

FIRST WITH THE FINEST FILTER CIGARETTES THROUGH LORILLARD RESEARCH



Where there's pleasure...there's Kent.

Kent combines the famous MICRONITE® filter with the world's finest "Flavor-blended" tobaccos...so, for the best combination of filter and good taste...



KENT SATISFIES BEST

© 1964 P. Lorillard Co.

# PHILHARMONIC HALL

LINCOLN CENTER FOR THE PERFORMING ARTS

SEPTEMBER 14-26, 1964



2nd NEW YORK  
FILM FESTIVAL





IMPORTED IN BOTTLES AND BARRELS FROM MUNICH, WHERE LÖWENBRÄU HAS BEEN BREWED SINCE 1383, BY HANS HOLTERBOSCH, INC. OF NEW YORK.

*Which tastes better...bottled or draught?*  
(now you've got us over a barrel)

ALVIN BUNYU  
2295

Below: Skylark 2-door coupe. Also see: Skylark Sports Wagon, convertible and 4-door sedan from Buick Motor Division.



***News for twos who hate crowds...escape...Skylark-style!***

It's so easy. You're an escape artist the second you start your sleek new 1964 Buick Skylark. New V-8\* and new Super Turbine 300 water-cooled transmission\* give you the instant response you need for safe driving on today's freeways. (Super Turbine 300 transmission even has a built-in barometer to improve performance on mountain roads!) Inside Skylark, everything is posh and peaceful (outside noise stays outside). All this, and a price that's right down with low price names. And...

\*Optional at extra cost.

***above all, it's a BUICK!***





## Who answers your phone while you enjoy the concert?

Do you ever wonder what calls you've missed when you spend an evening out? Or a day out? There's really no need to worry with a telephone answering service.\* The operator takes calls, relays messages to friends and business associates—does everything a good telephone secretary does.

\*For a complete listing of answering services see THE YELLOW PAGES. New York Telephone does not own or operate any telephone answering service.



**New York Telephone**

*You get action when you telephone*



## How to say "Chrysler Corporation" in Japanese

Also in French, Spanish, Dutch, Gaelic, Turkish, Amharic, English, Finnish, Swedish, Hebrew, Hindi, Chinese, Burmese, Portuguese, Arabic, Italian, Flemish, Cambodian, Persian, Sinhala, Greek, Danish,

Urdu, Tagalog, Thai, Annamese and Ga. And in all the other languages and dialects that are spoken in more than 130 countries throughout the world where Chrysler does business under the sign of the Pentastar.

Plymouth • Chrysler • Imperial • Dodge



**CHRYSLER  
CORPORATION**

SEE BOB HOPE AND THE CHRYSLER THEATRE, NBC-TV, FRIDAYS



these are

# Garrard's automatic turntables...



TYPE A  
\$84.50



AT 6  
\$59.50

This new concept in record playing units combines the flawless performance of dynamically balanced tone arms, full-size heavy turntables and the Laboratory Series® motor with the tremendous convenience of automatic play when you want it. Build your component music system around a Garrard or look for it as the hallmark of quality in the finest consoles.

**Garrard**  
world's finest

There's a Garrard for every high fidelity system. Type A \$84.50; AT 6 \$59.50; Autoslim \$44.50. For literature, write GY-1764, Garrard Division, British Industries Corp., Port Washington, N.Y.

## LINCOLN CENTER FOR THE PERFORMING ARTS, INC.

### OFFICERS AND DIRECTORS

John D. Rockefeller 3rd  
CHAIRMAN OF THE BOARD

William Schuman  
PRESIDENT

Charles M. Spofford  
Arthur A. Houghton, Jr.  
Devereux C. Josephs  
VICE-CHAIRMEN OF THE BOARD

Edgar B. Young  
EXECUTIVE VICE-PRESIDENT

Gustave L. Levy  
TREASURER

Amyas Ames

Hoyt Ammidon

Anthony A. Bliss

Robert E. Blum

Gilbert W. Chapman

John W. Drye, Jr.

Clarence Francis

George D. Woods

C. D. Jackson

David M. Keiser

Rev. L. J. McGinley, S.J.

Robert Moses

Frank Stanton

George D. Stoddard

Harry Van Arsdale, Jr.

### EX-OFFICIO

Honorable Robert F. Wagner, Mayor of New York

Honorable Newbold Morris, Commissioner of Parks

John W. Mazzola, *Secretary of the Corporation*

### LINCOLN CENTER COUNCIL

Rudolf Bing, *Metropolitan Opera Association*

Schuyler Chapin, *Lincoln Center*

Edward G. Freehafer, *The New York Public Library*

Elia Kazan, *The Repertory Theater of Lincoln Center*

Peter Mennin, *Juilliard School of Music*

Carlos Moseley, *New York Philharmonic*

Richard Rodgers, *The Music Theater of Lincoln Center*

Mark Schubart, *Lincoln Center*

William Schuman, *Lincoln Center*

Robert Whitehead, *The Repertory Theater of Lincoln Center*

### ADMINISTRATIVE OFFICERS

Schuyler G. Chapin, *Vice-President, Programming*

William F. Powers, *Vice-President, Engineering*

Mark Schubart, *Vice-President; Executive Director,*

*The Lincoln Center Fund*

Henry E. Bessire, *Director of Development*

Carl Cannon, *Director, Visitors Services*

Thomas DeGaetani, *Managing Director, Theaters and Concert Halls*

Arno C. Zeyn, *Controller*

### CAMPAIGN AND DEVELOPMENT LEADERSHIP

Clarence Francis

CHAIRMAN

Hoyt Ammidon

Anthony A. Bliss

Mrs. Robert L. Hogue, Jr.

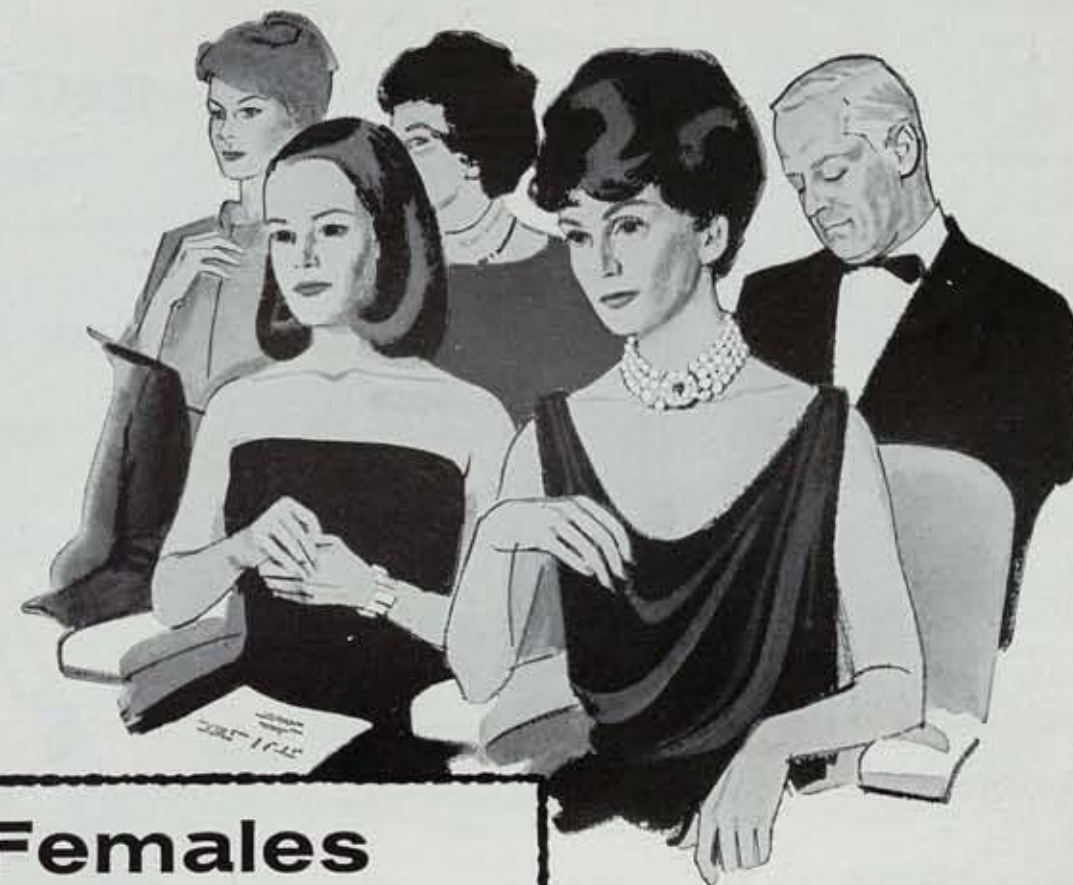
Devereux C. Josephs

George S. Moore

### EX-OFFICIO

The Chairman of the Board of Lincoln Center

The President of Lincoln Center



## "Females Unaccustomed to Business"

A hundred years ago, we ran an advertisement in the New York papers offering our assistance to

"females unaccustomed to the transaction of business."

This is still one of our major functions, since "females" own an increasing portion of the national wealth.

A lady's decision of the moment may concern a long-held stock, a country home, or a family business. Whatever the issue, our counsel should add greatly to her peace of mind and the enjoyment she will derive from her holdings.

**UNITED STATES TRUST COMPANY**  
OF NEW YORK

45 Wall Street • Telephone 425-4500





## discretion

Falstaff believed, as Smith, Barney & Co. does, that "the better part of valour is discretion."

It's fine to be valorous about taxes; we all realize the necessity for them. But it's a good thing, too, to be discreet—and avoid taxes when possible. That's why we're reminding you that there's one way to make money without paying any Federal income tax on it.

That way, of course, is through investment in Municipal Bonds—the obligations of state and municipal governments and other governmental authorities. The interest on such bonds is entirely exempt from Federal income tax... and municipals are an investment second in soundness only to securities of the Federal Government itself.

If you're interested in the possibility of increasing your income without increasing your income tax... our Municipal Bond Department is at your service. Its staff is able and informed, with a background of more than ninety years of experience. Its discretion could be the better part of your valour—as far as taxes are concerned.

## Smith, Barney & Co.

Incorporated

Members New York Stock Exchange and other leading exchanges

20 Broad Street, New York 5, N. Y.  
529 Fifth Avenue, New York 17, N. Y.

Philadelphia • Chicago  
Boston • San Francisco  
Albany • Allentown • Cleveland • Dallas  
Hartford • Milwaukee • Minneapolis

## DIRECTORY OF FACILITIES AND SERVICES Philharmonic Hall

### MANAGER'S OFFICE

Northeast corner of Plaza level in Executive Offices area.

### AUDIENCE WARNING SIGNAL

Ten minutes prior to start or resumption of concert—3 signals.  
Five minutes prior to start or resumption of concert—2 signals.  
Two minutes prior to start or resumption of concert—1 signal.

### ESCALATORS

Southeast and Southwest corners of the Plaza level.

### ELEVATORS

East elevator provides service until one-half hour following the performance.  
West elevator provides service until one hour following the performance.

### BOX OFFICE

North Side of Plaza level.

### TELEPHONE NUMBERS

Box Office TR 4-2424  
Philharmonic Hall TR 4-4000  
Booking Director's Office TR 4-4000  
Lost and Found TR 4-4000

### REFRESHMENT SERVICES

Louis Sherry's Rendezvous Café on the Plaza Level.

Complete à la Carte and Table d'Hôte Luncheon and Dinner Service before and after all performances as well as at intermission.

Cocktails, sandwiches and snacks are always available.

Reservations: LW 4-3048

### LOST AND FOUND

Receptionist's Desk, Executive Office area.

### REST ROOMS

Plaza level, rear of Cafe area.  
Auditorium levels: east and west.  
Promenades: on all levels.

### GREEN ROOM

Northwest corner of Loge Promenade

### COAT ROOMS

Adjacent to Rendezvous Cafe on Plaza level, east and west.

### PUBLIC TELEPHONES

Vestibules to the Rest Rooms on all Auditorium levels and opposite Coat Rooms.

### WHEELCHAIRS

Wheelchairs may be located in place of certain regular seats on the auditorium floor. House wheelchairs may also be obtained for use from the street to seat locations. For information call TR 4-4000.

### HOUSE DOCTOR AND FIRST AID

Available at all performances. Ask the nearest usher.

Doctors who expect to be called during performances may give their seat locations to an usher, who will advise the Manager's Office.

## Today's most interesting people read The New York Times



By HAROLD C. SCHONBERG

O Rchestra, AS, orchestras, than Munch. The latter... They come... primarily in the... in the course... of a... of... does not... if the end... the... should be... and... more... kind... of one... the Boston... are precise... nothing if... professional... would deny... conductor... there is, however... in his... this is purpose... well be that in... Leinsdorf's in-... was technical... interpretive: to get... out of certain slip... Greater freedom... imagination may... years roll al... Leinsdorf...

Write for your free copy of GUIDE TO GOOD DINING, The New York Times, Department GD, Times Square, New York 10036.



From key men of today...



to key men of tomorrow

Our bank offers more of a Helping Hand. From giving lollipops in our suburban offices... to giving entree to the financial "inner circle" in over 145 nations. Why not come in and see us soon? We offer you our Helping Hand for all your banking needs. Over 125 offices in the New York area. Chemical Bank New York Trust Company.

**Chemical  
New York**





*RIDE WALT DISNEY'S MAGIC SKYWAY*

## Visit Ford Motor Company's Wonder Rotunda at the New York World's Fair

**Ride** Walt Disney's Magic Skyway in the comfort of new Ford Motor Company convertibles. Zoom through the Time Tunnel to prehistoric times—see cavemen, battling beasts and erupting volcanoes.

**Travel** the Magic Skyway into the fabulous future. Visit the breathtaking Space City.

**Discover** why Tomorrow Begins Today, the amazing story of scientific research from the laser beam to radio telescopes.

**Inspect** Henry Ford's Quadricycle . . . Ford Motor Company winners on the raceways of today, from Monaco to Daytona . . . and idea cars of the future like the Allegro, the Cougar II.

**Hear** the "Auto Parts Harmonic Orchestra." See the Magic Mirror and much, much more. Come be our guest at the Ford Motor Company Wonder Rotunda . . . enjoy seven acres of Disney-delightful fun.

LOCATED IN TRANSPORTATION AREA



LINCOLN CENTER AND THE BRITISH FILM INSTITUTE, in cooperation with the Independent Film Importers and Distributors of America and the Motion Picture Association of America, present

# *The Second New York Film Festival*

## THE COLLABORATORS

Lincoln Center for the Performing Arts

William Schuman, President

The British Film Institute

Stanley Reed, Director

Schuyler G. Chapin, Lincoln Center Vice-President, Programming  
Amos Vogel, Festival Director      Richard Roud, Program Director

Publicity: Elinor Silverman  
Festival Assistant: Sallie Wilensky  
Secretarial: Sheila Hoerle, Katherine Dexter  
Stage Manager: David Kantor  
Festival Manager: William Kenly



## Film at Lincoln Center

BY AMOS VOGEL, Festival Director

THE STRIKING SUCCESS of last year's First New York Film Festival at Lincoln Center both reflected and contributed to a new cultural reality in New York: the belated and triumphant acceptance of film as high art. Cinema, the most vibrant, most truly contemporary of the arts, has become the passion of the young, the challenge of the intellectuals, the fashion of the fashionable. Today the talk at parties is more of the latest Antonioni film than the latest Broadway play; newstands offer a score of serious film magazines; new cinemas have sprung up; more revivals are offered; and the major companies have begun to enter art film production and exhibition.

Yet, with the ensuing changes in audience tastes and industry patterns, the need for the Festival grows. The increasing commercialization of the art film field fosters large, popular films and narrows the chances for quieter, more serious works; here the Festival acts as catalyst and witness. In the international cinema, new trends constantly emerge; the Festival reveals them as they occur; and so introduces, this year, Rosi's political cinema, Teshigahara's Kafkaesque mysteries, Bertolucci's poetic intensities, Hani's nervously modern style, Donner's delightful abandon—as well as featuring new achievements of the established masters: Buñuel, Mizoguchi, Godard, Ray, Ichikawa, Rossen.

The untried and the accomplished; promise and achievement; old and new; East and West; realist and avant-garde; the \$6000 feature and the million dollar production; they are all here, provided they fulfill the criterion of quality.

But the Festival's most significant task is to transform public and critical acceptance of "film as contemporary art" from an invocation or fad into a reality. The new filmmakers' concern with fresh forms of visual expression, their empathy with existentialism, the absurd and alienation—these new trends are primarily, inevitably, the province of the young; and their elders, having gained the wisdom of maturity, must not let it blind them to possible new truths.

Many of the films of the Second New York Film Festival are pervaded by a nervous restlessness, a very contemporary, generalized anxiety. In their tragedies as well as comedies they are casual, neither heroic nor side-splitting. Textbook rules of editing—camera movement, orderly transitions from Long Shot to Close-Up—have been replaced by explosive cuts to unrelated scenes, anticipatory or unrelated sound, "unmotivated" plot progressions, intentional ambiguities. Many are characterized by so casual an acceptance of sex as to rob it, at last, of prurience; others reflect a concerned social awareness beyond the simplicities of the early Neo-Realists. The complexity of life is re-established; the goal has become more opaque; but the search continues. And as the artist—conscience and prophet of man—searches, we follow him, straining to grasp at least an intimation of his mysterious and finer sensibilities.

In providing this recognition of the filmmaker's art, Lincoln Center begins to achieve the proud educational and esthetic goal it has set for itself; to provide a true center in New York for the enjoyment and study of film. During

*continued on page 48*

## A Fundamental Question

BY RICHARD ROUD, Program Director

CHOOSING FILMS for a festival must have been a lot easier back in the Thirties. Or at least, so it seems now. Each year brought films like *Le Million*, *Duck Soup*, *Carnival in Flanders*—films everyone agreed were good, and which were also fun. And nobody thought twice about it: the film was a popular art, and the good film was, by and large, popular.

Since 1950, however, the world of the cinema seems to have undergone the same kind of revolution that hit the novel in the early years of this century. All throughout the 19th century, the good novelists—Dickens, Mark Twain, Balzac—were popular, too. But from about the time of the later novels of Henry James, there appears to have been a split, a dissociation between the novel as a work of art and the novel as best-seller. Nobody would seriously claim that such books as *Gone With The Wind* or *Forever Amber* were greater than *The Sound and the Fury* or *The Waves*, even though the former certainly sold more copies. This, it seems to me, is the situation with which we are now faced in the cinema. The film-goer or the critic can ignore the problem (but for how long?); a Film Festival cannot.

Even though the screening of experimental films is not the chief aim of the New York Film Festival, this year as last, a certain number of films will be found which can only be classified as difficult, films that demand more than merely passive enjoyment. Many of them are impressionistic in style, ambiguous, or open-ended—not from sheer perversity, but because what they are trying to express is too subtle to be handled otherwise—films like *Lilith*, *Woman in the Dunes* and *She and He*. A director like Bertolucci has availed himself in *Before the Revolution* of the complex construction of a Faulkner novel—and by holding back complete understanding of each strand of his plot, has achieved a similarly electrifying revelation.

Jean-Luc Godard's *Band of Outsiders* will disturb some people because of its apparently gratuitous tone—and yet a moment's consideration reveals that this is indeed the point of the film. The Theatre of the Absurd seems to have been generally accepted as a valid expression of our times—why should not Godard receive the same consideration as Beckett?

Other films in the Festival, although presenting little stylistic difficulty, do demand our acceptance of the director's right to express himself with all the force of which he is capable—without being obliged to sugar the pill. For complexity and innovation are not the only artistic virtues: there are more conventional films in this year's selection which are personal, valid and rewarding. Indifferent to fashions and waves, a man like Satyajit Ray follows his own natural evolution, and in *Mahanagar* has turned out his finest work in years. Stylistically speaking, Francesco Rosi's *Salvatore Giuliano* and *Le Mani Sulla Città* are unadventurous, but using conventional film syntax, Rosi has modified our ideas about the relation of fact to fiction and the place of each in the cinema of ideas. Grigori Kosintsev is no newcomer to the screen; his first films date back to the late 20's, and yet his *Hamlet*—both as an adaptation of the play and as a film in its own right—displays an impressive freshness of conception and wealth of invention.

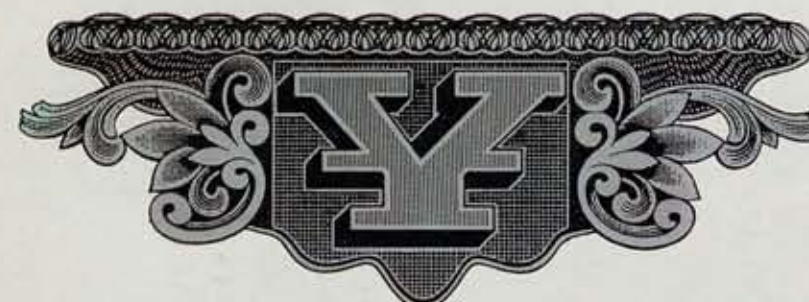
*continued on page 48*



United States



Great Britain



Japan



Mexico



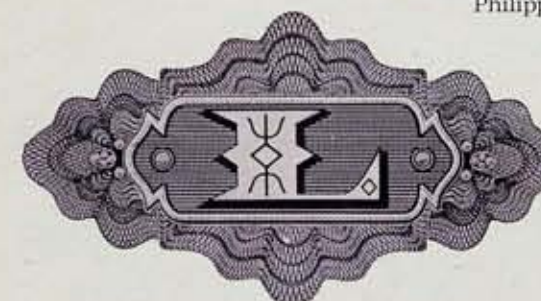
Philippines



France



West Germany



Italy

Money speaks many languages  
but financial transactions at home or abroad are simpler  
when you call on the professional services  
of the Irving Trust, the bank for bankers and businessmen.

## IRVING TRUST COMPANY

Capital Funds over \$165,000,000 One Wall Street, New York 15, N.Y. Total Assets over \$2,000,000,000  
GEORGE A. MURPHY, Chairman of the Board WILLIAM E. PETERSEN, President

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

©1964 by Saturday Review, Inc. All rights reserved. Reproduction in whole or in part of any article without permission is prohibited. Printed in the United States of America.

THE PHILHARMONIC HALL PROGRAM, published by Saturday Review, Inc., 380 Madison Avenue, New York 17, N.Y. Staff for the PHILHARMONIC HALL PROGRAM: J. R. Cominsky, Publisher; W. D. Patterson, Associate Publisher; Irving Kolodin, Editorial Director; Norman Cousins, Chairman of the Editorial Board; Martin Bernheimer, Managing Editor; Irving Spellens, Art Director; Joseph Gasparino, Production Manager; Robert A. Burghardt, Assistant to the Publisher; Herbert J. Telson, Advertising Director. CHICAGO OFFICE: Raymond W. Welch, Jr., 919 N. Michigan Ave., Chicago, 11, Illinois. DETROIT OFFICE: Ben R. Donaldson, Ford Auditorium, 20 E. Jefferson, Detroit 26, Michigan. WEST COAST OFFICE: Fletcher S. Udall, Fletcher Udall & Company, 1221 Hearst Building, San Francisco 3, California and 422 South Western Ave., Los Angeles 5, California.





(220 S Sedan, photographed in the Texas oil fields)

## Texas Oilman: 7 producing wells 2,058 barrels a week 1 Mercedes-Benz

This is, of course, a hypothetical case. But it truthfully represents the kind of individual success which often leads to the ownership of a Mercedes-Benz. Why a Mercedes? Because no other fine car in the world is better or more carefully built to handle serenely the rigors of every driving condition across the length and breadth of America. For the exacting requirements you have a right to expect in such a proud, versatile and durable automotive investment, you need not look any further than for the brilliant car behind the Silver Star. 90,000 American owners of Mercedes across the country have found this to be completely true.

**Going Abroad?** Let your local Mercedes-Benz dealer place your order, complete with American equipment, to be delivered to you anywhere in Europe at regular factory prices. Your local dealer provides complete service on your return to the United States. For particulars see your dealer or write to Bob Stevens, Mercedes-Benz Sales, Inc., South Bend, Indiana 46627.



Monday Evening, September 14, 1964, at 9:00

## Hamlet

U.S.S.R. 1964

|                           |   |
|---------------------------|---|
| <i>Production Company</i> | Lenfilm   |
| <i>Director</i>           | Grigori Kozintsev   |
| <i>Assistant Director</i> | I. Shapiro  |
| <i>Screenplay</i>         | Grigori Kozintsev<br>from the play by William Shakespeare |
| <i>Translation</i>        | Boris Pasternak   |
| <i>Photography</i>        | I. Gritsyus   |
| <i>Editor</i>             | E. Makhankova   |
| <i>Art Directors</i>      | E. Ene, G. Kropachev                                      |
| <i>Costumes</i>           | S. Virsaladze   |
| <i>Music</i>              | Dimitri Shostakovich                                      |
| <i>Orchestra</i>          | Leningrad State Philharmonic, N. Rabinovich, conductor    |
| <i>Sound</i>              | B. Khutoryanski   |

|                        |              |                        |
|------------------------|--------------|------------------------|
| <i>Leading Players</i> | Hamlet       | Innokenti Smoktunovski |
|                        | King         | Michal Nazwanov        |
|                        | Queen        | Eliza Radzin-Szolkonis |
|                        | Polonius     | Y. Tolubeev            |
|                        | Ophelia      | Anastasia Vertinska    |
|                        | Horatio      | V. Erenberg            |
|                        | Laertes      | C. Oleksenko           |
|                        | Guildenstern | V. Medvedev            |
|                        | Rosencrantz  | I. Dmitriev            |
|                        | Fortinbras   | A. Kreval'd            |
|                        | Gravedigger  | V. Kolpakor            |
|                        | First Actor  | A. Chekaerski          |

Venice Festival 1964

Running time: 147 minutes.

This is the Shakespeare quatercentenary year, all right, but that is not why this Russian "Hamlet" is being shown on Opening Night. Nor is it a hands-across-the-sea gesture. The simple fact is that veteran director Grigori Kozintsev has turned out a great film of Shakespeare's "Hamlet." Brilliantly photographed in black and white Scope, with a score by Shostakovich, this is, above all, a movie. Like Pasternak, whose translation he uses, Kozintsev sees "Hamlet" as a drama of Denmark as well as of the Prince, and he has succeeded in rendering in visual terms both Hamlet's context and his soul.





Tuesday Evening, September 15, 1964, at 6:30

## La Herencia

THE INHERITANCE

Argentina 1963

*Production Company* Latinoamerica Cinematografica  
*Producer* Luis Angel Bellaba  
*Director* Ricardo Alventosa  
*Screenplay* Ricardo Alventosa  
 from a story by Guy de Maupassant  
*Photography* Americo Hoss  
*Editors* G. Rinaldi and A. Ripoll  
*Art Director* Ponchi Morpurgo  
*Music* Jorge Lopez Ruiz

|                        |                |                   |
|------------------------|----------------|-------------------|
| <i>Leading Players</i> | Selva          | Juan Verdaguer    |
|                        | César          | Nathan Pinzon     |
|                        | Coralía        | Marisa Grieben    |
|                        | Carlota        | Alba Mujica       |
|                        | Terranova      | Ernesto Bianco    |
|                        | The Undertaker | Alberto Olmedo    |
|                        | The Actuary    | Hector Mendez     |
|                        | Marino         | Silvio Soldan     |
|                        | López          | Juan A. Dominguez |
|                        | Galeano        | Oscar Caballero   |
|                        | Maria          | Nelly Tesolin     |
|                        | The Boss       | Salo Vasochi      |
|                        | Lacava         | Fernando Iglesias |
|                        | The Doctor     | Alfredo Distasio  |
|                        | The Priest     | Miguel Paparelli  |

Cannes Festival 1964—Critics Week

Locarno Festival 1964

Running time: 77 minutes.

Banned for over a year in Argentina, this very free adaptation of a Maupassant story is visually one of the wittiest—and the wryest—of black comedies. The social comment is not just overlaid—the central situation is an allegory of director Alventosa's feeling of what is wrong with contemporary Argentina. Imaginative and compassionate, "The Inheritance" is one of the more unusual films in years.

Short: **Joseph Kilian** Czechoslovakia. Directors: Jan Schmidt and Pavel Juracek  
 Running Time: 39 minutes



Tuesday Evening, September 15, 1964, at 9:15

## Fail Safe

U.S.A. 1964

*Production Company* Columbia Pictures  
*Producer* Max Youngstein  
*Director* Sidney Lumet  
*Screenplay* Walter Bernstein  
 from the book by Eugene Burdick and Harvey Wheeler  
*Photography* Gerald Hirschfeld  
*Editor* Ralph Rosenbloom  
*Art Director* Albert Brenner  
*Sound* William Swift

|                        |                   |                 |
|------------------------|-------------------|-----------------|
| <i>Leading Players</i> | The President     | Henry Fonda     |
|                        | General Buck      | Dan O'Herlihy   |
|                        | Mr. Groteschele   | Walter Matthau  |
|                        | General Bogan     | Frank Overton   |
|                        | Colonel Cascio    | Fritz Weaver    |
|                        | Grady             | Edward Binns    |
|                        | Flynn             | Bob Geringer    |
|                        | Mr. Raskob        | Sorrell Boone   |
|                        | Evelyn Wolfe      | Nancy Berg      |
|                        | Buck              | Larry Hagman    |
|                        | Kathryn Black     | Hildy Parks     |
|                        | Secretary Swenson | William Hanson  |
|                        | Mr. Knapp         | Russell Collins |
|                        | Thomas            | John Connell    |
|                        | Sullivan          | Frank Simpson   |

New York Festival Choice 1964

Running time: 111 minutes.

This film is distributed by COLUMBIA PICTURES

From its first illusory calm to its final frightening sequences, this story of America today and tomorrow, and the people with the power to control the world, offers a contrast to "Dr. Strangelove"; told without satirical intent, the more frightening for being utterly realistic and straight, this "adventure" story maintains constant tension and inundates the viewer with the anti-human efficiency of electronic devices while life on the planet hangs in the balance.

Short: **Cow At The Border** Yugoslavia. Director: Dragutin Vunak Running time: 10 minutes



Wednesday Evening, September 16, 1964, at 6:30



## Nobody Waved Good-Bye

Canada 1964

*Production Company* The National Film Board of Canada  
*Producers* Roman Kroitor and Don Owen  
*Executive Producer* Tom Daly  
*Director* Don Owen  
*Screenplay* Don Owen  
*Photography* John Spotton  
*Editors* Donald Ginsberg and John Spotton  
*Music* Eldon Rathburn  
*Sound* Roger Hart

|                        |  |  |
|------------------------|--|--|
| <i>Leading Players</i> | Peter<br>Julie<br>Father<br>Sister<br>Mother<br>Boyfriend<br>Patrolman<br>Sergeant<br>Probation Officer<br>Julie's Mother<br>Interviewer<br>Waitress<br>Landlord<br>Lot Supervisor | Peter Kastner<br>Julie Biggs<br>Claude Rae<br>Toby Tarnow<br>Charmion King<br>Ron Taylor<br>Robert Hill<br>Jack Beer<br>John Sullivan<br>Lynne Gorman<br>Ivor Barry<br>Sharon Bonin<br>Norman Ettlinger<br>John Vernon |
|------------------------|--|--|

Montreal Festival 1964

*Running time:* 80 minutes.

The National Film Board of Canada has been responsible for some of the best shorts made anywhere since the war. Now, with this film, it is making a triumphant entry into the feature film field. "Nobody Waved Good-bye" takes a subject that one thought had been done to death—the middle-class juvenile delinquent from a "good" home—and made of it the freshest film of the year. Rarely has such a sense of truth come over in a film about teen-agers.

*Short: Interview with Bruce Gordon* United States. Director: Harold Becker

*Running time:* 17 minutes

Wednesday Evening, September 16, 1964, at 9:15



## Suna No Onna

WOMAN IN THE DUNES

Japan 1964

*Production Company* Teshigahara Productions  
*Producers* Kiichi Ichikawa and Tadashi Ohono  
*Director* Hiroshi Teshigahara  
*Screenplay* Kobo Abe, based on his novel  
*Photography* Hiroshi Segawa  
*Editor* F. Susui  
*Music* Tohru Takemitsu

|                        |                          |                             |
|------------------------|--------------------------|-----------------------------|
| <i>Leading Players</i> | The Teacher<br>The Woman | Eiji Okada<br>Kyoko Kishida |
|------------------------|--------------------------|-----------------------------|

Cannes Festival 1964—Special Jury Award Montreal Festival 1964

*Running time:* 123 minutes. This film is distributed in the United States by PATHE-CONTEMPORARY

Winner of this year's Jury prize at Cannes, this is one of the strangest and most hauntingly beautiful films ever made. An allegory probing fundamental questions of alienation and identity, the story begins with a young widow confined to a deep pit in the dunes, fed by her neighbors, forced to clear her house constantly of the threatening sands, which would otherwise engulf not only her house but the whole village. To her, the villagers bring a passing tourist whom they have trapped into sharing her work and her bed—forever.

*Short: Insects* Great Britain. Director: Teru Murakami *Running time:* 5 minutes



Thursday Evening, September 17, 1964, at 6:30



## Le Mani sulla Città

HANDS OVER THE CITY

Italy 1963

Production Company Galatea  
 Director Francesco Rosi  
 Screenplay Francesco Rosi, Raffaele La Capria,  
 Enzo Provenzale, Enzo Forcella  
 Photography Gianni di Venanzo  
 Editor Mario Serandrei  
 Music Piero Piccioni

|                 |                          |                    |
|-----------------|--------------------------|--------------------|
| Leading Players | Angelo D'Alessandro      | Salvo Randone      |
|                 | Dante di Pinto           | Rod Steiger        |
|                 | Carlo Fermariello        | Guido Alberti      |
|                 | Gaetano Grimaldi Filioli | Marcello Cannavale |
|                 | Vincenzo Metafora        | Alberto Conocchia  |
|                 | Dany Paris               | Terenzio Cordova   |

Venice Festival 1963 — Grand Prize

Running time: 98 minutes.

Winner of the Grand Prize at the Venice Festival last year, this film is a tautly edited study in power, its manipulation and misuse; and a rare example of a fully achieved film-of-ideas. Told as an adventure story, it is a fascinating portrayal of class politics and corruption in contemporary Italy. Rosi uses only two professional actors (but one of them is Rod Steiger in a masterful performance) and the film was shot entirely in Naples. Extremely controversial in Italy (Rosi's sympathies are definitely left-wing), it is also universal in significance.

Short: **One, Two, Three** Hungary. Director: Gyula Macskassy Running time: 12 minutes

Thursday Evening, September 17, 1964, at 9:15



## Salvatore Giuliano

Italy 1961

Production Company Lux-Vides-Galatea  
 Producer Franco Cristaldi  
 Director Francesco Rosi  
 Screenplay Francesco Rosi, Suso Cecchi D'Amico,  
 Enzo Provenzale, Franco Solinas  
 Photography Gianni Di Venanzo  
 Editor Mario Serandrei  
 Art Directors Sergio Canevari and Carlo Egidi  
 Costumes Marilù Carteny  
 Music Piero Piccioni

|                 |   |   |
|-----------------|---|---|
| Leading Players | Gaspere Pisciotta<br>President of Viterbo<br>Assize Court<br>Pisciotta's Defense Counsel<br>Salvatore Giuliano<br>A Bandit<br>A Reporter<br>A Spy<br>Francesco<br>Minor official<br>Frank Mannino<br>Priest of Montelepre | Frank Wolff<br>Salvo Randone<br>Federico Zardi<br>Pietro Cammarata<br>Fernando Cicero<br>Sennuccio Benelli<br>Bruno Ekmar<br>Max Cartier<br>Giuseppe Calandra<br>Cosimo Torino<br>Giuseppe Teti |
|-----------------|---|---|

Berlin Festival 1962—Silver Bear Montreal Festival 1963

Running time: 125 minutes.

This film is distributed in the United States by ROYAL FILMS INTERNATIONAL.

The famous Mafia leader was killed over thirteen years ago, but very little is yet known about him. Rather than invent romantic theories, director Francesco Rosi has concentrated on what to him is the important thing: the situation which created a man like Salvatore. The real hero of the film is Sicily (we scarcely even see Giuliano)—and there, perhaps more than elsewhere, truth is an elusive commodity. Because Rosi does not cheat, because his tone is unromantic, the final result is a film which is intelligent and moving.

Short: **Red Type** Great Britain. Director: Albert Noble Running time: 3 minutes



Friday Evening, September 18, 1964, at 6:30



## Une Femme est une Femme

A WOMAN IS A WOMAN

France/Italy 1961

|                           |                                       |
|---------------------------|---------------------------------------|
| <i>Production Company</i> | Rome-Paris Films                      |
| <i>Producers</i>          | Carlo Ponti and Georges de Beauregard |
| <i>Director</i>           | Jean-Luc Godard                       |
| <i>Screenplay</i>         | Jean-Luc Godard                       |
| <i>Photography</i>        | Raoul Coutard                         |
| <i>Editor</i>             | Agnes Guillemot                       |
| <i>Art Director</i>       | Bernard Evein                         |
| <i>Music</i>              | Michel Legrand                        |
| <i>Sound</i>              | Guy Villette                          |

|                        |         |                    |
|------------------------|---------|--------------------|
| <i>Leading Players</i> | Angela  | Anna Karina        |
|                        | Emile   | Jean-Claude Brial  |
|                        | Alfred  | Jean-Paul Belmondo |
|                        | Suzanne | Nicole Paquin      |

Berlin Festival 1961 — Prize for Best Actress and Special Jury Award

Running time: 80 minutes.

This film is distributed in the United States by PATHE-CONTEMPORARY

"A young stripteaser wants a child. Her boyfriend doesn't; he prefers motorcycles. So she asks another young man to oblige. He does." This is the plot, in Godard's own words, of his wackiest film. Largely improvised, yet shot in Scope and color, the film is pure delight. Partly musical comedy, mostly just plain comedy, its freshness and excitement cannot fail to charm—as long as one doesn't expect it to be logical or tidy.

**Short: Le Poulet** France. Director: Claude Berri Running time: 15 minutes

## These Important Theatrical Events... Yours To Experience On Columbia Records



**Hamlet**—"A performance of electric power and sweeping virility," said Howard Taubman of Richard Burton's Hamlet in John Gielgud's historic Broadway production. "As one sits through a long evening that seems all too short," the noted *New York Times* critic continued, "one is humbled afresh by the surge of Shakespeare's poetry."

This memorable experience has been recorded in its entirety by Columbia Records. Hear Richard Burton and the superlative cast of this masterful presentation on four records in a deluxe set that includes a comprehensive illustrated booklet.

DOL 302/DOS 702\*



**The Subject Was Roses**—"Frank Gilroy's *The Subject Was Roses* is quite the most interesting new American play to be offered on Broadway this season," said *New York Herald Tribune* critic Walter Kerr. Echoed Richard Watts of the *New York Post*, "... It is unquestionably a brilliant realistic drama, written and observed with the most accurate eye and ear."

Columbia Records has recorded the Original Cast presentation of *The Subject Was Roses* in its entirety, in a deluxe three-record set that includes an informative illustrated brochure. Hear a superlative cast starring Jack Albertson, Irene Dailey and Martin Sheen re-create this magnificent comedy-drama. You will find it a significant addition to your record library.

DOL 308/DOS 708\*

Now playing at the Winthrop Ames Theatre, New York.



**In White America**—In excerpts from actual documents, six actors re-create the history of the American Negro. Beginning with an account of the 18th-century slave trade, this remarkable presentation spans the years in words, hymns and folk music, concluding with a first-person description of the integration attempt at the high school in Little Rock. It is a slice-of-life drama that provides an emotional experience of extraordinary depth.

"A flaming editorial, *In White America* can laugh and mourn, but most of all it is filled with indignation and it comes amusingly and passionately alive."—Taubman, *New York Times*

The Original Cast Album includes four pages of authentic photographs and drawings.

KOL 6030/KOS 2430\*

\*Stereo



Friday Evening, September 18, 1964, at 9:15



## Bande à Part

BAND OF OUTSIDERS

France 1964

Production Company Anouchka Films/Orsay Films  
 Director Jean-Luc Godard  
 Screenplay Jean-Luc Godard  
 from the novel "Fool's Gold" by D. and B. Hitchins  
 Photography Raoul Coutard  
 Editor Agnes Guillemot  
 Music Michel Legrand

Leading Players Odile Anna Karina  
 Franz Sami Frey  
 Artur Claude Brasseur  
 Aunt Louisa Colpeyn

Locarno Festival 1964

Running time: 97 minutes.

This film is distributed in the United States by ROYAL FILMS INTERNATIONAL

This film is in some ways a return by director Jean-Luc Godard to the world of "Breathless"—the world of the outsiders, the fringe people. Most of the film takes place in the suburbs of Paris, and Godard and his photographer have succeeded in transforming its essential hideousness into a setting of dreamlike beauty and poignancy. His three principal characters are trembling on the edge of crime, but as usual with Godard, this does not exclude a kind of hysterical gaiety—dancing on the edge of the volcano.

Short: Renaissance France. Director: Walerian Borowcyk Running time: 10 minutes

Saturday Evening, September 19, 1964, at 6:30



## Nothing But a Man

U.S.A. 1964

Producers Robert Young, Michael Roemer, Robert Rubin  
 Director Michael Roemer  
 Screenplay Michael Roemer and Robert Young  
 Photography Robert Young  
 Editor Luke Bennett  
 Sound Robert Rubin

Leading Players Duff Anderson Ivan Dixon  
 Josie Abbey Lincoln  
 Lee Gloria Foster  
 Will Anderson Julius Harris  
 Driver Martin Priest  
 Frankie Leonard Parker  
 Jocko Yaphet Kotto  
 Reverend Dawson Stanley Greene  
 Effie Simms Helen Lounck  
 Doris Helene Arrindell  
 Car owner Walter Wilson  
 Pop Milton Williams  
 Riddick Melvin Stewart

Venice Festival 1964

Running time: 92 minutes.

"Nothing But a Man" is an unsentimental, beautifully acted and written film about Negroes. It is concerned with real people and not sociological concepts. Nor is it schematic or pretty-pretty. The Negroes are neither idealized nor patronized; its laconic, fresh dialogue rings true; its indictment is the more telling for being understated.

Short: Snow Great Britain. Director: Geoffrey Jones Running time: 8 minutes



Saturday Evening, September 19, 1964, at 9:15



## Lilith

U.S.A. 1964

Production Company Centaur Productions  
 Producer Robert Rossen  
 Director Robert Rossen  
 Screenplay Robert Rossen  
 based on the novel by J. R. Salamanca  
 Photography Eugen Shuftan  
 Editor Aram Avakian  
 Production Designer Richard Sylbert  
 Set Decorator Gene Callahan  
 Music Kenyon Hopkins

|                 |                     |                 |
|-----------------|---------------------|-----------------|
| Leading Players | Vincent Bruce       | Warren Beatty   |
|                 | Lilith Arthur       | Jean Seberg     |
|                 | Stephen Evshevsky   | Peter Fonda     |
|                 | Bea Brice           | Kim Hunter      |
|                 | Mrs. Yvonne Meaghan | Anne Meacham    |
|                 | Dr. Lavrier         | James Patterson |
|                 | Laura               | Jessica Walter  |
|                 | Norman              | Gene Hackman    |
|                 | Bob Clayfield       | Robert Reilly   |

New York Festival Choice 1964

Running time: 112 minutes.

This film is distributed by COLUMBIA PICTURES

"Lilith" is set on the shifting frontier between sanity and madness. Lilith is a girl with an uncontrollable hunger for love who draws an all too willing young attendant into the trap that fate may have destined for him. Just as—so we are told—schizophrenic spiders weave webs of strange asymmetrical beauty, so not only the relationship of Lilith and Vincent, but also the narrative style of the film is tortuous, disquieting and hypnotic. This is perhaps director Robert Rossen's finest achievement to date and marks Jean Seberg's long deserved triumph in her native land.

Short: **Bahing** France. Director: Jean-Charles Meunier Running time: 7 minutes

Sunday Afternoon, September 20, 1964, at 3:00



## Shin Heike Monogatari

THE TAIRA CLAN

Japan 1955

Production Company Daiei Productions  
 Producer Masaichi Nagata  
 Director Kenji Mizoguchi  
 Screenplay Yoshikata Yoda and Masashige Naruzawa  
 from a story by Eiji Yoshikawa  
 Photography Kazuo Miyagawa (Eastmancolor)  
 Art Director Hiroshi Mizutani  
 Music Fumio Hayasaka

|                 |                |                   |
|-----------------|----------------|-------------------|
| Leading Players | Kiyomori       | Yoshiko Kuga      |
|                 | Tadamori       | Michiyo Kogure    |
|                 | Mother         | Ichijiro Oya      |
|                 | Raizo Ichikawa | Mitsusaburo Ramon |

New York Festival Choice 1964

Running time: 107 minutes.

Last year's screening at the Museum of Modern Art of Mizoguchi's "Sancho the Bailiff" proved that "Ugetsu" was not just a one-shot. Almost universally considered, with Kurosawa, the greatest of Japanese directors, he has for some reason never been sufficiently appreciated or even known in America. "The Taira Clan" is his most beautiful film: sets and costumes are sumptuous and the color is of a quality rarely experienced. Unlike some Japanese films which have only their visuals to recommend them, this story of depravity in high places, of the terrifying struggle between the clergy and the feudal aristocracy and the accompanying rise of the new Samurai class is both gripping and profound.

Short: **L'Adage** France. Director: Dominique Delouche Running time: 14 minutes



Sunday Evening, September 20, 1964, at 6:30



## The Brig

U.S.A. 1964

Production Company White Line Productions  
 Producer David C. Stone  
 Directors Jonas and Adolfas Mekas  
 Screenplay Kenneth H. Brown  
 Photography Jonas Mekas  
 Editor Adolfas Mekas

Photographed on the stage of The Living Theater  
 Stage Production Director Judith Malina  
 Stage Production Designer Julian Beck

|                 | Guards   | Prisoners   |
|-----------------|--|---|
| Leading Players | Warren Finnerty<br>Jim Anderson<br>Henry Howard<br>Tom Lillard | James Tiroff<br>Steven Ben Israel<br>Gene Lipton<br>Rufus Collins<br>Michael Elias<br>William Shari<br>Viktor Allen<br>George Bartenieff<br>Gene Gordon<br>Mark Duffy |
|                 | New Prisoner   | Henry Proach  |
|                 | Prisoner Chasers,<br>Stretchers Bearers                        | Carl Einhorn<br>Luke Theodore   |

Running time: 68 minutes.

The Living Theater's production of "The Brig" was the most controversial theatrical event of 1963. Although filmed on the stage of the Living Theater and with the original cast, there never was a more cinematic adaptation of a play. Kenneth Brown's nightmarish picture of life inside a Marine Corps jail has been tightened and condensed; the import of the play has been intensified by the selective eye of the camera, and the involvement of the viewer magnified.

Short: The Last Clean Shirt United States. Director: Alfred Leslie  
 Running time: 40 minutes



## Heifetz-Piatigorsky

The superb Heifetz-Piatigorsky Concerts are currently being heard at Carnegie Hall. Elsewhere, the brilliance of these musical giants (and of their distinguished guests) is demonstrated on RCA Victor Red Seal records. The newest, in magnificent *Dynagroove* sound, includes Beethoven's Piano Trio Op. 1, No. 1, with Jacob Lateiner, pianist; Haydn's Divertimento for Cello and Orchestra and the premiere on records of Rózsa's Tema con Variazioni.

HEIFETZ-PIATIGORSKY CONCERTS  
 with Jacob Lateiner and Guests



BEETHOVEN Piano Trio, Op. 1, No. 1  
 HAYDN Divertimento for Cello and Orchestra  
 RÓZSA Tema con Variazioni  
 (for Violin, Cello and Orchestra)

**RCA Victor**  
 The most trusted name in sound



Sunday Evening, September 20, 1964, at 9:15



## Pasazerka

PASSENGER

Poland 1961-1963

|                           |   |
|---------------------------|---|
| <i>Production Company</i> | Film Polski "Kamera" Unit               |
| <i>Producer</i>           | Wilhelm Hollender                       |
| <i>Director</i>           | Andrzej Munk                            |
| <i>Film Completed by</i>  | Witold Lesiewicz                        |
| <i>Screenplay</i>         | Zofia Posnysz-Piasecka and Andrzej Munk |
| <i>Photography</i>        | Krzysztof Winiewicz                     |
| <i>Art Director</i>       | Tadeusz Wybult                          |
| <i>Sound</i>              | Jerzy Szalowski                         |

|                        |            |                    |
|------------------------|------------|--------------------|
| <i>Leading Players</i> | Liza       | Aleksandra Slaska  |
|                        | Walter     | Jan Kreczmar       |
|                        | Marta      | Anna Ciepielewska  |
|                        | Tadeusz    | Franciszek Pieczka |
|                        | Marty      | Marek Walczewski   |
|                        | Inga       | Maria Koscalkowska |
|                        | Wieżnianka | Anna Golebiowska   |

Cannes Festival 1964—Critics Prize

Running time: 65 minutes.

This film is distributed in the United States by ALTURA FILMS INTERNATIONAL

The great Polish director Andrzej Munk was killed three years ago, but his last film was completed with the addition of still photographs making up the frame for the central section. This central portion takes place in Auschwitz. Munk seems to have been the only director to realize that it was not sufficiently dramatic merely to present the horror of the camps. Instead, he has concentrated upon the Genet-like relationship between prisoner and guard—two women.

Short: **Valparaiso** France/Chile. Director: Joris Ivens Running time: 30 minutes

Monday Evening, September 21, 1964, at 6:30



## L'Age d'Or

France 1930

|                           |  |
|---------------------------|--|
| <i>Production Company</i> | Vicomte de Noailles  |
| <i>Producer</i>           | Luis Buñuel  |
| <i>Director</i>           | Luis Buñuel  |
| <i>Screenplay</i>         | Luis Buñuel and Salvador Dali                                |
| <i>Photography</i>        | Albert Dubergen  |
| <i>Editor</i>             | Luis Buñuel  |
| <i>Art Director</i>       | Schilzneck   |
| <i>Music</i>              | From the works of Wagner, Debussy, Beethoven and Mendelssohn |

|                        |          |                          |
|------------------------|----------|--------------------------|
| <i>Leading Players</i> | The Man  | Gaston Modot             |
|                        | The Girl | Lya Lys                  |
|                        |          | Max Ernst                |
|                        |          | Pierre Prévert           |
|                        |          | Jose Artigas             |
|                        |          | Cardinal de Lamberdesque |
|                        |          | Jacques Brunius          |

Running time: 65 minutes.

Buñuel's first film, the masterpiece of surrealist cinema, and the most talked-about unseen film, has never before been shown in this country. It is savagely anti-social, anti-religious, anti-family, anti-modern civilization, anti-everything except love. As Henry Miller remarked, "This film is aimed neither at the heart nor the mind but directly at the solar plexus. It is an exposé of society's refusal to come to terms with—or even admit—the real nature of love. The stinking chaos which Buñuel assembles under his magic baton is the sum total of the madness of human endeavor after 10,000 years of civilization." This program is presented in collaboration with the Cinémathèque Française.

Short to be announced



Monday Evening, September 21, 1964, at 9:15



## Journal d'une Femme de Chambre

DIARY OF A CHAMBERMAID

France 1964

*Production Company* Speva Films-Cine Alliance/Films Sona/  
Dear Film Produzione  
*Producers* Serge Silberman and Michael Safra  
*Director* Luis Buñuel  
*Screenplay* Luis Buñuel and Jean Claude Carriere  
*Photography* Roger Fellous  
*Editor* Louiseette Taverna-Hautecoeur  
*Sound* Antoine Petitjean  
*Sets and Costumes* Georges Wakhevitch

|                        |                  |                            |
|------------------------|------------------|----------------------------|
| <i>Leading Players</i> | Celestine        | Jeanne Moreau              |
|                        | Monsieur Monteil | Michel Piccoli             |
|                        | Joseph           | Georges Geret              |
|                        | Madame Monteil   | Françoise Lugagne          |
|                        | Captaine Mauger  | Daniel Ivernel             |
|                        | Monsieur Rabour  | Jean Ozenne                |
|                        | Claire           | Dominique Sauvage-Dandieux |

Karlovy Vary Festival 1964—Best Actress Award Venice Festival 1964

This film is distributed in the United States by 20TH CENTURY-FOX

Running time: 97 minutes.

This film could be described as the perfect meeting of two minds; it was inevitable that one day Luis Buñuel would get around to filming Octave Mirabeau's world-famous novel, for its combination of social protest with sexual obsession couldn't be more Buñuel. In retrospect, it also seems inevitable that the lead should be taken by Jeanne Moreau. Somewhat subdued—as befits her station—Miss Moreau has never smoldered more convincingly. Working in France on a much higher budget than with his Mexican quickies, Buñuel also demonstrates that when he's got a little money, his production values are as lavish as anybody else's and more meaningful.

Short: **Canon** Canada. Director: Norman McLaren Running time: 10 minutes

Tuesday Evening, September 22, 1964, at 6:30



## Enjo

CONFLAGRATION

Japan 1959

*Production Company* Daiei Productions  
*Producer* Masaichi Nagata  
*Director* Kon Ichikawa  
*Screenplay* Natto Wada and Keiji Hasebe  
from the book "Kinkakuji" by Yukio Mishima  
*Photography* Kazuo Miyagawa (Daiciscope)  
*Music* Toshio Mayuzumi

|                        |                                     |                   |
|------------------------|-------------------------------------|-------------------|
| <i>Leading Players</i> | Goichi Mizoguchi                    | Raizo Ichikawa    |
|                        | Togari (Goichi's friend)            | Tatsuya Nakadai   |
|                        | Dosen Tayama (Head priest)          | Ganjiro Nakamura  |
|                        | Young woman                         | Yoko Uraji        |
|                        | Teacher of flower arrangement       | Michiyo Aratama   |
|                        | Prostitute                          | Tamao Nakamura    |
|                        | Tsurukawa                           | Yoichi Funaki     |
|                        | Assistant Superior<br>of the Temple | Kinzo Shin        |
|                        | Aki Mizoguchi                       | Tanie Kitabayashi |

Venice Festival 1959 London Festival 1959

Running time: 99 minutes.

"Enjo" is, like most of Ichikawa's films, the story of an obsession. Based on the true story of the neurotic young priest who burned down the Kyoto Zen Temple of the Golden Pavilion, the film is, like the novel, cool and dispassionate. And yet its visual invention and pictorial beauty are such that it attains a formal perfection that has rarely been achieved. Its rendering of an idealist confronted with corruption in all its forms is powerful, stark, and yet at the same time deeply compassionate.

Short: **Corps Profond** France. Directors: Etienne Lalou and Igor Barrere Running time: 21 minutes



Tuesday Evening, September 22, 1964, at 9:15



## Att Alska

TO LOVE

Sweden 1964

|                           |                                     |
|---------------------------|-------------------------------------|
| <i>Production Company</i> | Sandrews                            |
| <i>Producer</i>           | Rune Waldekranz                     |
| <i>Director</i>           | Jörn Donner                         |
| <i>Screenplay</i>         | Jörn Donner                         |
| <i>Photography</i>        | Sven Nykvist                        |
| <i>Editor</i>             | Lennart Wallen                      |
| <i>Art Director</i>       | Jan Boleslaw                        |
| <i>Costumes</i>           | Mago                                |
| <i>Music</i>              | Bo Nilsson and Eje Thelin's Quintet |
| <i>Sound</i>              | Lars Lalin                          |

|                        |                        |                   |
|------------------------|------------------------|-------------------|
| <i>Leading Players</i> | Louise                 | Harriet Andersson |
|                        | Fredrik                | Zbigniew Cybulski |
|                        | Mata (Louise's mother) | Isa Quensel       |
|                        | Jakob (Louise's son)   | Tomas Svanfeldt   |
|                        | Nora                   | Jane Friedmann    |

Venice Festival 1964

Running time: 88 minutes.

This is that rarest of rare birds, a Swedish film that is untortured, and a film about sex that never descends to the prurient. Directed by Sweden's most exciting young director, it is an astonishing comedy about what happens when the seducer gets seduced, the biter bit. Most of the film takes place in a bedroom and yet Donner—who also wrote the script—transforms it into a vast stage on which the meaning of love in all its complexity is set forth.

Short: **The Peaches** Great Britain. Director: Michael Gill Running time: 17 minutes



ALBUM FEATURES 32-PAGE, BOUND-IN LIBRETTO  
COMPLETE ITALIAN-ENGLISH TEXT, WITH 12 EXTRAORDINARY  
PHOTOGRAPHS, ORCHESTRA AND CHORUS OF THE TEATRO  
DELL' OPERA DI ROMA. AVAILABLE ALSO IN MONAURAL.

"This new **La Bohème** claims attention... the reasons are three: the enchanting performance of Mirella Freni as Mimi, the Rodolfo of Nicolai Gedda, and the conducting of Thomas Schippers. The whole performance is high in quality... with a snap and energy that are electrifying. A superb interpretation." *New York Times*

"Mirella Freni's touchingly fragile Mimi eclipses the now classical performance... there can be no other Mimi once one has heard her." *Opera Magazine*

"ELECTRIFYING...  
A SUPERB  
INTERPRETATION"

N. Y. TIMES

"THERE CAN BE  
NO OTHER MIMI  
ONCE ONE HAS  
HEARD HER."

OPERA MAGAZINE





Wednesday Evening, September 23, 1964, at 6:30



## Taiheiyo Hitoribotchi

ALONE ON THE PACIFIC (MY ENEMY, THE SEA)

Japan 1963

*Production Company* Ishihara International Productions  
*Producer* Akira Nakai  
*Director* Kon Ichikawa  
*Screenplay* Natto Wada  
 based on the log-book by Ken-Ichi Horie  
*Photography* Yoshihiro Yamazaki  
 (Eastmancolor and CinemaScope)  
*Editor* Masanori Tsuji  
*Art Director* Takashi Matsuyama  
*Music* Yasushi Akutagawa and Tohru Takemitsu

|                        |                  |                    |
|------------------------|------------------|--------------------|
| <i>Leading Players</i> | The Youth        | Yujiro Ishihara    |
|                        | His Father       | Masayuki Mori      |
|                        | His Mother       | Kinuyo Tanaka      |
|                        | His Sister       | Ruriko Asaoka      |
|                        | His Friend       | Hajime Hana        |
|                        | Ship's Carpenter | Gannosuke Ashinoya |
|                        | Shipyard Master  | Shiro Osaka        |

San Francisco Festival 1963 Cannes Festival 1964

Running time: 104 minutes.

This film was the surprise hit of Cannes this year. It sounded like one of those hymns to the human spirit (young Japanese crosses Pacific all alone in sailboat) which, however worthy, are terrible bores. It wasn't. Star Ishihara showed why he is second only to Mifune in Japan: whether he is boiling rice in beer (and pretending to like it) or hiding from a passing plane (so they won't try to "rescue" him), his sense of humor and his personality make this true story into a very funny film, and also—curiously enough—into a real hymn to the human spirit.

Short: **Breathing** United States. Director: Robert Breer Running time: 6 minutes

Wednesday Evening, September 23, 1964, at 9:15



## King and Country

Great Britain 1964

*Production Company* B.H.E. Productions, Ltd.  
*Executive Producer* Daniel N. Angel  
*Producers* Joseph Losey and Norman Priggen  
*Director* Joseph Losey  
*Screenplay* Evan Jones  
 from the play by John Wilson, based on  
 a story by James Lansdale Hodson  
*Photography* Denys Coop  
*Editor* Reginald Mills  
*Art Director* Peter Mullins  
*Production Designer* Richard MacDonald  
*Music* Larry Adler

|                        |                       |                |
|------------------------|-----------------------|----------------|
| <i>Leading Players</i> | Captain Hargreaves    | Dirk Bogarde   |
|                        | Private Hamp          | Tom Courtenay  |
|                        | Captain O'Sullivan    | Leo McKern     |
|                        | Lieutenant Webb       | Barry Foster   |
|                        | Colonel               | Peter Copley   |
|                        | Captain               | James Villiers |
|                        | Private Sparrow       | Jeremy Spencer |
|                        | Lieutenant Prescott   | Barry Justice  |
|                        | Padre                 | Vivian Matalon |
|                        | Corporal of the Guard | Keith Buckley  |
|                        | Private Sykes         | James Hunter   |
|                        | Corporal Hamilton     | Jonah Seymour  |
|                        | Sergeant Major        | Larry Taylor   |
|                        | Private Wilson        | Davis Cook     |

Venice Festival 1964

Running time: 86 minutes.

Completely different in style from "The Servant," "King and Country" is as classical as the former was baroque. In subject matter—the trial of a deserter during World War I—it would also seem to be completely different, but the real subject of the film is the tortured relationship between the deserter and the officer assigned to defend him. All the action takes place behind the lines; indeed, it is largely in the faces of two men.

Short: **Alf, Bill And Fred** Great Britain. Director: Bob Godfrey Running time: 8 minutes



Thursday Evening, September 24, 1964, at 6:30



## La Vie à l'Envers

INSIDE OUT

France 1964

Production Company A. J. Films  
 Director Alain Jessua  
 Screenplay Alain Jessua  
 Photography Jacques Robin  
 Editor Nicole Marko  
 Art Director Olivier Girard  
 Music Jacques Loussier

|                 |  |  |
|-----------------|--|--|
| Leading Players | Jacques<br>Viviane<br>Fernand<br>Nicole<br>Mr. Kerbel<br>Mrs. Kerbel<br>Paul (the Trapezist)<br>Ina (the Trapezist)<br>The Major<br>The Doctor<br>The Inspector<br>The Concierge<br>The Mother | Charles Denner<br>Anna Gaylor<br>Guy Saint Jean<br>Jean Yanne<br>Yvonne Clech<br>Nicole Gueden<br>Robert Bousquet<br>Françoise Moncey<br>Jean Dewewer<br>André Thorent<br>Bernard Sury<br>Jenny Orleans<br>Nane Germon |
|-----------------|--|--|

Cannes Festival 1964 — Critics Week and S.E.C.T. Prize Venice Festival 1964

Running time: 92 minutes.

Our hero is an ordinary young Frenchman, a bit detached, but otherwise the model employee and satisfactory lover, who one day begins to find his own company more interesting than anyone else's. Then he begins to find such beauty and fascination in the cracks in the walls of his bedroom that he cannot be bothered ever to leave it. Alienation or Zen? In any case, it is extremely funny and is directed by Alain Jessua with wit and precision.

Short: **Mammals** Poland. Director: Roman Polanski Running time: 11 minutes

Thursday Evening, September 24, 1964 at 9:15



## Prima della Rivoluzione

BEFORE THE REVOLUTION

Italy 1964

Production Company Iride Cinematografica  
 Director Bernardo Bertolucci  
 Screenplay Bernardo Bertolucci  
 Photography Aldo Scavarda  
 Editor Roberto Perpignani  
 Music Gino Paoli and Ennio Morricone

|                 |  |  |
|-----------------|--|--|
| Leading Players | Gina<br>Fabrizio<br>Agostino<br>Cesare<br>Fabrizio's Father<br>Fabrizio's Brother<br>Fabrizio's Grandmother<br>Clelia<br>Fabrizio's Mother<br>Puck | Adriana Asti<br>Francesco Barilli<br>Allen Midgette<br>Morando Morandini<br>Domenico Alpi<br>Giuseppe Maghenzani<br>Iole Lunardi<br>Cristina Pariset<br>Emilia Borghi<br>Cecrope Barilli |
|-----------------|--|--|

Cannes Festival 1964 — Critics Week and Prix de la Nouvelle Critique

Running time: 115 minutes.

The title comes from Talleyrand's famous remark: only those who lived before the Revolution knew how sweet life could be. This Talleyrand is an upper class boy of eighteen. He thinks of himself as a rebel; he dallies with Communism and even has an affair with his neurotically beautiful young aunt. But he is not the stuff revolutionaries are made of, and he finally capitulates and settles down. This is not an easy film: in the manner of Faulkner, the various themes mesh only gradually; but its rewards are commensurate with its demands.

Short: **Francis Bacon** Great Britain. Director: David Thompson Running time: 11 minutes



Friday Evening, September 25, 1964, at 6:30



## Kanojo To Kare

SHE AND HE

Japan 1963

*Production Company* Iwanami Productions  
*Director* Susumu Hani  
*Screenplay* Susumu Hani  
*Photography* Juichi Nagano  
*Music* Toku Takemitsu

*Leading Players*

|                |                  |
|----------------|------------------|
| Naoko          | Sachiko Hidari   |
| Ikona          | Kikuji Yamashita |
| Husband        | Eiji Okada       |
| The blind girl | Mariko Igarashi  |

Berlin Festival 1964 — Best actress prize to Sachiko Hidari and OCIC Prize

*Running time:* 110 minutes.

"She and He" has been described as Antonioni-esque. And, to be sure, its star, Sachiko Hidari, is one of the few actresses who could be compared to Monica Vitti. Furthermore, Hani's story of the gradual awakening of a comfortably middle-class wife to the existence of a world outside her modern apartment and her gray-flannel husband would certainly have interested Antonioni. Although his photography and framing are in the Japanese tradition, Hani's direction is contemporary: a jumpy camera, elliptical scenario and a nervy style of editing.

*Short: Trope* United States. Director: Barry H. Prince Running time: 10 minutes

Friday Evening, September 25, 1964, at 9:15



## Cyrano et d'Artagnan

France/Italy/Spain 1963-1964

*Production Company* Circé-Astarté Production (Paris)—G.E.S.I. Cine—  
 Agata Film Production (Madrid)—Champion (Rome)  
*Director* Abel Gance  
*Screenplay* Abel Gance and Nelly Kaplan  
*Photography* Otello Martelli (Eastmancolor)  
*Editors* Abel Gance, Nelly Kaplan, Eraldo Da Roma  
*Art Director* Jean Douarinou  
*Music* Michel Magne

*Leading Players*

|                     |                    |
|---------------------|--------------------|
| Cyrano              | Jose Ferrer        |
| d'Artagnan          | Jean-Pierre Cassel |
| Ninon               | Sylva Koscina      |
| Marion              | Dahlia Lavi        |
| Duc de Mauvières    | Michel Simon       |
| Laubardemont        | Ivo Garrani        |
| Louis XIII          | Philippe Noiret    |
| The Queen           | Laura Valenzuela   |
| Richelieu           | Rafael Rivelles    |
| d'Artagnan's Mother | Gabrielle Dorziat  |

New York Festival Choice 1964

*Running time:* 145 minutes.

This film has nothing to do with the play "Cyrano de Bergerac," except for the fact that both are based on an historical character with a big nose, and both are partly in verse. Unlike the tearful romanticism of the play, this is a delightfully irreverent portrait of the court of Louis XIII. Beautifully photographed in color, "Cyrano and d'Artagnan" is a typically Gallic inquiry into the age-old question of love versus sex. Director Abel Gance is 75, but as Godard wrote, this is the most youthful and spirited film of the year.

*Short: Love* Japan. Director: Yoji Kuri Running time: 4 minutes



Saturday Evening, September 26, 1964, at 6:30



## Ca Ira

Italy 1964

Production Company Zebra Films  
 Producer Moris Ergas  
 Director Tinto Brass  
 Scenario Tinto Brass  
 Editor Tinto Brass

Running time: 110 minutes.

Like the French Revolutionary song which gives this film its title, this is a cry for justice. It used to be said that the whole art of the cinema lay in editing. This may not be true, but that editing is an art is abundantly proved by this film. Not only has Tinto Brass discovered newsreel footage never before seen, but he has welded all his material into a unified whole, and one which seethes with passionate concern. It's all there—from the Boxers to Budapest; from Cuba to Mao's Long March; the Winter Palace to the Reichstag.

Short: **Allo, Allo** Rumania. Director: Ion Popescu-Gopo Running time: 9 minutes

Saturday Evening, September 26, 1964, at 9:15



## Mahanagar

THE GREAT CITY

India 1963

Production Company R. D. B. Productions  
 Producer R. D. Bansal  
 Director Satyajit Ray  
 Screenplay Satyajit Ray  
 from a story by Narendra Nath Mitra  
 Photography Subrata Mitra  
 Editor Dulal Dutta  
 Art Director Bansi Chandragupta  
 Music Satyajit Ray

|                  |               |                   |
|------------------|---------------|-------------------|
| Leading Players: | Arati         | Madhabi Mukherjee |
|                  | Sobrata       | Anil Chatterjee   |
|                  | Mukherjee     | Haradhan Banerjee |
|                  | Father        | Haren Chatterjee  |
|                  | Edith Simmons | Vicky Redwood     |
|                  | Sister        | Jaya Bhaduri      |

Berlin Festival 1964 — Silver Bear

Running time: 125 minutes. This film is distributed in the United States by EDWARD HARRISON

Turning his back on the nostalgic past, on the lyricism of his earlier films, Satyajit Ray has turned out a completely realistic, contemporary masterpiece. The humor which always trembled beneath the surface has now really broken through. Of course, as in Chekhov, the laughter is often close to tears, and the story of a young wife, who takes the daring step of going out to work in the shocking world of lipstick and sunglasses, is both moving and hilarious.

Short: **Fotel** Poland. Director: Daniel Szezechura Running time: 6 minutes



# NEW YORK PHILHARMONIC

LEONARD BERNSTEIN, *Music Director*

SEASON 1964-1965

## Guest Conductors:

JOSEF KRIPS, LORIN MAAZEL  
THOMAS SCHIPPERS, WILLIAM STEINBERG

## Assistant Conductor:

SEIJI OZAWA

## Special Saturday Night Concerts:

ANDRE KOSTELANETZ

### KRIPS conducting

Tues. Sept. 29—Gala Opening Night  
Concert (Pension Fund Benefit)

ROBERTA PETERS, *soprano*  
SCHUBERT Overture, "Rosamunde"  
SCHUBERT Symphony No. 6  
STRAUSS Overtures, Polkas, Waltzes and  
Arias

Thurs.-Fri.-Sat.-Sun. Oct. 1-2-3-4

STRAUSS Le Bourgeois Gentilhomme  
SCHUMAN Credendum  
BRAHMS Symphony No. 2

Thurs.-Fri.-Sat.-Sun. Oct. 8-9-10-11

MAUREEN FORRESTER, *contralto*  
BEETHOVEN Symphony No. 6  
MAHLER Kindertotenlieder  
HINDEMITH Mathis der Maler

Thurs.-Fri.-Sat.-Sun. Oct. 15-16-17-18

YEHUDI MENUHIN, *violinist*  
BRUCKNER CYCLE—I  
BACH Violin Concertos Nos. 1 and 2  
BRUCKNER Symphony No. 3

Thurs.-Fri.-Sat.-Sun. Oct. 22-23-24-25

LORNE MUNROE, *cellist*  
BRITTEN Sinfonia da Requiem  
DVORAK Cello Concerto  
WALTON Symphony No. 2

Thurs.-Fri.-Sun. Oct. 29-30; Nov. 1

LORIN HOLLANDER, *pianist*  
BRAHMS Haydn Variations  
COPLAND Quiet City  
PROKOFIEFF Piano Concerto No. 2  
SCHUMANN Symphony No. 4

Thurs.-Fri.-Sat.-Sun. Nov. 5-6-7-8

ROBERT CASADESUS, *pianist*  
STRAUSS Death and Transfiguration  
MOZART Piano Concerto, K. 491  
LOPATNIKOFF Variazioni Concertanti  
PROKOFIEFF Classical Symphony

### STEINBERG conducting

Thurs.-Fri.-Sat. Nov. 12-13-14

STRAUSS Also sprach Zarathustra  
WEBER Six Pieces  
BRAHMS Symphony No. 4

Thurs.-Fri.-Sat.-Sun. Nov. 19-20-21-22

BRUCKNER CYCLE—II  
COPLAND Nonet for Strings  
BRUCKNER Symphony No. 8

Thurs.-Fri. Nov. 26-27

DIETRICH FISCHER-DIESKAU,  
*baritone*  
HAYDN Symphony No. 99  
WOLF Harfenspieler Lieder  
MAHLER Songs of a Wayfarer  
ELGAR Enigma Variations

Sat.-Sun. Nov. 28-29

DANIEL BARENBOIM, *pianist*  
HAYDN Symphony No. 99  
MOZART Piano Concerto, K. 482  
ELGAR Enigma Variations

Thurs.-Sat.-Sun. Dec. 3-5-6

LEON FLEISHER, *pianist*  
WEST POINT BAND  
SCHUBERT Symphony No. 2  
KIRCHNER Piano Concerto No. 2  
BERLIOZ Symphonie funèbre et  
trionphale

Thurs.-Fri.-Sat. Dec. 10-11-12

ASTRID VARNAY, *soprano*  
REGINA RESNIK, *mezzo-soprano*  
PHYLLIS CURTIN, *soprano*  
ARTURO SERGI, *tenor*  
GUSTAV NEIDLINGER,  
*bass-baritone*  
STRAUSS Elektra

Thurs.-Fri.-Sat.-Sun. Dec. 17-18-19-20

THEODORE LETTVIN, *pianist*  
BRUCKNER CYCLE—III  
WEBER Overture, "Oberon"  
BARTOK Scherzo for Piano and  
Orchestra (U. S. première)  
BRUCKNER Symphony No. 6

### SCHIPPERS conducting

Thurs.-Fri.-Sat.-Sun. Dec. 31; Jan. 1-2-3

JEANNE-MARIE DARRÉ, *pianist*  
SALIERI Overture, "Axur, rè d'Ormus"  
PETRASSI Concerto for Orchestra No. 5  
SAINT-SAENS Piano Concerto No. 5  
STRAVINSKY Petrouchka

Thurs.-Fri.-Sat.-Sun. Jan. 7-8-9-10

THOMAS SCHIPPERS *pianist*  
BARBARA BLEGEN, *pianist*  
Work to be announced  
BERG Suite from "Lulu"  
BACH, C.P.E. Concerto for Two Pianos,  
F major  
MUSSORGSKY-RAVEL Pictures at an  
Exhibition

Thurs.-Fri.-Sun. Jan. 14-15-17

MARTINA ARROYO, *soprano*  
BEVERLY WOLFF, *mezzo-soprano*  
JUSTINO DIAZ, *bass*  
Tenor to be announced  
CAMERATA SINGERS  
BEETHOVEN Overture, "Ruins of Athens"  
BEETHOVEN Cantata on the Death of  
Emperor Joseph II  
ROSSINI Stabat Mater

Thurs.-Fri.-Sat.-Sun. Jan. 21-22-23-24

ANDRE WATTS, *pianist*

BARBER Overture, "School for Scandal"

BARBER Second Essay  
BARBER Medea's Meditation and Dance  
of Vengeance  
CHOPIN Piano Concerto No. 2  
BEETHOVEN Symphony No. 4

Thurs.-Fri.-Sun. Jan. 28-29-31

ZINO FRANCESCATI, *violinist*  
LEES Profile for Orchestra  
TCHAIKOVSKY Violin Concerto  
FAURE Nocturne from "Shylock"  
KODALY Suite from "Háry János"

Sat. Jan. 30

SIDNEY HARTH, *violinist*  
LEES Profile for Orchestra  
WIENIAWSKI Violin Concerto No. 2  
FAURE Nocturne from "Shylock"  
KODALY Suite from "Háry János"

Thurs.-Fri.-Sat.-Sun. Feb. 4-5-6-7

REGINE CRESPI, *soprano*  
REZNICEK Overture, "Donna Diana"  
RAVEL Shéhérazade  
BEETHOVEN Ah! Perfido  
BRAHMS Symphony No. 1


### KRIPS conducting

Thurs.-Fri.-Sat.-Sun. Feb. 11-12-13-14

RALPH KIRKPATRICK,  
*harpsichordist*

## RESPECT

The finest tribute an artist can pay to an instrument is to use it to the exclusion of any other. Where respect for piano excellence prevails, the choice is STEINWAY.

 **STEINWAY & SONS** STEINWAY HALL / 109 West 57th Street, New York 19, N.Y.



what  
is  
Lincoln  
Towers  
East  
doing  
on  
the  
west  
side  
?



Being neighborly  
to New York's New  
Cultural Center  
STUDIO, 1, 2 AND 3 BEDROOM  
APARTMENTS AVAILABLE.  
VISIT ON-SITE RENTAL OFFICE:  
180 West End Ave. at 68th St.  
Open 10 a.m. to 6 p.m.

 **ALCOA  
PROPERTIES**  
AN ALCOA RESIDENTIAL COMMUNITY







**The  
PRESENTATION**  
"White Shoulders"  
Perfume and Cologne

*A magnificent gift  
for yourself and others*

Presentation packages also in  
"Most Precious" and "Great Lady"

\$5. and \$6. plus tax

EVYAN PERFUMES, INC

JOHN CORIGLIANO, violinist  
JOHN WUMMER, flutist  
BRUCKNER CYCLE—IV  
BACH Brandenburg Concerto No. 5  
BRUCKNER Symphony No. 9

Thurs.-Fri.-Sat.-Sun. Feb. 18-19-20-21  
GINA BACHAUER, pianist  
WILLIAM LINCER, violist  
MOZART Symphony No. 31 ("Paris")  
PISTON Viola Concerto  
BEETHOVEN Piano Concerto No. 5  
("Emperor")

Fri.-Sat.-Sun. Feb. 26-27-28  
PIERRETTE ALARIE, soprano  
RUDOLF FIRKUSNY, pianist  
MARTINU Piano Concerto No. 3  
MAHLER Symphony No. 4

Thurs.-Fri.-Sun. Mar. 4-5-7  
MARIA STADER, soprano  
LEOPOLD SIMONEAU, tenor  
NELL RANKIN, mezzo-soprano  
DONALD GRAMM, bass-baritone  
Chorus to be announced  
BRUCKNER CYCLE—V  
WAGNER Prelude und Liebestod,  
"Tristan und Isolde"  
BRUCKNER Ave Maria  
BRUCKNER Mass in F minor

Young conductor to be announced\*

Thurs. Mar. 11  
YARA BERNETTE, pianist  
Program to be announced  
Young conductor to be announced\*

Sat.-Sun. Mar. 13-14  
JORGE BOLET, pianist  
Program to be announced

**OZAWA conducting**  
Fri.-Sat.-Sun. Mar. 19-20-21  
ABBEY SIMON, pianist  
TAKEMITSU Requiem (U.S. première)  
MOZART Piano Concerto, C major,  
K. 467  
PROKOFIEFF Symphony No. 5

**MAAZEL conducting**  
Thurs.-Fri.-Sat.-Sun. Mar. 25-26-27-28  
BRAHMS Symphony No. 3  
DALLAPICCOLA Variations for Orchestra  
SCRIABIN Poem of Ecstasy  
Thurs.-Sat.-Sun. Apr. 1-3-4  
NATHAN MILSTEIN, violinist  
BACH Brandenburg Concerto No. 3  
BRAHMS Violin Concerto  
SIBELIUS Symphony No. 1

Thurs.-Fri.-Sat.-Sun. Apr. 8-9-10-11  
LESLIE PARNAS, cellist  
JOHN WUMMER, flutist  
DEBUSSY Jeux

\*Selected under the American Conductors Project at the Peabody Conservatory of Music.

## Fine Printing

CAN BE AN

## Art Form

EXPRESSIVE OF A  
VIEWPOINT



The world knows you by your public appearance. The quality and form of that which is printed in your name can make an important and lasting impression in your favor.



Blanchard Press does more than print. We use minds as well as crafts. We express taste and judgment in our skills. We impress the character of a company on paper and the attitudes of readers.



Tangibles are important too, at Blanchard Press. Publishers and other buyers of printing, prefer the size and completeness of Blanchard Press facilities: typesetting, modern multi-sized presses, as well as binding and mailing.

Hundreds of organizations using  
Blanchard Press regularly include:

- American Druggist • U.S. Steel
- McGraw-Hill • Financial World
- Art News • The Atlantic
- Travel • Cue • R C A
- Western Electric • Men's Wear

May we evaluate how we can serve you best?



**BLANCHARD  
PRESS, INC.**

- NEW YORK
- NEW HAMPSHIRE
- MARYLAND
- MASSACHUSETTS

## Eye on New York

Entertainment center, focal point of the arts—  
New York is like no other city anywhere.  
And only on Channel 2 do you find its special magic  
so sensitively reflected.





## McCall's New York is Aline Saarinen's New York



### Choice

of the well-groomed gentleman, Arden for Men Foam Shaving Cream. Gives you smoother, closer shaves. The kind your barber couldn't better. Absorbs and retains moisture. Doesn't dry out. Doesn't deflate halfway through your shave. A man-sized order for 1.75, plus tax, at

**Arden for Men**  
1 East 54 Street

MOZART Flute Concerto, D major, K. 314  
TCHAIKOVSKY Rocooco Variations  
PROKOFIEFF "Romeo and Juliet," Excerpts

**Thurs.-Fri.-Sat.-Sun. Apr. 15-16-17-18**  
LAUREL HURLEY, *soprano*  
*Other Soloists and Chorus to be announced*  
HAYDN The Seasons

### STEINBERG conducting

**Thurs.-Fri.-Sat.-Sun. Apr. 22-23-24-25**  
RUDOLF SERKIN, *pianist*  
MENDELSSOHN Program  
Overture, "Fingal's Cave"  
Piano Concerto No. 2  
Scherzo from Octet  
Piano Concerto No. 1  
Symphony No. 4 ("Italian")

**Thurs.-Fri.-Sat.-Sun. Apr. 29-30;  
May 1-2**

HAYDN Symphony No. 49  
MAHLER Symphony No. 6

**Thurs.-Fri.-Sat. May 6-7-8**  
VAN CLIBURN, *pianist*

PERRY (JULIA) Study  
STRAVINSKY Song of the Nightingale  
VERDI Quartet  
BEETHOVEN Piano Concerto No. 4

**Sun. May 9**

ITZHAK PERLMAN, *violinist*  
(Leventritt Award Winner)  
STRAVINSKY Song of the Nightingale  
PERRY (JULIA) Study  
VERDI Quartet  
BRUCH Violin Concerto No. 1

**Thurs.-Fri.-Sat.-Sun. May 13-14-15-16**

ARTHUR GRUMIAUX, *violinist*  
BERLIOZ Overture, "Beatrice and Benedict"  
BARTOK Violin Concerto No. 2  
BEETHOVEN Symphony No. 3 ("Eroica")

**Thurs.-Fri.-Sat.-Sun. May 20-21-22-23**

BRUCKNER CYCLE—VI  
GLUCK Overture, "Iphigenia in Aulis"  
BRUCKNER Symphony No. 5

**Thurs.-Fri.-Sat.-Sun. May 27-28-29-30**

LOIS MARSHALL, *soprano*  
SHIRLEY VERRETT, *mezzo-soprano*  
CHARLES BRESSLER, *tenor*  
KENNETH SMITH, *bass-baritone*  
*Chorus to be announced*  
BACH Mass in B minor

*Soloists and programs subject to change*

**Two Special Saturday Night Concerts**

KOSTELANETZ conducting

Jan. 16 Mar. 6

*Programs to be announced*

STEINWAY PIANO

COLUMBIA RECORDS

JUSTERINI  
& BROOKS



The  
others  
are  
not

**J&B** rare  
scotch  
whisky

PENNIES MORE IN COST • WORLDS APART IN QUALITY

"WORLD'S FINEST" 86 PROOF BLENDED SCOTCH WHISKY  
SOLE IMPORTERS: THE PADDINGTON CORP., NEW YORK.





When 1,926 attorneys went to see the Grand' Place in Brussels, the Palais de Justice in Paris and the International Court of Justice at The Hague, they flew SABENA.

They took their choice of 68 cities Sabena flies to. They got the service people have come to expect from that most helpful of travel teams: Sabena and its 4,306 U. S. Travel Agents. Sabena took them under its wing, arranging all the flight details to their destination and home again. Sabena's Travel Agents advised them on dining, shopping, sightseeing, entertainment. Arranged guided tours. Booked their hotel rooms. Last year 1,926 attorneys took counsel from Sabena and its Travel Agents. SABENA. Europe's most helpful airline.

FOR DETAILS ABOUT SABENA'S SALES INCENTIVE TRAVEL PLANS, CHARTER PROGRAMS, GROUP TRAVEL, EMPLOYEE RECREATION TRAVEL, PLEASE WRITE: NAVIGATOR, SPECIAL TRAVEL PLANS, SABENA BELGIAN WORLD AIRLINES, SABENA BLDG., FIFTH AVE., N.Y. 10019



## Film at Lincoln Center continued from page 10

this year's Festival, a conference of leading film educators in the country takes place under the auspices of Lincoln Center, the American Council on Education, and the Motion Picture Association of America, to consider ways to strengthen the study of motion pictures as a contemporary art in American colleges and universities. Other film projects are currently being planned.

In presenting the Festival in collaboration with the pioneering British Film Institute and once again drawing on Richard Roud of the illustrious London Festival, to serve as Program Director of the New York Festival as well, Lincoln Center stresses the internationalism of art; and in the official participation of the Independent Film Importers and Distributors of America and the Motion Picture Association of America, it has the support of the groups most concerned with the utilization of films from here and abroad. They all cooperate to provide the mysterious satisfactions of art, the strange delight of truth parading as illusion, perpetrated within a white rectangular space by pure light and inspired strips of celluloid.

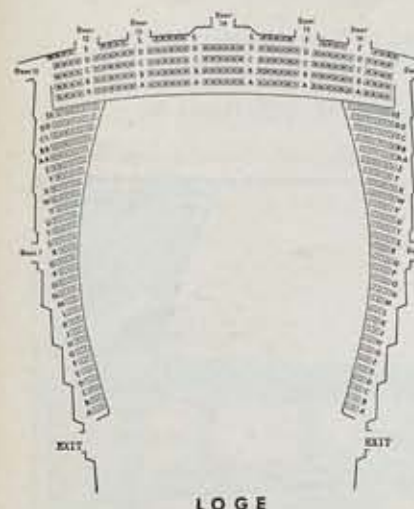
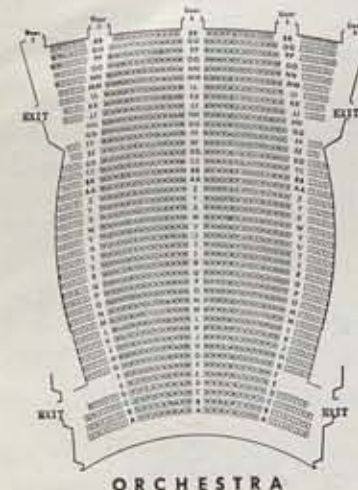


## A Fundamental Question continued from page 10

This year the retrospective section of the Festival will take place at Philharmonic Hall. As before, it will include a number of distinguished films which have never before been seen in New York. There seems to be an idea around that any film which has not been bought for commercial distribution can't be any good; anyone in the trade knows that this is far too simple an answer—deals fall through, companies go into liquidation, etc. However, some of these films do pose in extreme terms a fundamental question: can a film which has not been bought—or a film which has not made any money—be any good? Many would say no. The success of the New York Film Festival depends ultimately on whether enough people say yes.

The comments on individual films appearing on program pages are by Mr. Roud.

## Seating Plans for Philharmonic Hall



## Vital facts about the Hall

With several rows of seats removed and the elevators depressed, an orchestra pit can be provided. The stage is also equipped with a center-stage elevator to facilitate the delivery and removal of a concert grand piano when it is required.

|             |       |                    |
|-------------|-------|--------------------|
| Capacity    | 2,658 | Stage dimensions   |
|             |       | 61 feet wide       |
| Orchestra   | 1,384 | 40 feet deep       |
| Loge        | 398   | With additional    |
| 1st Terrace | 456   | elevator space     |
| 2nd Terrace | 420   | 48 or 56 feet deep |

## Music

IN  
OTHER  
HALLS

Among the perils of wealth are exposure to accidents—such as spills at polo, water-skiing and steeplechase jumping—which are not likely to befall the less affluent. Latest victim of such expensive hazards is Maria Callas, who came ashore from a yacht at Capri recently under her own power but with a perceptible limp. The yacht, it is hardly necessary to report, was Aristotle Onassis' *Christine*, aboard which Miss Callas had suffered a fall, bruising her right leg, while at sea.

A new enterprise in Cleveland, Ohio which gives promise of developing into something of note is the Lake Erie Opera Theatre Inc., which proposes to use local talent, in the main, plus members of the fine Cleveland Orchestra. Not a little of its promise for the future relates to the musical direction of Louis Lane, assistant conductor to George Szell and a man of distinctive abilities. With members of the Cleveland Music School Settlement and the Cleveland Playhouse as collaborators, and with financial support from local foundations, the Junior League and the Musical Arts Foundation (parent group of Severance Hall, where the performances will be given) the venture is, apparently, enjoying wide community sponsorship. Plans for this season include Stravinsky's *Rake's Progress*, and a double bill of Puccini's *Gianni Schicchi* and *Il Tabarro*.

Igor Stravinsky has decided that his latest work, *Abraham and Isaac*, may be performed only in Hebrew, the language of the text to which he composed his music. The ballad for baritone and small orchestra had its premiere performance in Jerusalem in late August.

What could be a step in the direction of new vitality for the American Ballet Theater has been taken with the appointment of Nora Kaye as its Assistant Director. She will work in cooperation with the company's co-directors Oliver Smith and Lucia Chase. This is in keeping with long time precedents elsewhere in which dancers with long experience and artistic stature have moved on to positions as directors. It remains to be seen whether Miss Kaye, who has been an outstanding dancer with the company since its inception in 1940, has the temperament and the talent to translate her own knowledge into terms that will benefit the company's present personnel.

fine thread precision tonearm balance



direct-dial stylus force from 0-grams up



variable speed control for perfect pitch



unique elevator-action changer spindle



No wonder the  
**DUAL 1009**  
has replaced both the changer  
and the manual turntable!



"The only automatic for the finest systems," says The American Record Guide of this definitive record-playing instrument that tracks flawlessly as low as 1/2 gram. The entire music world agrees. You'll know why when you see it demonstrated at your dealer. DUAL 1009 Auto/Professional Turntable... an extraordinary value at \$99.50. Write for brochure and sensational test reports.

and now...


Dual quality in the medium-price range

DUAL 1010 Auto/Standard  
Turntable at \$69.50



DUAL 1011  
Auto/Standard Turntable  
with intermix at \$72.50



UNITED AUDIO  DUAL  
12 WEST 18th ST., NEW YORK, N.Y. 10011  
DUAL'S THE FINEST... THE RECORD PROVES IT SINCE 1903  
In Canada: DUAL OF CANADA, 24 Millard Ave., Toronto 25, Ontario



*Our grateful thanks* are due to: The directors and production companies of the festival films, and

Richard Albarino  
Gianni Amico  
Pierre Barbin  
Dr. Alfred Bauer  
Israel Berman  
Ralph Blasi  
Richard Brandt  
Dorothy Brown  
Noel Burch  
Lucette Camus  
Giulio Cesare  
Castello  
Centre Nationale  
du Cinema  
Jacques  
Chausserie-Laprée

Carlos Clarens  
Charles Cooper  
Jean Davis  
Leo Dratfield  
Charles Espinasse  
Louissette Fargette  
Robert Ferguson  
Al Fisher  
Trudy Golden  
Cynthia Grenier  
The Guardian  
Ben Hamilton  
John Harmer  
Edward Harrison  
Ralph Hetzel  
Derek Hill

Hilmar Hoffman  
Emily Jones  
Pierre Kalfon  
Mr. & Mrs.  
N. Kawakita  
Lee Kingsley  
Paulette Lachaud  
John Francis Lane  
Henri Langlois  
Favre Le Bret  
Jacques Ledoux  
Marian Leigh  
Dr. Edgar Lust  
Joseph Mankiewicz  
Joseph Maternati  
Arthur Mayer

Michael Mayer  
Donald McConville  
Duncan McGregor  
Grace Mead  
David Meeker  
Mary Meerson  
Daniel Merrin  
Taylor Mills  
Jean Yves Mock  
Jean Nery  
Flavia Paullon  
Clement Perry  
Arnold Picker  
Doris Pickis  
Donald Richie  
Christiane Rochefort

Jonas Rosenfeld  
Joel Samuels  
Franklin Schaffner  
Helen Scott  
Irvin Shapiro  
Maurice Silverstein  
A. Skawina  
Bill Starr  
George Stevens, Jr.  
Norah Traylen  
Desmond Thirlwell  
Goro Uzaki  
Marcia Vogel  
Margaret Ward  
Will Wehling  
Bernie Willens  
Anna Yates

*Advertising:* Monroe Greenthal Co., Inc., with thanks to David Diener, Herbert Hauser, Norman Trell, Edwin Brodtkin

*Motion Picture Importation:* Barnett International Forwarders, with thanks to Allan Barnett, Joseph Aviles, Sam Moore, Herbert Minnus

*Motion Picture Storage and Servicing:* Bonded Film Storage, with thanks to Emanuel Kandel, Buck Foreman, Sidney Prager

*Motion Picture Equipment:* National Theatre Supply Company, with thanks to Bernard Kleid, Arthur Baldwin, Bill Nafash; Altec Service Corp., with thanks to Fred Hall

*Motion Picture Projection:* Motion Picture Machine Operators Union—Local 306, with thanks to Steve D'Inzillo, Max Kessler, Norman Kessel



Sea air, sun, and fun all relax you on Grace's 13-day cruises.

## Tan as you travel—to sunny Aruba

And five other ports of call on a Grace Caribbean Cruise

Grace Line's American-flag liners *Santa Rosa* and *Santa Paula* are the only ships specially designed for Caribbean cruising. You enjoy three vacations in one—fine resort hotel living, foreign travel, and the flavor of a private yacht. ■ You'll find more living space per passenger; an outdoor swimming pool that's the largest afloat; superb ocean-view dining.



Every stateroom is outside, has its own private bathroom and individually-controlled air conditioning. ■ 13-day Grace cruises sail every Friday from New York for Curacao, Aruba, Venezuela, Jamaica, Nassau or Haiti, and Ft. Lauderdale. See a Travel Agent. Grace Line, 3 Hanover Sq. or 628 Fifth Ave. (Rockefeller Center), New York. DI 4-6000.

The Program Director would particularly like to thank those of his colleagues at the British Film Institute who gave generously of their services and their spare time:

Pamela Balfry, Assistant to Program Director

Brenda Davies, Head of Information Department

John Gillett, Information Officer

Leslie Hardcastle, General Manager, National Film Theater

Penelope Houston, Editor, Sight & Sound

Barbara Langford, Secretary

Tom Milne, Assistant Editor, Sight & Sound

John Minchinton, Acting Program Director

International Film Poster Exhibition: planned and selected by Amos Vogel and Neil Appelbaum

### Contributors:

Atlas Film Verleih

Daiei Motion Picture Co.

Film Polski

Indepro International & World Film Co., Ltd.

Les Films Cassiopee and Orion Films

Neue Filmkunst, Walter Kirchner

Nikkatsu Corp.

Embassy of the Polish People's Republic

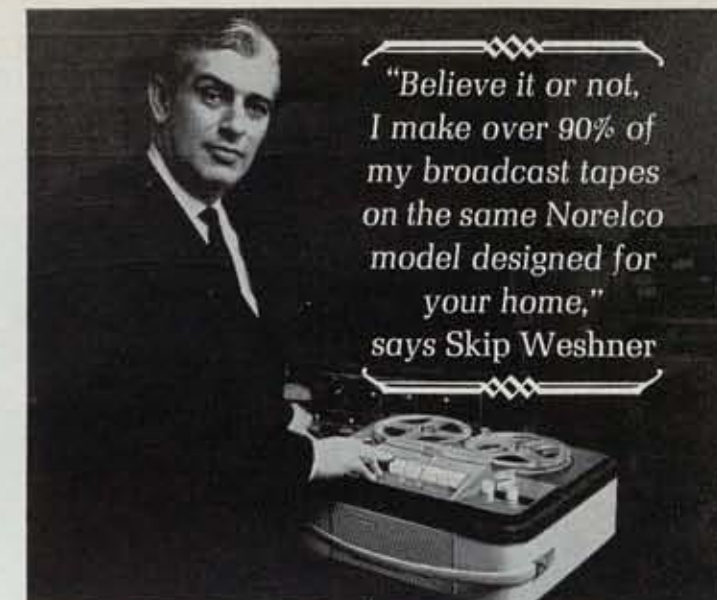
Sandrews

Toho Co.

Teshigahara Productions

### FILM FESTIVAL RESTAURANT SERVICES

In addition to the regular dinner service at Louis Sherry's Rendezvous Cafe in Philharmonic Hall, beginning at 5:00 PM (reservations: LW 4-3048), there is a special sandwich and beverage bar on the Grand Promenade level, open from 5:30 PM. There also is outdoor café service, weather permitting.



"Believe it or not, I make over 90% of my broadcast tapes on the same Norelco model designed for your home," says Skip Weshner

"My tapes have to meet the broadcast standards of FM stations around the country. My Norelco '401' gives me tapes that not only exceed these standards, but on playback on the '401' I defy any listener to tell the difference between my live broadcasts and my taped ones!"

"As to reliability, my Norelco has been

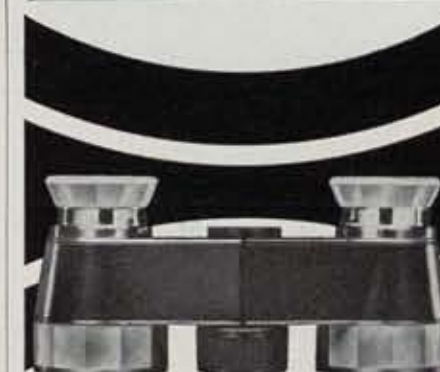
on the firing line five nights a week, month after month, year after year, and has required less maintenance than any other recorder I've ever used.

"Although the '401' was designed for the convenience and for the pocketbook of the home user, in my book it is a 100% professional machine.



The Norelco Continental '401' 100% transistorized • 4-speed • 4-track stereo/mono, record/playback • completely self-contained with dual preamps, dual power amplifiers, matched speakers and stereo dynamic microphone... See it at your hi-fi dealer's—or write to Dept. Q-7, North American Philips Company, Inc., High Fidelity Products Division, 100 East 42nd St., New York, N. Y. 10017.

Norelco



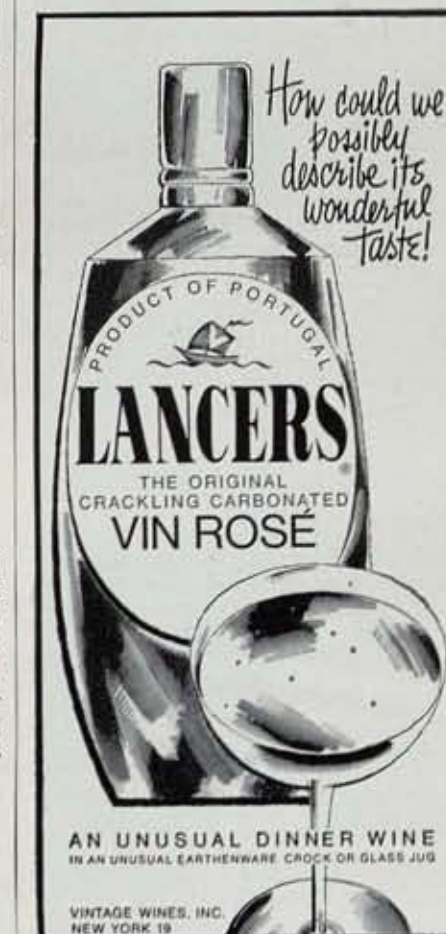
DIADEM  
the theatre glass  
with the elegant air

In bright lights or dim, the superb optics of an elegant Diadem theatre glass will bring every subtle detail on stage into close, clear view. Fashionably mounted in gold, silver, mother-of-pearl, or brilliant jewel tones, these glasses dramatically complement the most alluring ensemble. A soft, beautifully decorated case accompanies each wonderful glass.

SEE THE DIADEM  
THEATRE GLASS  
AT



Willoughby Camera  
110 West 32nd Street, N.Y.C.  
Peerless Camera  
43rd Street at Lexington Ave., N.Y.C.





## shish-kebab

the dish of unforgettable taste  
fit for Allah  
and only **\$2.90**

Also  
Superb  
American &  
Continental  
Dishes  
Moderately  
Priced  
Two Dining  
Rooms  
Cocktails



**Circle**

RESTAURANT  
THE HOUSE OF SHISH-KEBAB  
Across from the New York Coliseum  
300 West 58th St. • JU 6-9474-4250

Dine Heartily & Leisuredly  
in the style of OLDE ENGLAND



ENGLAND HAS COME...in its heartiest fashion...to New York in the shape of THE STRATFORD PUB.

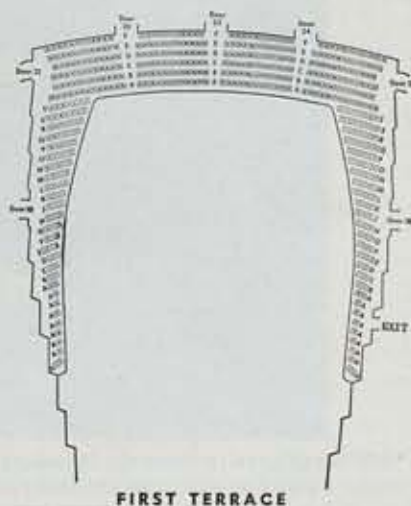
Here you are our guest in the ageless and graceful tradition of the hospitable inn-keeper. The food selection is choice... meant to be savored and enjoyed.

OPEN FOR DINNER  
& AFTER-THREATRE SUPPER.  
FREE PARKING  
FOR DINING & HOTEL GUESTS.  
CREDIT CARDS HONORED.

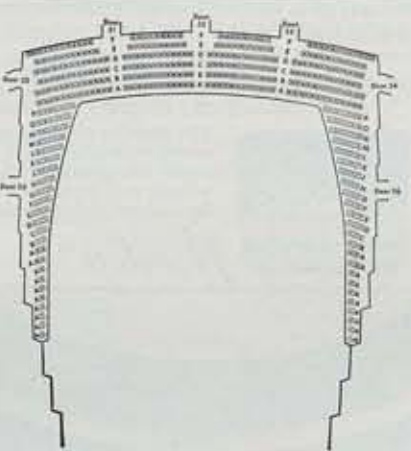
FOR RESERVATIONS TEL: 212-SU 7-6800

The New  
**LINCOLN SQUARE MOTOR INN**  
at Lincoln Center  
West 66th Street and Broadway, N.Y.C.

## Seating Plans for Philharmonic Hall



FIRST TERRACE



SECOND TERRACE

### STAFF FOR PHILHARMONIC HALL

Joseph Salyers,  
Manager

Louise Homer,  
Booking Director

Patrick McGinnis,  
Production Assistant

Robert Turner,  
Administrative Assistant

Charles Whiteman,  
Box Office Treasurer

Kay Schwender,  
Assistant Box Office Treasurer

Janet MacKay  
Secretary, Lincoln Center Patrons'  
Desk

Max Abramovitz,  
Architect

**FIRE NOTICE.** The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire or other emergency please do not run—WALK TO THAT EXIT.

Just a baton's throw  
from Lincoln Center  
is New York's  
only 'country' restaurant.  
Tavern-on-the-Green.



This charming restaurant is surrounded by the 843 acres of Central Park. **Tavern-on-the-Green.** Central Park West at 67th St. TRafalgar 3-3200. Dancing seven evenings a week. Free parking.



## LINCOLN TERRACE

A residence of distinction in  
convenient, Lincoln Center.

**165 west 66 street**

centrally air conditioned 21-story  
and penthouse opposite Lincoln  
Center for the Performing Arts.

- Adjacent to Lincoln Sq. Motel
- 24-hour Doorman
- TV Security System
- Carpeted Corridors
- Picturesque views of the River, Park, & Skyline

IMMEDIATE OCCUPANCY  
2 to 4½ Room Suites



Model Apts by  
B. Altman & Co.

Owner-Management  
Agent premises; TR 4-6862  
Renting Agent:  
Charles H. Greenthal & Co., Inc.  
18 E. 48 St. PL 2-4700

## The Second New York Film Festival

Under the distinguished patronage of  
Honorable Nelson A. Rockefeller  
Honorable Robert F. Wagner

### THE SPONSORING COMMITTEE

Dana Andrews  
Rudolph Arnheim  
Barney Balaban  
Thomas Brandon  
Richard Brandt  
William A. M. Burden  
Joseph Campbell  
James Card  
Ralph F. Colin  
Steve D'Inzillo  
Leo Dratfield  
David Emanuel  
S. H. Fabian  
John Ford  
Daniel Frankel  
Arthur Freed  
Buell Gallagher  
Leonard Goldenson  
Jean Goldwurm  
Samuel Goldwyn  
Cyrus Harvey  
August Heckscher  
Don Hershey  
James Hester  
Ralph Hetzel  
John Hightower  
Alfred Hitchcock  
Arthur A. Houghton, Jr.  
Elia Kazan  
Grayson Kirk  
Arthur B. Krim  
Sol Lesser  
Joseph E. Levine  
Ephraim S. London  
Harry Mandel  
Joseph Mankiewicz  
Arthur Mayer  
Michael F. Mayer  
Duncan McGregor  
Nat Monaster  
Robert H. O'Brien  
Munio Podhorzer  
Otto Preminger  
Walter Reade, Jr.  
Robert Rossen  
Barney Rosset  
Carl T. Rowan  
Donald Rugoff  
Robert W. Sarnoff  
Meyer Schapiro  
Abe Schneider  
David O. Selznick  
George Sidney  
Frank Stanton  
George Stevens, Jr.  
George D. Stoddard  
Laurence A. Tisch  
King Vidor  
Jack L. Warner  
Lawrence A. Weingarten  
John F. White  
Billy Wilder  
Irving Wormser  
William Wyler  
Fred Zinnemann

## Welcome Performer The World Over!



Trust the Scotch that never varies!

## "White Label" DEWAR'S

86.8 PROOF • BLENDED SCOTCH WHISKY • © SCHENLEY IMPORTS CO., N.Y., N.Y.



## AMERICA'S GREATEST ASSET\*

America itself was an idea and, through ideas, rose to leadership in industry, science and world affairs. But shortages threaten our fountain of ideas—higher education. Colleges need more facilities and top-notch teachers. College is America's best friend. Give to the college of your choice.

If you want to know what the college crisis means to you, write for a free booklet to: HIGHER EDUCATION, Box 36, Times Square Station, New York 36, N.Y.

Published as a public service in cooperation with The Advertising Council.

**\*IDEAS**





Jacques Lipchitz "Between Heaven and Earth"

**Jacques Lipchitz**

represented exclusively by

**Marlborough**

Marlborough-Gerson Gallery Inc.  
41 East 57th Street, N.Y. PL 2-5353

VISIT THE  
**WEINTRAUB GALLERY**

NEW ART CENTER MODERN PAINTINGS  
SCULPTURE — GRAPHIC  
1193 LEXINGTON AVE. (81 ST.)



Emile Bernard 35" x 28"  
**SCHWEITZER GALLERY**  
958 MADISON AVENUE, NEW YORK

## GALLERY SURVEY

### A Selective Listing

**Browne, Pema**—Recent Paintings. Sept. 1-19. East Hampton Gallery, 22 West 56 Street.

**Callahan, Harry**—Photographs. Through October 10. The Hallmark Gallery, 720 Fifth Avenue.

**Frick Collection**—Paintings, prints, sculpture, and furnishings from 14th to 19th century. Hours: Thurs.-Sat. 10-5. Wed. & Sun. & hols. 1-5. 1 East 70th Street at Fifth Avenue.

**Guggenheim Museum**—Cézanne and Structure in Modern Painting, to October 13. 1071 Fifth Avenue.

**Lipschitz, Jacques**—Sculpture and drawings. Through September. Mon.-Fri. 10-5. Marlborough-Gerson, 41 East 57th Street.

**Matisse Gallery**—American and European Contemporaries. from September 17. 51 East 57th Street.

**Metropolitan Museum of Art**—The World's Fairs Architecture of Fantasy: exhibits of prints and photographs of past fairs. Vignettes of fashion. "Whistler's Mother," through September 30. Creamware designed in 18th century by Josiah Wedgwood, through September 27. Hours: Mon.-Sat. 10-5. Sun. & hols. 1-5. Admission free. Fifth Avenue & 82nd Street.

**Museum of Modern Art**—The Museum Collections. Family Portraits from the Museum Collection, through September. American Painters as New Lithographers, through September 20. Hours: Mon.-Sat. 11-6. Thurs. to 9. Sun. noon-6. 11 West 53rd Street.

**Museum of Primitive Art**—Masterpieces from all the Americas—includes a collection of Pre-Columbian Gold objects, Mexican stone sculpture, etc., and some recent acquisitions. Through November 15. Hours: Tues.-Sat. 12-5. Sun. 1-5. Hols. 12-5. 15 West 54th Street.

**Russell, Charles M.**—Centennial exhibition—bronzes, oils, watercolors, drawings, memorabilia. Through September. Hours: Mon.-Fri. 9:30-5:30. Hammer Galleries, 51 East 57th Street.

**Shakespeare Exhibits**—Two exhibits honoring the Bard's 400th anniversary. "The Bard on the Boards" is a collection of photographs, old prints, programs, original costumes, etc., from the Library's Rare Book Division and Berg Collection, consists entirely of 17th century rare editions of Shakespeare's poetry and plays. Both exhibitions are in view through October. Hours: Mon.-Fri. 9-10. Sat. & hols. 1-10. Adm. is free. New York Public Library, Fifth Avenue at 42nd Street.

**Stankowsky, Anton**—Retrospective—graphic works 1927-1960. Through September 23. Hours: Mon.-Fri. 9:30-5. Gallery 303, 130 West 46th Street.

**World Show**—About 120 paintings and sculptures by living artists from 31 countries by Fairfield Porter, Robert Goodnough, Roy Lichtenstein, Frank Stella, and many others. Through September. Hours: Mon.-Sat. noon-midnight. Adm. \$1. Washington Square Galleries, 528 West Broadway.

SEPTEMBER

## Special Preview of Recent Acquisitions

19th and 20th Century  
French Masters  
and  
Contemporaries

**FINDLAY**  
GALLERIES  
11, 13 & 15 E. 57  
SPECIALISTS...  
19th & 20th Century French Paintings

## DALCROZE INTERNATIONAL SCHOOL OF MUSIC

"Combining the best features of  
European and American Music  
Education"



DALCROZE EURHYTHMICS  
SOLEGE  
IMPROVISATION  
COMPLETE MUSIC  
CURRICULUM

- PROFESSIONAL TRAINING — ARTIST FACULTY
- DALCROZE TEACHER'S CERTIFICATE COURSE
- INSTRUCTION FOR ADULTS — DAY AND EVENING
- COMPLETE MUSIC COURSE FOR CHILDREN

CARL STERN  
(former SOLO CELLIST—N.Y. PHILHARMONIC)  
MASTER CLASSES for CELLISTS,  
STRINGED INSTRUMENT PLAYERS, PIANISTS

DR. HILDA M. SCHUSTER,  
Director  
161 EAST 73rd STREET (near Lex.)  
NEW YORK 21, N.Y. TR 9-0316

The only authorized Dalcroze Teacher's Training  
School in the Americas.

# COMING EVENTS

AT PHILHARMONIC HALL

Sunday, September 27, 11:00 a.m.  
**CHURCH OF THE TRUTH**  
Dr. Ervin Seale, Minister

Sunday, September 27, 8:30  
**BACH'S SIX BRANDENBURG  
CONCERTOS**  
New York Chamber Ensemble  
Brian Priestman, Conductor

### WEEK OF SEPTEMBER 28

Monday, September 28, 8:30  
**BALLAD OF THE WINTER SOLDIERS**  
C.O.R.E. Benefit Concert

Tuesday, September 29, 8:30  
**NEW YORK PHILHARMONIC**  
Gala Opening Night Concert  
Josef Krips, Guest Conductor  
Roberta Peters, Soprano  
All Viennese Program

Wednesday, September 30, 8:30  
**HARTFORD FESTIVAL ORCHESTRA  
AND CHORUS**  
Robert Brawley, Conductor

Thursday, October 1, 8:30  
**NEW YORK PHILHARMONIC**  
Josef Krips, Guest Conductor  
Orchestral Program  
Works of Strauss, Schuman, and Brahms

Friday, October 2, 2:15  
**NEW YORK PHILHARMONIC**  
Josef Krips, Guest Conductor  
Works of Strauss, Schuman, and Brahms

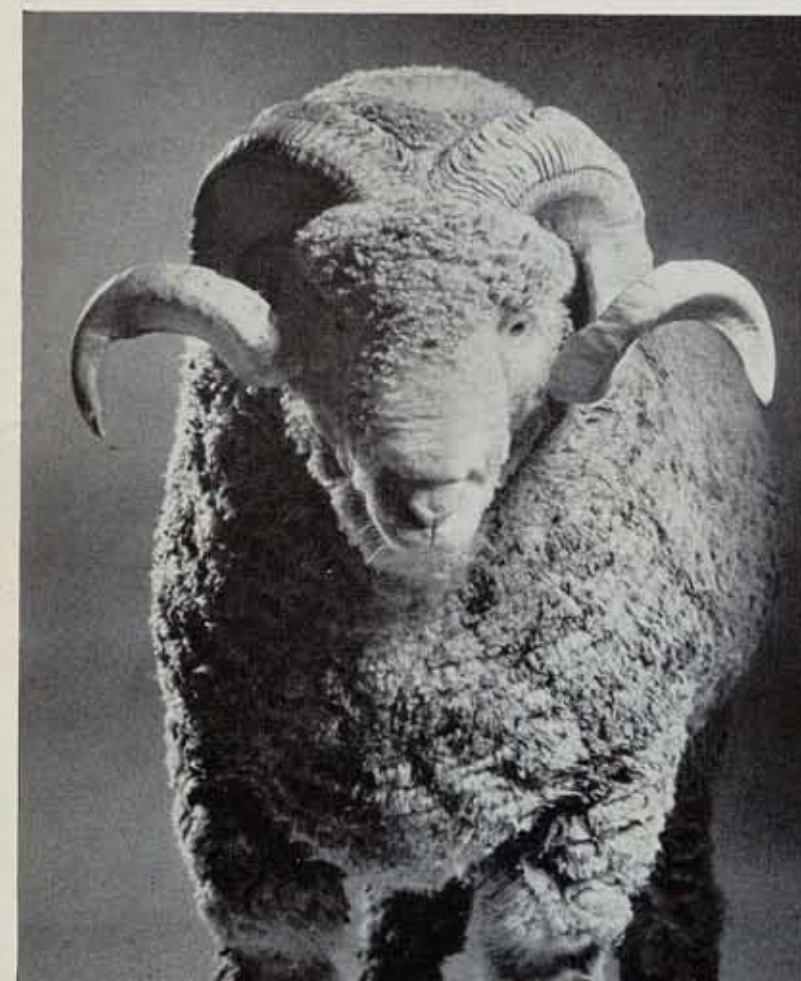
Friday, October 2, 8:30  
**THE FESTIVAL ORCHESTRA OF  
NEW YORK**  
Thomas Dunn, Conductor  
Bach-Stravinsky Program  
Vocal Soloists: Saramae Endich, Helen  
Vanni, Lili Chookasian, Charles Bressler,  
Ara Berberian, Albert Fuller  
The Festival Chorus

Saturday, October 3, 8:30  
**NEW YORK PHILHARMONIC**  
Josef Krips, Guest Conductor  
Works of Strauss, Schuman, and Brahms

Sunday, October 4, 11:00 a.m.  
**CHURCH OF THE TRUTH**  
Dr. Ervin Seale, Minister

Sunday, October 4, 3:00  
**NEW YORK PHILHARMONIC**  
Josef Krips, Guest Conductor  
Works of Strauss, Schuman, and Brahms

Sunday, October 4, 8:30  
**BACH'S SIX BRANDENBURG  
CONCERTOS**  
New York Chamber Ensemble  
Brian Priestman, Conductor



## Longhair

Only a highly cultivated sheep may have anything to do with a Baldwin Grand. The wool felt cushioning the impact of hammer on string which produces luxurious Baldwin tone must be able to retain its resilience year after year. Felt of this quality is made of hand-selected clips of wool from live merino sheep that meets rigid standards for staple length, crimp, fineness, and resilience. Because of care like this with each of the nearly 7,000 parts of the Baldwin, it is the choice of Arrau, Bolet, Leinsdorf and other great names in music. When you buy a Baldwin you are choosing wisely. (Write Baldwin, 20 E. 54 St., N.Y.C. or telephone PL 3-7186 for Grand Piano brochure.)

Official Piano and Organ,  
New York World's Fair, 1964-65.

## Baldwin





## COMING EVENTS AT THE NEW YORK STATE THEATER

Continuing through September 19; evenings at 8:30, Wednesday matinee at 2:00, Saturday matinee at 2:30 (no performances on Sundays):

### THE MUSIC THEATER OF LINCOLN CENTER

Franz Lehar's *The Merry Widow*

September 22-November 8; note new curtain times: matinees on Saturday and Sunday at 2:15, evenings Tuesday through Sunday at 8:15:

### THE NEW YORK CITY BALLET

November 10-15:

### CHILEAN NATIONAL BALLET

## THE REPERTORY THEATER OF LINCOLN CENTER

Now Playing Through October 4:

Arthur Miller's *After The Fall*

Tuesday through Saturday evenings at 8:00

Sunday evenings at 7:30

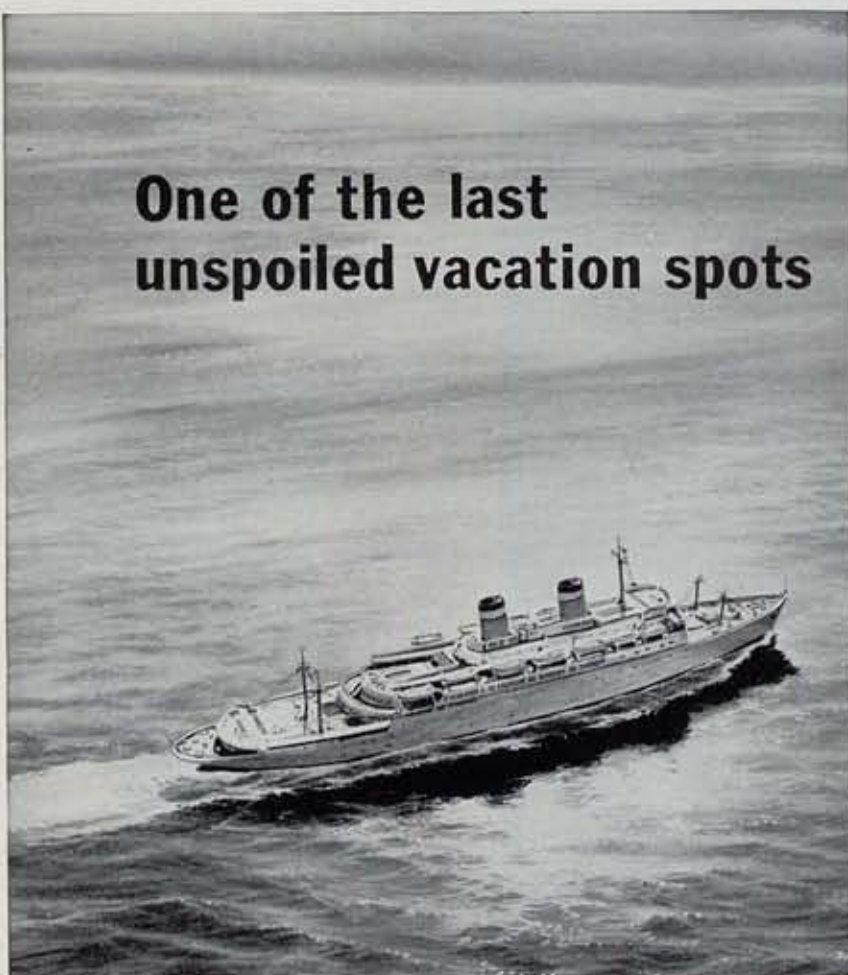
Saturday and Sunday matinees at 2:00

ANTA Washington Square Theater (West Fourth Street between Washington Square and Broadway)

LATEST INFORMATION on Lincoln Center for the Performing Arts and the events taking place at its theaters is broadcast every hour on the hour, immediately preceding the hourly newscasts, over radio station WQXR. Announcements concerning ticket availability, current and future attractions, and other activities and services of Lincoln Center will be a regular feature of this new venture in public information.

A special LINCOLN CENTER BOX OFFICE has been opened on the main floor of Bloomingdale's, Lexington Avenue and 59th Street, to sell tickets for all performances in Philharmonic Hall, the New York State Theater and the ANTA Washington Square Theater.

## One of the last unspoiled vacation spots



FAR from the blare of crowds and the common pressures, the unique experience of a Sunlane cruise to Europe awaits you.

In the Mediterranean you will actually see a new port every day: fascinating cities like Lisbon, Tangier, Naples, Genoa, Cannes, Barcelona, Palma, Gibraltar and Madeira.

No matter the port, you will know that you can always return to American comfort: to sleep on the finest American bed in your spacious air-conditioned stateroom, to dine on superb continental and American cuisine; or just to mull over the day in peace and quiet under the stars.

The atmosphere is friendly and the service speaks your language. This is the sensible way to see Europe. Your own experience will tell you that. See Europe this way and you dispense with the details that waste your energy and your time. You don't have to wait for connections, check in and out of hotels, or search for a good place to eat. You tour and relax. That is all.

This year cruise on the Independence, Constitution or Atlantic. You will enjoy the vacation experience of a lifetime.

**AMERICAN EXPORT  
ISBRANDTSEN LINES**

24 BROADWAY, NEW YORK, N.Y. 10004



## THE BLONDES OF SUMMER ARE HERE!

It isn't fair, but it's a fact. The great beauties of summer are the blondes. A golden tan with pale hair is simply the prettiest look under the sun. Well, now it can be your look—with Clairol Creme Toner. You get the tan. We'll provide the silky, shimmering, Summer Blonde hair. First your hair needs lightening with Ultra-Blue Lady Clairol lightener. Then pick the shade of Summer Blonde you want to be. Ivory Chiffon. Champagne Ice. Moonbeam. Towhead. White Beige. Extra-lite Platinum. Let your hairdresser help you decide which shade is meant just for you. The point is, The Blondes of Summer are here! There isn't a moment to lose.

**CLAIROL CREME TONER**  
(HIGHER YOUR EXISTING NATURAL LOOK, NOT  
CLAIROL COLOR CHANGES, N.Y. WORLD'S FAIR)



CLAIROL, LADY CLAIROL AND ULTRA-BLUE ARE REGISTERED TRADEMARKS, AND CREME TONER IS A TRADEMARK OF CLAIROL INC. \*TRADEMARK © 1984 CLAIROL INC. \* ALSO AVAILABLE IN CANADA.