

'Teahouse' Set For Circle Star

John Patrick's Pulitzer Prize-winning comedy, "The Teahouse of the August Moon," with Eddie Bracken starring as Sakini, the philosophical interpreter, will open Tuesday evening at the Circle Star Theater in San Carlos.

Under the direction of Yuki Snimoda (who will also portray a character role), the cast will feature Charles Alvin Bell as Col. Purdy; Gene Blakely as Capt. Fisby; Tsu Kobayashi as the lovely Lotus Blossom, and Tiger Joe Marsh, Tom Winston, Barry Ford, Lloyd Kino, Tatsuo Hasegawa, Mara Kum, Willie Kee and numerous others.

Following "Teahouse," which will play for two weeks, the Circle Star Theater will present "No Time for Sergeants," starring Jerry Van Dyke, and "Mary, Mary," with a stellar cast composed of Barbara Bel Geddes, Scott McKay, Jack Cassidy, Clinton Sundberg and Elizabeth St. Claire.

Several special one-nighters have also been set by producers Sammy Lewis and Danny Dare, for Monday evenings. "Shindig '65," toplining Garv Lewis and the Playboys; the Velvets; Donna Loren; Judd Hamilton. Do-

bie Grey; Ginger Blane. The Shindig '65 Band and the Shindig '65 Dancers will be present Feb. 22 at 8 p.m., Phyllis Diller and the Good Time Singers will do their gig March 8, at the Circle Star Theater in San Carlos.

Later celebrity shows will include Mitzu Gaynor (March 30-April 4); Liberace (April 6-11); The Kingston Trio (April 20-25); Jimmy Durante (April 27-May 2); Tony Bennett and Count Basie and his orchestra (May 4-9); Victor Borge (June 29-July 4); and Harry Belafonte (July 6-17). Another celebrity attraction, for the week of May 11, will be announced later.

The summer series of musicals will bring back Hugh O'Brian in "The Music Man," scheduled June 15-27. John Raitt will appear in "Carousel," July 20-Aug. 1, followed by Juliet Prowse in "Can Can," Aug. 3-15. Later bookings are Howard Keel in "Camelot" (Aug. 17-29), and Kay Starr in "Call Me Madam" (Aug. 31 to Sept. 12). Lewis and Dare have also booked two weeks of opera ("Carmen" and "La Traviata") for late May, and two weeks of ballet for early June.



EDDIE BRACKEN AS 'SAKINI'

Bay Area Music Calendar

TODAY
TWO HARPISCHORD CONCERT Alice Ehlers, Malcolm Hamilton, J. S. Bach, W. F. Bach, Couperin, Mozart, Herzl Hall, UC, Berkeley, 8:30 p.m.

THURSDAY
SAN FRANCISCO SYMPHONY in two youth concerts, with Verne Sellin, conductor-commentator. Junior series are violinist Thomas Halton, bass player percussionist William Weichert. 8 p.m. Civic Auditorium. Four distinct programs, 9:45 and 11:30 a.m. Thursday and Friday.

FRIDAY
FRANK SHAWL-VICTOR ANDERSON Dance company in debut. Modern dance repertoire with music by contemporary American composers. Various technical and High Brothers at 8:30 p.m.

JOINT CHAMBER MUSIC CONCERT by California Wind Quintet, Bach to Mozart Group, Handel, Beethoven, Mozart, Dowland, Poulenc, Bach, First Unitarian Church, Franklin and Geary, S.F. 8:30 p.m.

BALLET ROMANTIQUE with Igor Youkevitch, Nantale Krasovske. Romantic selections. Wheeler Hall, UC, Berkeley, 8:30 p.m. Also Saturday at 8:30 with different program.

CALEDONIA SINGERS AND DANCERS from Scotland. Bagpipe music, sword dancing, Highland Flings, popular ballads. Subscribers of Oakland Civic Music Association only. Oakland Auditorium Theater, 8:15 p.m.

SATURDAY
SAN FRANCISCO BALLET with new Hindemith ballet (premiere), Law, Chick tensen, choreographer. Also "Beauty and the Beast." Opera House, S.F. 8:30 p.m. Also Sunday at 2:30.

DAVID BARRILLAN, Israeli pianist. Ramon, Chopin, Liszt. Masonic Auditorium, S.F. 8:30 p.m.

TRIO ITALIANO DE MEXICO in Haven Beethoven, F. Marzola, Reger. Main Auditorium S.F. State College 1600 Hill, today, 3 p.m. Also Sunday at 3 p.m.

BIRHARD PIPPIN organist. Palace of the Legion of Honor, Lincoln Park, S.F. 3 p.m. Free. Also Sunday at 2 p.m.

NEXT SUNDAY
Ted Hopkins, accompanist. Classical and Church, 37th and Telegraph, 4 p.m.

LEPLIN presents "The Music of Lepplin's Music for Festive Services," with Ars Nova Singers, John Carl Tegnell, dir. Cantor Herbert Epstein. Peninsula Temple Beth El, 1700 Alameda de las Puigas, San Mateo 8 p.m.

DONALD PIPPIN presents programs of Baroque music. Old Spaghetti Factory, 478 Green, S.F. 8:30 p.m.

MONDAY
LYRA CONSORT plays English Jacobean music for lute viol KPFA studio, 321 Divisadero, S.F. 8:30 p.m.

TUESDAY
OAKLAND SYMPHONY ORCHESTRA. Gerhard Samuel, cond. Mozart's Symphony No. 33 in B-flat; Frederick Myrow's "Symphonic Variations" (premiere); Dvorak Violin Concerto in A minor; Isaac Stern, soloist. Oakland Auditorium Theater, 8:30 p.m. Also Wednesday at 8:30.

A. CAPELLA CHORUS of S.F. State College. Vivaldi, Handel, Brahms, others. John Carl Tegnell, dir. Main Auditorium, 1600 Hillway, S.F. 8:30 p.m.

WEDNESDAY
Today is Arcangelo Corelli's 312th birthday anniversary.

Noted Bay Area Composer-Critic Raps N.Y. 'Snobbery,' Esoteric Music

By PAUL HERTELENDY
Tribune Music Critic

No, that wasn't an earthquake. It was Ernst Bacon returning to Berkeley.

The professional restraint in his demeanor is strictly illusory and his mild manner misleading. Bacon's outspoken bent on topics musical is threatening to stir up cutting controversy among musicians notoriously reluctant to put their necks on the chopping block of public print.

Bacon is a ripe, harmonically "conventional" composer in the pipe-and-slippers style of Harris or Copland. His compositions have folksy titles resplendent with Americana like those of Charles Ives, suggesting a Robert Frost turned to music.

He won a Pulitzer Award in 1932 for his first symphony, became a founder and director of the Carmel Bach Festival in 1935 and has since been active as a conductor, music educator, composer, author and pianist. Between his regular conducting stints were guest appearances with the San Francisco, Detroit, Southern, and Denver Symphony Orchestras. He recently retired, still at a very vigorous age, from Syracuse University, where he was musical director and composer-in-residence.

He has written three symphonies, an opera entitled "Tree on the Plains," chamber music, tone poems and about 200 songs. The voluble critic of the music scene is also about to publish his fourth book, "The Pathology of Music."

Bacon's biggest broadsides are against New York on one hand and certain "modern" music on the other. About New York, he says:

"I resent the fact that New York City runs the music of the entire country. The commercial side — management of artists, the unions, the press, the publishers, the recording companies — all dominate the scene from their New York offices. The newspapers and weeklies in New York, for instance, are looked on as the last word in criticism, but their critics are no better than those elsewhere in the country."

In his book "Words on Music," he put it more compactly: Manhattan believes it has everything of consequence, and in this the provinces appear to concur.

He went on to refute emphatically the Gotham snobbery, noting by the way of an example that the San Francisco Opera was the "best in the nation," and that its director Kurt Herbert Adler was "far more venturesome than the Met's Rudolph Bing."

At the same time, he defended the South in its musical importance, observed first hand as a professor at Converse College and as director of the New Spartanburg (S.C.) Music Festival.

"The South is one of the most fertile areas for artists in the future. It has one great advantage over the North: it is less sophisticated and is ready to accept works on their own merits. The potential is definitely there."

He admitted, however, that the performer still has too little work outside of New York. "Look at singers. There are only two truly seasonal operas in the United States, and both are in New York. There's nothing really for singers to do around here but sing in church choirs. That's why so many good ones head over to Germany to sing opera."

Bacon was a mathematics major as an under-



COMPOSER ERNST BACON BACK IN BERKELEY

graduate before going on to music. The switch wiped out what could have been a first-rate title for an autobiography, "Bacon and X." As a mathematician, though, he is among the first to play down the mathematical element in music.

"Music is basically intuitive, spontaneous; not mathematical. Mathematics gives you some capacity to understand and a facility for exact thinking."

"I do find that musicians are so frightfully ignorant outside of what they do, and they make far too much noise when they discover something theoretical. Who else would make such a fuss over the twelve-tone scale? It served Schoenberg well when he lifted himself up by the bootstraps in a dying era."

"I don't object to avant-garde or electronic music, it's just that I don't like pretensions. Remember also that great composers wrote for the public, and not for their own little circle. Members of the Princeton school like Sessions and Babbitt, however, are presenting their esoteric creations in symphonic concerts for the public."

He paused to note that composer Roger Sessions was a "little congested in his thinking, but very interesting as a person."

As Bacon put it, on an earlier occasion, "In this day when the schizophrenic world threatens suicide, when we shoot to the moon and stars, shall we take time out to count the notes of a tone row to make sure all twelve are there?"

The interpid critic will be putting his musical credentials on the line in an all-Bacon concert at Berkeley's First Unitarian Church this Friday night, sponsored by the enthusiastic local chapter of Sigma Alpha Iota. Mezzo-soprano Olga Chronis and Bonnie Hampton are among the professional musicians performing Bacon. All in all it promises to be a stimulating opportunity to hear a composer as American as apple pie and as out-spoken as George Bernard Shaw.

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Teacher's Patience Pays Off

By RENEE RENOUF

From one class a week in 1958 to 10 classes in 1965 may sound modest, but to Victor Anderson, co-director of the Modern Dance Center of Berkeley, it represents a foundation for a serious modern dance school. Such patience promises to be vindicated when the Center gives its Feb. 19 concert at Oakland Technical High School.

The quiet-spoken dancer reviewed his own dance history after his Wednesday night San Francisco class.

"I was born in Salt Lake City, grew up in Oakland and given a thorough musical background. I was planning to become a concert pianist when an American Ballet Theater performance swept me up in its magic."

"Despite urgencies of family, teachers and friends, I wanted to study dance immediately and felt that the piano would have to wait. Fresh out of high school, I studied ballet with the San Francisco Ballet School, Tatiana Svetlanova, and Dorothy Pring in Berkeley. I also took classes in Los Angeles with Maria Baidina the late Theodore Kosloff, once principal dancers with Diaghilev's Ballets Russes.

"In 1950 I went to New York, found a cheap place to live and at first supported myself with a series of night jobs, leaving my days free for study. Aubrey Hitehins, one of Pavlova's last partners, was my principal teacher for two years. I consider him one of the finest teachers in New York. I later studied with Igor Schewetoff and Vera Nemtchinova.

"My first important performances in New York came through a series of concerts with Ruth St. Denis, including one in Carnegie Hall. I also found work in Broadway shows, the longest run being "Call Me Madam" with Ethel Merman. During this time I was becoming more and more absorbed by the work and individuals involved with the



VICTOR ANDERSON

American Modern Dance movement."

Wasn't the switch in style somewhat difficult?

"My musical background helped me and the expressive possibilities outweighed what some consider problems of adjustment. Ballet is an excellent foundation but some dancers starting out in ballet find their way into modern dance. Many dancers now feel it necessary to know both, regardless of the style they ultimately choose.

"My first modern dance teacher was Gertrude Shurr and I followed her training with study with May O'Donnell. I was invited to join May's company in 1954. May also launched my teacher career. I first taught at her studio and also at the Grammercy School of Music and Dance.

"Frank Shawl and I met while working with the O'Donnell Company and we both wanted to start our own school and performing group. We came to Berkeley in 1958 because we felt the area has a high cultural level and potentially great opportunities for modern dance.

1959. We rejoined her for the concerts she gave both years. She mentioned to people we were teaching and this helped us. I also taught children's classes at the Oakland Jewish Community Center, something I still am doing."

Why had they waited so long to start their company?

"We wanted to be in a position where we were established as a school, giving a firm technical training, rather than building our reputation solely through performing. We also wanted a stylistically unified group. This doesn't happen overnight."

"Until recently modern dancers didn't expect to earn a living from performing. They worked at other jobs, teaching dance, studying at night and performances were far less frequent than in ballet companies. This situation, however, seems to be changing. "We are trying to do our share to make the change a reality. Before our Feb. 19 concert, we gave two performances at Modesto Junior College on Feb. 11. We also gave a concert in Fremont in October and performances in Sacramento last June. We feel this is an auspicious beginning."

Travelog Set For S. F. Showing

"Sweden, Denmark, Norway," new award-winning color travelog direct from recent Scandinavian festivals, will be shown at Veterans Auditorium, San Francisco, at 8:30 p.m. Friday, narrated in person by Curtis Nagel, Paramount producer, with on-the-spot taped music.

Now on his annual coast-to-coast tour, this will be Nagel's only Bay Area performance. Other events on same series are Dick Reddy's "Bavaria, Wonderland of Germany" on Feb. 27. City Francisco's "Russia and Central Asia" on March 13, and Tony Kubicki's "Poland" (Warsaw, Cracow, Posen, Zakopane) on March 18.