

The Theater

Henry Hewes

Summer Repertory Schedule, 1969

AMERICAN CONSERVATORY THEATRE Geary and Marines' Memorial Theatres, San Francisco, California	<i>Rosencrantz and Guildenstern Are Dead</i> <i>A Flea in Her Ear</i> <i>The Three Sisters</i> <i>Glory! Hallelujah!</i> <i>The Hostage</i> <i>Little Murders</i> <i>The Promise</i> <i>The Architect and the Emperor of Assyria</i> <i>Room Service</i> <i>In White America</i>	June 1-Aug. 10 in daily rotation Eves. except Mon. Mats.: Thurs., Sun.
AMERICAN SHAKESPEARE FESTIVAL THEATRE & ACADEMY Stratford, Connecticut	<i>Henry V</i> <i>Much Ado About Nothing</i> <i>Hamlet</i> (June 17) <i>The Three Sisters</i> (July 11)	June 17-Sept. 14 in daily rotation Eves.: Tues., Wed., Fri., Sat. Mats.: Wed., Thurs., Sat., Sun.
ASOLO STATE THEATER COMPANY Sarasota, Florida	<i>The Lion in Winter</i> <i>Oh, What a Lovely War!</i> <i>Two Gents</i> <i>You Can't Take It With You</i> <i>The Lark</i> (June 20) <i>The Hostage</i> (July 11) <i>Uncle Vanya</i> (Aug. 1)	May 30-Sept. 7 in daily rotation Eves. except Mon. Mats.: Wed., Sat., (Tues. mats added Aug. 5-Sept. 2).
CALIFORNIA SHAKESPEARE FESTIVAL Los Gatos, California	<i>Twelfth Night</i> <i>Richard III</i> <i>A Midsummer Night's Dream</i> <i>King Lear</i> (July 25) <i>The Vindication of Richard III</i> (Aug. 29)	June 13-Sept. 28 in daily rotation Eves. except Mon. Mats.: Sat., Sun.
CHAMPLAIN SHAKESPEARE FESTIVAL Burlington, Vermont	<i>The Winter's Tale</i> <i>Othello</i> <i>Richard III</i>	July 22-Aug. 30 in daily rotation Eves. except Sun. Mats.: Sat.
COLORADO SHAKESPEARE FESTIVAL Boulder, Colorado	<i>Romeo and Juliet</i> <i>The Taming of the Shrew</i> <i>Henry VI, Part 3</i>	Aug. 1-Aug. 17 in daily rotation Every evening.
MINNESOTA THEATRE COMPANY Minneapolis, Minnesota	<i>Julius Caesar</i> <i>The Beauty Part</i> (June 27) <i>The Homecoming</i> (July 8) <i>Mourning Becomes Electra</i> (Aug. 19) <i>Uncle Vanya</i> (Oct. 8)	June 26-Dec. 20 in daily rotation Eves. except Sun. Mats.: Wed., Sat.
NEW YORK SHAKESPEARE FESTIVAL New York, New York	<i>Peer Gynt</i> <i>Twelfth Night</i>	PG: July 8-Aug. 2 TN: Aug. 6-Aug. 30 Eves. except Mon.
OREGON SHAKESPEAREAN FESTIVAL Ashland, Oregon	<i>The Tempest</i> <i>Romeo and Juliet</i> <i>Twelfth Night</i> <i>King John</i> <i>Virtue in Danger</i> (Aug. 12)	July 19-Sept. 7 in daily rotation Every evening VID: mats. only.
SAN DIEGO NATIONAL SHAKESPEARE FESTIVAL San Diego, California	<i>Julius Caesar</i> <i>A Comedy of Errors</i> <i>Macbeth</i> (July 10)	June 10-Sept. 14 in daily rotation Eves. except Mon. Mats.: Wed., Sat., Sun.
STRATFORD SHAKESPEAREAN FESTIVAL OF CANADA Stratford, Ontario	<i>Hamlet</i> <i>The Alchemist</i> (till Aug. 9) <i>Measure for Measure</i> <i>Tartuffe</i> (July 3)	June 9-Oct. 11 in daily rotation Eves. except Sun. Mats.: Wed., Sat.
STRATFORD FESTIVAL COMPANY (at Avon Theatre) Stratford, Ontario	<i>Satyricon</i> <i>Hadrian VII</i>	S: July 4-Aug. 2 H: Aug. 5-Aug. 30
VICTORIA FAIR Victoria, British Columbia	<i>Hamlet</i> <i>Merchant of Venice</i> <i>Tartuffe</i> (Aug. 5)	July 11-Aug. 30 in daily rotation Eves. except Sun.

Expansiveness vs. Expensiveness

WHILE THERE WILL be more repertory theaters and festivals than ever this summer, some of these organizations are finding themselves obliged to cut back their programs.

For instance, in New York City the reduction of the city budget necessitated by the failure of the state of New York to appropriate the needed funds will in turn force Joseph Papp to reduce his Central Park productions from the usual three to just two. And he will shorten the playing schedule of the New York Shakespeare Festival's Mobile Theater's African version of Sophocles' *Electra*, which will tour the five boroughs of the city (July 29-Aug. 23, evenings except Monday).

At Brandeis University in Waltham, Massachusetts, the unavailability of the required subsidy may force cancellation of Brandeis Interact II, the second international experimental theater festival. Tentatively scheduled from July 16 through August 31 were such groups as Prague's Cinoherni Klub, Edinburgh's Traverse Theatre, Minneapolis's Firehouse Theater, and La Mama Plexus from New York.

At Waterford, Connecticut, the Eugene O'Neill Memorial Foundation will retreat to a policy of readings and staged readings of the fourteen new works it will unveil (July 6-Aug. 3).

Finally, the APA (Association of Producing Artists) will have no specific summer residency this summer. Instead Ellis Rabb and key members of his company will be working with the San Diego Shakespeare Festival.

However, the chart on the left does include a new festival commencing at Victoria, British Columbia, this year. Furthermore, young repertory companies are flourishing at Harvard (July 16-Aug. 23), Dartmouth (July 17-Aug. 31), and Cornell (June 26-Aug. 9).

At Lakewood, Ohio (near Cleveland), the Great Lakes Shakespeare Festival will start its repertory season on June 27 with *The Would-Be Gentleman* and then add *As You Like It* (July 3), *Macbeth* (July 17), *Candida* (July 31), and *Troilus and Cressida* (Aug. 14). The productions will play in rotation until September 13 every evening except Monday and on Saturday and Sunday afternoons as well.

The Shaw Festival at Niagara-on-the-Lake, Ontario (just across the border from Buffalo), will present *The Doctor's Dilemma* (June 23-July 20), *Back to Methuselah-Part 1*, and *Musical Mems by Corno di Bassetto* (July 23-Aug. 3), and *The Guardsman* (Aug. 7-Aug. 31), with performances every evening except Sunday and Monday, plus Wednesday, Saturday, and Sunday matinees.

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TV-Radio

Robert Lewis Shayon

What's at Stake

FIRST THERE WAS educational FM radio, then there was educational television, and, finally, both became public broadcasting. Now there's the new concept of public cable communications. Harold E. Wigren introduced it in his recent testimony before the House Commerce Subcommittee on Communications and Power. He is the president of the Joint Council of Educational Telecommunications (JCET), a consortium of fourteen of the leading national educational organizations. The House Committee is considering legislation to authorize the FCC's jurisdiction over cable television, a power that the FCC has already asserted and is exercising in proposed rule-making.

Public cablecasting could develop into a richly beneficial system serving the public interest, said Mr. Wigren, if the FCC, with congressional approval, would "set aside" or reserve 20 per cent of any cable channel capacity, past or future, exclusively for noncommercial educational and public service use.

Twenty FM channels were reserved for education in 1945; 242 channels were reserved for ETV in 1952. Now is the time, Wigren urged, to follow the traditional policy, as we approach that communications cornucopia of the wide-band, two-way switching network that will tie every home communications center to every mass and specialized message source. The FCC, he said, has encouraged cable operators to make room for educators and local governing bodies on their systems, but it has set no priorities to protect public service cablecasters. The commission has left it up to local, state, and regional authorities to determine, in granting cable franchises to commercial operators, just how many channels they should reserve for public use. Such a course is dangerous, the president of JCET argued; local authorities generally lack the necessary sophistication to assure the wisest use of channel capacity.

Educators, too, are not yet fully aware of cable TV's potential for education; they need time to learn and to educate local politicians. As for cable operators, they vary in their dedication to the public interest; some have been generous to educators, others regard the academics as simply another set of customers. The FCC, in licensing over-the-air broadcasters, restricted it-

self; in cablecasting, it has left licensing to the local authorities, who could, conceivably, give away most of the channel space. Cable has an abundance of spectrum space, whereas TV and radio channels are relatively scarce. CATV began with five channels, moved ahead to twelve, and now has twenty channels. Some experts predict that eventually there will be eighty, including standard VHF and UHF.

The educators want 20 per cent of any channel capacity system, which an operator could offer a local franchising authority, to be used for public and private school systems, colleges and universities, civic cultural organizations, and other groups willing to produce or pay for informational programs, provided they have access to the system.

Cable's wide spectrum would seem to justify the educators' request for a 20 per cent set-aside that would give them time to mount the appropriate operations. The FCC, the conventional broadcasters, and the CATV operators are engaged in a bitter struggle over integrating cable into the present pattern of over-the-air program transmission. The FCC says it wants an orderly integration; some critics accuse it of "overkill" in its handling of cablecasting, and of protecting the big-city stations and the networks that make their profits selling exclusive audiences to advertisers in the top markets.

The commission and the cable people are no longer on speaking terms; both are looking to Congress for a resolution of the struggle. The FCC, in the past, has invited Congress to veto the commission's rulings, but Congress has declined to legislate. If, after another long round of hearings, it again declines to legislate and leaves the power to the FCC, it would be too early to predict how the commission will feel about the request of the educators for a 20 per cent across-the-board reservation of cable channel capacity. The money involved in cable TV is staggering—considering the economics. The estimate of a yield from a wide-band, switching network to home communication centers is \$80 per month per family. Multiply \$960 per year by sixty million homes, and you get the idea. With that kind of a stake, it's time for all good citizens to take the JCET lead, and to begin thinking seriously of how to guarantee the public a fair share in public cable communications.