

Shakespeare in the U. S. and Canada—1964

More people will see Shakespeare performed during his 400th anniversary year than saw his plays during his entire lifetime. The chart on this and the following page lists some of this year's festival activity, with descriptions supplied by the festivals themselves. In addition, many universities have arranged Shakespeare events, the most ambitious of which is probably Stanford's seven-week Shakespeare Summer Festival, from June 23 to August 9. There the country's two oldest festivals will present their repertoire, followed by the Actor's Workshop "Volpone" and Stanford's Elizabethan Theater Workshop production of three plays by Shakespeare's contemporaries. Concerts, exhibits, and lectures are also planned.

Already past but worthy of note was Tucson's "Shakespeare on the Desert," which in January imported a company from London to perform "Macbeth" and "As You Like It." And in March the Lincoln Center World's Fair Festival presented Dame Edith Evans, Sir John Gielgud, and Margaret Leighton in "Homage to Shakespeare."

Also noteworthy is the Gielgud production of "Hamlet" with Richard Burton and an all-star cast, which will play on Broadway from April 9 to June 27; Sir Tyrone Guthrie's "Henry V" with George Grizzard, which will play in rotation with "Saint Joan," "The Glass Menagerie," and "Volpone" at Minneapolis beginning May 11; Stuart Vaughan's "King Lear" with Vernon Weddle, which continues at the Seattle Theater Center until June 6; The Cleveland Play House's presentation of "Henry IV, Part I," which will play until April 18; and the Dallas Theater Center's "Comedy of Errors" (April 7-May 2), "Julius Caesar" (matinees on April 18 and 25, and May 2), and "The Tempest," designed by the famous Danish designer Bjorn Winnblad (October 15-November 21). —H.H.

Name	Plays	Where and When	Kind of Company	Policy
THE AMERICAN SHAKESPEARE FESTIVAL THEATER 1955—(Founded)	<i>Hamlet</i> <i>Much Ado About Nothing</i> <i>Richard III</i>	Stratford, Conn., May 30 to Sept. 13 in nightly rotation Tues.-Sat.; mat. Wed., Sat., Sun. morning. Mat. student audience—Mar. 30 thru May 29	26 professional actors, 20 students; Lester Rawlins (Hamlet, Philip Bosco (Ben-e-dick), Jacqueline Brookes (Beatrice), Douglas Watson (Richard III)	To bring to the American public the plays of Shakespeare and other classic authors produced under the highest possible professional standards with the fine ensemble playing of a continuing repertory company.
BANFF SHAKESPEARE FESTIVAL	<i>As You Like It</i>	Banff, July 31, Aug. 1, 14, 15; Edmonton, Alta., Aug. 17; Calgary, Alta., Aug. 18, 19	Drama school undergraduates and other non-Broadway professionals	Costumes generally conform to the period and the setting of the play concerned.
CHAMPLAIN SHAKESPEARE FESTIVAL (1959)	<i>As You Like It</i> <i>Romeo and Juliet</i> <i>King John</i>	Burlington, Vt., in nightly rotation: <i>As You Like It</i> —Aug. 1-30	Non-Broadway professionals	To give young actors the opportunity of appearing in major Shakespearean roles over an extended period; to present Shakespeare's plays in an honest, straightforward manner.
CINCINNATI SHAKESPEARE FESTIVAL (1961)	<i>Macbeth</i> <i>King Lear</i> <i>Othello</i> <i>Hamlet</i>	Cincinnati, O., <i>Macbeth</i> —Jan.; <i>King Lear</i> —Feb.; <i>Othello</i> —Mar.; <i>Hamlet</i> —Apr. 16-25	Resident non-Equity professional company	To strive for excellence in the dramatic arts; to raise and hold public interest in them.
COLORADO SHAKESPEARE FESTIVAL (1958)	<i>Troilus and Cressida</i> <i>King John</i> <i>As You Like It</i>	Boulder, Col., Aug. 1-15 in nightly rotation	College actors on fellowships	To present a comedy, a history, and a tragedy each season on an open stage and in costumes appropriate to the period in a manner best for the poetry and the drama.
GREAT LAKES SHAKESPEARE FESTIVAL (1962)	<i>The Taming of the Shrew</i> <i>Much Ado About Nothing</i> <i>Henry VI</i> <i>Richard III</i> <i>Antony and Cleopatra</i>	Lakewood, O., June 30 to Sept. 13, Tues. to Sat.; mat. Sat.; school mat. after Labor Day.	Resident repertory; 15 Equity performers, 6 non-Equity advanced directors	To produce the current repertory of Shakespearean plays on a presentational, multi-level platform unit, with a unity of costuming and decorative design not in exact period detail, but in an artistic concept intended to enhance the force of the text.
HOLLYWOOD BOWL ASSOCIATION SHAKESPEARE FESTIVAL (1964)	<i>King Lear</i>	Schoenberg Auditorium, UCLA, June 8-July 2, nightly exc. Mon. Pilgrimage Theatre, Los Angeles, July 13-Aug. 8	Morris Carnovsky and professional Equity actors of the Theater Group, UCLA, University Extension	To recreate <i>King Lear</i> in its original period and style.
HOLLYWOOD SHAKESPEARE FESTIVAL (1955)	Shakespeare Gala 400 (scenes, ballet) <i>The Merry Wives of Windsor</i> <i>The Tempest</i> <i>Coriolanus</i> <i>Henry VI</i>	Hollywood, Calif., Mar.-May weekends (Gala 400); July-Aug., repertory weekends; Colton, Calif., Aug. 28, <i>The Merry Wives of Windsor</i>	Professionals and apprentices	To present the plays of Shakespeare with the fullest universal meaning possible, depicting their inherent humanity through power, beauty, color, warmth, and simplicity based upon the enduring classic arts with creative modern presentation and delineation.
LOEB DRAMA CENTER FESTIVAL (1964)	<i>Julius Caesar</i> <i>King Lear</i>	Cambridge, Mass. <i>Julius Caesar</i> , Apr. 16-18, 20-25, June 3-4, 7-8; <i>King Lear</i> , May 7-9, 11-16, June 4-5, 9-10	Undergraduates of the Harvard Dramatic Club	To study the plays of Marlowe and Shakespeare historically and theatrically; and, after concert reading of Marlowe, to stage two Shakespeare plays in the three-quarters Elizabethan arrangement of our stage.
MARIN SHAKESPEARE FESTIVAL (1964)	<i>The Taming of the Shrew</i> <i>A Midsummer Night's Dream</i> <i>The Merry Wives of Windsor</i>	Ross, California—July 15-Sept. 2, Wed. through Sat. eves.	Nonprofessional	To produce Shakespeare for contemporary theater entertainment.

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MCLARTER THEATRE OF PRINCETON UNIVERSITY (1961)	<i>Othello</i> <i>The Taming of the Shrew</i> <i>Romeo and Juliet</i> <i>Richard III</i> <i>Much Ado About Nothing</i>	Princeton, N.J., Feb. 22-Apr. 26 Thur. to Sun. in nightly rotation. Mats. daily exc. Sun.	Resident repertory company of 15 Equity performers, 6 non-Equity apprentices	To reveal, as far as the director is able, what Shakespeare was saying and not what a director or main character wants to say.
NEW YORK SHAKESPEARE FESTIVAL (1954)	<i>Hamlet</i> <i>Othello</i> <i>Electra</i> <i>A Midsummer Night's Dream</i>	NYC, Central Park. <i>Hamlet</i> —June 10-July 4; <i>Othello</i> —July 8-Aug. 1; <i>Electra</i> —Aug. 5-Aug. 29; Five-borough parks tour <i>A Midsummer Night's Dream</i> —June-Sept.	Professionals; Alfred Ryder (Hamlet), Julie Harris (Ophelia), Howard Da Silva (Claudius), James Earl Jones (Othello), Lee Grant (Electra)	To make the classics psychologically understandable to contemporary audiences within the style of the writing.
OREGON SHAKESPEAREAN FESTIVAL (1935-41, 1947)	<i>The Merchant of Venice</i> <i>King Lear</i> <i>Twelfth Night</i> <i>Henry VI, Part I</i> <i>Knight of the Burning Pestle</i>	Stanford University, Palo Alto, Calif., June 23-July 4 in nightly rotation; Ashland, Ore., July 11-Sept. 6 in nightly rotation. <i>Knight of the Burning Pestle</i> , only Aug. 24, 29, Sept. 3	Gifted actors and technicians selected from university and community theaters, together with occasional professionals	To present Shakespeare's plays in the manner their writer intended, on the type of stage for which he wrote.
ROYAL SHAKESPEARE THEATER TOUR (1864)	<i>King Lear</i> <i>The Comedy of Errors</i>	In nightly rotation exc. Sun. Wash., D.C. (Apr. 13-25), Boston, Mass. (Apr. 27-May 9), Toronto, Ont. (May 11-16), New York State Theater of Lincoln Center (May 18-June 6)	Professional company headed by Paul Scofield, who will play the title role in <i>King Lear</i>	To create a company that can express Shakespeare's intentions in contemporary terms, using continuous training of the actors, experiments in technique, and performances of significant non-Shakespearean classics and modern writing as instruments. The work is rooted in Shakespeare and stems from Shakespeare. And the other dramatists in the repertory, whether they be Brecht, Dürrenmatt, Pinter, or Genet, are helping to build a strong bridge between the classical theater and the theater of our time.
SAN DIEGO NATIONAL SHAKESPEARE (1949-52, 1954)	<i>Much Ado About Nothing</i> <i>Macbeth</i> <i>Measure for Measure</i>	Old Globe, San Diego, <i>Much Ado About Nothing</i> and <i>Macbeth</i> : June 9-July 5, incl. <i>Measure for Measure</i> : July 14-Sept. 13. Stanford Univ., July 7-12.	Professionals	To present the finest performances of the plays of William Shakespeare in the world in the only functioning replica of the original Globe Playhouse.
SHAKESPEARE AT ANTIOCH (1964)	<i>Macbeth</i> <i>As You Like It</i> <i>The Tempest</i> <i>Henry IV, Part I</i> <i>Hamlet</i>	Antioch Amphitheater, Yellow Springs, O. Individual two-week runs, July 1-Sept. 6. Nightly except Mon. and the Tue. before each Wed. opening.	A core of professional actors supported by advanced drama students	To celebrate the bard's 400th anniversary, but not to try to live up to the romantic fantasies people have of the previous Antioch festival (1952-56) when all thirty-eight of Shakespeare's plays were presented over a five-summer period.
SHAKESPEARE AT RAVINIA	<i>Henry V</i> <i>Twelfth Night</i> <i>Hamlet</i>	Ravinia Park, Chicago, Aug. 14 - Sept. 27. Nightly exc. Sun & Mon. Mats. Wed., Sat. & Sun.	Professional actors; Britain's Robert Hardy, will head the company.	To present Shakespeare's plays on a multi-level apron stage with a minimum of scenery.
SOUTHEASTERN SHAKESPEARE FESTIVAL (1961)	<i>Hamlet</i> <i>A Midsummer Night's Dream</i> <i>Henry IV, Part II</i> <i>The Alchemist</i>	Atlanta, Ga., July 6-Aug. 29 in nightly rotation exc. Sun. Mat. Sun.	Drama school graduates and an experienced non-Broadway professional	To bring the works of Shakespeare to life in as direct and honest a manner as possible, and to use the festival as a further broadening and developmental experience for our year-round acting ensemble.
SOUTHERN SHAKESPEARE REPERTORY THEATER (1961)	<i>Much Ado About Nothing</i> <i>Othello</i> <i>The Merry Wives of Windsor</i> <i>King Lear</i>	Univ. of Miami, Coral Gables, Fla., July 7-Aug. 6 in nightly rotation exc. Mon.	Professionals, non-Broadway professionals, drama school graduates and undergraduates	Produces plays of Shakespeare with greatest possible fidelity to the script and to the conventions of the Elizabethan Theater. We try to retain the quality of the original production within the conventions of contemporary theatre.
STRATFORD SHAKESPEAREAN FESTIVAL OF CANADA (1953)	<i>Le Bourgeois Gentilhomme</i> <i>The Country Wife</i> <i>Richard II</i> <i>King Lear</i>	Stratford, Ont., June 5-Oct. 3 in nightly rotation Mon-Sat.; mats. Wed., Sat.	Professionals; John Colicos (Lear), Helen Burns, Bruno Gerussi, Martha Henry, William Hutt, Frances Hyland, Douglas Rain, Tony Van Bridge	To advance knowledge and appreciation of and to stimulate interest in Shakespearean culture and tradition by theatrical performances; to provide improved opportunities for Canadian artistic talent; to advance the development of the arts of the theater in Canada.
UNIVERSITY OF VICTORIA CAMPUS PLAYERS (1964)	<i>Richard III</i> <i>A Midsummer Night's Dream</i> <i>The Alchemist</i>	Victoria, B.C., July 16-Aug. 8 exc. Sun., Mon., Tues.	Experienced amateurs and drama students with professional directors	To celebrate Shakespeare's 400th anniversary and to break the ground from which a full-scale annual drama festival may grow.
WAYNE STATE UNIVERSITY CLASSIC THEATER (1964)	<i>Julius Caesar</i> <i>Antony and Cleopatra</i> <i>As You Like It</i> <i>Romeo and Juliet</i>	Wayne State U. Theater, Detroit, Mich., in nightly rotation Jan. 15-June 7	33 performers from university and professional drama schools, on fellowships	To develop a company to perform plays in the classic tradition.

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Rice, Hope, and IRRI

LOS BANOS, PHILIPPINES.

RICE is a four-letter word spelling life to more than a billion earth-dwellers. In many places, it is more than the principal food; it is often the only food. But there is a grim inversion. The crops are poorest where people need rice the most.

Countries such as Australia, Italy, Spain, and the United States, with a relatively low per capita consumption of rice, manage to grow from three to four times as much rice per hectare as India, Burma, Thailand, Laos, and the Philippines, where per capita consumption of rice is the highest in the world. In fact, throughout the dense population belt of Southeast Asia the gap between available rice and empty bellies is growing wider all the time.

Another deadly paradox is that the food value of rice tends to be lowest where the need for nourishment is greatest. The rice of Cambodia and Laos, for example, has far less protein than the rice of Australia, where protein is abundantly available from other sources.

Any genuine improvement in the human condition on this planet, therefore, must be concerned with rice. If rice yields can be increased in the hot countries and if the protein content can be stepped up, the benefits would be among the most far-reaching in human history.

This is the background of what is literally one of the most exciting and revolutionary undertakings in the

world. It goes by the name of the International Rice Research Institute, located in the hills of Los Baños in the Philippines, less than two hours by car from Manila. IRRA was organized four years ago this month as a joint project of the Ford and Rockefeller foundations in association with the Philippine government and the University of the Philippines. Director of the Institute is Robert F. Chandler, Jr., former President of the University of New Hampshire and now Associate Director of Agricultural Sciences for the Rockefeller Foundation.

Working with Dr. Chandler are agronomists, microbiologists, biochemists, plant physiologists, entomologists, virologists, plant breeders, geneticists, statisticians, agricultural economists, and agricultural engineers. They come from more than a dozen countries and



—The Rockefeller Foundation.

Experiment in agriculture—Cultivating rice in front of IRRI headquarters.

constitute one of the most remarkable teams ever to be recruited for the purpose of prying into the secrets of rice.

The main goal of IRRI is to prod nature into breeding a new strain of rice that will withstand tropical hazards. Storms and high winds take a terrific toll of the tall, weak-stawed plants characteristic of rice in hot climates. Another defect of tropical rice is that it tends to produce heavy foliage at the expense of the grain. These two defects—lodging and shading—can be reduced by cutting down on the fertilizer, but this would lead to even greater liabilities.

IT might be supposed that the simplest way of meeting these problems would be to import a strain of rice with short, stiff straw. Unfortunately, the taste characteristics of such rice are not congenial to the palates of tropical peoples. IRRI's assignment, therefore, is to give birth to a new breed of rice, one that is suitable to the growing conditions of hot countries and is also palatable. For good measure, IRRI would like its new breed to have maximum protein advantages.

The survival features of such a new breed of rice would enable farmers of countries like India, Burma, and the Philippines to double and even quadruple their annual production. And augmented protein would mean better health for human beings.

In pursuit of these objectives, Dr. Chandler and his team have collected 10,000 different kinds of rice from all over the world. The desirable and undesirable characteristics of each strain are observed and recorded as the basis for crossing and recrossing. The IRRI has its own experimental rice fields in the valley just below its research laboratories. Each rice strain has its own clearly marked plot and furnishes the vital raw materials.

IRRI has not yet found the precise combination for producing its new breed, but it is well on the way. Dr. Chandler is making no public predictions, but he reflects the quiet confidence of IRRI that the main objective will be met within a decade. Already, IRRI's scientists have accumulated abundant data on the variability of growth factors in rice. They have charted numberless correlations involving water and sunlight requirements, condition of soil, fertilizer, and insect repellents. Among the many significant findings is a way of fortifying rice systematically against pest invasion. Of high significance, too, is the training program of specialists from rice-growing areas throughout the world. The kind of knowledge they have helped to create at IRRI enables them to put