMES—San Mateo April 29, 1974

Happy Return for San Francisco Ballet

— Honolulu Star-Bulletin November 8, 1974

A Superlative S.F. Ballet Night

— San Francisco Chronicle May 4, 1974

SF Ballet Company Presents Brilliant, Joyous Productions

— THE SACRAMENTO BEE April 28, 1974

S.F. Ballet's Smooth Show

— San Francisco Chronicle January 21, 1974

Ballet returns in high gear

— S.F. Examiner February 1, 1974

Balcony: \$20.00

Balcony Circle: \$25.00

Dress Circle: \$30.00

Grand Tier: \$37.50

Orchestra: \$37.50

*Boxes: \$50.00

*San Francisco Ballet Association requests a minimum contribution of \$100.00 per pair of box seats.

Choose from 4 Series:

Series A—Thursday Evenings, 8:30

Series C—Saturday Evenings, 8:30

Series B—Saturday Matinees, 2:30

Series D—Sunday Matinees, 2:30

PROGRAM*	SERIES	DATE	PROGRAM*	SERIES	DATE
1. Variations de Ballet Pas de Deux Beauty and the Beast	A February 13 B February 15 C February 8 D February 16		4. Fantasma Serenade Pas de Deux Mother Blues	A April 17 B April 5 C April 5 D April 6	
2. Pulcinella Variations N.R.A. Pas de Deux Don Juan	A February 20 B March 1 C March 1 D February 23		5. Harp Concerto Opus One La Sonnambula Symphony in C	A April 24 B April 19 C April 19 D April 20	
3. Schubertiade Shinjū (World Premiere) Pas de Deux Four Temperaments	A March 20 B March 29 C March 29 D March 23		6. Cinderella	A May 8 B May 10 C May 10 D May 11	

*Programs are subject to change without advance notice

Student & Senior Citizen
Subscriptions available at:
Odyssey Records,
271 Sutter St., San Francisco
• Center Balcony \$12.00
• Balcony Circle \$18.00
• Orchestra \$30.00

Group Discounts:
Write or Call: Group Sales,
San Francisco Ballet,
378 18th Ave., San Francisco,
CA 94121.
(415) 751-9397.

Subscriptions are also available at:
Odyssey Records, 271 Sutter St., S.F.;
Neil Thrums, Oakland;
Peninsula Box Office, San Jose;
Macy's
and all major ticket agencies.

Name _____ Phone _____

Address _____ City _____ Zip _____

	SERIES	LOCATION	NO. OF SEATS	PRICE	TOTAL
1ST CHOICE					
2ND CHOICE					

☐ I am a member of the San Francisco Ballet Association. ☐ I was a 1974 Season subscriber.

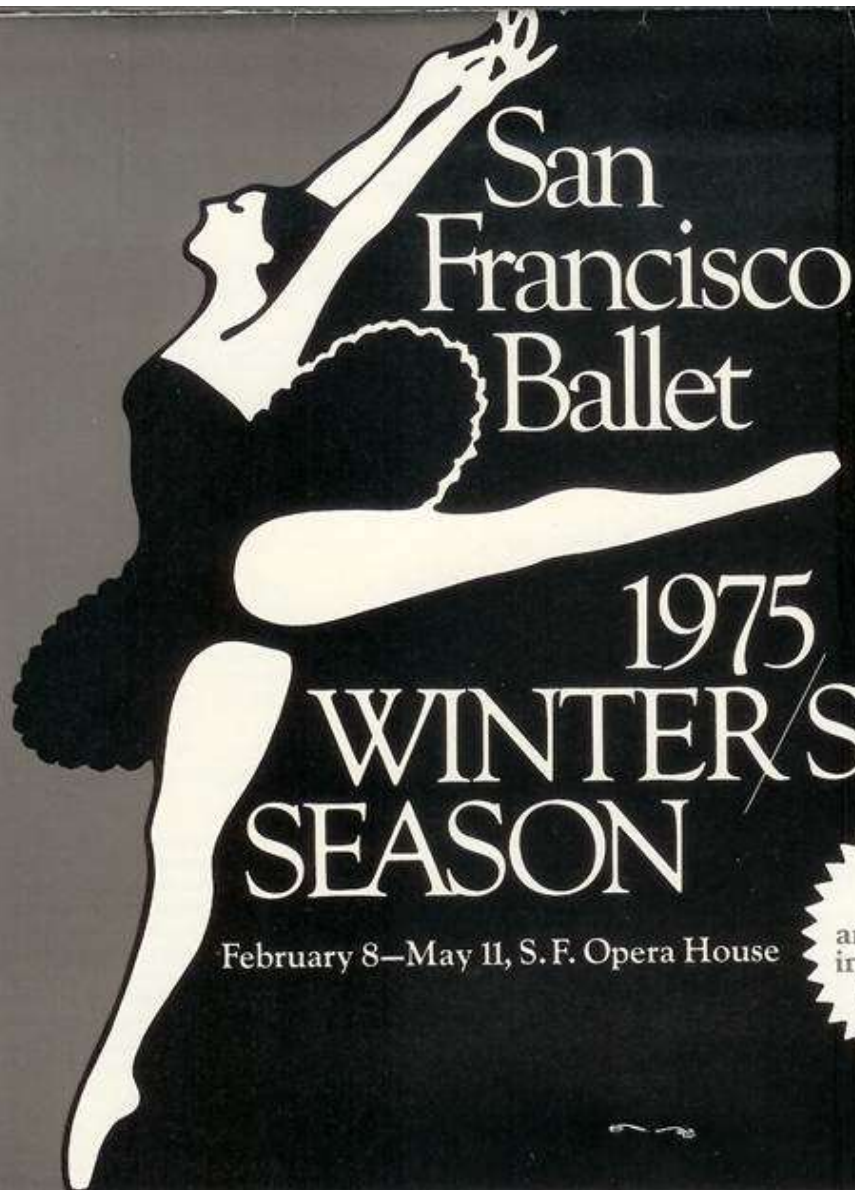
☐ I would like additional information on the San Francisco Ballet Association

Checks should be made payable to Fine Arts Box Office and mailed with a self-addressed, stamped envelope to: Fine Arts Box Office, 44 Page Street, San Francisco, CA 94102. Tel. (415) 421-1000

☐ Please charge my credit card account number: _____

☐ Master Charge

☐ BankAmericard

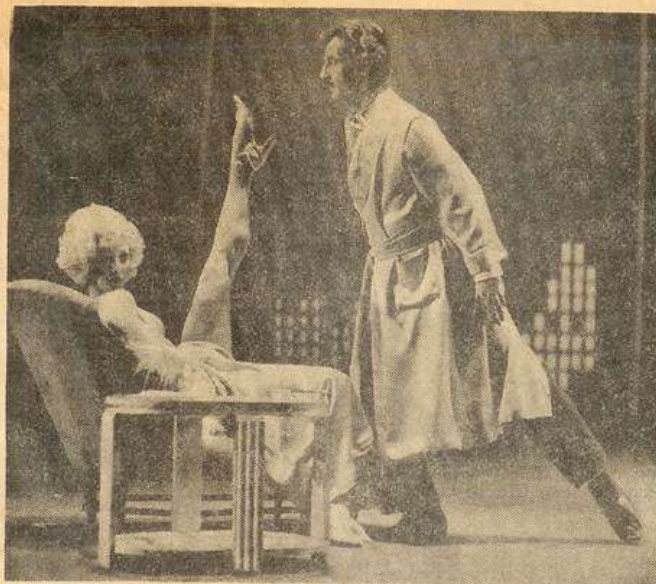


San
Francisco
Ballet

1975
WINTER/SPRING
SEASON

February 8—May 11, S. F. Opera House

An
important
announcement
inside will save
you money.



Engaging Variety At the S.F. Ballet

Paula Tracy plays Jean Harlow and Vane Vest has the role of Clark Gable in Robert Gladstein's "N.R.A."

By Robert Commanday

The San Francisco Ballet's program at the Opera House Thursday went in four totally different directions, adding up to a highly engaging evening.

The extra sensation was the guest star, Judith Jamison, mainstay principal of Alvin Ailey's Company, in the great solo work he created for her, "Cry" (1971).

She is the ideal embodiment of the message and heroine of "Cry," the black woman memorialized in her celebrating, suffering and triumphing. With her magnificent long torso and limbs coiling and shimmering, and her broad, sweeping reach, Miss Jamison commands space with emotion relived in dignity.

Her costume, a full-skirted white gown and eight-foot scarf, extends the dynamic picture. "Cry" is in three contrasting episodes to recordings by Alice Coltrane, Laura Nyro and gospel-rock by the Voices of East Harlem. "Right on, Be Free" for the final jubilation. Only the distortion from overamplification marred the experience, but that is forgotten.

She and the work are so consuming, Miss Jamison could dance it in silence and you would hear the music vividly and feel the heroism of black women down the ages, in her dance.

The heroism expected of Don Juan is not really the subject of Lew Christensen's one-act "Don Juan" ballet (1973), which was revived Thursday. Evocative

of the late 16th century, it is a subtle version suggesting early plays on the subject, certainly not Mozart's or Strauss' Dons.

The score, Rodrigo's "Concierto" and "Fantasia" for guitar (skillfully played by George Sakeilariou) and orchestra, sets up the lightness expertly reflected by Christensen in the dance. Passion, pathos, sexual and sword-play dueling are touched on with a fancy and are interspersed with the comedic derring-do of the amoral aristocrat.

Attila Ficzere was strong but not balletically brilliant as the pursuer pursued, his exploits centering in three duos. Diana Weber's exquisite fragility and perfectly balanced weightlessness made of Dona Ana a most

delicate victim, ethereal in her appearance to the Don before her father's tomb. Anita Paoletti, the seduced peasant bride, does a stunning episode as she comes at the Don with a knife in the final scene.

"Don Juan" is a theatrical fantasy of colorfully sketched episodes, but touching on so many ideas in the work's 37 minutes that none can be truly gripping, especially not the Don's descent into hell in the statue's grip (partly a built-in fault of Rodrigo's melodious but hardly dramatic music).

Diana Weber
Attila Ficzere
Ballet's
"Don Juan"

ng
y
e
llet

eber and At-
zere in the
production of
an"



Christensen's "Don Juan" is rather like a painting in quick motion.

The dance inventiveness is superb — for the four courtiers who keep pursuing the Don, for his exploits leading them, a hilarious chase through a convent while seducing a novice nun on the fly, for the pleasant wedding dancers and his spitting of the bride as the cuckolded groom (John McFall) laments helplessly.

All told, it's an intriguing, beautifully balanced ballet, handsomely mounted in Ming Cho Lee's airy repre-

sentation of 16th-century Spanish settings with Jose Varona's fine costumes.

The Ballet revived Robert Gladstein's "N.R.A." (1972), the "nostalgia" piece heightened to make more significant historical commentary through important revisions. The National Recovery Administration era of the '30s begins with humorous recollections in Warner Jepson's collaged music and words from radio and newsreels, Glenn Miller, Benny Goodman and other unforgettable stylists.

A sextet of jazz musicians

Jan. Feb. 22, 1975

San Francisco Chronicle 31

DATEBOOK

Opening Today

SYMPHONY—Victor Borge conducts the Oakland Symphony in two pops concerts, with soprano Marilyn Mulvey. 8:30 p.m. Paramount Theater, Oakland.

BALLET—Children's Ballet Theater presents "The Spider's Banquet" and "Peter and the Wolf." 2:30 p.m. 3569 Sacramento street.

CONCERT—Soprano Joan McMiller, Peter Hurd and Victoria Hurd. 8:30 p.m. Artists Embassy, 50 Oak street.

CONCERT—Violinist Robert Bloch and pianist Marvin Tartak. 8:30 p.m. 1750 Arch street.

GALLERY—Twenty major paintings by William Adolphe Bouguereau. California Palace of the Legion of Honor, Lincoln Park.

GALLERY—Contemporary tapestries from the Paul Hurschler collection, Center for the Performing Arts, 235 Almaden boulevard, San Jose.

LATIN CONCERT—Sergio Mendes and Brasil '77. 8:30 p.m. Berkeley Community Theater.

does the most imaginative dance. There is the lothario-mistress tango scene, with Paula Tracy and Vane Vest doing Irene and Vernon Castle, a smashing Ginger Rogers-Fred Astaire tap number, with Sandra Adamson and Sam Weber, and a classy Busby Berkeley set of tap-dancing cutie chorines, all done in Cal Anderson's perfectly authentic art deco settings.

Besides Gladstein's improving the focus in the dancing and tightening the show, Anderson and Hiro Narita have added projections that throw behind all this escapist entertainment, huge pictures of the depression, the Nazis and the oncoming World War II. These end "N.R.A." on a clashing, pathetic incongruity, almost too close to home today for comfort.

"N.R.A." grabs the viewer, but the dance is not the central medium, neither object nor subject, it is part of a picture of a society escaping from emotion in musical theater.

Michael Smuin's "Pulci-

nella Variations" (1968) to Stravinsky, which opened the program, reminds us how far Smuin has advanced since that time.

"Pulcinella" has brilliant ideas in it, but all too many compressed in too short a time to permit skillful ensemble.

Linda Meyer does fine tricky sequences with Attila Ficzere, Victoria Gyorfi and John McFall did not bring off the elaborate Tarantella, Toccata, with all its kooky twists. "Pulcinella" captures the commedia idea, and could be a delight were it seriously edited and the cast honed to a finer ensemble edge.

With repeats scheduled at 2:30 p.m. tomorrow, 2:30 and 8:30 p.m. next Saturday, "Pulcinella" might well be sharpened, and this would round out a splendid S.F. Ballet program.

Unbelievable' last novel

According to the Journal, that edition sold more copies than any previous.

Miss Susann actually wrote a full-length novel which she cut down to novella length for the magazine. When she suggested they use the rest of the story in serial form, the editors told her that some of what they didn't print was too unbelievable and

somewhat laughable. "Dolores" is a Jackie Kennedy-type character and the "laughable, unbelievable" section dealt with a President of the United States who had girls brought in and out of the White House!

Now Irving Mansfield, her husband, has given the entire manuscript to Morrow, which plans to bring out "Dolores" as soon as possible.

g with Williams Xoregos dancers in a Wilde story

etnday for "An Evening program featuring the performed on Sunday, ary by the American ll be available at the California agencies.

f ACT in cooperation will include excerpts the playwright in ce, moderated by

y's Jan. 20 world y. "This Is (An feature leading enes from the tions for the

The Xoregos Performing Company will premiere a new work by Diane Berrier Friday, Jan. 9, at 4 and 8:30 p.m., and the following night at 8:30, at the Attic Theater, 70 Union St. The work is a modern dance interpretation of Oscar Wilde's "The Happy Prince."

The following weekend, Jan. 16 and 17 at 8 p.m. in the Attic Theater, dancers Shela Xoregos, Carol Geneve and Glenn-Charles Musagetes will perform "Eight by Mary Shelton," to a score by Warner Jepson. Choreographer Shelton is a longtime resident of San Francisco who studied principally with Welland Lathrop.

For ticket information call 986-2775 or 989-3167.

End of 'Matchmaker'

"The Matchmaker," Thornton Wilder's farce, is scheduled to play its last two performances Friday, Jan. 9, and Saturday, Jan. 17, at 8:30 p.m. at the Geary.

s, sassy and a lot of fun. 'Lucky Lady' is ing, softhearted romantic adventure."

—Jay Cocks, Time Magazine

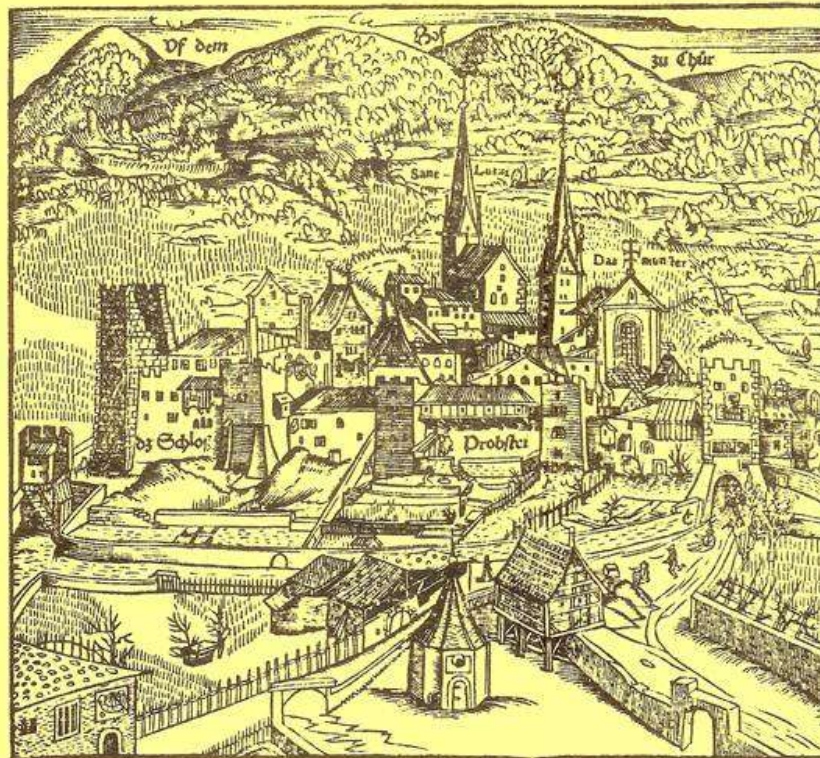
LIZA MINNELLI

BURT REYNOLDS

STYLING: JANE ROSS
HAIR: JANE ROSS
MAKEUP: JANE ROSS



CARLOS CARVAJAL'S
TOTENTANZ
GRACE CATHEDRAL



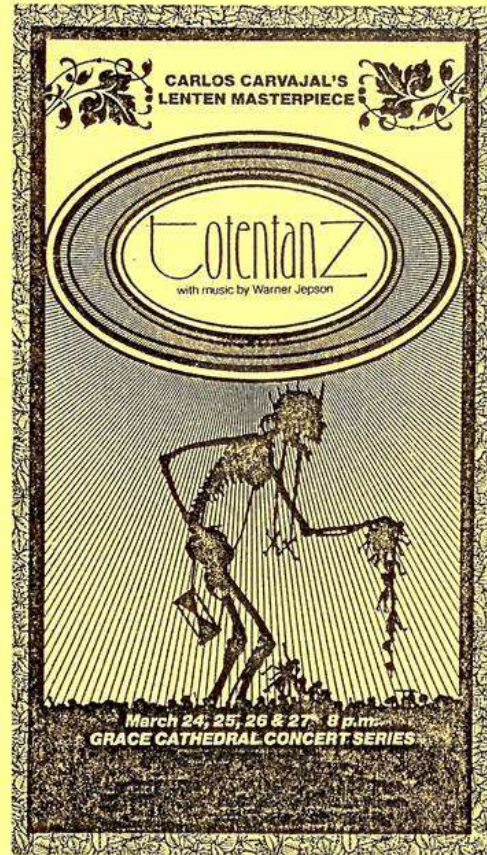
The totentanz

OR DANCE OF DEATH FIRST APPEARED IN WESTERN EUROPE DURING THE FOURTEENTH CENTURY DURING A TIME OF GREAT SOCIAL AND RELIGIOUS CHANGE. THE GREAT PLAGUE SWEEPED EUROPE, WIPING OUT BETWEEN A THIRD AND HALF OF THE POPULATION. THE CONCEPT OF DEATH AS THE GREAT LEVELER OF HUMANKIND GAINED MUCH POPULARITY. NO ONE WAS SPARED: KINGS AND PEASANTS, LORDS AND URCHINS, POPES AND TOWNSMEN. PAINTINGS FROM THE PERIOD DEPICT THE SPECTRAL FIGURE OF DEATH LEADING ALL OTHERS IN A MANIACAL DANCE TO A COMMON GRAVE. SUPERSTITIONS FROM THAT ERA ARE STILL TO BE FOUND IN CHILDREN'S GAMES. THE BLIND MAN IN BLIND MAN'S BLUFF WAS ORIGINALLY DEATH. THE VERSE, "ASHES, ASHES, ALL FALL DOWN," REFERS TO THE BURNING OF CONTAMINATED BUILDINGS, AND "RING AROUND THE ROSY" REFERS TO THE PURPLE SWELLINGS UNDER THE ARMS THAT WERE THE FIRST SIGNS OF IMPENDING DOOM. ONLY WITH THE ARRIVAL OF THE RENAISSANCE DID THE TOTENTANZ DISAPPEAR FROM EUROPEAN ICONOGRAPHY.



Cathedral Concert Series

Advisory Board
Paul Callaway
Pierre Cochereau
Edo de Waart
Louis Magor
Calvin Simmons
Jean Squir



GRACE CATHEDRAL

1051 Taylor Street • San Francisco • California 94108

Phone (415) 776-6611

DANCE SPECTRUM
presents
FOUR PERFORMANCES ONLY
at
GRACE CATHEDRAL

Carlos Carvajal's
Totentanz
(Dance of Death)

Electronic score by
Warner Jepson
Wednesday through Saturday,
March 3, 4, 5, 6, 1976
at 8:30 p.m.

from a review of TOTENTANZ, March 25, 1974. KQED-TV Newsroom:

◆◆ . . . a mindblowing evening . . . It's strange and spooky and beautiful just to sit in Grace Cathedral at night with the lights out surrounded by a fantastically clean sound system so the music circles around the audience and soars on into the gothic night. (TOTENTANZ) the dance theatre piece is a shocker . . . The Dance of Death began in the 14th and 15th centuries when the Black Plague was the great leveler of kings and peasants. All kinds of frightening games and charms and rituals grew around the idea of death, picking and choosing, leading us to a common grave at his whim. The children's game, Blind Man's Bluff, is a surviving example. The blind man originally was the death figure. This personification of death is the idea of *Totentanz*.

In a way, too, Grace Cathedral is the leading character too, because it's a holy place, because it's gothic and dark and spacious. The setting is magnificently part of the message.

Warner Jepson's electronic score sounds awesome in the rhythmic moog sounds that echoed and re-

echoed. There is as much theatre as dance to *Totentanz*, opening with an agonizing procession up the center aisle to the stage in front of the altar. These characters are traditional: Christ, Mary Magdalene, Roman soldiers. The medieval perspective is created by flagellant monks, a Popess and penitents watching silently . . . a chilling moment to see Death, a real horror figure, maniacally conduct it all from the great pulpit.

The scenes that follow might come from an ancient castle tapestry. The company waits, frozen in one long line. Death chooses his victims. He separates young lovers, takes a baby from its mother's arms, and kisses the lady goodbye. And dispatches helmeted knights and crowned heads. Finally, in the *dies irae*, a day of wrath, the mood breaks with the medieval, the choreography becomes frenzied and erotic. It is the witches Sabbath before the altar of Grace Cathedral or a crowded bar on a Saturday night. And so Carvajal and company remind us the cast of Dance of Death is still all of us. ◆◆

(Paul Wynne, Reviewer)

TICKETS: \$25.00 — DONOR'S SEATS (\$5.00 per ticket plus \$20.00 tax deductible donation.)
\$5.00 — Regular Seating
\$3.00 — Limited View (you may sit or stand)

Make checks payable and mail to Dance Spectrum, 3221-22nd Street, San Francisco, CA 94110. Reservations and information: (415) 824-5044. Mail orders must be postmarked by Feb. 24, 1976. Tickets will also be available at all Macy's and Grace Cathedral Gift Shop.

ORDER NOW! (Seating at Grace Cathedral is limited . . . Many last minute customers in '74 were unable to get tickets.)

ORDER FORM			CLIP AND MAIL		TOTENTANZ 1976	
Performance Date	Ticket Price	No. of Seats	Total	NAME		
Wed. March 3	_____	_____	_____	NAME	_____	
Thurs. March 4	_____	_____	_____	Address	_____	
Fri. March 5	_____	_____	_____		_____	
Sat. March 6	_____	_____	_____	Daytime Phone	_____	

If first choice is not available, my alternate choice is _____.

☐ Enclosed is a stamped, self-addressed envelope. ☐ Please hold my tickets at the door.

THE SAN FRANCISCO BALLET

Saturday Evening, April 24, 1976 — 8:30 PM

I
The Four Temperaments
(1946)

*"Theme with four Variations (according to the four Temperaments)"
for String Orchestra and Piano (1940)*

Choreography: George Balanchine

Staged by Una Kai

Music: Paul Hindemith

Costumes designed by Richard Battle

Lighting Designer: Jennifer Tipton

Conductor: Denis deCoteau

Subtitled "A Dance Ballet without Plot," "The Four Temperaments" is an expression in dance and music of the ancient notion that the human organism is made up of four different humors, or temperaments. Greek medicine associated the four temperaments — melancholic, sanguinic, phlegmatic, choleric — with the four elements — earth, water, fire and air. Although the score is based on this idea of the four temperaments, neither the music nor the ballet itself make specific or literal interpretation of the idea. An understanding of the Greek and medieval notion of the four temperaments was merely a point of departure for both composer and choreographer.

A. Theme:

1. Anita Paciotti, Jim Sohm
2. Nancy Dickson, Anton Ness
3. Cynthia Meyers, Michael Dwyer

B. First Variation: Melancholic

MICHAEL THOMAS

with

Damara Bennett, Allyson Deane

Sherron Black, Susan Hess, Karen Schaefer, Marsha Stephens

C. Second Variation: Sanguinic

VICTORIA GYORFI, JOHN McFALL

with

Maureen Broderick, Stephanie Jones, Laurie Ritter, Elizabeth Tienken

D. Third Variation: Phlegmatic

VANE VEST

with

Janne Clement, Roberta Pfeil, Tina Santos, Deborah Zdobinski

E. Fourth Variation: Choleric

LYNDA MEYER

and the Ensemble

Piano Soloist: Roy Boase

BENEFACTORS (\$75+)

Anne M. Bogardus
Gregory W. Casserly
James D. Church
Gray Creveling
Susan H. Day, M.D.
Arthur & Jeanette Forslund
Robert Charles Friese
Bruce F. Glaspell
Michael L. Helms
Mrs. Charles F. Lowrey
Tom Lupher
Mrs. Jack Pollexfen
Deborah T. Sweeney
Edwin A. Waite

PATRONS (\$40)

Sarah Gallatin Andersen
Josephine K. Bennington
Irvin Blanchard
Al Burgermeister
George H. Cabaniss, Jr.
Alfred P. Cummings
Farzan Faghani
Margaret Fisher
Rev. Charles Folsom-Jones
Katherine K. Hansen
Shirley E. Hill
Mrs. William Knox Holt
Richard Kalkbrenner
Kathryn A. Kirkpatrick
G.L. Lieu
Gayle S. Lingua
Mary Porter Marsh
Robert R. Mayo
David L. Messinger
Pacific Medical Exchange
Eva B. Schildt

CONCERT GUILD

The Concert Guild is a dedicated group of volunteers who make the production of these concerts possible. The Concert Series owes them a great debt.

Charles Agneau
Karen Anderson
Tom Azama
Margaret Beale
David Bidwell
Irvin Blanchard
Don Briggs
Al Burgermeister
Al Cummings
Alice Cummings
Susan Day
Philip deBarone
John Densem
Laura Dent
Ron Dills
Dennis Dufalla
Robert Fazio
John Fenstermaker
William Ferguson
Margaret Fisher

David Folsom-Jones
Jean Freudenberg
Pamela Gay
Tim Guzman
Jill Hill
Paul & Peg Jackson
Boyd Jarrell
Ron Johnson
Paul Jones
George Kirby
Vanessa Krasner
Lyle Kuhlman
Peter Langly
Arleda Latimore
Tom Mahlstedt
Mary McGlellan
Aaron Michelson
Ralph & Lenna Moore
Sue Mortimer
Augie & Bill O'Connor

Bob & Nancy Pease
George Powell
John Renke
Charles & Gail Roberts
Richard Rockhold
Ed & Mary Rorke
Eva Schildt
Peter Shell
Maurice Simmons
Kathleen Slattery
Cathy Stevens
Ed Stout
Deborah Sweeney
Dick Taylor
Bep van Beijmerwerdt
Ed Waite
Elizabeth Webster
Gregory Williams
Lewis Willoughby
Tricia Wright

CARLOS CARVAJAL'S
DANCE SPECTRUM
 SUBSCRIPTION YEAR 1977-78

DEC. 8 - 18

WINTERMAS

• A FESTIVAL OF LIGHT •
 PALACE OF FINE ARTS, S.F.



Barry Thomas

You insisted, so we brought it back!
 For the fifth time, we present Carlos Carvajal's unique interpretation of the mysteries of the Winter Solstice, partaking of many places, peoples and eras, from the echoes of primitive rites to the more sophisticated abstract and spiritual panorama. Rejoice anew with the Magician, the Fool, the Courts of Summer and Winter, Lucia, the forces of darkness, and the spirits of light . . . "The overall sweep and flow and feeling is irresistible." — Sacramento Bee

NOTE: Special rates are available for school groups wishing to attend the P.M. Thursday Matinee — December 8 and 15. Contact our Group Sales Desk: 415-824-5044.



Arne Fohrstedt

DEC. 28 - JAN. 8

CRYSTAL SLIPPER

• A CINDERELLA FANTASY •
 PALACE OF FINE ARTS, S.F.

★ WORLD PREMIERE ★

FEB. 8 - 11

TOTENTANZ

• A DANCE OF DEATH •
 GRACE CATHEDRAL, S.F.



James Armstrong

Carvajal's Lenten Masterpiece, with music by Warner Jepson, and Costumes by Cal Anderson, presents Death, the master of all, in scenes drawn from 15th Century dances of death. "Carrying Out the Carnival", the processions at Verges, the eternal triangle and the dance mania. Popes, Kings, Mothers, Lovers, Children, Knights — all must confront the great leveller.

"An emotional evening of dance-theatre in an ideal environment." — Oakland Tribune

"As dance, as theatre, and as concept, Carlos Carvajal's Totentanz . . . in Grace Cathedral offered a staggeringly effective encounter with the realities of maturity." — S.F. Chronicle

"Grave dignity and high artistry" — S.F. Chronicle
 Four performances only. Limited seating.

APR. 6 - 16

• PROGRAM 1 •

APR. 20 - MAY 6

• PROGRAM 2 •

HOME SEASON

PALACE OF FINE ARTS, S.F.





Commissioned by the San Francisco Foundation. Choreography: Carlos Carvajal; Production Design: Gerd Mairandres. The traditional story receives the Carvajal-Dance Spectrum imprint. Influenced by Bohemian characters and culture, and inspired by the delightful music of Czech composer Martinu, THE CRYSTAL SLIPPER will be another event for all ages and all seasons. The scenario includes Cinderella's home, the magical transformation, the ballroom, the search for "the foot", and the wedding celebration in the Happy Kingdom.

Two different programs, seven performances each, will offer new and repertory works, in the innovative ballet idiom that Dance Spectrum does best. We plan the premiere of a Carvajal work set to Daniel Kobialka's Opus One; repeats of repertory favorites like COMMEDIA ("A romp through the traditions of Italian comedy... a good show of enthusiasm and wonderful craft... a dream for every company" — S.F. Chronicle) and COUNTERPOISE ("An elaborate evenful dance work that moves well cohesively; — S.F. Examiner). A new work Guest Choreographer Rael Lamb, whose "Butterfly" was one of the hits of last season, is also slated for production. Program details available December 15.

Non-subscription special event: Dance Spectrum joins with San Francisco Ballet, Pacific Ballet, Oakland Ballet and the Xoregos Performing Company in a Gala Benefit for the California Association of Dance Companies, Sunday, December 18 at 8:00 PM at the Palace of Fine Arts. Tickets \$7.50. Call us for more information.

TICKETS: Best seats \$7.00 (Grace Cathedral and PFA), Mid-range \$6.00, Back house \$4.00, Seniors (ID) \$3.00, Student Rush \$3.00
Note: Student rush sold at last 15 minutes before curtain time only. This includes those on fixed-income with Food-Stamp ID and students in the various dance schools.

SEASON TICKET/ SUBSCRIPTION: Best seats \$30.00, Mid-range \$25.00, Back house \$20.00

FOR INFORMATION (415) 824-5044

• PERFORMANCE DATES •

	WED	THURS	FRI	SAT	SUN
WINTERMAS					
DECEMBER		8 1 pm 15 1 pm	9 8:30 pm 16 8:30 pm	10 8:30 pm 17 8:30 pm	11 3 pm 18 3 pm
CRYSTAL SLIPPER					
DECEMBER	28 8:30 pm	29 8:30 pm	30 8:30 pm	31 8:30 pm	8 3 pm
JANUARY		5 8:30 pm	6 8:30 pm	7 8:30 pm	
TOTENTANZ					
FEBRUARY	8 8:30 pm	9 8:30 pm	10 8:30 pm	11 8:30 pm	
HOME SEASONS					
APRIL		1 13 8:30 pm 20 8:30 pm 27 8:30 pm 4 8:30 pm	14 8:30 pm 21 8:30 pm 28 8:30 pm 5 8:30 pm	15 8:30 pm 22 8:30 pm 29 8:30 pm 6 8:30 pm	16 3 pm 30 3 pm
MAY					

TICKET ORDER FORM

PLEASE PRINT

NAME _____

PHONES DAY _____

ADDRESS _____

EVENING _____

This is a ☐ single ticket/single performance order ☐ single ticket/several performance order ☐ season/subscription ticket order

Indicate Date(s) refer to performance calendar

Dates WINTERMAS _____

Desired CRYSTAL SLIPPER _____

TOTENTANZ _____

HOME 1 _____

HOME 2 _____

Seating ☐ Section A Season \$30.00 No. Tkts. _____ Single \$7.00 No. Tkts. _____ Total Amount _____
☐ Section B 25.00 _____ 6.00 _____ Enclosed \$ _____
☐ Section C 20.00 _____ 4.00 _____

Note: Subscribers may exchange dates prior to performance, if Box Office is notified in advance.

☐ Charge my account

Expiration Date _____

Signature as it appears on your card _____

Mastercharge

BankAmericard (Visa)

Please enclose stamped, self-addressed envelope if you wish to have your tickets mailed to you. Otherwise we shall hold your tickets at the Box Office to be picked up on the first performance date. Make check payable to DANCE SPECTRUM, or indicate charge, and mail to Dance Spectrum, 3221 22nd Street, San Francisco, Ca. 94110

OFFICE USE ONLY

DANCE SPECTRUM PRESENTS TOTENTANZ

(DANCE OF DEATH)

Grace Cathedral

February 8, 9, 10, 11

8:30 P.M.

Wednesday evening's performance is dedicated to the memory of The Very Rev. Stanley F. Rodgers.

SHAPES OF EVENING

Music: Debussy Choreography: Carvajal

Feb. 8-10

Virgil Pearson-Smith
Carolyn Houser
Michael Dwyer
Katherine Warner
Tomas Szczepanski
Christine Bennett

Feb. 9-11

Virgil Pearson-Smith
Wendy Holt
Bruce Bain
Lisa Lyle
Sulpicio Wagner
Peggy Davis

TOTENTANZ

Music: Warner Jepson Choreography: Carvajal
(All but Scene I)

Costumes: Cal Anderson

Scene I. CARRYING OUT THE CARNIVAL

Music: Carl Orff Masks: Jan Kessler

At the beginning of Lent (Ash Wednesday) it has always been a custom in Europe to "bury" King Carnival (or Shrove Tuesday) in a ceremony which is both lugubrious and amusing.

King Carnival
John Patterson

His Mourning Wife
Glenda Solis

Litter Bearers
Michael Stephens, Adrien Bermudez

Children of Hamelin
Dottie Reiff, Juliet Eldred, Jennifer Fox, Beverly Peyton,
Sherri Parks, Irma Brandt, Gary Turner
Jacqueline Low, Susan Eiler, Deirdre Tooley,
Thomas Bessey, Joanne Ballen, Sindy Sirola,
John Kasloski, Rudi Vidaurri, Wendy Kinsel

It is written that in 1284, the Pied Piper lured the children from Hamelin, and that they were all swallowed up in the Koppenberg, or Calvary Mountain.

The Pied Piper
Charles Butts (Feb. 8, 9) Rudy Vidaurri (Feb. 10, 11)

"All living things that fly or leap
or crawl or swim or run or creep
Flee Death, yet can they find no spot
In all the world where Death is not."

— Lucerne, 1626

In all the world where Death is not.

— Lucerne, 1626

SCENE II. PROCESSION AT VERGES

(A custom which continues in the village of Verges in Catalonia province, Spain, on Holy Thursday — the characters are traditional.)

Roman Soldier: Joel Harrison **Popess:** Jean Mathis

Flagellant Monks
Rudy Vidaurri, Alan Weddle,
Thomas Bessey, Adrian Bermudez, John Kasloski

Death Figures
Cathy Pruzan, Sherri Parks

Christ
John Patterson

Mary
Katherine Warner (Feb. 8, 10) Carolyn Houser (Feb. 9, 11)

Magdalene
Christine Bennett (Feb. 8, 10) Peggy Davis (Feb. 9, 11)

Veronica
Lisa Lyle

MEDIEVAL NOSTALGIA IN GRACE CATHEDRAL

Plus Marcia Sakamoto's
minimal dance/theater

DANCE SPECTRUM: "Totentanz." Grace Cathedral, SF, Feb. 8.

MARCIA SAKAMOTO: "Rock of Ages," "Beads" and "The Woman." San Francisco Dance Theatre, Feb. 10.

One doesn't have to delve very deep into dance and theater history to discover that the current "new" modes of dance-theater and performance art, rather than being unique to the 20th century, actually hark back to dance's primitive origins as an integral part of ritual theater.

In art, however, as in life, the going back isn't all that easy. Centuries of increasing non-literariness and abstraction separate these forms from their integrated origins as wholistic theater. Early dance rituals were a by-product, a manifestation of a process that, if done correctly, would bring about the desired result—fertility of fields, courage in battle, influence over game. Although we don't dance or perform for these same reasons now, the yearning for power and the desire to influence viewers or gods are still there. Who knows?—perhaps wooing spirits isn't all that different from winning audiences.

I recently attended two different dance concerts, one by local modern dancer Marcia Sakamoto, the other by Carlos Carvajal's Dance Spectrum ballet company, that emphasized theatrical over pure dance elements.

"Totentanz," Carvajal's biennial Lenten pageant, is a five-part evocation of the medieval Dance of Death. Set in the high-vaulted, stained-glass-and-stone Gothic interior of San Francisco's Grace Cathedral, "Totentanz" persuades through ambience rather than content. To most of us, so much of what goes on in a church consists of obscure but unquestionably important ritual: the holy water, lighted candles, odors of incense, the statuary and altars that must not be touched, the echoing silence that swallows whispers. We are already preconditioned believers of whatever mystery we find inside.

In "Totentanz," Carvajal capitalizes on this credulity by parading past us a series of tableaux vivants drawn from the literature and art of medieval Europe. Beginning with a playful Farandole (line dance) of street urchins, Carvajal presents a procession of writhing flagellant monks and penitents and several scenes of a personified death (Bruce Bain) who consumes infants, lovers, knights and kings. Many of these images would undoubtedly look overdone onstage, but in the Cathedral, and backgrounded by Carl Orff's and Warner Jepson's majestic music, they assume the didactic veracity of living stained glass.

By having most of the participants enter and exit up the center or side aisles of the Cathedral, Carvajal draws us further into the activity and enhances the impression that the performers are somehow spiritual inhabitants of this space, and that we are the intruders.

What little actual dance there is in "Toten-

which are the original inspirations for many of today's block and other busters such as **Earthquake** and **Towering Inferno**. These pictures are also in the best of the tradition of Environmental Cinema, where we witness visual adventure of epic violence impossible to survive from the camera's incredible point-of-view, and which then renew our sense of being after its All Over. To squint at these mighty movies on television is surely watching a mere Tempest in a Teapot. Join with us in revisiting Hollywood's great Theater of the Elements!

with: **Disney Disasters!!**

February 13—THE HURRICANE

(1937, Goldwyn) directed by John Ford, with Dorothy Lamour, Jon Hall, Mary Astor and Raymond Massey. Score by Alfred Newman.

Dorothy Lamour, the "First Lady of the Sarong", stars in this triumph of Tropical Deco and South Seas apocalypse. James Basevi's Academy Award winning special effects show a Pacific island being blown apart before our eyes.

with: **THE BAND CONCERT** (1935) directed by Walt Disney, with Mickey Mouse.

April 23—SAN FRANCISCO

(1936, MGM) directed by W. S. Van Dyke II, with Clark Gable, Jeanette MacDonald, Spencer Tracy and Jack Holt.

In respectful homage to the '06 quake that helped make San Francisco the city it is today, MGM's masterful film invests the Barbary Coast with a deep and believable texture which makes the catastrophe of crashing buildings, fire and panic as the very Earth gnashes its teeth all the more impressive. James Basevi's choreography of special effects has never really been equalled in the totality of its screen imagery.

with: **CLOCK CLEANERS** (1937) Walt Disney, with Donald Duck & Co.

May 7—IN OLD CHICAGO

(1938, Fox) directed by Henry King, with Alice Faye, Tyrone Power, Don Ameche and Alice Brady.

This lavish historical production is notable for its panorama of immigrant America, as Alice Faye's Oscar-winning performance of Mrs. Brady provides a storm-center for her family in the Windy City of Barbary Coast days. The fire of 1871 is a human holocaust of drama and sacrifice, when the whole world seemed to be in flames. A joy to see is the rich harvest of dozens of your favorite character actors and actresses of the thirties who appear in rare force . . . including the cameo appearance of Mrs. O'Leary's cow.

with: **FLOWERS AND TREES** (1932) directed by Walt Disney.

May 14—TITANIC

(1953, Fox) directed by Jean Negulesco, with Clifton Webb, Barbara Stanwyck, Robert Wagner and Thelma Ritter.

The events leading up to the great sea disaster of all time are told in human terms, and when the mighty ship strikes the fateful iceberg and surrenders to the deep, the metaphor of the liner as a dying civilization is stark and tragic. If you liked **The Poseidon Adventure** you'll love this picture, as this has the original story.

with: **HOW TO SWIM** (1942) Walt Disney, with Goofy.

Film programming by Anthony Reveaux.

March 12, 13, 14—THE ART OF FILM MUSIC CONFERENCE

The Oakland Museum presents a once-in-a-lifetime glimpse into the special world of the film composer as five of Hollywood's most distinguished screen composers (Elmer Bernstein, David Raksin, Lalo Schifrin, Lyn Murray and Fred Steiner) come to Oakland and share their reminiscences, films, technical knowledge and comments on their work in a three-day series of films, lectures and discussions.

Reserve your place now in this exciting three-day conference.

Friday, March 12, 8 p.m.

(James Moore Theatre)—A history of film music from silent movie days to the present...problems of film scoring...the role of the composer in Hollywood.

Saturday, March 13

(James Moore Theatre)—Morning feature films, with comments by composers...evening session storytelling and nostalgia...including panel discussion and questions from the audience.

Sunday, March 14, 2 p.m.

(Oakland Auditorium Theatre)—A live concert of New Beginnings ensemble of music from several short films, guest-conducted by the composers with their comments as the films themselves are shown.

WEEKEND SERIES TICKET:

\$8.00 (includes admission to all events)

Tickets to individual events will be sold at the door on a first-come, first-served basis at \$2.50 each.

Checks are made out to: OMA/CA Artist Concerts

I am enclosing \$ _____ for _____ series tickets to "The Art of Film Music"

Name _____ Phone _____

Address _____

City/Zip _____

35th Anniversary Festival

NORTH BEACH FAIR

SAT & SUN JUNE 17 & 18 10AM TO 6PM



GRANT AVENUE BETWEEN COLUMBUS & FILBERT
GREEN STREET BETWEEN COLUMBUS & GRANT

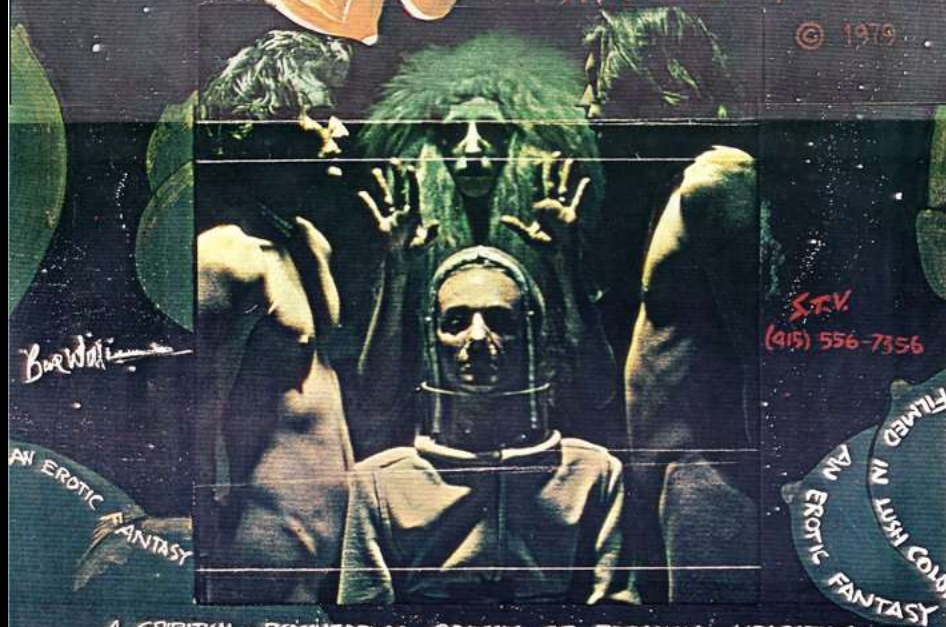
Arts Crafts Blues Food Wine

Produced by Terry Pimsleur & Company
Sponsored by the North Beach Chamber of Commerce

Luminous Occurrences

PRODUCED BY
SPACE TIME VISIONS

© 1979



Bar Williams

STV
(415) 556-7356

AN EROTIC
FANTASY

FIRED IN LUSH COLOR
AN EROTIC
FANTASY

A SPIRITUAL - PSYCHEDELIC ODESSY OF PERSONAL LIBERATION

DIRECTED BY **STEVEN ARNOLD**
2 - MIDNIGHT SHOWINGS NOV. 9 & 10

SONOMA STATE UNIVERSITY
DARWIN HALL, ROOM 108

PRESENTED BY
(707) 664-2606

SONOMA FILM INSTITUTE
PETER SCARLET, DIR.



400 Missouri Street (@ 19th St.)
San Francisco, CA 94107

FRESH VOICES III

PROGRAM A—*Absurd, Surreal
and out of this world!*

Fri. July 19, Sat. July 20, 8 pm;

Sun. July 21, 7 pm

Dalmatia and Dalmatio

*Music by Sondra Clark, words by
Sally M. Gall*

The Underground Gardens

*Music by Hugh Livingston and Mapa
Mundi, words by Neal Troiano and others*

Apollo 14, A Space Opera

Music and words by DC Meckler

The Bald Soprano

Music and words by Mark Alburger

*Plus songs from Ancient Greece
by Helena Michelson and David
Michael Famiano*

PROGRAM B—*At sea with
sailors, slaves and Barbary Babes*

Fri. July 26, Sat. July 27 8 pm;

Sun. July 28, 7 pm

The Wind God

*Music by Mark Alburger, words by
Harriet March Page*

San Francisco's Burning!

*Music by Warner Jepson, words by
Helen Adam, Pat Adam*

Satyricon—Act II

*Music by Lisa Scola Prosek, based on
the translation by W. Arrowsmith of
The Satyricon of Petronius Arbiter*

*Plus songs of love, life and water by
J.J. Hollingsworth, Lorie Griswold,
Douglas Mandell and Nancy Bloomer
Deussen*

THE ACCOMPLICES Laurie Amat, Jennifer Ashworth, Dee Baily, Sarah Barrett, Erin Bouayad-Agha, Anne Nygren Doherty, Micah Epps, Elizabeth Finkler, Jennifer Gelb, Deborah Hahn, Michael Hamlin, Sarah Hutchinson, Kristen Jones, Miriam Lewis, Douglas Mandell, Percy Martinez, Dale Murphy, Harriet March Page, Tisha C. Page, Maggie Tenenbaum, Cynthia Weyuker, Doris Williams

Tickets: \$20 adults; \$15 senior/student **Reservations:** 415.289.6877 or at www.goathall.org

Carvajal's Classic 'Totentanz'

San Francisco Chronicle 59

Fri., Mar. 28, 1980

is cogent are the levels
Houser's beautiful classi-
extension were thus
in the effectiveness of
e." Lehman, Carvajal's
was restricted pretty
classical Adagio part-
e did a fine job of it,
in the lifts.

ntanz", with its revised
can still provide a chilling
e. This inward looking
man's ultimate fate, espe-
the dark Gothic recesses

of Grace Cathedral, remains fresh
and surprising.

Among the outstanding epi-
sodes, one should single out the
Pied Piper of Charles Butts (lead-
ing a prancing army of children to
their death, with a merry tune);
the King of Bruce Bain, seeking to
buy off death; the very polished
dancing of Jose Mazis as the
Knight; Houser as "Death's Pawn,"
and the tragic lovers by Cathy

Pruzan and John Riley.

Dan Gardner, however, had
the critical role of Death. He's
another Carvajal find, able to stay
on stage for great lengths of time
while sustaining the necessary ten-
sion of menace.

A fine actor, Gardner showed
a surprising range of macabre
effects — a problem more for the

face than for the body. After all,
there are only so many ways to
flash a cape and make a threaten-
ing gesture. Without subtlety such
as his, "Totentanz" implodes into
camp.

One left the performance
moved, which is what matters
most in any art. The main gripe is
that the run is so short, with only
two more performances, tonight
and tomorrow at 8:30 p.m.

"BEST OF
BROADWAY"

TOM
HED

... THON
as Prince Charles. The
choir is com-
of M...

Theater Guide

DANCE SPECTRUM AT GRACE CATHEDRAL

March 21, 22, 23, 28, 29, 30

8:30 P.M.

SHAPES OF EVENING

Music: Debussy Choreography: CARVAJAL

Christine Bennett & Jeffery Franklin
Carolyn Houser/Wendy Holt(March 28, 29, 30)
& Virgil Pearson
Katherine Warner
& Bruce Bain/Dudley Brooks(March 28, 29, 30)

TOTENTANZ

(DANCE OF DEATH)

Music: Warner Jepson Choreography: CARVAJAL
Costumes: Cal Anderson

"All living things that fly or leap
Or crawl or swim or run or creep
Flee Death, yet can they find no spot
In all the world where Death is not."
- Lucerne, 1626

Scene I - PROCESSION AT VERGES

(a custom which continues today in the village of
Verges in Catalonia province, Spain, on Holy
Thursday - the characters are traditional)

A Roman Soldier Richard Browne / Dudley
Brooks, Tripp Pierce
Flagellant Monks . . . Terrence Grizzle, Charles Atkins-
Harris, Andrew Lucas, Tripp Pierce / Carter Nortack
Penitents Susan Alberton, Susan Eiler,
Linda Edelstein, Rhoda Kong, Susan Marcus,
Carole Muldoon, Sherri Parks, Beverly Peyton,
Elaine Silver, William Lawler, Carter Nortack,
Joel Rogo, Jeff Smith, Michael Stevens
Death Figures Susan Williams, Peggy
Davis / Carole Muldoon
Popess Jean Mathis
Christ John Patterson / Joel Rogo
Mary Katherine Warner / Carolyn Houser
Magdalene Valerie Cook
Veronica Tavi Karpilow

Scene II - MURALS AT BASEL

(Dialogues with Death)

Death (March 21-23) Dudley Brooks
(March 28-30) Bruce Bain

Lovers Christine Bennett, Jeffery Franklin
Mother Wendy Holt
Popess & Monks As in Scene I

March 28-30 / Virgil Pearson (March 28-30)

Mary Katherine Warner / Carolyn Houser
Magdalene Valerie Cook
Veronica Tavi Karpilow

Scene III - MURALS AT BASEL

(Dialogues with Death)

Death (March 21-23) Dudley Brooks
(March 28-30) Bruce Bain

Lovers Christine Bennett, Jeffery Franklin
Mother Wendy Holt
Popess & Monks As in Scene I
Knight Sulpicio Wagner / Virgil Pearson (March 28-30)
King Bruce Bain / John Patterson (mar. 28-30)

Scene III - DEATH'S PAWN

(The Eternal Triangle)

March 21-23
Carolyn Houser, Virgil Pearson, Richard Browne
March 28-30
Katherine Warner, Dudley Brooks, Tripp Pierce

Scene IV - DIES IRAE

All of Us



Creative Artists
Summer Theater

*A
Little
Night Music*

July 31 to August 16, 1981

Showcase Theatre
Marin Civic Center

Night Music' never falters

Theater review

ated due to Anne's youth and timidity, their respective feelings are delightfully revealed in the numbers "Now" (Frederik) and "Soon" (Anne.) With the interjection between the two comes "Later," sung by Greg in the role of Henrik Eggerman, son of Frederik. No, despite his theological aspirations, finds his armemes springing to life when in the presence of his delightfully young stepmother. Their ensemble (all free songs repeated simultaneously) displays a good chance between voices in a rare stage occasion when characters could be fully understood.

Ms. Plotkin's portrayal of the child-bride is exceptional in her flutery interpretation and her sweet vocal ability. Henrik's voice is exceptionally well suited to a rather obsessed role as well, with a strong emotive quality and a lovely falsetto.

Other equally worthy characters are Robert Moor-

head (Count Carl-Magnus Malcolm), Velda Claire (his Countess) and Janeen Wyatt (Petra, the maid. Moorhead is appropriately boorish and pompous in his role as Desiree's lover and vocally has a clear and unhindered sound. His duet with Frederik, "It Would Have Been Wonderful," was especially witty.

Praise, also, to the Liebeslieder Singers in their somewhat commentary role, which is similar to those seen in ancient Greek choruses. Each possesses a unique vocal quality in the group of five, and their adept stage movements and ensembles added immeasurably.

This production, with its sensual overtones, has plenty to offer the adult theatergoer, with its creative staging, choreography and stunning costumes. It will occupy the most restless of children. Performances will continue at 8 p.m. Fridays and Saturdays, 7 p.m. Sundays and 7:30 May 24.

Laura Kahn is a graduating music student at Dominican College with interest in performance, composition and historical writings.

number cast and five additional "Liebeslieder singers" who serve as a kind of Greek chorus. There are no opportunities for spectacular scenery or technical displays. Sondheim's score has one tune that came a pop standard, "Send in the Clowns," mixed with others that resemble art songs; atonal bridges and recitatives bind the whole together, a style that usually found full flower in *Sweeney Todd*.

The plot, closely based on Ingmar Bergman's memorable film *Smiles of a Summer Night*, explores the bittersweet quality — how, under an unsettling and unsettling Swedish sun, Destiny smiles three ways: for passionate young lovers, for middle-aged ones who dream of passion, and for those whose dreams are but memories that haunt them as they slip into the shadows that presage death. With form and content like this, it's a wonder that *Night Music's* run at the Shubert lasted even the 299 performances it did!

Set here in Marin the show is absolutely charming: full of wit, sophistication and irony. Ross Valley's production of A.J. Esta (director), Warner Jepson (musical director) and Marilyn Izdebski (choreographer) accentuates these qualities by treating it as a prolonged event, with the player's weaving in and out in fugal interpoint. When Eunice Massie's elegant arias, Tom and Sandy Farley's precise lighting design, and the nicely balanced seven-member orchestra are added, the result is as graceful, as pleasing to eye and ear as a handcrafted Swiss music box. Of course, none of the above would be true if Esta's cast were not especially gifted: As it turns out, most of it display that wonderful and very rare combination of abilities to sing as well as act, with no obvious weaknesses anywhere in sight. Aristocratic in bearing, perfectly dictioned, looking every bit the elegant, blond Swedish lady of the theater that she is added to be, Nancy Plotkin turns in an engaging performance as Desiree Armfeldt, her rendition of "Send in the Clowns" has a poignancy and directness lacking in the frequently heard commercial recordings. Also strong are Jane Watts as her aging

'Night Music' opens on pitch and in tempo

By ANNE DOUGLIS
"A Little Night Music" opened Friday evening at the Showcase Theater on pitch and in tempo.

An entertaining performance was given by the actors, singers and musicians of Creative Artists Summer Theater, Marin's newest performing group.

The new company's opening was, in a way, a re-opening. With the exception of clarinet player Bertrand Baylis, the actors, singers and musicians are the same who played in the highly-lauded Ross Valley Players production of "Night Music" last season. (David Padden, producer of the current version, gave up his clarinet position to oversee production.)

The play was exceptionally performed. Some of the acting, most notably that of Novato Jane Morris as Desirée and Jay Krohngold as Fredrik, was better than some I saw at a professional ACT production recently.

Singing, especially that of the Liedeslieder Singers (Christopher Terrell, Vicki Orendrick, Kathryn McGeorge, Ben Maddox and Julianne Booth) and Ms. Morris' version of "Send in the Clowns" also was excellent. The small orchestra, consisting of flute, clarinet, harp, piano, oboe and cello, played without apparent error. Musical direction was done by Warner Joseph.

One observer noted that the score and lyrics of "Night Music" present real challenges to performers, especially to actors in community groups who cannot devote full time to their avocations. Many of the songs have several key changes and lyrics are packed into half the normal space, forcing the performer to patter sing. Enunciation and projection abilities are taxed. I could understand the

The play's hit song, "Send in the Clowns," is the slowest paced piece in the score. It also is familiar, creating a different kind of challenge for Mr. Morris, who sings it solo and in reprise with Krohngold. The challenge was more than met, the

song seemed fresh. Director A.J. Eda did a wonderful job with Stephen Sondheim's complex work. The tangled plot (husband loves mistress, mistress loves husband, young wife loves husband, stepson loves wife, second husband loves same mistress, and

so forth) moved quickly. Eda apparently trusted the intelligence of the audience and allowed comic highlights to stand on their own merits. Funny lines were never milked; visual gags weren't over played. The comic highlight occurred in the Act I renewal

of the relationship between Desirée, Ms. Morris, and Fredrik, Krohngold. Their song, "You Must Meet My Wife," was exquisitely timed. Remarkable performances also were turned in by Jane Watts as

Mrs. Armfeldt, Greg Hicks as the lovesick divinity student, Henrik, and Robert Moorhead as Count Carl Magnus. With the exception of an amateurish-looking dance wall in the Act II set, the sets were outstanding. The dinner scene, complete

with crystal chandelier and silver candelabras, was dramatically staged. Costumes, borrowed from Ross Valley Players, were beautiful. The women's gowns, especially, looked like the real articles, not like costumes.

"A Little Night Music" is being staged weekends through Aug. 16 at the Showcase Theater, Marin Civic Center. Curtain is at 8 p.m. Fridays and Saturdays and at 2 p.m. Sundays. Tickets cost \$8 and may be obtained at the Civic Center box office.

SALE DATES: Hours and prices in this ad are available
Thursday Aug. 6, 1981 through Wednesday Aug. 12, 1981.
11:00 a.m. to 4:00 p.m. daily. 9 a.m. to 8 p.m.
Sunday (special holiday hours are 10 a.m. to 7 p.m.)



How many times recently have you heard a friend or neighbor say, "Gosh! What's that?" At today's prices, who can afford steak? Yet these same people frequent the hamburger stands and spend more than the cost of a good steak at home. So be a wise buyer! Buy a steak and avoid other family feasts!

COLD BEER
HAMM'S 12 PACK \$3.69

TOMATO JUICE
LIBBY'S 46 oz. can 50¢

**YOU CAN TREAT
YOUR FAMILY TO
DELICIOUS STEAK
FOR LESS THAN
THE COST OF EATING
HAMBURGERS OUT!**



Roast this premium chuck steak in 15-20 minutes before broiling for a few hours before placing it on your outdoor grill. It adds to the tenderness, and, Oh, what flavor, it's a truly steak hot top in satisfaction.

Tonight!

**Have a treat!
Have a steak!**



Barbeque Steak 2.99
Chuck Eye Top Quality Premium Beef lb.
Breakfast Steak 2.99
Eye of the Round Premium Beef lb.
Coulotte Steak 2.99
Top Quality Premium Beef Sirloin lb.

**TOP QUALITY PREMIUM BEEF
BONELESS
CHUCK STEAK \$1.99 lb.**

3-08 ROAST Top Quality Premium Beef	3.29	BEAN CHUCKS COUNTRY	1.29
CHUCK ROAST Premium Choice	1.99	PORK STEAK Sliced 1/2"	1.49
LEAN ROSSON CHUCK Not over 10% fat	1.99	RIB STEAK Top Quality Premium Beef	2.49
DEEP STEW 100% Beef	1.99	SPECIAL STEAK Top Quality Premium Beef	2.19

Ross players' 'A Little Ni

By Laura Kuhn

A hearty round of applause once again for the Ross Valley Players, whose performance of "A Little Night Music" by Stephen Sondheim on Saturday in the Barn of the Marin Art & Garden Center was highly professional and consistently well acted and sung.

"A Little Night Music" is the highlight of the group's season.

Sondheim's musical version of Ingmar Bergman's "Smiles Of A Summer Night" twinkles with merriment and poignancy. Its setting is turn-of-the-century Sweden, where the "sun won't set and the perpetual sunset is an unsettling thing." The story is essentially that of the trials and tribulations of wise and foolish lovers engaged in Moliere-like triangles and schemes. The lyrics and dialogue are contemporarily witty, and the music, using a minimal orchestra, ranges from popular song (a la Noel Coward) to an almost Hindemithian, classical style.

Directed by A. J. Esta, "A Little Night Music" never falters, and the rather histrionic characterizations are handled with a naturalness belying occasional-

ly farfetched situations. Musically, Warner Jepson's efforts have produced a cast whose diction is impeccable and whose overall vocal sound and ensemble precision are commendable.

All the performers are worthy of note and more, with not one weak link in the chain of whimsical characters. Jane Morris as Desiree Armfeldt, the warm but somewhat chaotic actress, is wonderful. Looking remarkably like Michael Learned, Ms. Morris was especially moving in her sensitive projection of the bittersweet irony of life in "Send in the Clowns."

Playing her mother (Madame Armfeldt) and daughter (Frederika), Jane Watts and Lisa Marshall characterized with command love's effects on the very old and very young. Ms. Watts' rendition of "Lisason," a song of musing reminiscences and philosophical meanderings, was delivered in a fashion not unlike that of Mabel Mercer, relying heavily on extremely animated expression nearly as much of its low-voiced chesty melodic lines.

Of exceptional note were Nancy Plotkin as Anne Egerman and Jay Krohninggold as her husband of 11 months, Frederik. Their marriage, yet to be consum-

Thea

Impressive quality from Ross Valley

By Charles Brousse

Although not a great popular or even critical success when it opened on Broadway in 1978, Stephen Sondheim's and Hugh Wheeler's *A Little Night Music* is currently providing a delightful evening for Ross Valley Players audiences. The reasons for this apparent disparity can be traced partly to the peculiar nature of Broadway theater, partly to the impressive quality of Ross Valley's production.

New York playhouses like the Shubert and the Lyric are to musical comedy as La Scala, Covent Garden and the Met are to grand opera. Their audiences — a large portion of which are tourists — pay a certain kind of fare; any deviation will lead to a loss of empty seats and (at least in Broadway's case) early closings. They emphasize works that appeal to the widest possible taste, presented in a manner that takes full use of their large stages. Spectacle is the order of the day: milling swarms of singers and dancers, impressive settings, complex lighting, breathtaking technical effects. As shows like *Evita* and *Sweeney Todd* demonstrate, sufficient spectacle can even compensate for departures from the traditional romantic theme and hummable tunes.

A Little Night Music is an entirely different work

mother; J
Egerman)
and Lisa A
previous at
As for t
for a bet
sounding
Maddox,
and Kath
entertain
A Little
Saturday
through M
Garden Ce
Correction
Vacuum I
recorded v
Michelle
(Walter). M

Yet here in Marin the show is absolutely charming: full of wit, sophistication and irony. Ross Valley's team of A.J. Esta (director), Warner Jepson (musical director) and Marilyn Izdebski (choreographer) accentuates these qualities by treating it as a prolonged dance, with the player's weaving in and out in fugal counterpoint. When Eunice Massie's elegant costumes, Tom and Sandy Farley's precise lighting design, and the nicely balanced seven-member orchestra are added, the result is as graceful, as pleasing to the eye and ear as a handcrafted Swiss music box.

Of course, none of the above would be true if Esta's cast were not especially gifted: As it turns out, most of them display that wonderful and very rare combination of abilities to sing as well as act, with no glaring weaknesses anywhere in sight. Aristocratic in bearing, perfectly dictioned, looking every bit the suave, blond Swedish lady of the theater that she is intended to be, Nancy Plotkin turns in an engaging performance as Desiree Armfeldt, her rendition of "Send in the Clowns" has a poignancy and directness that is lacking in the frequently heard commercial recordings. Also strong are Jane Watts as her aging

Pacific Sun, Week of May 8-14, 1981

mother; Jay Krohnengold as the man (Henrik Eggerman) she would like to — and does — attract; and Lisa Marshall as the daughter that issued from a previous affair between Desiree and Henrik.

As for the Liebeslieder Singers — you couldn't ask for a better looking, acting or (most importantly) sounding ensemble than Vicki Frederick, Ben J. Maddox, Christopher Terrell, Sarah Myers Smith, and Kathryn McGeorge. Altogether, a thoroughly entertaining evening.

A Little Night Music will be repeated Friday and Saturday evenings at 8:30, and Sunday evenings at 7 through May 24 at the Barn Theater, Marin Art and Garden Center, Ross. Information: 459-9937.

• • •
Correction: In a recent review of Antenna Theater's *Vacuum* I mixed up the actors who supplied the recorded voices with the actual performers, who were Michelle Larsson (Mary) and Ernesto Sanchez (Walter). My apologies.

Yet here in Marin the show is absolutely charming: full of wit, sophistication and irony. Ross Valley's team of A.J. Esta (director), Warner Jepson (musical director) and Marilyn Izdebski (choreographer) accentuates these qualities by treating it as a prolonged dance, with the player's weaving in and out in fugal counterpoint. When Eunice Massie's elegant costumes, Tom and Sandy Farley's precise lighting design, and the nicely balanced seven-member orchestra are added, the result is as graceful, as pleasing to the eye and ear as a handcrafted Swiss music box.

Of course, none of the above would be true if Esta's cast were not especially gifted. As it turns out, most of them display that wonderful and very rare combination of abilities to sing as well as act, with no glaring weaknesses anywhere in sight. Aristocratic in bearing, perfectly dictioned, looking every bit the suave, blond Swedish lady of the theater that she is intended to be, Nancy Plotkin turns in an engaging performance as Desiree Armfeldt, her rendition of "Send in the Clowns" has a poignancy and directness that is lacking in the frequently heard commercial recordings. Also strong are Jane Watts as her aging

mother; Jay Krohnengold as the man (Henrik Eggerman) she would like to — and does — attract; and Lisa Marshall as the daughter that issued from a previous affair between Desiree and Henrik.

As for the Liebeslieder Singers — you couldn't ask for a better looking, acting or (most importantly) sounding ensemble than Vicki Frederick, Ben J. Maddox, Christopher Terrell, Sarah Myers Smith, and Kathryn McGeorge. Altogether, a thoroughly entertaining evening.

A Little Night Music will be repeated Friday and Saturday evenings at 8:30, and Sunday evenings at 7 through May 24 at the Barn Theater, Marin Art and Garden Center, Ross. Information: 459-9937.

• • •
Correction: In a recent review of Antenna Theater's *Vacuum* I mixed up the actors who supplied the recorded voices with the actual performers, who were Michelle Larsson (Mary) and Ernesto Sanchez (Walter). My apologies.

Pacific Sun, Week of May 8-14, 1981

Impressive quality from Ross Valley

By Charles Brousse

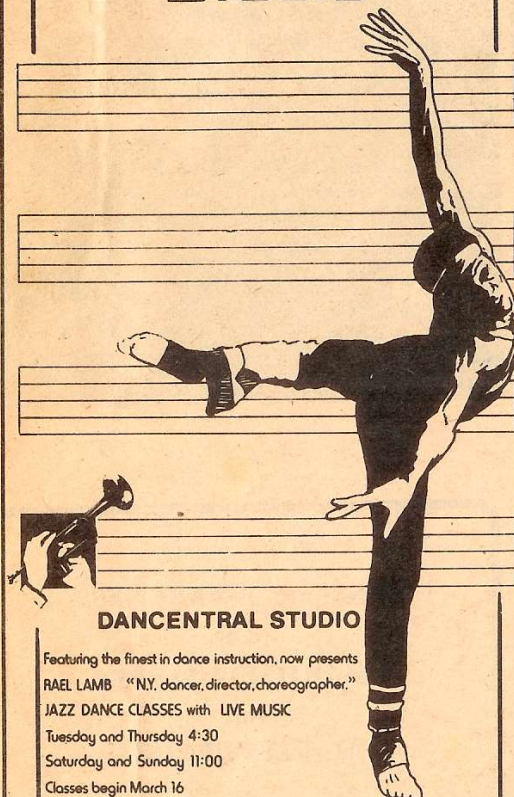
Although not a great popular or even critical success when it opened on Broadway in 1975, Stephen Sondheim's and Hugh Wheeler's *A Little Night Music* is currently providing a delightful evening for Ross Valley Players audiences. The reasons for this apparent disparity can be traced partly to the peculiar nature of Broadway theater, partly to the impressive quality of Ross Valley's production.

New York playhouses like the Shubert and the Imperial are to musical comedy as La Scala, Covent Garden and the Met are to grand opera. Their audiences — a large portion of which are tourists — expect a certain kind of fare; any deviation will lead to rows of empty seats and (at least in Broadway's case) early closings. They emphasize works that appeal to the widest possible taste, presented in a manner that makes full use of their large stages. Spectacle is the order of the day: milling swarms of singers and dancers, impressive settings, complex lighting, breathtaking technical effects. As shows like *Evita* and *Sweeney Todd* demonstrate, sufficient spectacle can even compensate for departures from the traditional romantic theme and hummable tunes.

A Little Night Music is an entirely different work. In form it resembles an *opera da camera*, with a 13-member cast and five additional "Liebeslieder Singers" who serve as a kind of Greek chorus. There are no opportunities for spectacular scenery or technical displays. Sondheim's score has one tune that became a pop standard, "Send in the Clowns," mixed with others that resemble art songs; atonal bridges and recitatives bind the whole together, a style that eventually found full flower in *Sweeney Todd*.

The plot, closely based on Ingmar Bergman's memorable film *Smiles of a Summer Night*, explores life's bittersweet quality — how, under an unsettling (and unsettling) Swedish sun, Destiny smiles three times: for passionate young lovers, for middle-aged fools who dream of passion, and for those whose passions are but memories that haunt them as they slip into the shadows that presage death. With form and content like this, it's a wonder that *Night Music*'s run at the Shubert lasted even the 299 performances that it did!

Dancentral Studio



DANCENTRAL STUDIO

Featuring the finest in dance instruction, now presents
RAEL LAMB "NY. dancer, director, choreographer."
JAZZ DANCE CLASSES with **LIVE MUSIC**
 Tuesday and Thursday 4:30
 Saturday and Sunday 11:00
 Classes begin March 16

3316 24th St., (At Mission)
 San Francisco
 282-4020

Totentanz THE DANCE OF DEATH

sound Warner Jepson
 dance Carlos Carvajal



Performed by DANCE SPECTRUM at
GRACE CATHEDRAL
 on Nob Hill at California & Taylor

MARCH 24, 25, 26, 27 - 8:00PM

Tickets: Bass Ticketron, City Box Office
 For information call 776-6611 626-1002

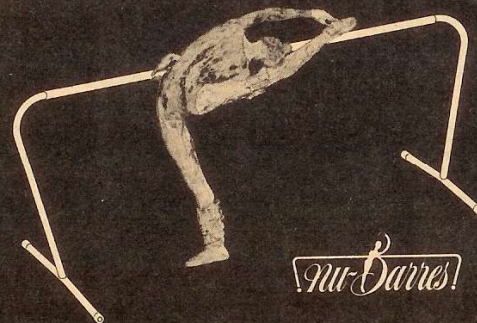


Middle Eastern Dance Classes

EGYPTIAN CABARET AND FOLKLORE STYLES

Emphasizing:
 * Isolation and centering
 * Aids for choreography

Studio in Noe Valley * For info call Amina 282-7910



Nu-Barres!

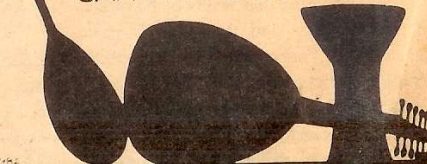
A NEW CONCEPT IN PORTABLE BALLET BARRES
 FOR THE STUDIO OR YOUR HOME
 NEEDS NO SET UP TIME. OUR BARRE IS
 BUILT TO YOUR HEIGHT AND LENGTH
 OUR ONE UNIT DESIGN CANNOT COLLAPSE

OUR ANGLE IS STABILITY

415 552 1689

MUSIC for MIDDLE EASTERN/BELLY DANCERS A SERIES of MONTHLY WORKSHOPS

PRESENTED BY:
HODA SCHOOL of DANCE
 SAN FRANCISCO



• SATURDAY •
 • MAR 27 • APR 17 • MAY 22 • JUN 19 • JUL 17
 • AUG 21 • SEP 25 • OCT 23 • NOV 20 • DEC 18
 • 415 584 1305 •

"memorable theatrical event"

S.F. Examiner

"A sensation...special power
in this locale"

Oakland Tribune

"TOTENTANZ is a rare
sight-sound ritual and it
shouldn't be missed..."

Paul Wynne *KQED-TV*.

GRACE CATHEDRAL

MARCH 24, 25, 26, 27, 8:00

California and Taylor Streets, Nob Hill

SPONSORED BY GRACE CATHEDRAL CONCERT SERIES

TICKETS · Bass Ticketron, City Box Office \$5.00 Unreserved / \$8.00 Reserved rows C · FF / \$25.00 Sponsor rows A · B

For Information dial: 776-6611 or 626-1002

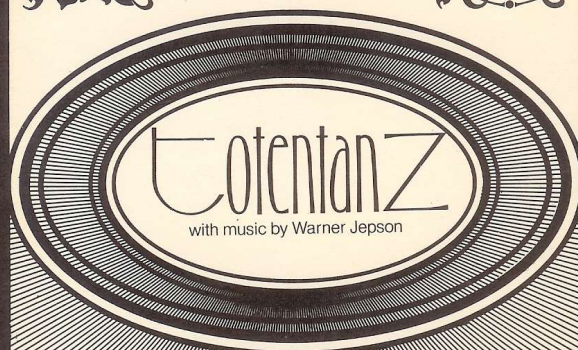
Dance Spectrum's final performance



TOTENTANZ

The Dance of Death

**CARLOS CARVAJAL'S
LENTEN MASTERPIECE**



**March 24, 25, 26 & 27 8 p.m.
GRACE CATHEDRAL CONCERT SERIES**

Tickets: Reserved \$8.00

**CARLOS CARVAJAL'S
LENTEN
MASTERPIECE**

with music by Warner Jepson

TOTENTANZ



**March 24, 25,
26 & 27 8 p.m.
GRACE CATHEDRAL
CONCERT SERIES**

Tickets: Reserved \$8.00
Unreserved \$5.00
at major agencies — BASS,
TICKETRON, Music City Box

DATEBOOK

Friday, Mar. 26, 1982

A Poignant Finale for Carvajal's 'Totentanz'

By Howell Tircuit

Carlos Carvajal's "Totentanz" has become a staple of the local dance scene, thanks to the annual Lenten performance in Grace Cathedral. Wednesday's opening of the event proved more poignant than usual, since the series will be the last before the 12-year-old Dance Spectrum troupe expires.

The program began with Carvajal's brief, delicate "Shapes of Evening," a setting of Debussy's "Sacred and Profane Dances" for harp and strings. This was followed by the five-segment "Totentanz," with the original electronic score by Warner Jepson, expanded by some bits from Carl Orff's music for children.

The Grace Cathedral series, which began in 1971, always has been a double bill. Originally, the program consisted of Carvajal's "The Way" (set to a Takemitsu score) and "Totentanz." But as "Totentanz" expanded beyond the original choreography for the San Francisco



Katherine Warner as the Mother and Rael Lamb as the Figure of Death

with his Figure of Death. Warner also danced Death's Pawn, Houser the Mother, Davis one of the Lovers, Bain the King — and so on.

With such a solid sense of tradition at the center, the rest of the company fell comfortably into place. Still, what was most striking again and again were the exact formal clarity and momentum in "Totentanz." It remains fresh, a true classic of dance, as pertinent to man's current condition as to the great plagues of 13th- and 14th-century Europe which form its argument.

The idea of death's democracy, taking king and knight, pope and pauper with equal ease, is certainly a great universal truth. Carvajal's opening hints at our cultural heritage of mocked death — King Carnival, the Pied Piper and similar symbols of escape — is chilling enough.

More surprisingly, the modern symbols of the finale ("Dies Irae") are remarkably valid today, although they grew from links to the anti-war movement of the '60s.

The entire company of about 40 dancers is reduced to a distraught mob for the ending, wildly running and dancing all over each other with flags of hate (a Nazi battle flag among them) and love (a dove, two locked hearts and such). Death finally sweeps a giant mantle of loathing over the entire writhing rabble, enveloping them all in oblivion.

No small part of the effect is due to Jepson's chilling but unobtrusive score. The thing is a masterful accomplishment, and one of the few durable electronic scores of the age. It belongs right up there with Stockhausen's "Ges-

W A N N A D O Y A W A N N A

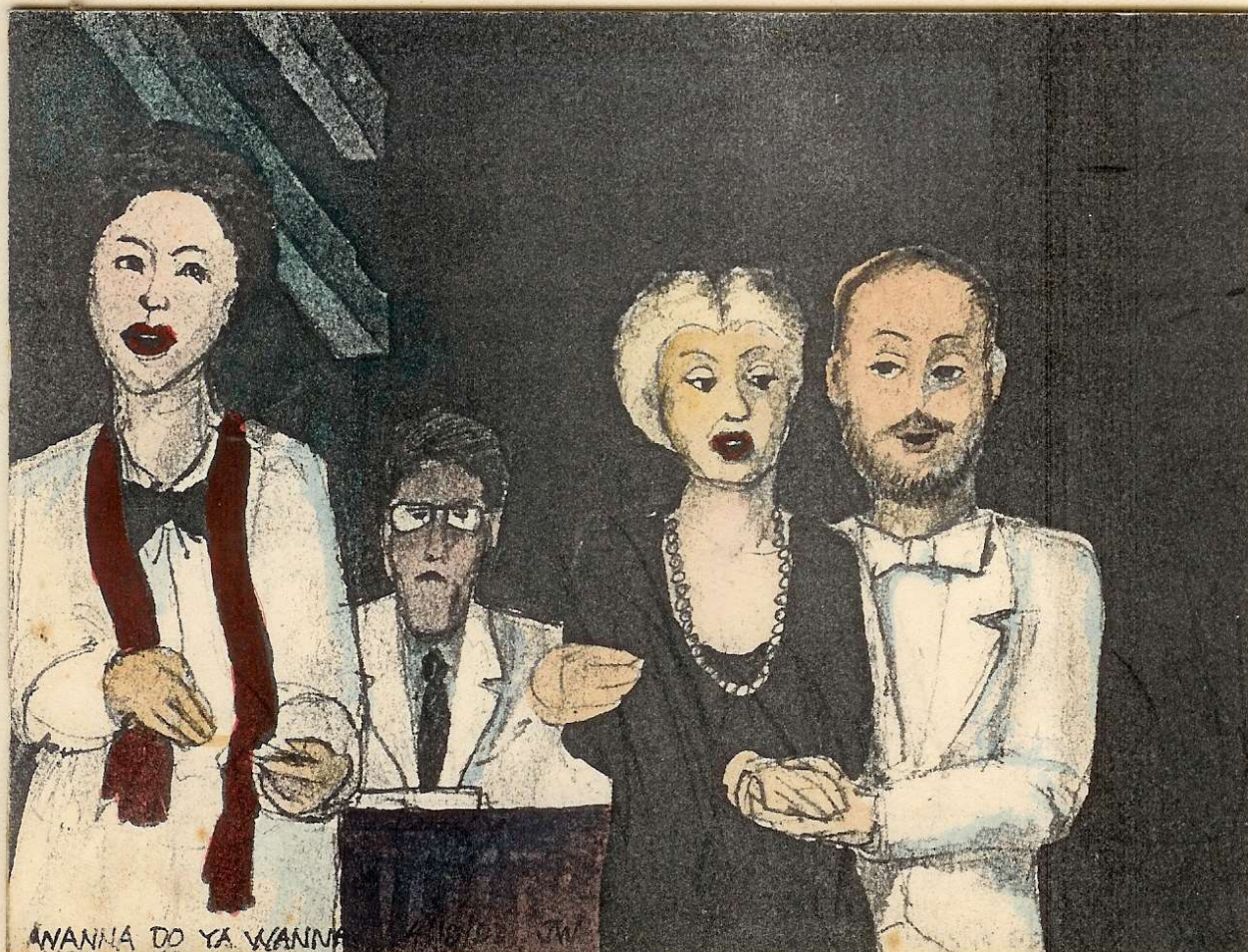
SING A SONG TO CREATION	All
ON THE BLUE RIVERS OF THE MORNING (Adams)	Frederick, Stanley
REAL RIGHT GAL	Hart, Stanley
BARTH MALONE (Adams)	Panetti
THIS HAS TO BE HEAVEN (Horan)	All
ARTEMIS (Dunn)	Hart
LOVE COMES, LOVE GOES (Dunn)	Frederick, Mason, Panetti, Zerner
JAZZ TRIO	Frederick, Zerner, Hart
I CAN'T REMEMBER	Frederick, Hart
HEY, IT'S NOT SO BAD (Roberts)	Mason, Stanley
LET'S GO TO IT NOW	All
I SIT AND LISTEN (Adams)	Zerner
FEARS 'N FRIENDS	Frederick, Mason,

HOUSE 'N GARDEN (Dunn)	All
DON'T GO	All
YOU GROW ON ME (unknown)	Stanley
WHAT IF? (Dunn)	Frederick
WHERE IS THE WOMAN FOR ME? (Dunn)	Hart, Stanley
THE AGE THAT YOU ARE (Horan)	Frederick, Mason, Panetti, Zerner
WHEN HEAVEN GETS HOT (Horan)	Frederick, Mason, Panetti, Zerner
WANNA DO YA	All

* * * * *

Music by Warner Jepson. Lyrics as mentioned, otherwise
by the composer.

Our very special thanks for the professional assistance
provided by Stefani Priest in staging, Terry Garthwaite



WANNA DO YA WANNA

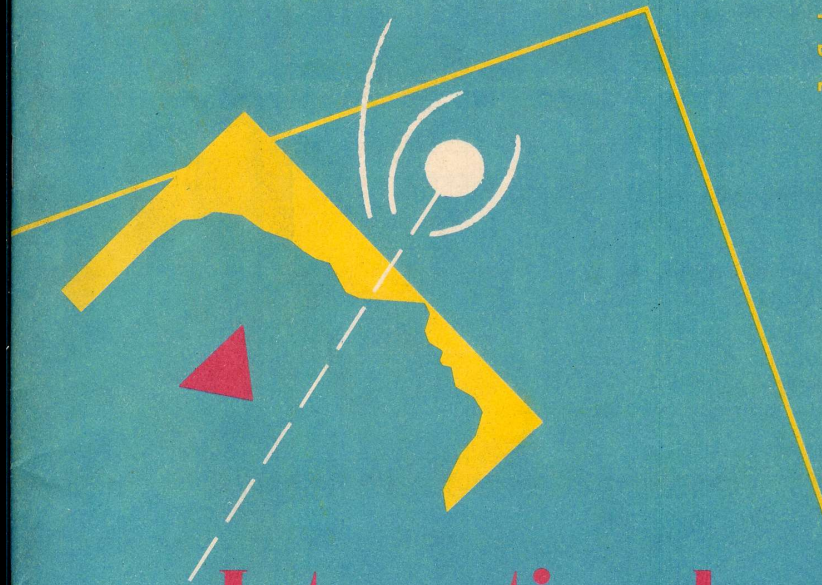
4/18/02 JWA

INFORMATION: 931-FILM

TICKETS: 762-BASS

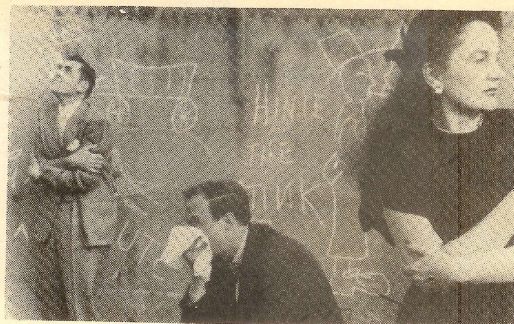
1988 PROGRAM

GUIDE



International SFilm Festival

MARCH 17 - 27



Mother's Day

JAMES BROUGHTON TRIBUTE

The San Francisco International Film Festival pays special tribute to James Broughton on the occasion of his 75th birthday. San Francisco poet, author of many books and plays, and renowned pioneer in the realm of avant-garde cinema, Broughton is the grand classic master of independent cinema. For Broughton, like Cocteau, filmmaking is a form of poetic statement. The tribute features one film from each decade of his remarkable career, including the world premiere of *Scattered Remains*. Broughton will appear in person.

MOTHER'S DAY

(1948) 22 mins.

A capricious but unsparing souvenir of a San Francisco childhood, recollected in the nostalgic style of a cluttered family album, this film exposes the fetishes and enigmas and secret nonsense rituals of a large household dominated by a self-absorbed mother with a taste for exotic hats and stereotyped children.

—James Broughton

Assistant Director: Kermit Sheets Photography: Frank Stauffacher Music: Howard Brubeck

FOUR IN THE AFTERNOON

(1951) 15 mins.

A film suite in four parts based on poems in my book *Musical Chairs* (1950). Each movement of this quartet is a variation on the theme of the quest for love, embodying forms of desire at crucial age levels from the child of 10 to the man of 40, and extending in mood from the farcical to the elegiac.

—James Broughton

Assistant Director: Kermit Sheets Music: William O. Smith



THE BED

(1968) 20 mins.

The bed is another picaresque romp, asking "What can happen to and on a bed?" with overtones of the short cycle of man's life as opposed to the life of the human species.

—P. Adams Sitney

Camera: Bill Desloge Music: Warner Jepson



TESTAMENT

(1974) 20 mins.

Inspired by a hometown invitation to commemorate his 60th birthday with a public reading ... Testament traces the poet from his origin ... through childhood, learning to love, and lifework, to his own imagined death ... Visited by ancient numinous images, shadows, tricksters, and angels, gifted with visions, Broughton testifies to a life discovered sometimes in joy, sometimes in terror ... Broughton's testament is to the eternal delight of being—here, now, alive.

—Freude Bartlett

SCATTERED REMAINS

WORLD PREMIERE • (1988) 15 mins.

Conceived as a codicil to Broughton's autobiographical film *Testament*, this is a multi-faceted performance exploring questions on mortality. The poet

*A Consortium of Northern
California Amiga Dealers,
in cooperation with
East-West Computer
Shows presents:*

Amiga is a trademark of
Commodore-Amiga Inc.

AMIGA FESTIVAL

*The 1989 San
Francisco Summer
Amiga Festival
is the most unique
computer show you
will attend this year!*

June 17 & 18

*Concourse Exhibition Hall, Showplace Square,
8th & Brannan Streets, San Francisco, California*

This Amiga Festival is not affiliated in any way with Commodore-Amiga, Inc. or the Commodore-Amiga Developer's Conference

The World's Largest Ever Exhibit of Amiga Computer Graphic Art!

250,000 square inches of luscious color printouts of poster enlargements to 30x40 inches. See 200 images created by professionals and talented amateurs. Over 1/8th mile of art gallery prints. Examine output from color printer technology from manufacturers such as Seiko Instruments, QMS, Sharp Instruments USA, Okidata, Canon, Hewlett-Packard, Howtek, CalComp, Tektronix and others. See the latest in color and B&W scanners, video digitizers



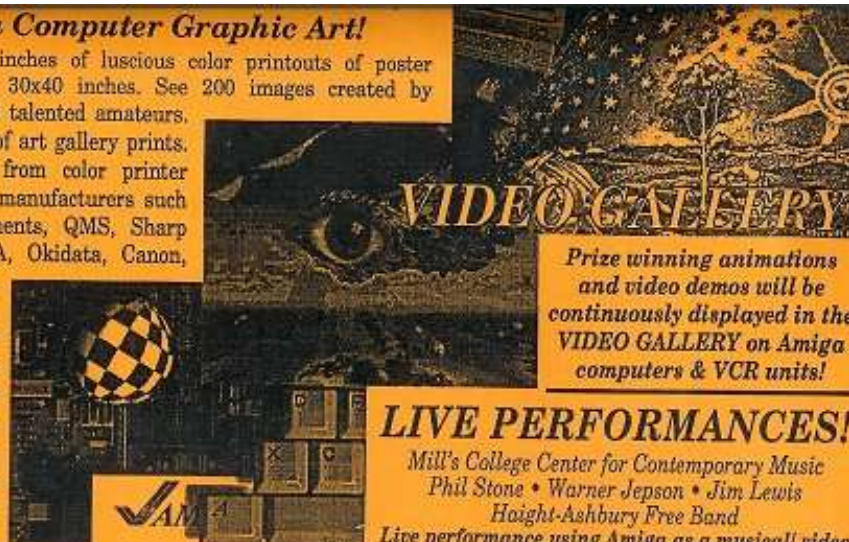
VIDEO GALLERY

*Prize winning animations
and video demos will be
continuously displayed in the
VIDEO GALLERY on Amiga
computers & VCR units!*

LIVE PERFORMANCES!

Amiga Computer Graphic Art!

250,000 square inches of luscious color printouts of poster enlargements to 30x40 inches. See 200 images created by professionals and talented amateurs. Over 1/8th mile of art gallery prints. Examine output from color printer technology from manufacturers such as Seiko Instruments, QMS, Sharp Instruments USA, Okidata, Canon, Hewlett-Packard, Howtek, CalComp, Tektronix and others. See the latest in color and B&W scanners, video digitizers, and input devices such as drawing tablets.



Prize winning animations and video demos will be continuously displayed in the VIDEO GALLERY on Amiga computers & VCR units!

LIVE PERFORMANCES!

Mill's College Center for Contemporary Music
Phil Stone • Warner Jepson • Jim Lewis
Haight-Ashbury Free Band
Live performance using Amiga as a musical/ video instrument are scheduled periodically each day!

EXHIBITORS: Lattice • Sharp • Brown-Wagh • Britannica • Interactive Video Systems • Gold Disk • Intelligent Music • Delta Research • Giraffe-X Desktop Publishing • Spirit Technology • Oxi • AlohaFonts • M.A.S.T. • Ronin Research • Antic Publishing • Seiko • Hewlett-Packard • Maxis • Poor Person Software • Premiere Software • ASDG • InterActive Softworks • and many many more!

CONTESTS PRIZES!

Five contests: Best Art, Best Video, 2 Games playoffs, Most Imaginative Use of Amiga Fonts. Prizes include CASH \$\$\$ and/or hardware and software from Electronic Arts, Microbotics, Hantex, Maxis, Interactive Softworks, Zuma Group, AlohaFonts, Karadonts, National Type Foundry and others. Get official contest rules from the four sponsoring Amiga Dealers listed on this page. Hurry! Some entries must be in June 1st.

Hours: Saturday & Sunday from 10:00 am to 6:00 pm

Join us in the World's Largest Combined Amiga User Group Meeting Sat. 8:00 - 7:30 pm.
One ticket admits to all events. Prices at the door: \$17 two-day, \$12 one-day.

Advance Sale discount tickets \$12 for two-days
available only from these sponsoring stores:
Computer Showcase of San Francisco (415) 563-1953
Winner's Circle Systems of Berkeley (415) 845-4814
HT Electronics of Sunnyvale (408) 737-0900
Computer Spectrum of Burlingame (415) 347-4576

Exhibitors call (415) 388-8893 or (415) 431-1799 for info

the Poetry Center
presents

Thursday NOV 1
HELEN ADAM's
All Soul's Eve

a celebration of
A HELEN ADAM READER
edited with notes and
introduction by Kristin Prevallet
published by
The National Poetry Foundation



7:30 pm @ Unitarian Center
1187 Franklin (at Geary), \$5

Featuring homages, musical interpretations,
and performances by:

Warner Jepson
Carl and Jill Grundberg
David Buuck
Chris Stroffolino
Heather Jovanelli
Roxanne Hamilton
Kevin Killian
Kristin Prevallet
Pat Reed
Rebecca Cross
Diane di Prima
and
Michael McClure

Introduced with a special performance by
Steve Dickison

• Join poet and editor **Kristin Prevallet**, musicians **Warner Jepson** (original composer for the ballad-opera *San Francisco's Burning*, 1960) and **Carl Grundberg** (transcriber of *Helen Adam's Songs with Music*, Aleph Press, 1982); **Diane di Prima**, **Michael McClure**; **Pat Reed** (and her fiddle), piano-key-tickler poets **Chris Stroffolino** and **David Buuck**; **Kevin Killian**, **Roxi Hamilton** and other poet-musician friends and heirs of the remarkable San Francisco Renaissance balladeer **Helen Adam** (b. December 2, 1909 in Glasgow, Scotland — d. September 19, 1993 in New York City) and her extraordinary legacy. Adam's writings are now assembled in **A Helen Adam Reader**, the fruit of years of energy and

NAACUSA

National
Association
of
Composers,
USA
PRESENTS
Two
Concerts of
Works
Performed
by the
Composers

For more
information
call
(408)-730-
BACH

Composers Can Play Too

Mark Alburger
Menuet and Trio

Joanne Carey
Aqui

Nancy Bloomer-Deussen
Parisan Caper

Bruce Hamill
Lyrita

Carolyn Hawley
Three Vignettes

Warner Jepson

I've Been Around
Michael Kimbell

Romanza
Helena Michelson

Fantasia
Enric Zappa
Walden

I. Saturday, March 13, 1999 8pm
Palo Alto Arts Center
Embarcadero & Newell
Gen: \$12; Sen., Stu.: \$10 (Tix at door)

II. Saturday, March 20, 1999 8pm
Community Music Center
544 Capp Street San Francisco
Gen: \$10; Sen. Stu.: \$5 (Tix at door)

National Association of Composers, USA, San Francisco Bay Chapter
in cooperation with the City of Palo Alto Division of Arts and Culture

NACUSA CONCERT

"COMPOSERS CAN PLAY, TOO" BENEFIT

Priscilla Call Essert, Flute
Nancy Knop, Flute
Mark Alburger, Oboe, Tenor, and Conductor
Michael Kimbell, Clarinet
Lut Engelen, Alto Saxophone
I'ana Cotton, Piano
Nancy Bloomer Deussen, Piano
Warner Jepson, Piano
Joanne Carey, Radio Baton
Maureen Chowning, Soprano
Enric Zappa, Narrator
Brooke Aird, Violin
Dahna Rudin, Cello
John Beeman, String Bass

Saturday, March 13, 1999, 8pm, Cultural Center, 1313 Newell Road, Palo Alto, CA

Saturday, March 20, 1999, 8pm, Community Music Center, 544 Capp Street, San Francisco, CA

Program

Bruce Hamill	LYRITA
Michael Kimbell	ROMANZA for Oboe, Clarinet, and Piano
Enric Zappa	WALDEN for Flute and Narrator I. Building the House III. Sounds V. The Ponds VI. Brute Neighbors VIII. Conclusion
Helena Michelson	FANTASIA
Nancy Bloomer-Deussen	PARISIAN CAPER for Clarinet, Alto Saxophone, and Piano
intermission	
Joanne Carey	AQUI from THREE SPANISH SONGS for Radio Baton (Pablo Neruda)
Warner Jepson	INCE BEEN AROUND for Oboe, Clarinet, Piano, and String Bass

Music on the Hill



1998-1999
Concert Series

presents

Sounds New



Lenora Warkentin, flute Richard Mathias, clarinet Herb Bielawa, piano
Brooke Aird, violin Catherine Allen, cello
Eric Howe, bass-baritone

Program

Circol (1998)

for Flute, Clarinet, Violin, Cello and Piano

Warner Jepson

A Season of Grief (1989)

for Voice and Piano

Elinor Armer

*Tonight the Winds
To Sleep
A Letter*

Scratch Etude (1991)

for Solo Violin

John McGinn

The Cave of Swimmers (1998)

for Flute, Cello and Piano

Cindy Cox

intermission

Seven (1998)

for Violin, Cello and Piano

Stacy Garrop

Hasana Tanz (1998)

for Flute, Clarinet and Cello

David Snow

Cyber (1999)

for Violin, Cello and MIDI tape
(world premiere)

Herb Bielawa

Orpheus Cycle (1993)

Mark Alburger

Program Notes

Sounds New selects music for its concerts through a national call for scores. The procedure is in two phases. In phase one the director selects a wide variety of works that work well in a concert. For this phase only a few pages of the music and no tapes are requested. The selected composers then enter phase two and are invited to send full scores and tapes of their music. These materials are then perused by the performers who choose the final pieces for the concert. H.B.

Circol

I came across *Circles* amongst music I'd written long ago, one of the few pieces that hasn't been written as an adjunct to something else, film, dance, lyrics. So the first part, we could call the exposition, dates from 1960, the rest from 1998, when Herb, to whom I'm very grateful, suggested I lengthen it. I've put the name in Spanish so that it would contain a *Circol*. W.J.

A Season of Grief

In 1986 I was commissioned to write a song cycle for baritone Will Parker. Shortly afterward my mother, whom I loved very much, died suddenly and unexpectedly. I felt that the only way to deal with my grief was to express it in song, and so set about looking for texts which reflected the many aspects of this most intimate yet universal experience. I finally ended up with selections from Tennyson's *In Memoriam* juxtaposed with lyrical, Haiku-like poems by the early California poet Witter Bynner, arranging them in such a way as to follow the stages of grief from initial anguish to final peace and acceptance. "Tis better to have loved and lost" does, after all, come from *In Memoriam*, referring not to the end of a love affair but to the loss of a beloved friend.

I want to thank Eric Howe and Herbert Bielawa for their sensitive rendering of three of the seven songs, and I dedicate this performance to the memory of my late friend, Thalia Polos, who introduced me to Witter Bynner's poetry. E.A.

Scratch Etude

Scratch Etude is a swift, scratchy, bravura tip o' the pen to those *perpetuum mobile* movements (bearing the designations Double, Presto, etc.) that grace J.S. Bach's solo violin Sonatas and Partitas. Without taking any particular movement as a model, I've attempted to capture the relentless, racing, slightly "out of control" quality that Bach achieves so spectacularly, and then take it a small step further by adding plentiful chromaticism, giddy rhythmic shifts, expanded range and dynamics, and a distinct edge of timbral grittiness. Hold on to your hats, and don't blink! J.McG.

The Cave of Swimmers

I wrote most of *The Cave of Swimmers* in a residency at the MacDowell Colony in January–February of 1998. The title is from the last section of Ondaatje's novel *The English Patient*, which chronicles an illicit and tragic love affair. I was interested in the explosive and obsessive quality of the relationship and drawn to the sexual archetype implicit in the waters of a cave. The piece is in a single movement, and grows out of a

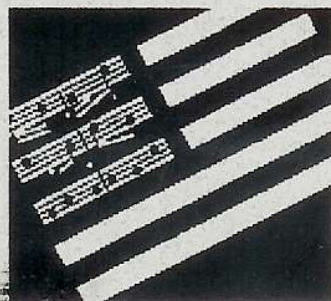
Goat Hall Productions
San Francisco's Cabaret Opera Company
presents

FRESH VOICES III

New works by Bay Area composers and librettists



PROGRAM A PROGRAM B



NACUSA CONCERT

Spring Resonance

Saturday June 8, 2002, 8pm

Palo Alto Art Center (Embarcadero & Newell, Palo Alto, CA)

Presented by the National Association of Composers, USA
San Francisco Bay Area Chapter
in cooperation with The City of Palo Alto, Division of Arts and Culture
Admission: \$12 general admission, \$8 students and seniors
For more information, call 925.288.1685

Featuring the Composers' Performance Ensemble
Performing new music:

John Beeman *Retablo 2: Elodia Vazquez*

Rosemary Barrett Byers *Scenes from Mother Goose*

I'lana Cotton *Flame*

Steve Ettinger *Adventures*

Lorie Griswold *spring! may*

Carolyn Hawley *Quintet #2*

Brian Holmes *Higgins Is Gone*

Warner Jepson *Ode to Blanche*

Owen Lee *Duo*

Robert Stine *Summer Sound*

Dale Victorine *Sonata*

plus the winning compositions from the
2002 NACUSA Young Composers Contest:

Michael Chan *Prelude (1st Place)*

Tyler Mazaika *Notturmo Amoroso (2nd Place)*

STRING FLING

NACUSA CONCERT

with the BLOSSOM STRING QUARTET and GUEST ARTISTS

Randy Weiss, Violin I
Betty Corner, Violin II
Patty Whaley, Viola
Durwynne Hsieh, Cello
Kathleen Nitz, Soprano
Frank Farris, Tenor
Ed Ballengee, Baritone

Friday, November 8, 2002, 8pm, Palo Alto Art Center, 1313 Newell Road, Palo Alto, CA

Program

Dale Victorine	QUARTET IN C MAJOR I
Steve Ettinger	LOOKING FOR A SUNSET BIRD IN WINTER
Sondra Clark	SIERRA SEASONS I. Sequoia Autumn II. Donner Winter III. Yosemite Spring IV. Tahoe Summer Nights
Anne Baldwin	QUARTET NO. 1 I
<u>Warner Jcpson</u>	REMARKABLE SAM
Brian Holmes	FOUR SONGS from DEATH'S JEST-BOOK (Thomas Lovell Beddoes) I. Dirge: If thou would'st ease thine heart II. Old Adam, the Carrion Crow III. Dream-Pedlary IV. The Phantom-Wooer

intermission

Nancy Bloomer Deussen	SARATOGA from SAN ANDREAS SUITE
Lori Griswold	HERE IS THE OCEAN
Ken Takara	RENAISSANCE IV

The San Francisco Choral Artists and others. Bloomer Deussen is a graduate of The Manhattan School of Music and the USC School of Music.

SAN ANDREAS SUITE is a three-movement work for flute, violin, viola, and cello. Although composed for this ensemble, it is also frequently performed as a string quartet. Written at the request of The Walnut Street Chamber Ensemble of Philadelphia, the work was started one week before the Loma Prieta earthquake and completed in 1989 immediately following the quake. Each movement depicts a different location in the quake zone. The composer felt inspired to write the work about the quake after witnessing the sharing and helping attitude demonstrated by Bay Area residents during that traumatic time. Each movement introduces melodic lines clearly organized around simple tonal and formal patterns and uses contrapuntal interplay based on the thematic material. The music is further enhanced by an abundance of piquant harmonies and lively rhythms. The work was premiered in 1990 by The Walnut Street Chamber Ensemble, has been performed by many ensembles throughout the country including St Luke's Chamber Ensemble of New York and is recorded on a North/South Recordings CD *Postcards*.

STEVE ETTINGER's LOOKING FOR A SUNSET BIRD IN WINTER is dedicated to Ed and Mary Ballengee for all of their kindness and support during the composer's stay in King City, CA.

LORIE GRISWOLD writes mostly vocal music and has studied with Warner Jepson. She notes, "Queen Elisabeth and I are both celebrating our golden jubilees, she, of course, has been ruling England and I've been composing for 50 years."

BRIAN HOLMES is a Professor of Physics at San Jose State University, specializing in the physics of musical instruments. The past year has seen premieres of *Now is the Time*, commissioned by the Stanford Symphonic Chorus, the Cantabile Children's Chorus, and the Peninsula Symphony; *Three Songs* for women's chorus and piano, commissioned by the Peninsula Women's Chorus; and *Updike's Science* (settings of six poems about science by John Updike) for high voice and band, premiered by the Connecticut College Band. *Joyful Noise*, settings of four poems by Paul Fleischman, will be premiered tomorrow night by the Cantabile Children's Chorus. Holmes recently received an ASCAP Standard Award, won the Amadeus Choir Christmas Carol Writing Contest (for the fourth time in a decade), and won the Diana Barnhart American Song Competition. In addition, five of his pieces have been accepted for publication by Thorpe Music Publishing and Thompson Edition.

Thomas Lovell Beddoes (1803-1849) published a book of verse and a play while an undergraduate at Oxford. His play DEATH'S JEST-BOOK was begun in 1823, when he decided to leave England to study medicine in Germany. His ambition -- as playwright and medical student -- was to refute death and to expose the secret of life (This was the same era in which Mary Shelley wrote *Frankenstein*). Though he worked on the play sporadically throughout the rest of his life, he never finished it, and extensive fragments were published after his death. The play features a hero who is killed but resurrected (disguised as a court jester); two scenes in which graves are opened to reveal someone alive inside; and a scene in which a painting of the Dance of Death steps off the wall of a ruined church to sing a jolly song. The play is unusual for the vigor of its dialogue (written in blank verse), and for its songs -- most morbid, some quite sweet, and others grotesque. Completed by Jerome McGann and produced and directed by Frederick Burwick, *Death's Jest-Book* will be performed next year (the 200th anniversary of Beddoes birth) at UCLA, in New York City, and in England. These songs are four of twelve

A graduate of Oberlin Conservatory, WARNER JEPSON has been composing in San Francisco for theatre (A.C.T.), film (*The Bed*), dance (San Francisco Ballet's *Totentanz*), museum and gallery openings (music made on the then-new Buchla synthesizer), video (composer-in-residence at KQED's National Center for Experiments in TV, 5 programs for PBS, and an NEA Grant). His first works as well as more recent ones were musicals (*San Francisco's Burning* ran six months; *The Money Tree* played in Chicago in '97).

REMARKABLE SAM (James Broughton, 1958) was originally a song, the composer's first. Tonight marks its second performance, now a song without words

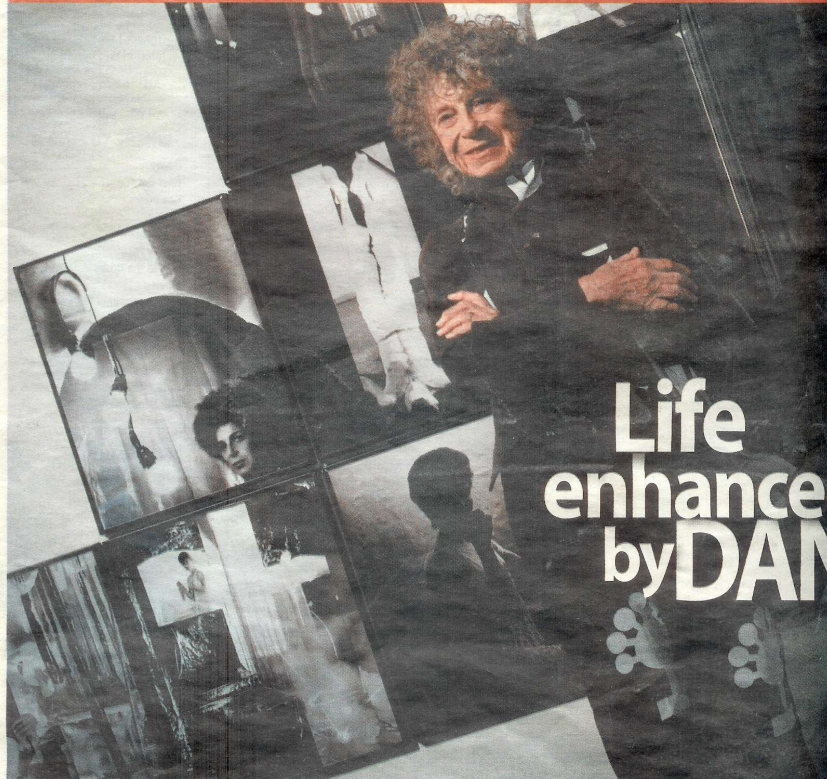
DALE VICTORINE began composing in high school and studied composition at Hartnell College. He has written a

Martin Independent Journal

WEEK OF MARCH 6 - MARCH 12, 2002

JWEEKEND

ARTS • MUSIC • NIGHTLIFE • OUTDOORS • D



EXPLORE MANHATTAN
— IN A GLASS

9

YOUNG ARTIST FINDS
PEACEFUL PATTERNS

24

JENNIE LO
INTO PETA

Merry Christmas

♩. = 96

Jolly

Warner Jepson

Church - bells ring in the stee - ple. Look at all of the peo - ple.
 Cold, the wea - ther is bit - ing. Dad is hang - ing the light - ing.
 Go - ing home? What's the hur - ry? Off to shop in a flur - ry.
 Snow flakes ev - ry where fal - ling. Seems like ev - ry - one's call - ing.
 It's been said that he saved us. And it's true that He gave us
 Some may not be so hap - py, think the sea - son is crap - py

3
 Ev - ry one is so glad to be a - live. With spi - rits
 Mom is fran - tic - ly writ - ing "Kind re - gards," on Christ - mas
 Child - ren hav - n't a wor - ry. Much ap - plause for San - ta
 Have to go to a par - ty, then an - oth - er and an -
 man - y paths that are paved with in - spir - a - tion, a - spir -
 Why do all of that sap - py cel - o - brat - ing, dec - or -

6
 high, they gath - er their pres - ants, laugh - ing and greet - ing. Greet - ings are
 cards. "We wish you were here this time of the year. We'd have such a
 Clause. He made it through this one. He would - n't miss one. "Twill be a
 oth - er. Where is a qui - et mem - ent of si - lence so we'd have
 a tion. Here was a man who knew that in liv - ing we need a
 a - ting? It is - n't fun - ny, all of that mon - ey mak - ing it

9
 pleas - ant - be cause it's Christ - mas.

CALIFORNIA VIDEO

MARCH 15–JUNE 8, 2008

The first comprehensive survey of California video art from 1968 to the present, this exhibition includes important examples of single-channel video, video sculpture, and video installation. Featuring the work of fifty-eight artists, duos, and collectives, *California Video* locates a distinctively West Coast aesthetic within the broader history of video art while highlighting the Getty's major commitment to the preservation and exhibition of a young but vital artistic medium.

Center flap and right detail: Still from *Tech-Knowledge*, 1984, Nancy Buchanan. Long Beach Museum of Art Video Archive, Research Library, the Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005. Courtesy of and © the artist. Photograph: Kira Perov. Center detail: Still from *Solo Flight*, 1977, Tony Labat. Photograph courtesy of and © the artist. Left detail: Still from *Whacker*, 2005, Harry Dodge and Stanya Kahn. Photograph courtesy of and © the artists.

Michael Brand
Director of the J. Paul Getty Museum

and

Thomas Gaehtgens
Director of the Getty Research Institute

cordially invite you to a preview and reception
to celebrate the opening of the exhibition

California VIDEO

Thursday, March 13, 2008

8:00–10:00 p.m.

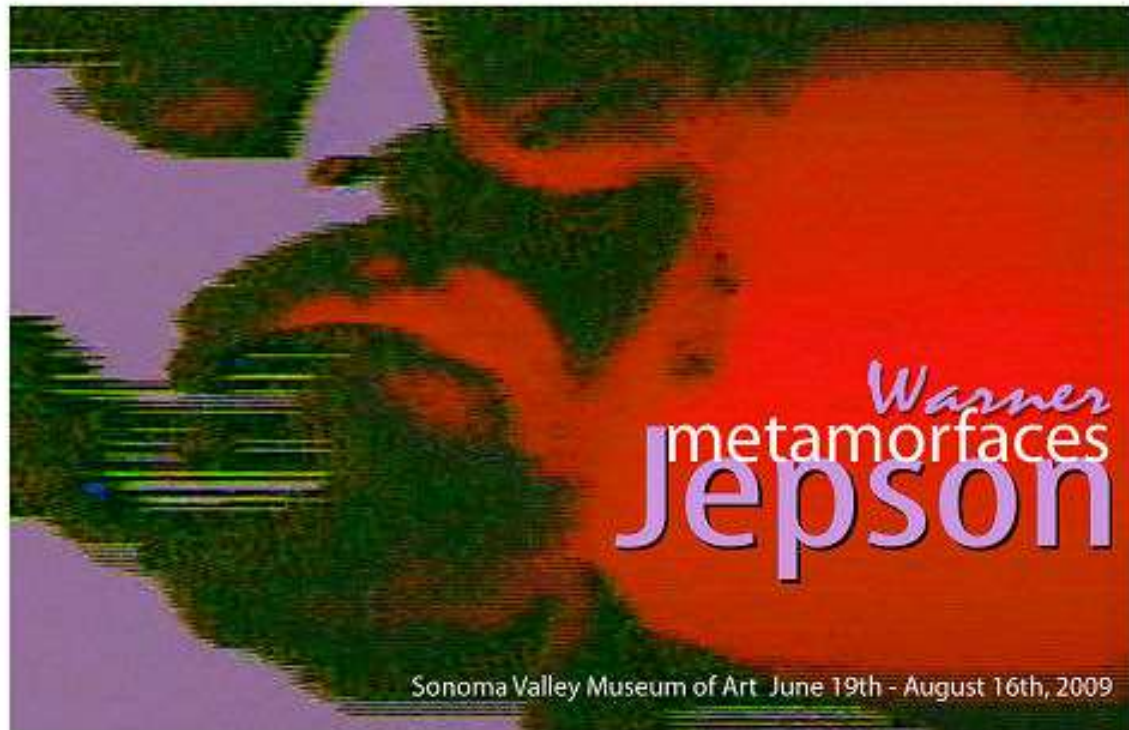
The J. Paul Getty Museum at the Getty Center
1200 Getty Center Drive, Los Angeles

- 
- 1 *I Will Not Make Any More Boring Art*, 1971, **John Baldessari**
 - 2 *Surface Effect*, 1997, **Diana Thater**
 - 3 *Continuous Only*, 2006, **Diana Thater**
 - 4 *DESCARTES*, 1968, **Joanne Kyger**
 - 5 *The Eternal Frame*, 1975, **T.R. Uthco and Ant Farm**
 - 6 Selections from *The Philo T. Farnsworth Video Obelisk*, 1970, **Skip Sweeney**
 - 7 *The Continuing Story of Carel & Ferd*, 1970–75, **Arthur Ginsberg and Video Free America**
 - 8 *Children's Tapes*, 1974, **Terry Fox**
 - 12 *John Todd and His Songs*, 1976–77; *Come on in Little Spirit*, 1976–77; **David Askevold**
 - 13 *Ed Henderson Suggests Sound Tracks for Photographs*, 1974, **John Baldessari**
 - 14 *Selected Works*, 1978–79, **Tony Oursler**
 - 15 *Selected Works*, 1973–78, **Cynthia Maughan**
 - 16 Selections from *Spit Sandwich*, *Reel 1*, *Reel 2*, and *Reel 3*, 1970–73, **William Wegman**
 - 17 *Cornceptual Art*, 1976, **Alan Ackoff**
 - 18 *Dressing Up*, 1973; *Dear Dennis*, 1988; **Susan Mogul**
 - 19 *Big Wrench*, 1980, **Chris Burden**
 - 20 *Learn Where the Meat Comes From*, 1976, **Suzanne Lacy**
 - 21 *Caught in the Act*, 1973, **Eleanor Antin**
 - 22 *Losing: A Conversation with the Parents*, 1977, **Martha Rosler**
 - 23 *What Is Business?*, 1982, **Ilene Segalove**
 - 24 *Tech-Knowledge*, 1984, **Nancy Buchanan**
 - 25 *coming and going: PARIS (Metro)*, 1977, **Peter d'Agostino**
 - 31 *Up Yer Bum with a Bengal Lancer*, 1976, **The Kipper Kids**
 - 32 Selections from *Untitled Video Works*, 1970–72, **Wolfgang Stoerchle**
 - 33 *Stomach of the Squirrel*, 1973; *Experimental Dancer Edit #1*, 1975; **Paul McCarthy**
 - 34 *F**k You Purdue*, 1971, **Howard Fried**
 - 35 *Solo Flight*, 1977, **Tony Labat**
 - 36 *Bands*, 1977; *Film Reel*, 1975; **Ante Bozanich**
 - 37 *Walk with Contrapposto*, 1968, **Bruce Nauman**
 - 38 *Mass of Images*, 1978, **Ulysses Jenkins**
 - 39 *Ex*, 1972; *Video Weavings*, 1976; **Stephen Beck**
 - 40 *Self-Portrait, D-38*, 1975, **Warner Jepson**
 - 41 *Golden Gate Bridge Exposure: Poised for Parabolas*, 2004, **Lynn Marie Kirby**
 - 42 *STRIP*, 2006, **Erika Suderburg**
 - 43 *Oculus Sinister (left eye)*, 2008, **Jennifer Steinkamp**
 - 44 *Volcano, Trash, and Ice Cream*, 2005, **Meg Cranston**
 - 45 *Who Shot MM?*, 1981; *Clinic*, 1987; **Dale Hoyt**
 - 46 *Under Cover*, 2007, **Brian Bress**
 - 47 *Pink Constellation*, 2001, **Martin Kersels**

see more at the
**SONOMA
VALLEY
MUSEUM
of ART**

551 Broadway
P.O. Box 322
Sonoma, CA 95476

*Open to the public
Wednesday – Sunday,
11 a.m. to 5 p.m.*



Metamorphoses: The Curious Work of Warner Jepson

June 20 – August 16th at the Sonoma Valley Museum of Art
Curated by Jim Callahan

*Surprising manifestations of blended electronic video and audio signals.
Pioneering images discovered at the National Center for Experiments in
Television.*











The Buchla Box