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PERFORMING ARTS
THE BAY AREA’S MUSIC & THEATRE MONTHLY MAGAZINE
APRIL 1976/VOL. 10, NO. 4

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PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the San Francisco Opera House, Curran, Elysee and other Bay Area theatres. Performing Arts is also published in Los Angeles and circulated at The Music Center and Hollywood Bowl. All rights reserved. © 1976 by Performing Arts. Reproduction from this magazine without written permission is prohibited. PERFORMING ARTS—SF: Edition: 601 Brannan Street, San Francisco, California 94110, Telephone (415) 781-9311; LA: Edition: 948 Santa Monica Boulevard, Beverly Hills, California 90210, Telephone (213) 374-8738. Printed in San Francisco.

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PERFORMING BACCHUS

by FRED CHERRY

THE GOOD LIFE . . . Each month, Fred Cherry takes you to a place where you dine and wine quickly and well—before or after the show—and suggests a particularly happy marriage of food and wine.

THE IMPERIAL PALACE — 919 Grant Avenue, San Francisco, Telephone 982-4440.

OPINION: The respective cuisines of France and China vie for top honors in the world of fine eating. Here's a Chinese restaurant Frenchmen unequivocally acclaim. The famous "Juliard Guide" of Paris awarded it one of the four "highest awards" given to U.S. restaurants—and it was the only Chinese restaurant so honored. In choosing the restaurant, the Guide commented: "It is at the Imperial Palace that a European will discover the true gastronomic experience of the grand and authentic Chinese Cuisine." A noted French food critic called it "the greatest Chinese restaurant in the world." Thousands of aficionados San Francisco connoisseurs would heartily agree.

There's a place in the city, and in the way they do things. The food is simply superb . . . mainly Cantonese, but the other provinces are not overlooked.

You are served, with dexterity and dispatch, from a gas-fired serving cart, by a skillful waiter . . . and when you want more, that's served too—as hot as the first. It's a long way from the communal bowls of the typical Chinese restaurant. You are surrounded by golden walls and priceless museum pieces of ancient Chinese art; and it manages to be opulent without lapsing into garishness.

The award-winning wine list offers several hundred well-selected opportunities to prove that wine does go well with Chinese food. The wines are nearly all from California. This oenophile is not only a tribute to the increasingly-acclaimed quality of our wines; it is also proof recognition of the vital role the Chinese played in the foundation of this great industry—planting, tending, harvesting the new vines in Sonoma—and later in Mendocino, Santa Clara, Alameda, and Santa Cruz. It was the Chinese who hacked great wine cases from the stony hills, and they pressed the grapes to fill the barrels those tons would later store. In a recent Imperial Palace menu appeared these words: "Each toast you utter, or conceit in silence, is blessed with a Chinese smile from the distant past. For the California wine you drink today may well have been pressed from descendants of those planted by Chinese nearly a century ago in California—which they call 'Gum Sum'—the Golden Hills."

SUPER SLIPPER . . . There is only one way to start a dinner at The Imperial Palace—with their incomparable specialty, Minced Squab Imperial. And a Johannesberg Sterling—Correct consonance is outstanding! Cold crisp cups of lettuce are filled with steaming hot minced squab, over which an incomparable sauce is poured. You eat it like a taco—revealing in the contrasting medley of temperature and texture. Then, Shredded Scallop Soup—an exotic combination of Chinese scallops and eggs and broth. Now, the very unusual Chicken Crack—dipped in white cream sauce and deep fried—with soft lichens in a tantalizing sweet and sour sauce. Now order the red wine, a light Zinfandel or Gamay or Pinot. Noir better serves the delicate nuances of Chinese cuisine than a heavy red like Cabernet or Pinot Noir. With it, Lobster in Black Bean Sauce, a Cantonese classic that—even if you have eaten it a hundred times—this version will surprise you delightfully. Best Imperial, a masterpiece of prime silk-fish, cooked with Chinese vegetables and crisp long rice.

It is hard to reverse the mystery of Hailing Black Leaf Lichee. "To describe the black leaf lichee is to rob the diner of a rare discovery." But there was neither time nor need for dessert after this regimen . . . just a few more cups of fragrant oolong tea. It all sounds like a lot of food, but it's not the kind to make you sleep through the play or concert. And you'll be on time—service is prompt. It's telepathic: you'll be out in an hour and a half, if you want to hit the check (About $60 for two, including the wine).

From the music editor of San Francisco Magazine, Stephanie von Buchau, comes:

LINGUINE WITH WHITE CLAM SAUCE

½ lb. linguine
8 cloves of garlic minced
1 stick butter
½ cup olive oil
1 tablespoon parsley
1 tablespoon sweet basil
1 can clams
fresh ground pepper
1 cup white wine

While cooking the linguine al dente, prepare sauce: sauté minced garlic in butter and olive oil. When garlic is soft (not brown) add parsley and sweet basil, and clams about ½ their juice. Heat thoroughly, add pepper to taste, last minute add wine. Heat & serve immediately on linguine.

This recipe was taken from the San Francisco Opera Cookbook, "What Aria Cooking"—a collection of favorite recipes of S.F. Opera personalities. To order send $4.95 plus $0.50 (5% sales tax, and handling to the S.F. Opera Guild, War Memorial Opera House, Civic Center, S.F. 94102.

DRINKING SONG
"Here's to sparkling wine in glittering glasses. Wine that awakens joy like a lover's laughter. Here's a wine that is pure, that awakens the heart to romance. And in gay abandonment draws every sumber to thought."

—From Cavalleria Rusticana

KITCHEN BACCHUS

Chicken that is to be barbecued is better if marinated in white wine for a few hours before cooking. A squeeze of lemon in a chilled cocktail sherry adds a fresher, different note. Brushing grilled lamb, fish or poultry with wine butter is a way to improve flavor—without overcooking. Heat equal parts of butter and rose wine until a small pan, along with a squirt of fresh lime juice, and a pinch of any herb you like. Brush over the meat. It shouldn't happen to good company, but you find the next morning—flat and fruit—use it in your next oil and vinegar dressing instead of vinegar.

Fred Cherry writes an off-beat "Personal Wine Journal" each month. Readers of this column may have a sample issue without charge by writing to PERFORMING ARTS.
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LIVING
PROOF

GEMINESSE
Sampling The Hermitage Collection at The Legion of Honor

by BLAKE A. SAMSON

Each painting back all the way to the caves of Lascaux captures a fraction of its age for all ages.

Every now and then, to touch ground with myself, not my personal self but what it means to be human, I go back to a museum. I see for a fraction of my life's common bond.

Rare occasions to connect with the remoter self, I grab energetically, for they come infrequently in a lifetime. It renew me to connect with a sage of the past, one who has been given by the own intensity of his gift and will the ability to capture life's spirit for all time.

I suspect I shall not be in Leningrad in my lifetime yet the testaments of Lucas Cranach, Caravaggio, Poussin, Lorrain, Velasquez, Rubens, Rembrandt, Frans Hals, Gainsborough, Gaugain, Matisse and Picasso housed in the Hermitage Museum I would wish to see anytime. These visionaries have inexplicably made my own vision and the vision of this age.

Therefore the visit to the Legion of Honor March 27 to May 9 of 43 works by these masters offers an unprecedented opportunity to sample treasures beyond our usual reach.

Lucas Cranach the Elder, born in Kronach, Germany 1472, died in Weimar, 1553, was a man of worship and pride.

The emblem of the yellow, winged serpent, his coat of arms granted by the Elector in 1508, is painted on the tree trunk of his "Madonna of the Apple Tree." After the death of his son, Hals, in 1537, Cranach painted the serpent with folded wings.

His view of life followed conventions of the time yet was intensely personal nonetheless.

This posed Madonna and Christ child is most probably his own wife and son. There is a profound reality about them: their faces, the baby's arms, the crust of teething bread in the baby's chubby hand. The apple that he holds comes directly from the leaf they sit under.

The women of Cranach's life often became the subjects of his paintings, the Madonna and Mary Magdalene; for Cranach saw the events of life in religious light.

Historically the style of this painting signals a time of Venetian and Baroque sensibilities turning into Romanticism, a process of change that will take two centuries. Paradoxically Cranach is both Catholic and cathartic.

The Madonna's pose, the sculptural sleeves, the crossing arms and palms made famous in the "Mona Lisa," the royal reds and blues like those in Raphael, the combination of a long scene overview and idealized vistas are all of the Baroque.

The detailed apples, leaves and trunk and the realism of the plump flesh are of a rising concept of Naturalism. Both represent the desire to be as mimetic and representational as possible. Capture the essence of man's own individuality.

The next major painting of the Hermitage is Caravaggio's "The Lute Player" (ca. 1596). In his biography of Caravaggio, the Roman Bagliore described a number of the master's works for Cardinal del Monte:

"He also made a painting of a youth playing a lute which was so realistic... with a vase of flowers filled with water in which one can easily distinguish the reflections of a window and other objects in the room, and on the flowers is fresh dew which is rendered with exquisite accuracy.

"And this he said was the most beautiful painting he ever made."

The flowers and fruit and the caress of light shows the same realistic aims of Caravaggio, only increased in degree.

Their type will reappear in the French still lifes of the next century even though "The Lute Player" is still essentially an Italian masterpiece, an Italianate sensibility inexpressible in the delicate but clear linearity of the sleeves and their folds and the ribs to the lute.

The ability to depict reality had grown so encompassing, a new focus...
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entered into art with the seventeenth century: rationalism, not the reality of the eye but that of the mind. This was, after all, the age of Descartes.

The aim was intellectual clarity achieved by the strict application of measurement, rule and control. Neoclassicism was almost mathematical in its severity. Its procedure was to later become the dogma of the academies: draw from the antique and copy from one’s predecessors until certain ideals of formal completeness are ingrained in one’s vision.

Thus, when the Tiepolos and Poussins of the age drew from nature, they instinctively subordinated the observed facts to the patterns established in the imagination.

Intellectualism in art, the concept of ideal form, clearly organized design, an independent, non-mimetic sense of composition mingled paradoxically with an equal portion of realism.

By nature Tiepolo and Poussin were decorators and decorators work with formulae but even beneath the most intellectual and formal of Poussin’s manner was a sensibility and emotional tenderness. But the concept of manner did introduce an idea that was at root non-representational.

This is the influence of his work, for Poussin was the first French artist to enjoy European fame and his ideas were to decisively affect the development of French painting over the next two centuries, appealing to David, Delacroix, Cezanne and Seurat.

Since the history of French painting 1600-1900 is basically the history of art coming into modernism, Poussin is in many ways its conceptual source.

However, the main path was still predominated by that Western consciousness of art defined by Greek theory: mimesis or representation.

The Hermitage exhibit follows this consciousness from 1600 to 1800. It is an approach to life that gives rise to genre painting, the countryside as subject matter and portraiture not only of the wealthy but of all individuals.

The finest paintings of Louis Le Nain (1593-1648) are genre scenes depicting the bourgeoisie. In the nineteenth century, Le Nain was admired by Courbet and Manet. Picasso also had the highest regard for his works whose ideas exerted a considerable influence on him during his Blue and Rose periods.

“A Visit to Grandmother” has in the corner a trio of songsters watched by a child whose expression of wonder and involvement is utterly beguiling.

To see how true to life art had become, one needs only to notice the tears in the boy’s pant leg.

Claude Lorrain’s “Landscape with the Rest on the Flight into Egypt” (1661) captures a mood of tranquility. The setting is a countryside partly idealized, partly nostalgic, in which sheep and goats and men go about their daily occupations. Lorrain did not attempt to represent any specific place but rather created an atmosphere of the campaign.

Realism was the very business of the eighteenth-century artists in their realistic portrayals of the bourgeoisie’s “Baiser à la dorellée” or in the atelier still life of Chardin’s palette and plaster statuettes.

With Diego Velázquez and Bartolome Esteban Murillo, genre paintings reached new heights of expressiveness.

Velázquez’s “The Repast (Breakfast)” represents an example of the bodegón. This word means today “a still life” but in the early seventeenth century it designated a composition with human figures and food.

The subject matter was of the ordinary, unidealized Spanish lower class and the common objects of their lives painted in precise detail. It is mimetic art at its height and a work like Murillo’s “Boy with a Dog” cannot be forgotten for its unparalleled sympathy for the common man.

(continued)
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Intellecutalism in art, the concept of ideal form, deeply organized design, an independent, non-mimetic sense of composition mingled paradoxically with an equal portion of realism.

By nature Tiepolo and Poussin were decorators and decorators work with formulae but even beneath the most intellectual and formal of Poussin's manner was a sensibility and emotional tenderness. But the concept of manner did introduce an idea that was at root non-representational.

This is the influence of his work, for Poussin was the first French artist to enjoy European fame and his ideas were to decisively affect the development of French painting over the next two centuries, appealing to David, Delacroix, Cézanne and Seurat.

Since the history of French painting 1600-1900 is basically the history of art coming into modernism, Poussin is in many ways its conceptual source.

However, the main path was still predominated by that Western consciousness of art defined by Greek theory: mimesis or representation.

The Hermitage exhibit follows this consciousness from 1600 to 1800. It is an approach to life that gives rise to genre painting, the countryside as subject matter, and portraiture not only of the wealthy but of all individuals.

The finest paintings of Louis Le Nain (1593-1648) are genre scenes depicting the bourgeoisie. In the nineteenth century, Le Nain was admired by Courbet and Manet. Picasso also had the highest regard for his works whose ideas exerted a considerable influence on him during his Blue and Rose periods.

"A Visit to Grandmother" has in the corner a trio of songsters watched by a child whose expression of wonder and involvement is utterly beguiling.

To see how true to life art had become, one needs only to notice the tears in the boy's pant leg.

Claude Lorrain's "Landscape with the Rest on the Flight into Egypt" (1661) captures a mood of tranquility. The setting is a countryside partly idealized, partly nostalgic, in which sheep and goats and men go about their daily occupations. Lorrain did not attempt to represent any specific place but rather created an atmosphere of the campagna.

Realism was the vogue whether expressed in the clandestine love affairs of the haute bourgeoisie of Fragonard's "Baiser à la derbée" or in the atelier still life of Chardin's palette and plaster statuette.

With Diego Velázquez and Bartolomé Esteban Murillo, genre paintings reached new heights of expressiveness.

Velázquez's "The Repast (Breakfast)" represents an example of the bodegón. This word means today "a still life" but in the early seventeenth century it designated a composition with human figures and food. The subject matter was of the ordinary, unidealized Spanish lower class and the common objects of their lives painted in precise detail. It is mimetic art at its highest and a work like Murillo's "Boy with a Dog" can not be forgotten for its unparalleled sympathy for the common man.

(continued)
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and its power on the viewer's empathic sensibilities invites interpretation.
To understand is to interpret and to interpret is to restate the phenomenon, in effect to find an equivalent for it.
But the basic feature of modern art is its flight away from interpretation.

Abstract art is the attempt to have in the ordinary sense no content and since there is no content, there can be no interpretation.
The geometric form is distinguished from the natural object precisely by the fact that it does not stand in any natural context.

From Picasso's "Woman with a Fan" it is a straight-line into the purely abstract, purely non-mimetic, non-representational art of today.

In moving from painting to painting in this extraordinary exhibit at the Legion of Honor on loan from the Hermitage Museum, one can follow the gradual increase in expressing mimetic or representational aims and the eventual supplanting of these aims by non-mimetic ones by the abstractionists.

One is given here not only a chance to see numerous masterpieces unavailable to us but as well a chronology that profoundly illustrates the single most dislocating event in the history of western art: the rise of abstract art, the movement from mimetic to non-mimetic art.

Mr. Samson is staff writer for Performing Arts Magazine and reporter for the Fine Arts News Service, a regional arts news wire that goes to 21 Bay Area newspapers.

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L'Ami—Picasso

results but in their mean. But Picasso was different.

Compared to what was to come, "Les Demoiselles d'Avignon" and "L'Ami"—painted in the same style—were relatively mild. The appendages of the body were not monstrously displaced but were simply subjected to a general law of retraction.

However, it is easy to see why a public hostile to ladies as one finds in Gambourgh would be horrified by the sudden appearance of Picasso's women.

The chief fault of "Les Demoiselles," one that keeps it from being a fully satisfying example of abstraction, is exactly the fault the average layman is likely to find with it. We are never able to break away from the fact that these demoiselles are, after all, live exceptionally unrealistically female figures.

They have not been "abstracted" to the point where we can dissociate them from our ideas of what a human figure should be. Picasso's abstraction has merely deformed them, not freed them.

But these were painted at the beginning of a revolution so great, we have yet to see its end. A far more certain success at abstraction is Picasso's "Woman with a Fan" (1909).

Mimetic art by its very nature of stimulating the impulse to imitate and its power on the viewer's emphatic sensibilities invites interpretation.

To understand is to interpret and to interpret is to restate the phenomenon, in effect to find an equivalent for it.

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The Best Season Ever!

by BRUCE ANDERSON

Anticipating the Civic Light Opera season has been a favorite game of mine for years. What Broadway smash will tour? And with whom? Lately, the question has been, "what can possibly fill a four-show season?"

Depending on who's talking, Broadway is either dead, or at best, dying. Costs have practically brought the all-American art form, the musical, to its knees. With only three or four honest hits each season, CLO has had to depend on revivals and the relatively new phenomenon, the pre-Broadway tour (a euphemism for my soul) to fill out the San Francisco season.

There's a real place for revivals in the Civic Light Opera season. Like opera, there are classic musical comedies that deserve to be seen again, innovative production or casting make revivals well worth doing. Last season's How to Succeed in Business Without Really Trying succeeded beautifully, giving Robert Morse and Rudy Vallee a chance to recreate their irresistible roles in a duplicate production of the 1962 Pulitzer prize-winning show. The re-working of No No Nanette in the 1974 season was inspired too. Not authentic like Success, but campy, nostalgic and thoroughly lovable. And top billing for Ruby Keeler was a consummate bit of nostalgia jerking.

The pre-Broadway tour concept offers the lure of seeing a new smash before everyone in New York and the national media are talking about it. The problem, of course, lies in magically choosing the show that will go on from San Francisco to Broadway and a long, healthy run. Last year's Odyssey lasted only one performance when it finally got to New York. Good News, a 1974 hybrid revival, fizzled in New York. The 1973 stage version of the classic musical film Gigi was a fine idea, and for the people who enjoyed it, the fact that it failed in New York doesn't matter at all. To the credit of Civic Light Opera we have seen a lot of potential along with our mixed, yet memorable glimpses of Broadway-bound material.

And not every Broadway smash is available to Civic Light Opera. The actual size of a show and the cost of For the same reason you do.

It's one of the ironies of life that the last person who would appear to need a Living Trust, needs it most. The man above, for example, or you. Because the more successful you are at managing your business affairs, the less time you necessarily have to devote to the day-to-day management of your personal finances. And that's where a Living Trust comes in. Unlike ordinary trusts set aside for the future, a Living Trust is in effect here and now. It's designed to help you benefit in the present: by providing expert management of your investments, real estate, securities, taxes—all aspects of your personal finances that need looking after, while you're busy looking after business. A team of specialists is assigned to your account for watchful guidance and fast, knowledgeable decision-making. They can balance your books, help you save on income taxes and professional fees, and suggest ways to improve your estate while you're still around to enjoy it.

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producing it can preclude a San Francisco version. The lovely Curran Theatre has its physical limitations—both on and off stage. Other hits for pre prevented production or arrive by another route, such as the Hair affiliation with neighboring ACT at the Geary Theatre, Folies opened the Shubert Theatre in Los Angeles and was under Shubert management. A new working agreement with the Shubert season in Los Angeles and the possibility of using theatres other than the Curran stand to widen the scope of choices for Civic Light Opera.

The 1976 subscription season is one of these melanges we have come to expect, yet it has fresh excitement and promise that speaks well of Cy Feuer and Ernest Martin, the new directors of Civic Light Opera.

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Douglas Watt in the New York Daily News said, “… the daringly simple, brilliantly staged entertainment takes its place as the hottest new thing in town and firmly establishes itself as the most exciting Broadway musical in several seasons.” Watt’s final comment: “A Chorus Line is a splendid achievement.” Martin Gottfried in the New York Post hailed it as “… a major event in the development of the American musical theatre.” And in the New York Times, Clive Barnes wrote, “In no way could it have been better done, Oklahoma! it isn’t, but no one with strength to get to the box office should willingly miss it.”

Newweek richly praised each contribution and predicted a deservedly explosive hit. And Time followed its June 2 rave review with the honor of a cover and glowing cover story when the show moved uptown from Joseph Papp’s Newman Theatre to the Shubert.

The show developed from an idea of Michael Bennett’s, the veteran of thirteen Broadway shows as dancer, choreographer or director—including Promises, Promises, Coco, Company and Folies. A former chorus boy from Buffalo who began his career dancing at 17 in the chorus of Subways Are for Sleeping, Bennett served as a catalyst for getting 25 dancers to discuss their lives in front of a tape recorder. These very personal confessions serve as the brilliantly simple basis for the show. A Chorus Line is a painful paean to the usually unspoken members of the chorus: a sentient, yet powerful piece of theatre magic, mostly in dance form.

Barnes points out in his Times review that “show business musicals always start with a certain advantage.” Bennett uses the advantage ruthlessly, excising his own Company and Folies in dazzling theatricality. The music by Marvin Hamlisch, set by Bob Wagner, orchestration by Bill Byers, Hershy Kay and Jonathan Tunick, and the lighting by Tharon Musier all contribute mightily to the whole — conceived, choreographed and directed by Michael Bennett. The result is first rate; an easy bet as the hottest ticket in San Francisco in years.

Second show of the 1976 season will be a Broadway-bound musical version of The Baker’s Wife, based on the French film classic La Femme Boulangier. Billed as the “World Premiere Engagement,” this David Merrick production comes to San Francisco with impeccable credentials. Merrick’s Broadway track record may well be the best in the business: his Hello, Dolly! still tops list of box office successes. Music and lyrics for The Baker’s Wife are by Stephen Schwartz, who became the first composer-lyricist in Broadway history to have three hits running simultaneously in New York when The Magic Show opened to join Godspell, now (continued on p. 44)

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So if you’re thinking about buying a luxury car, give some thought to the Volvo 264. You’ve worked hard to afford the best. You deserve a car that can take the worst.
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You’ve worked hard to afford the best. You deserve a car that can take the worst.

(continued on p. 4)
A.C.T. BOUND FOR BICENTENNIAL TOUR OF THE SOVIET UNION

The American Conservatory Theatre, selected by the U.S. Department of State and the U.S.S.R. Ministry of Culture to represent the United States in the international cultural exchange program, will present The Matchmaker and Desire Under the Elms in Moscow, Leningrad and Riga for four weeks immediately following the May 22 closure of the company's current season here in the Russian capital. A.C.T. will perform at the famed Moscow Art Theatre.

Forty-five actors, stagehands, technicians, designers, directors and administrative personnel will fly to Moscow on May 23 with some 13 tons of scenery, costumes and properties already en route in advance of the company. Within Soviet boundaries, train travel on the Red Arrow Express will include more than 1300 miles. A "leap-frog" system will be employed to transport the physical elements ahead of each play's presentation.

The same casts who performed the two plays here as part of A.C.T.'s tenth anniversary season will be seen by Soviet audiences. Both American plays, Thornton Wilder's The Matchmaker, which is already scheduled to regain the repertory this month, and Eugene O'Neill's Desire Under the Elms will be repeated at the Geary in May to preview adjustments necessary for the tour and offer San Francisco audiences a final opportunity to see both works in advance of their presentation abroad.

Chekhov's dramatic masterpiece which has since symbolized the theatre to the total Soviet public, adorns the imposing stage curtain.

The Palace of Culture of Leningrad, which serves as a major concert auditorium in Leningrad, is A.C.T.'s second performance stop, where a week-long schedule of both plays begins on June 10. Residents of Riga, in Latvia, will host the company during the fourth week of June 17 at the State Dramatic Theatre of Latvia de Upit. On June 21, A.C.T. will travel back to Moscow via overnight rail and board a return flight for San Francisco, arriving in the Bay Area on June 23.

The entire cast of the mammoth undertaking will be borne by the two governments under the special terms of the international cultural exchange program.
A.C.T. BOUND FOR BICENTENNIAL TOUR OF THE SOVIET UNION

The American Conservatory Theatre, selected by the U.S. Department of State and the U.S.S.R. Ministry of Culture to represent the United States in the international cultural exchange program, will present The Matchmaker and Desire Under the Elms in Moscow, Leningrad and Riga for four weeks immediately following the May 22 closing of the company’s current season here. In the Russian capital, A.C.T. will perform at the famed Moscow Art Theatre.

Forty-five actors, stagehands, technicians, designers, directors and administrative personnel will fly to Moscow on May 23 with some 13 tons of scenery, costumes and properties already en route in advance of the company. Within Soviet boundaries, train travel on the Red Arrow Express will include more than 1300 miles. A “leap-frog” system will be employed to transport the physical elements ahead of each play’s presentation.

The same casts who performed the two plays here as part of A.C.T.’s tenth anniversary season will be seen by Soviet audiences. Both American plays, Thornton Wilder’s The Matchmaker, which is already scheduled to begin its repertory this month, and Eugene O’Neill’s Desire Under the Elms, will be repeated at the Geary in May to preview adjustments necessary for the tour and offer San Francisco audiences a final opportunity to see both works in advance of their presentation abroad.

Company representatives surveyed accommodations available at the individual theatres included in the itinerary in February. Some scenic elements built specifically for the Geary Theatre are being modified for those facilities. During performance there, a Soviet actor will read a pre-prepared simultaneous translation available to Russian audiences with headsets.

An initial two-week engagement begins at the Moscow Art Theatre on May 27. One of three theatres housing the famous 76-year-old company, the new one in which A.C.T. will perform is the country’s most modern and better equipped than most theatres anywhere in the world. The majestic “chashka,” the seagull of Chekhov’s dramatic masterpiece which has since symbolized the theatre to the total Soviet public, adorns the imposing stage curtain.

The Palace of Culture of Leningrad, which serves as a major concert auditorium in Leningrad, is A.C.T.’s second performance stop, where a week-long schedule of both plays begins on June 10. Residents of Riga in Latvia, will host the company during the fourth week of June 17 at the State Dramatic Theatre of Latvia.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health. 17 mg "tar", 1.1 mg nicotine per cigarette, FTC Report No. 765.
"AMERICA MORE OR LESS": HISTORY FOR THOSE BORED WITH HISTORY

For the first time in our history a city - San Francisco - has commissioned a cycle of plays from major playwrights. So with the golden age of drama in Periclean Athens and Elizabethan England, where drama was a form of public education, to commemorate the bicentennial, the San Francisco Art Center has engaged several writers to prepare short pieces, including America More (Kaija Jones), Frank Chin, Michael McClure, Robert Montgomery, Ishmael Reed, Murray Schisgal, Shepard, Leslie Silko, Terry Southern, Arnold Weinstein and Marvin X. These works, which all deal with the historical experience of the United States, will be performed in several venues. In cooperation with the first, America More or Less, will be presented by the Art Project in cooperation with the American Conservatory Theatre at A.C.T.'s Marin County Festival.

Are Americans bored with their history? It seems so, and yet the notion that history shows a curiosity about the past. Traditional history, with its insistence on political and diplomatic events and its unredemptive treatment of our ancestors, is perhaps responsible. Still, America More Less looks behind the curtain of history to determine personal dilemmas and little known facts. And the play uses popular styles: vaudeville, farce and soap opera.

America More or Less, the first production of the cycle, deals with Discovery. Columbus' journey across the Atlantic and through the centuries in search for a new Eden. Columbus, as the Master of Ceremonies, encounters the creation of America (as seen in Native-American myths), the purchase of Manhattan, the Reconstruction South and Charlie Chan. A powerful treatment of the Jamestown rebellion, the first colonial slave revolt in which black slaves and white descendants fought for freedom against their masters, is woven throughout the play. Scenes and moments from history are linked by songs and comedy in the traditional vaudeville style. This initial presentation contains contributions by Baraka, Chin, Montgomery, Reed, Silko and Weinstein. Music is composed by Tony Green.

The project is ambitious and novel, a collective work by leading theatre artists to illuminate our historical experience, why we are what we are. The new commission of America More Less is making the artist and his work more central to the life of the community, believes the artist's vision can provide insights for individuals and society.

The production relies heavily on lighting and projections to allow rapid transformations from scene to scene. And life to era. The projections include period material such as photographs, posters and paintings.

Arnold Weinstein, former chairman of the playwriting program at Yale Drama, serves as Coordinator, has written the continuity and lyrics. His translation of Brecht's Mahagonny was performed here by the Spring Opera Theatre, and has "operated for acts," Dynamic Tonight, was recently revived to accolades from the N.Y. Times and L.A. Times.

America More or Less is directed by San Franciscans Lee D. Sankovich and John Henry Doyle. Sankovich staged the immensely successful One Hour Over the Cockpit's Nest which ran here for over four years and recently directed Moonchildren, Doyle, who is founder and managing director of the Conservatory experience, has worked extensively with community theatre groups. He teaches in the Black Actors Workshop of A.C.T. and served as a theatre consultant of the Neighborhood Arts Program of the S.F. Art Commission.

The project is uniquely San Francisco. Half the playwrights are here and the directors and actors have been drawn from the city's artistic community. More than 800 local actors from San Francisco's vast network of community theatre companies have tended massive open auditions last summer.

Previews of America More or Less will begin at the Marin County's Festival on April 21. The official world premiere is scheduled for April 27.

Ron Helmer
"AMERICA MORE OR LESS": HISTORY FOR THOSE BORED WITH HISTORY

For the first time in our history a city — San Francisco — has commissioned a cycle of plays from major playwrights. So with the golden age of drama in Pericles Athens and Elizabethan England, when drama was a form of public education, to commemorate the bicentennial, the San Francisco Art Center has engaged several writers to prepare short pieces, including America More or Less (Alice Joyce Jones), Frank Chin, Michael McClure, Robert Montgomery, Ishmael Reed, Murray Schrag, Leon Golub, Leslie Silko, Terry Southern, Arnold Weinstein and Marvin X. These works, which all deal with the historical experience of the United States, will be performed in several community centers. The first, America More or Less, will be presented by the Art Center in cooperation with the American Conservatory Theatre at A.C.T.'s Marines Memorial Theatre.

Are Americans bored with their history? It seems so, and yet the nascent boom shows a curiosity about the past. Traditional history, with its insistence on political and diplomatic events and its treatment of our ancestors, is perhaps responsible.

San Francisco More or Less looks beyond the curtailment of history and personal dilemmas and little known facts. And the play uses popular styles: vaudeville, farce and soap opera.

America More or Less, the first production of the cycle, deals with Discovery. Columbus’ journey across the Atlantic and through the centuries in search for a new Eden. Columbus, as the Master of the Concessions, encounters the creation of America (as seen in Native-American myths), the purchase of Manhattan, the Reconstruction South and Charlie Chan. A powerful treatment of the Jamestown rebellion, the first colonial slave revolt in which black slaves and white servants fought together against their masters, is woven throughout the play. Scenes and moments from history are linked by songs and comedy in the traditional vaudeville style. This initial presentation contains contributions by Baraka, Chin, Montgomery, Reed, Silko and Weinstein. Music is composed by Tomy Green.

The project is ambitious and novel, a collective work by leading theatre artists to illuminate our historical experience, why we are what we are. The San Francisco Art Center takes on the challenge of making the artist and his work more central to the life of the community.

Arts writers believe that the artist’s vision can provide insight for individuals and for society.

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The project is uniquely San Francisco. Half the playwrights are here and the directors and actors have been drawn from the city’s artistic community. More than 880 local actors from San Francisco’s vast network of community theatre groups are expected to lend massive open air auditions last months.

Previews of America More or Less will begin at the Marines Memorial Theatre on April 21. The official world premiere is scheduled for April 27.

— Ron Meyler
NOTES ON PEER GYNT

Now considered one of the great dramatic poems in world literature, Peer Gynt created a furor of controversy in Norway with its initial publication in 1867. Some accused Henrik Ibsen of sacralizing for a new, modern audience and chronicling the main character and satirizing aspects of his contemporary Norwegian way, while others enthusiastically embraced the play as a masterpiece.

Writing at the height of his poetic period, Ibsen blended folklore, fantasy, mysticism, symbolology and allusions into his underground Peer Gynt's life-journey through time and space to human understanding.

Premiered nine years after it was published, Peer Gynt is rarely performed today because of its unusual production requirements, large cast and unique acting challenges. It is the fourth in the series of Ibsen plays which have been translated and directed by Allen Fletcher for the A.C.T. repertoire, joining An Enemy of the People (1970-71), A Doll's House (1972-73) and Pillars of the Community (1974-75).

Fletcher's translation preserves the lyrical quality of Ibsen's original rhyme scheme and emphasizes the folk story, fairy tale aspects of the action, the unconventional epic. Partly because it is in verse, the level of reality varies throughout the play but is never fully realistic. Biographer Michael Meyer asserts: "Ibsen understood the power of the unconscious, the truth behind dreams and nightmares, the higher realities of what most of his contemporaries dismissed as unreality."

Peer Gynt was a real person who lived in a rural mountain community of Norway around the end of the 19th century and became the source of local legend. Many Norwegians including Ibsen had heard references to the boastful, belligerent drinker. According to these accounts, the man inspired his neighbors with tall tales attributing heroic deeds to himself although they were familiar to others as old-fashioned folklore. The word "Gynt" means "boastful" in the local dialect of the region and Peer apparently had no equal in that regard.

Specific details of the real Peer's life were unknown or obscure; however, permitting Ibsen to dramatize his life in dramatic liberties including some social reform and a certain amount of theatricality. "Peer's chief qualities as a person are selfishness, vanity and a lack of truthfulness."

The stage directions indicate, "Even so, he is an appealing character in Ibsen's conception. And, in spite of the seriousness of the play's meaning, it is essentially a comedy.

The American Conservatory Theatre presents

PEER GYNT

by HENRIK IBSEN

Translated and directed by ALLEN FLETCHER

Associate Director: DAVID HAMMOND

Set Design: JOAN GIFFORD

Costumes by ROBERT BLACKMAN

Lighting Design: ERIC SPENNER

Music by LINDA DELGAR

Sound by BART ROY

Choreography by JOHN PASQUARELLI

The cast

PER GYNT by HENRIK IBSEN

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Original Scenery by John Napier, adapted by ROBERT BLACKMAN

Costumes by ROBERT BLACKMAN

Lighting by J. MITCHELL DANZ

Original Broadway production directed by John Dexter

The cast

Martin Dysart, a psychiatrist

Peter Donat

Alastair, his son

Alan Strang

Frank Strang, his father

Charles Hallahan

Dora Strang, his mother

Mercedes Ruehl

Heather Salmon, a magistrate

Fred Olsler

Jill Mason

Janice Garcia

Harry Dalton, a stable owner

Raye Birk

Horseman

Michael Keys-Hall

A Nurse

Barbara Dirckson

Nugget

Michael Epstein

Horse

Stephen Schnetzer

Al White

J. Steven White

The main action of the play takes place in Rokeby Psychiatric Hospital in Southern England.

The time is the present.

There will be one ten-minute intermission.

understudies

Dysart—Raye Birk; Alan—Nathan Haas; Frank—Earl Boen; Dora—Deborah May; Heather—Shandra Shotwell; Jill—Barbara Dirckson; Harry—Joseph Bish; Nurse—Candace Barrett; Horseman/Nugget—Daniel Kern; Horses—James W. Winker, Anthony S. Tague, Robert Eiele

Horse masks designed by John Napier and made by Frederick Nihda Studios, New York

Stage Manager: JULIA FLETCHER

The American Conservatory Theatre presents

EQUUS

by Peter Shaffer

Produced by special arrangement with Kemetic Bloomfield and Doria Cole Abrams in association with Frank Mohn

The members of the company dedicate this production to the late Leonard G. Stumm

The late Mr. Stumm died on January 6, 1981, a true friend of San Francisco and of the arts

Directed by William Ball

Associate Director: Eugene Barcine

Original Scenery by John Napier, adapted by Robert Blackman

Costumes by Robert Blackman

Lighting by J. Mitchell Dana

Original Broadway production directed by John Dexter

The cast

Martin Dysart, a psychiatrist

Peter Donat

Alastair, his son

Alan Strang

Frank Strang, his father

Charles Hallahan

Dora Strang, his mother

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Horse masks designed by John Napier and made by Frederick Nihda Studios, New York

Stage Manager: JULIA FLETCHER

A NOTE ON THE PLAY

by Peter Shaffer

ONE WEEKEND over several years ago I was driving with a friend through bleak countryside. We passed a stable. Suddenly he was re- minded of it by an alarming crime which he had heard about recently in his part of London. He knew only one horrible detail, and his complete mention of it could barely have lasted a minute—but it was enough to arouse in me an intense desire to write about the incident.

The ACT had been committed several years before by a highly disturbed young man. It had deeply shocked a local bench of magistrates. It lacked, finally, any coherent explanation.

A few months later my friend died. I could not verify what he had said, or ask him to expand it. He had given me no name, no place, no time. I don't think he knew them. All I possessed was a report of a dreadful event, and the feeling it engendered in me. I knew very strongly that I wanted to interpret it in some manner, in some personal way. I had to create a mental world in which the deed could be made comprehensible.

EVERY PERSON and incident in EQUUS is of my own invention, save the crime itself; and even that I modified to accord with what I feel to be in some way a personal theatrical proportion.

I am grateful now that I have never received confirmed details of the real story, since my concern has been more and more with a different kind of elaboration.

I have been lucky, in doing final work on the play, to have enjoyed the confidence and expert comment of a distinguished child psychiatrist. Through him I have tried to keep my work real in a more naturalistic sense. I have also come to perceive that psychiatrists are an immensely varied breed, professing immensely varied methods and techniques.

Marvin Dysart is simply one doctor in one hospital. I must take responsibility for him, as I do for his patient.

Peter Shaffer's other works include Five Finger Exercise (1958), The Private Ear and The Public Eye (1962), The Royal Hunt of the Sun (1966), Black Comedy (1976) and The Battle of Shivas (1976) which were opened in London within weeks of his brother Anthony's death. The British playwright, who now resides in New York, has recently completed the screenplay for Equus, which is still running on Broadway, now with Richard Burton in the role of the psychiatrist.
NOTES ON 'PEER GYNT'

Now considered one of the great dramatic poems in world literature, Peer Gynt created a furor of controversy in Norway with its initial publication in 1867. Some accused Henrik Ibsen of naiveté for selecting a new-dawn dreamer and a chaotic character as the main character and satirizing aspects of his contemporary Norwegian society. Others enthusiastically embraced the play as a masterpiece.

Writing at the height of his poetic period, Ibsen blended folklore, fantasy, mysticism, symbolism and allegory into his tale of Peer Gynt's fabulous life journey through time and space to human understanding.

Premiered nine years after it was published, Peer Gynt is rarely performed today because of its unusual production requirements, large cast and unique acting challenges. It is the fourth in a series of nine plays which have been translated and directed by Allen Fletcher for the A.C.T. Repertory, joining An Enemy of the People (1970-71), A Doll's House (1972-73) and Pillars of the Community (1974-75).

Fletcher's translation preserves much of Ibsen's original rhyme scheme and emphasizes the folk story, fairy tale aspects of an unconventional epic. Partly because it is a verse, the level of reality varies throughout the play but is never fully realistic. Biographer Michael Meyer asserts: "Ibsen understood the power of the unconscious, the truth behind dreams and nightmares, the higher realities of what most of his contemporaries dismissed as unreality."

Peer Gynt was a real person who lived in a rural mountain community of Norway around the end of the 18th century and became the source of local legend. Many Norwegians, including Ibsen, had heard references to the boastful, blithely drearly dreamer. According to these accounts, the man visited his neighbors with tall tales attributing heroic deeds to himself although they were familiar to others as traditional folklore. The word "Gynt" means "boaster" in the local dialect of the district and Peer apparently had no equal in that regard.

Specific details of the real Peer's life were unknown or obscure; however, by permitting Boesen to be involved in dramatic literary circles, Ibsen was able to create a fictional character that could fit his purpose. In the novel Peer Gynt, the character was depicted as a man of heroic proportions, a sort of folk hero. Following the novel, Ibsen wrote the play Peer Gynt, which was first performed on April 2, 1867, at the Royal Theatre in Christiania (now Oslo).

The play was a great success and established Ibsen as one of the leading playwrights of his time. It is considered one of his greatest works and is still performed today in various productions around the world. The story of Peer Gynt continues to captivate audiences with its themes of ambition, self-deception, and the pursuit of love and knowledge.

The play is divided into two parts, with the first part telling the story of Peer Gynt's adventures in his youth and the second part focusing on his later years. Throughout the play, Peer Gynt is portrayed as a man who is driven by his own dreams and desires, often at the expense of those around him.

In the latter part of the play, Peer Gynt is portrayed as a man who has achieved success and recognition, but who is also isolated and unhappy. The play ends with Peer Gynt sitting alone on a rock, contemplating his life and the choices he has made.

In conclusion, Peer Gynt is a powerful and enduring work of literature that continues to be studied and performed around the world. Its themes of ambition, self-deception, and the pursuit of love and knowledge are as relevant today as they were when the play was first performed over a century ago.
NEWS AND NOTES ON AND OFF STAGE

BAY AREA AUDIENCES TO PREVIEW SOVIET TOUR PRODUCTIONS

The American Conservatory Theatre, having been selected by the U.S. Department of State and the U.S.S.R. Ministry of Culture to represent the United States in the international cultural exchange program, will return to its Golden era by presenting the two American plays to be offered in Moscow, Leningrad and Riga, Latvia, in late May. Bay Area audiences will have the opportunity to see both THE MATCHMAKER and DESERT UNDER THE EAVES prior to the company's four-week tour of the Soviet Union.

A.C.T. POLLS SUBSCRIBERS

As A.C.T.'s tenth anniversary draws to a close, plans are being made for the second decade with the artistic and business staffs looking for new and better ways to serve our subscribers. To do that, we need to know more about you, your theater-going habits and your ideas about A.C.T. and therefore we have sent a questionnaire to all of this season's subscribers. If you have not received your questionnaire, please call us; if you have, please take the time to fill it out and return it. We'll do our best to use the information and comments you send in to make subscribing to an A.C.T. even more enjoyable experience in the future.

EQUUS HELD OVER MAY 24-29 BY POPULAR DEMAND

One of the most popular entries of A.C.T.'s tenth anniversary season, EQUUS has played to sold-out audiences for all scheduled performances and will be held over for an additional week after the May 22 repertory season closing. William Ball's production of Peter Shaffer's smash hit play, directed by Barry N. Treadwell and starring John A. Denning, is a show not to be missed. Advance information and order forms for A.C.T.'s 1976-77 season were mailed to all current subscribers during the last week of April. Continuing subscribers are urged to return their completed order forms as soon as possible to assure preferred seating and first choice of subscription dates. The deadline for renewing subscribers to receive their priorities is June 15.

Current season ticket holders who did not receive an advance brochure or need a replacement copy should contact A.C.T. Subscriptions, 450 Geary St., San Francisco 94102, or telephone (415) 771-3800.

ACTIVE ASSOCIATION SCHEDULED ENTICING ACTIVITIES

Several forthcoming events exclusively for members of the California Association for A.C.T. promise exciting entertainment and educational benefits. Persons who are not members but interested in joining the company's major support organization, are invited to participate in these special activities. For more information, call or write C.A.A.C.T., 435 Geary St., S.F. 94102, (415) 771-3800.

One of the A.C.T. benefits, our Friends of A.C.T., will present two for the show at the Geary Theatre for Association members. Leading A.C.T. actors Morgan Cole and Ray Reinhardt perform their popular two-person evening of comedy, drama and music, which will also be offered for Carmel-Monterey supporters on Apr. 23 and 24. The San Francisco performance is complimentary for C.A.A.C.T. members; the Santa Barbara presentation at the New Sister Carlotta Performing Arts Center in Monterey is being offered for a benefit performance with tickets available through the school. The Annual Baskase Tour of A.C.T.'s Geary Theatre will occur May 2. An SRO attraction for members of the past several years, the afternoon consists of guided tours led by A.C.T. actors to the various areas of wardrobe, wig, and technical facilities. Staff members display and explain their artistic contributions to the total production which is usually only seen from the front-of-house by audiences. Also upcoming for members and under the mutual auspices of the friends of A.C.T. and the Association is a special Theatre Tour of London, scheduled for October of 1976, complete with pre-tour briefings of plays and players, backstage visits with the principal forces in British theatre and other related activities while there. Travel and land accommodations are being arranged professionally by a San Francisco travel agency, with departures set for Oct. 6.

FOR SUBSCRIBERS ONLY

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"At the House of Buchanan, we still believe and blend as my grandfather's name and mine, Buchanan's 22, blended Scotch with a 'heart of pure Highland whiskies'." You will find it as it was when it began: "Subtle. Lithe. "But with tempered mellows in both body and bouquet. "In your country, it is dearly priced. And in limited supply. "So I think I should call to this toll free number to obtain the name and addresses of the Buchanen's 25 purveyors nearest you. 800-243-9188.

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James Buchanan

Buchanan's 12. The Blend of Ideals.

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On April 20, the Friends of A.C.T. and C.A.A.C.T. join forces to present Two for the Show at the Geary Theatre for Association members. Leading A.C.T. actors Morgan Cole and Ray Reinhardt perform their popular two-person evening of comedy, drama and music, which will also be offered for Carmel-Monterey supporters on Apr. 23 and 24. The San Francisco performance is complementary for C.A.A.C.T. members; the Santa Catalina School presentation at the new Sister Carliotta Performing Arts Center in Monterey is being offered as a benefit performance with tickets available through the school.

The Annual Backstage Tour of A.C.T. 's Geary Theatre will occur on May 2. An SRO attraction for members of the past several years, the afternoon consists of guided tours led by A.C.T. actors to the various areas of wardrobe, wig, and technical facilities. Staff members display and explain their artistic contribution to the total production which is usually only seen from the front-of-the-house by audiences.

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Blended Scotch with a heart of pure Highland whiskies.

"If you know fine Scotch, you will recognize them all."
"The selection is choice. Limited to 12 Idiots!"
"Each product of the old, established and well respected distillery."
"Each and every one, from Balmenoch through Teaninich, is a Highland whisky."
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1976. The year to make a Mark for yourself.

Some of the most significant designers in the world have coordinated the colors and put their names on special limited editions of the 1976 Continental Mark IV.

The Cartier Edition Mark IV is a creamy grey—the color of fresh water pearls—with a matching landau roof. The interior: pearl grey velour or leathers and vinyl.

The Pucci Edition Mark IV is a vintage burgundy with a landau roof in gleaming silver vinyl. Inside, velvety burgundy velour with a loose pillow-back look.

The Givenchy Edition Mark IV is the lush turquoise of the Mediterranean with velour upholstery to match and a white landau roof.

The Bill Blass Edition Mark IV is as blue as a Bill Blass blazer, with a cream-colored landau roof. Navy velvet upholstery. Or choose blue and cream leather and vinyl.

Each Designer Edition wears the designer's golden signature on its opera windows and on an engraved instrument panel plate...which will be personalized with your name as well.

For 1976, at slight extra cost, Cartier, Pucci, Givenchy, Bill Blass will help you make a Mark for yourself. Talk to your dealer about buying or leasing a Designer Edition Mark IV.

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LINCOLN-MERCURY DIVISION

Introducing the Mark IV Designer Series
There's a simple virtue that separates the extraordinary from the ordinary. Dedication. The kind of dedication that produces the identifiable excellence that makes Beefeater Gin, Beefeater Gin.

THE AMERICAN CONSERVATORY THEATRE presents

THE TAMING OF THE SHREW

by WILLIAM SHAKESPEARE

The members of the company dedicate this production to CYREIL MAGNIN,

a great leader, a great patron of the arts and a great friend.

Directed by WILLIAM BALL
Associate Director: EUGENE BARONE
Scenery by RALPH FUNICELLO
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANAH
Music by LEE HOBBS

DRAMATIC PERSONAGE

Baptista Minola, a rich gentleman of Padua
Laurence, an old gentleman of Pisa
Lucientio, son to Vincentio
Petrucho, a gentleman of Verona
Gremio, a relation of Vincentio
Hortensio
Suitors to Bianca

Servants to Lucentio

Servants to Petrucho

Nathaniel
Philip
Sugarsnap

Servants to Petrucho

Bianca

Widow

Barbara

AL WHITE
BARBARA DRICKSON
EARL BOEN
DANIEL ZIPPY
FREDI OLSTER
SANDRA SHOTWELL
DEBORAH MAY

The action takes place in Padua at Petrucho's country house. There will be one ten-minute intermission.

Understudies
Baptista—Joseph Bird; Vincentio—Sydney Walker; Lucientio—Daniel Zippy; Petrucho—Michael Keys-Hall; Gremio—Earl Boen; Hortensio/Triano—Sabin Epstein; Biondello/Nathaniel—Nathan Haz; Grumio—J. Steven White; Curtis/Haberdasher—Daniel Davis; Phillipp/Sugarsnap/Tailor/Messenger—Lawrence Hecht; Pedant—Al White; Katharina—Megan Cole; Bianca—Janice Garcia; Widow—Barbara Drickson.

Stage Manager: Raymond S. Gin

NOTES ON THE TAMING OF THE SHREW

In writing what scholars believe is his seventh play, The Taming of the Shrew (1593-1594), Shakespeare turned to a popular theme of Medieval and Elizabethan literature, the subduing of a rebellious wife by a resourceful husband. Such stories were favorites of the time, and one example from a 1567 work, Tales and Quick Answers, told of a husband who, upon learning that his wife has drowned in a river, advises his comrades to look upstream for the body, since his wife always went against the current.

Among the more specific sources on which Shakespeare drew is the Italian volume, The Suppositi (1509), by Ariosto, translated into French by Georges Gascogne in 1566 as Supposites. Historians point out that this ancient Italian work probably gave Shakespeare the idea for his play's setting as well as its principal subplot. Another possible source of the comedy is still disputed by experts. This one is a similarly-titled play which purports Shakespeare's famous version and contains the same basic story line. Some scholars contend that the earlier comedy was written by a now forgotten scribbler, then pirated by the brilliantly opportunistic Shakespeare. An opposing camp suggests that it was actually the work of the Bard himself, a product of his fledgling days as a dramatist.

William Ball's production takes its cue from the play's Italian origin, placing it in the tradition of commedia dell'arte, a popular theatre form that started to flourish in Italy in the mid-sixteenth century. Performed on portable stages in public squares by troupes of travelling actors, these plays began as basic outlines on which the actors freely improvised. They were most often broad and lusty comedies filled with physical and verbal clowning and marked by a galaxy of stock characters known for a single personality trait.

All elements of this production combine in an attempt to make each character stand out boldly in the commedia tradition and to communicate the sense of travelling players performing a show and reveling in their work. The characters themselves are frequently modelled on the great stock figures of commedia. A.C.T.'s production, which was seen by S. California audiences at Claremont Colleges and Hawaiian audiences at Leland Community College outside Honolulu, received the L.A. Drama Critics Circle Award for Most Distinguished Production of 1974.
THE AMERICAN CONSERVATORY THEATRE
presents
THE TAMING OF THE SHREW
by WILLIAM SHAKESPEARE

The members of the company dedicate this production to
CYRIL MAGNIN,
whose heart and genius guided this company.

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by RALPH FUNICELLO
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANA
Music by LEE HOBY

A GREAT LEADER, A GREAT PATRON OF THE ARTS AND A GREAT FRIEND.

dramatis personae:

Baptista Minola, a rich gentleman of Padua
VINCENZO, an old gentleman of Pea
Luciento, son to Vincento
Petruchio, a gentleman of Verona
Gremio
Suits to Bianca
Gossips
Hortensio
Servants to Luciento
Tranio
Biondello
Curtis
Servants to Petruchio
Nathaniel
Philip
Sugar Lump
A Pedant
Tailor
Cleric
Messengers
Daughters to Petruchio
Katherina, the showgirl
Blanca
Coward
Widow

players:

WILLIAM PATERSON
LAIRD WILLIAMSON
STEPHEN SCHNETZER
ANTHONY S. TEAGLE
RAYE BIRK
JAMES R. WINKER
RICK HAMILTON
DANIEL KERN
RONALD BOISSOME
CHARLES HALLAHAN
LAWRENCE HECHT
AL WHITE
BARBARA DURICKSON
EARL BOEN
DANIEL ZIPPI
J. STEVEN WHITE
MICHAEL KEYS-HALL
FRED OLSTER
SANDRA SHOTWELL
DEBORAH MAY

The action takes place in Padua and at Petruchio’s country house.
There will be one ten-minute intermission.

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Baptista—Joseph Bird; Vincento—Sydney Waller; Luciento—Daniel Zippi; Petruchio—Michael Keys-Hall; Gremio—Earl Boen; Hortensio—Tranio—Sabin Epstein; Biondello—Nathaniel—Nathan Hazz; Gossips—J. Steven White; Curtis/Hadiberasher—Daniel Davis; Phillipp/Sugar Lump/Tailor/Messenger—Lawrence Hecht; Pedant—Al White; Katharina—Megan Cole, Blanca—Janice Garcia; Widow—Barbara Durickson.

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TO THE AUDIENCE...

please — while in the auditorium:

Observe the "NO SMOKING" (regulations);
do not use camera flash;
recorders do not carry in refreshments.
(please note the nearest EXIT)
In emergencies, WALK, do not run to the exit.
(By order of mayor and city council of supervisors.)

for your convenience: DOCTORS may leave the number 271-9001 with their call services and give name and seat number to house manager.

■ CREDIT WILLIAM CANSLER, DENIS ANDERSON and HANK KRAZNER.

■ SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T., in groups of 25 or more at both the Geary and Marines' Memorial theaters.

■ Student matinees (not listed on regular schedule) are also offered to school groups. These matinees are at reduced prices for students and performance details may be obtained by calling or writing Kathryn Britton, Manager, Press Office.

■ FOR TICKET INFORMATION, telephone the Geary Box Office (415) 273-6440 — from 9 a.m. to 5 p.m. Monday through Saturday and 12 to 5 p.m. on Sundays. The Box Office will close at 6 p.m. on days when there is no performance. Tickets for Marines' Memorial Theater performances are available daily at the Geary Theatre box office and 90 minutes prior to curtain at the Marines' Memorial Theatre box office.

■ TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE OR BOX OFFICE FOR YOUR NAME AND ADDRESS. (See box office for information.)

The American Conservatory Theatre is supported by the California Arts Commission, as well as by grants from the Ford Foundation, the Rockefeller Foundation, the National Endowment for the Arts, the City and County of San Francisco, and the National Endowment for the Humanities, Washington, D.C., a federal agency.

CANDACE BARRETT came to A.C.T. this season, appearing in The Cherry Orchard, the Oregon Shakespeare Festival and the Milwaukee Repertory Theatre. She is now appearing in the Milwaukee Repertory Theatre's production of The Cherry Orchard, the Oregon Shakespeare Festival, where she played Titania in A Midsummer Night's Dream and the Nurse in Romeo and Juliet, and the Pacific Conservatory of the Old Globe Arts in Santa Maria where she was guest artist, appearing as Lady Bracknell in The Importance of Being Earnest.

JOSEPH BIRD, who holds a master's degree from Penn State U., made his Broadway debut in You Can't Take It With You and has appeared in Off-Broadway productions. A featured actor in 17 APA Repertory Company productions in New York from 1970 to 1972, Bird also toured Canada and the U.S. with that company. He appeared in the 1969 Off-Broadway production of Momma Cravens' Ghost, Griz and Jessie Royce Landis and the 1971 production of Minsky and Misantrophe and Exit the King. For the past 3 summers he has appeared in the Old Globe Shakespeare Festival and was seen as Dr. Campbell on the CBS daytime serial, As the World Turns. Now in his sixth season at A.C.T., Mr. Bird has appeared in the repertory of the Community, Street Scene and The Ruling Class, among others.

RAYE BICK came to A.C.T. two years ago from the Milwaukee Repertory Theatre, where he played the role of Julius Caesar in the Milwaukee Repertory Theatre's production of Julius Caesar. He has also appeared in productions of The Cherry Orchard, the Oregon Shakespeare Festival and the Milwaukee Repertory Theatre. He is now appearing in the Milwaukee Repertory Theatre's production of The Cherry Orchard, the Oregon Shakespeare Festival, where he played Titania in A Midsummer Night's Dream and the Nurse in Romeo and Juliet, and the Pacific Conservatory of the Old Globe Arts in Santa Maria where he was guest artist, appearing as Lady Bracknell in The Importance of Being Earnest.

NEVILLE-WILLIAMS, who has been seen on several Bay Area stages and is in rehearsal now at A.C.T., studied with Paul Stills at his San Francisco Theatre Workshop in addition to spending two years as an apprentice with the San Francisco Actor's Workshop and several years with the San Francisco Actor's Lab. A professional, blues, jazz and folk singer and the mother of the three-year-old, he has played major roles at the Marin Shakespeare Festival, including Katharina in The Taming of the Shrew at Stanford Repertory Theatre, Miss Alexander-Willis for leading actor with the Actor's Theatre of Louisville and South Coast Repertory Theatre. She was seen last season at A.C.T. in King Richard III, Cyrano de Bergerac, Leopold, Street Scene and The Threepenny Opera.

HOPALAND, who is an A.C.T. season ticket holder, has appeared in the production of The Cherry Orchard, the Oregon Shakespeare Festival and the Milwaukee Repertory Theatre. She is now appearing in the Milwaukee Repertory Theatre's production of The Cherry Orchard, the Oregon Shakespeare Festival, where she played Titania in A Midsummer Night's Dream and the Nurse in Romeo and Juliet, and the Pacific Conservatory of the Old Globe Arts in Santa Maria where she was guest artist, appearing as Lady Bracknell in The Importance of Being Earnest.

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TO THE AUDIENCE...

please — while in the auditorium:
Observe the "NO SMOKING" regulations.
Do not use cameras. Still and motion picture cameras are permitted.
Do not carry refreshments.
No eating, drinking, or smoking.
Do not enter or exit during performances.
If you must leave, please vacate your seat and leave the auditorium. Under no circumstances enter the theatre during performances.

Curtain time: in response to numerous requests, LATECOMERS WILL NOT BE SEATED — after the performance or intermission curtain — until a suitable break in the performance.

William Ball
James E. McKenzie
Edith Hawkins
Allan Fletcher
Edith Markson

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. This season, he directs the company's tenth anniversary revival of Tiny Alice, the new production of Equus and the revival of The Taming of the Shrew which returns to the repertory for the first time. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals around the country. Mr. Ball returned to New York directorial debut with Cherkovs little-known Ivanov in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lola D'Amour and Outer Critics Circle Awards. In 1962, his production of Six Characters in Search of an Author proved another multi award-winning and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write the libretto for an opera, Natacha Petrenko, with composer Lee Holby, based on A Month in the Country. In 1964, he directed Tartuffe and Hamlet at Shakespeare in Lincoln Center, then travelled to London to recreate his staging of Six Characters. A graduate of the Carnegie Institute of Technology, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RTCA Director's Fellowship. Among the first plays he directed was William Saroyan's A.R.E. Tawny, Six Characters, The Tempest, Alice in Wonderland, The Giant King, They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, She, the Contract, Cyrano de Bergerac, The Crucible, The Cherry Orchard, King Richard III and Junius. Mr. Ball is also an active teacher in A.C.T.'s conservatory programs and frequently works with university students. (A.C.T. guest instructor and seminar leader).

JAMES B. MCKENZIE, Executive Producer, has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1967 he became Executive Director of the Theatre, and has been with A.C.T. ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. Mr. McKenzie is vice-president of the Board of Directors of the Shakespeare Guild. (A.C.T. Director). He is a member of the League of New York Theatres and Producer. He is a working member of the Association of the American Theatre Giles Association. His theatrical career encompasses more than 1,000 productions, and includes work in every aspect of the theatre. McKenzie recently appointed to the Theatre Administration Panel of the National Endowment for the Arts and is a Board member of the First American Congress of Theatre.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a production stage manager for Act I on Broadway, and was previously Assistant Stage Manager in several plays in New York. He is a graduate of the University of Iowa, and holds a B.A. and M.F.A. in theater arts from Stanford University. Before joining A.C.T. as a founding member, Off-Broadway, he co-produced the Stratford Festival of Margery Kempe, Epitaph for a Squirrel, and directed three major national touring companies of Oliver! He has served as a director in colleges and regional theatres for two summers as a resident director of the Eugene O'Neill Playwrights' Conference in Connecticut.

of the Squaw Valley Community of Writers. Mr. Hastings' productions have been seen were done in A.C.T.'s first two seasons. In New York, he guided the Henry Ford's Theatre in the Midwest with an all-star cast and directed the National Theatre's production of BULLETTI. He has directed many other A.C.T. productions, most recently The Cherry Orchard, Broadway, and Street Scene and will stage Central Oregon in this season. He heads A.C.T.'s own new play program, Plays in Progress.

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in 1965 and has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement in California. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and helped to bring the young APA Repertory Company there for a season. She also produced the William Ball to that theatre where he directed Charlie's Aunt and The Time of the Cuckoo. She is author, as well as Allen Fletcher, where he first directed The Cuckoo. Mrs. Markson currently serves on the executive board of directors of The Theatre Communication Group of which she is vice president, and on the Theatre Advisory Panel of the National Endowment for the Arts, for which she is also a consultant.

HOPE ALEXANDER-WILLIS, who has been seen on several Bay Area stages and is seen on the A.C.T. season, studied with Paul Stiles at his Studio Theatre Workshop in addition to spending two years as an apprentice with the San Francisco Actor's Workshop and several years with the San Francisco Actor's Lab. A professionals blues, jazz and folk singer and the mother of a four-year-old, she has played major roles at the Marin Shakespeare Festival, including Kath- erina in The Taming of the Shrew at Stanford Repertory Theater. Miss Alexander-Willis' leading actress with the Actor's Theater of Louisville and South Coast Repertory Theatre. She was seen as Lila in A.C.T. in King Richard III, Cyrano de Bergerac, jumper, Street Scene and The Threepenny Opera.

JOSEPH BIRD, who holds a master's degree from Penn, State U., made his Broadway debut in You Can't Take It With You. He has appeared in 10 Off-Broadway productions. A featured actor in 17 APA Repertory Company productions in New York from 1968 to 1972, Bird also toured Canada and the U.S. with that company. He appeared in the 1969-70 Arena Stage production of Green Grizzled and Jessie Royce Landis and the 1971 Arena Stage production of Misanthrope and Exit the King. For the past 3 seasons he has appeared as Shylock in Old Globe Shakespeare Festival and was seen at Dr. Campbell on the CBS daytime serial, As the World Turns. Now in his sixth season at A.C.T., Mr. Bird has appeared in Fiddler on the Roof, Street Scene, and the Raging Class, among others.

CANDACE BARRETT, in a two season engagement, was last seen with the Young Conservatory as well as directing their touring shows. A member of the company last season, she appeared in A.C.T.'s production of A Midsummer Night's Dream and the Nurse in Romeo and Juliet; and The Pacific Conservatory of the Old Globe in Santa Maria where she was guest artist appearing as Lady Bracknell in The Importance of Being Earnest.
Tony Theatre. He studied at Northwestern and the University of Minnesota and taught acting at Southern Methodist University. He has appeared as guest artist at the Tufts Little Theatre in Oklahoma, California's Pacific Conservatory of the Performing Arts and the San Francisco Shakespeare Festival playing Hamlet. In three previous seasons at the Shakespeare Festival, he has directed two plays and appeared in eight including the title role in Macbeth, Eyck, Shylock in The Merchant of Venice and Sir Thomas Moore in A Man For All Seasons. This summer he is seen as Carlo in Scapino. He has been seen at A.C.T. as Gremio in The Taming of the Shrew, Bucking ham in King Richard III, Burrows in Tonight at 8:30, and the Host and You Can't Take It With You.

EARL REIN, who joined A.C.T. to play Le Bret in the PBS filming of Cymbeline, has several other television and commercial credits as well as over 70 professional stage appearances. Mr. Rein has been a guest artist at several colleges, spent a season each at Harvard Repertory, Dartmouth, Cornell, New York University, and Heartland Productions; two seasons at the Pittsburgh Playhouse, and three at the Tythe and Cambell, playing major roles. This summer, Mr. Rein appeared with the Pacific Repertory Company of the Performing Arts company as Van Helsing in Dennis Powers' Dracula on the Barneveld in Who Cares Slipped. At A.C.T. he was seen in You Can't Take It With You. Tonight at 8:30, Cymbeline, Or at the Community, Tonight at 9, Third Class and The Taming of the Shrew.

RONALD BOUSSOM, an associate artist of the company, and director of their Actor's Nine Theatre, was a founding member of the A.C.T. Mr. Boussom was appointed Artistic Director of the LITP Theatre six years ago and spent a year with the training program. Mr. Boussom has directed two seasons at the Oregon Shakespeare Festival and one at the Court Theatre, where he appeared in the title roles of Hamlet and Cymbeline and The Taming of the Shrew.

JOY CARLIN was graduated from the University of Chicago and has studied at Yale Drama School and with Elia Kazan in New York. An original member of Chicago's Playright's Theatre, she has appeared on Broadway with Second City, in off-Broadway productions, with resident and summer theatres and has played many roles in TV and films. Mrs. Carlin has been seen in the Importance of Being Earnest, The Tavern, The Time of Your Life, The Selling of the President, Paradise Lost, Dandy Dick, The House of Blue Leaves, You Can't Take It With You, The HOT L BALTMORE, Pillars of the Community, Horatio, Street Scene, The Ruling Class, and she directed The House of Bernarda Alba for A.C.T.

MIGAN COLE, a Phi Beta Kappa graduate of Lawrence University, studied theatre for two years in London after receiving a M.A. in direct ing from Tufts. She has taught acting and Literature at Tufts and the Renais sance Institute in Ashland, served as musical director for A.C.T. in Boston and Michigan, and acted at Harvard, Stanford, the Seattle Rep, eratory, and the Oregon Shakespeare Festival, where her roles included Kate in The Taming of the Shrew, Helene in Uncle Vanya and Alice in The Dance of Death. Among her A.C.T. credits are the House of Bernarda Alba (Angustias), The Cherry Orchard (Varya), King Richard III (Queen Elizabeth), and Street Scene (Shirley Kaplan).

NICHOLAS CORTLAND, who re ceived his B.A. in English and Psychology from Hofstra University on Long Island, studied at the Actor's Studio under Robert Lewis and Wynn Handman and, as the son of an op era singer and a ballerina, comes to the theatre naturally. He appeared in the films Day of the Locust, Frogs and The Steagles, and his television credits include guest starring in Hunter, The Streets of San Francisco, The Cherry Orchard, King Richard III, Street Scene and The Three penny Opera.

JOY CARLIN wrote and directed the production of Down-nuth for A.C.T.'s P.I.P. Program last season, in addition to teaching stage movement at A.C.T. Mr. Boussom has been seen in The Merchant of Venice, The Minstrel, The Cherry Orchard, King Richard III, Street Scene and The Three penny Opera.

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DANIEL DAVIS has numerous stage credits in addition to two A.C.T. productions and a film. Appearing in many Off-Broadway and Off- Broadway productions, with resident and summer theatres and has played many roles in TV and films. Mrs. Carlin has been seen in the Importance of Being Earnest, The Tavern, The Time of Your Life, The Selling of the President, Paradise Lost, Dandy Dick, The House of Blue Leaves, You Can't Take It With You, The HOT L BALTMORE, Pillars of the Community, Horatio, Street Scene, The Ruling Class, and she directed The House of Bernarda Alba for A.C.T.

BARBARA DIRICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in Cymbeline, The Cruise, The Merchant of Venice, The HOT L BALTMORE, The House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Horatio, Street Scene and The Three penny Opera, has also appeared in television productions in San Francisco and Portland, as well as in the PBS filming of A.C.T.'s Cymbeline. Miss Dirickson was also seen as Rose in As You Like It and in The Country Wife and Alice in Wonderland with the Maine Shakespeare Festival. Last summer she was seen with Sarah Psychological Theater in The Country Playhouse in Shay, which was originally presented as part of the A.C.T. Plays in Progress program.

SABIN EIPSTEIN received his M.A. in directing from the University of California at Davis. He toured Europe for six months with New York's Cafe La Mama, was Executive Director of an experimental theatre workshop in Holland and then toured Europe again for 14 months as a performing member of the Traverse Workshop British shipboard theatre group. Mr. Epstein taught acting and movement for a year in Los Angeles at the California Institute of the Arts before coming to San Francisco and joining A.C.T. in 1973. Mr. Epstein has trained actors in acting as well as directed student projects for the Conservatory and has appeared in several commercials, on television, The Maser and The HOT L BALTMORE on the Geary stage.

JANICE GARCIA, in her first season with A.C.T., is completing a Master of Arts degree in Theatre Arts from San Jose State University, where she appeared in productions of Celebra tion, Down to Earth, and Other Golfers Around the Moon and Jacques Brel Is Alive and Well and Living in Paris. Her roles also include Juliet in Romeo and Juliet, Hedvig in The Wild Duck and Nima in The Seagull. She was a member of the Creative Associates Repertory Company in San Jose and was awarded a fellowship by the Children's Peninsula Theatre Association.

FRAZHELLE STEWART DORN be gins her first season with A.C.T. after a tenure with the Yale Repertory Company in New Haven. Having beg un her training with the Alley The atre School in Houston, she received a B.A. in Theatre Arts from Finch College, and has continued her M.F.A. from Yale where she was a founding member of the Yale Sum mer Repertory Company. She joined A.C.T. in the summer of the season and the company. She performed for two years in the Lane Playhouse. Dorn has also trained in voice and dance with Carmen De Lavallade. She has also made an appearance in Hippolyta in A Midsummer Night's Dream, Gruschnia in Idlib Kamran's A Night On Fire with Dead Essex and Rosaline in Love's Labour's Lost.

LOU ANN GRAHAM, who with her husband Ross began A.C.T.'s Young Conservatory in 1970 which they continue to administer and instruct doubles as an actress having appeared in aattle Rep, The House of Bernarda Alba, The HOT L BALTMORE, Horatio, Street Scene, The Three Penny Opera and two Plays in Progress productions. Miss Graham's sister is Vivian Vance.

ROSS GRAHAM, who with his wife Lou Ann began A.C.T.'s Young Conservatory in 1970 which they continue to administer and instruct, also doubles as an actor, having appeared in numerous A.C.T. productions, in cluding Caesar and Cleopatra, Rosencrantz and Guildenstern Are Dead, The Crucible, Cyprus de beyarde, The Merchant of Venice, The Taming of the Shrew, The Miser, Lopers, Street Scene and The Three Penny Opera. In addition to A.C.T.'s presentation of Cyrano for PBS ser ies, Theatre in America, his television credits include two specials in Manila and Korea, made in collaboration with his USO tours of more than 50 countries. A.C.T. was Sky Masterson in Guys and Dolls. Mr. Graham appeared in three productions at the Stanford Summer Theatre.

NATHAN HAAS, who attended A.C.T.'s 1975 Summer Training Con ference at the University of the Pacific, has played with the twelve years with the Old Globe Theatre in San Diego as an actor and technician. He appeared in numerous productions of As You Like It, King John, Carlistianos, The Merry Wives of Windsor, Our Town, The Threepenny Opera as well as designing sound and lights for a number of plays as assistant stage manager for the company. He was seen in the Los Angeles Shakespeare Society's production of A Midsummer Night's Dream, is skilled in fencing and enjoys photography.

CHARLES HALLAHAN, who was seen in the leading role of R. P. McMurphy in the San Francisco production of One flew Over the Cuckoo's Nest for his fourth season at A.C.T., having appeared in Cymbeline de beyarde, The House of Blue Heavens, The Miser and The Three Penny Opera. He holds a Master of Fine Arts degree from Temple Un iversity. Mr. Hallahan's recent appearances include in number leading and ma jor roles in productions of Macbeth, The Homecoming, The Threepenny Opera. Ross Graham, in The Night Threepenny Spent In Jail, Pat in The Threepenny Duryea and In the Devil's Disciple.
Joy C到现在仍然对他在夏洛特的时光念念不忘。他曾在夏洛特的一家剧院工作，并在那里度过了他的青年时期。Joy C一直在追寻自己的演艺生涯，他相信通过不断的努力和挑战，他可以实现自己的梦想。他期待在未来能有更多的机会来展示自己的才华。
ANNA DEAVER SMITH, who graduated from Beaver College in Glenmoor, 1947, has been a musician at the City of London College in England, joined the company last year and now teaches in the A.C.T. training program. She has appeared in television programs for NBC and WNET, and in 1960, she was seen in Marnie/Sadie at Manitoba Theatre Centre. Miss Deaver's television credits include several of the NBC Series, The Big Val- ham, The Taming of the Shrew, Street Scene and The Threepenny Opera at A.C.T.

ELIZABETH HUDDE made her pro-

Stephen Schnettzer, who came to A.C.T. in 1967 after a year at the National Theatre of NY's Juilliard School, served as general understudy with The Incorporable Max on Broadway and his broadway credits include Cymbeline and Timon of Athens with the New York Shakespeare Festival in Central Park. He has also appeared in such Shakespearean productions as Hamlet and Cleopatra with the American Shakespeare Theatre in Stratford, Conn., and was seen in the film film. He most recently appeared as Ob- eron in The Taming of the Shrew and The Night's Dream at the Pacific Con- servatory of the Performing Arts. He appeared in The Taming of the Shrew, Tonight at 8:30, Broadway, Cyrano de Bergerac, King Richard III, Jumpers, Street Scene and The Threepenny Opera at A.C.T.

ANTHONY S. TEGUE is a charter member of A.C.T. who appeared as Butler in Tiny Alice and Richard Darwen in Devil's Disciple. His first film: West Side Story. His Broadway debut: 170 in the Shade. After two years in nuclear submarines, a string of starring roles in film and stage musicals: the film of How to Suc- ceed, West Coast production of Dames at Sea, national company of Annie, the national company of No No Nanette, with Ruby Keeler, Pal Joey at the 5th Avenue Theatre, the pre-Broadway try-out of Gershwin's
ELIZABETH HUDDE made her pro-
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DEBORAH MAY, now in her fourth season with A.C.T., studied at A.C.T.'s Conservatory. As Miss Indiana 1971, she was chosen as Grand Talent Winner and Miss Congeniality at the Miss American Pageant. Miss May, during the summer, is Artist-in-Residence at Pacific Opera Project, performing in such roles as Sister Monica, The Mikado and Happy Fella. Most recently, she was featured in The Hot as video at Catholic University, The Cherry Orchard, Jumpers, of which he was tumbler hybrid, and Street Scene.

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FRED OLSTER, a former A.C.T. Sum-
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LAWRENCE HECHT, who joined the acting company last year after two years as a fellowship student in the A.C.T. training program, holds a B.A. from the University of San Francisco, where he worked with J. A. Antoun on The original Story Theatre. He was in the Xerox Performing Company's production of Macbeth and had a part in the Marin Shakespeare Festival and the Company Theatre of Berkeley. Mr. Hecht teaches voice at A.C.T.'s Summer Training Program and at the University of San Francisco, and has also been an Assistant Director. He was seen last season in King Richard III, Jumpers, The Tem-
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SYDNEY WALKER, a veteran of nearly 30 years of stage, film and television work, has been seen on and off-Broadway in numerous roles, on several national tours and in one opera, Joan of Arc at the Stake, with Dorothy McGuire and Lee Marvin. As a leading actor with the APA Repertory Theater he appeared in 23 productions and with the Repertory Theater of Lincoln Center in twelve. Mr. Walker's Broadway credits include the title role with Laurence Olivier and Anthony Quinn, his film credits include Love Story and he has been seen in three continuing TV soap operas as well as the Theater in America presentation of Enemies, directed by Ellis Rabb, which also featured Peter Ostrum. Last season he appeared with A.C.T. in The Whales of August.
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BY CADILLAC

JAMES R. WINKER, who spent a year in A.C.T.'s Training Program prior to joining the acting company, holds a master's degree in graphics from the University of Wisconsin. He spent three years with On Stage Tonight, a musical revue which toured resorts in Illinois and Wisconsin and made three USO tours in San Francisco. He's appeared with the Marin Shakespeare Festival at the Palace of Fine Arts in Alice in Wonderland, as Touchstone in As You Like It, as Gloucester in King Lear and in performances of Peer Gynt and A Midsummer Night's Dream at the Pacific Conservatory of the Performing Arts. His A.C.T. credits include The Taming of the Shrew, The Misfit, Tonight at 8:30, Pillars of the Community, Horatio, The Ruling Class, the part of Roy Lane in Broadway and the title role in the P.P.A. production of David Dances.
The Potion of Love.

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The Original Amaretto.
From the Village of Love.

The best season ever!
in its fifth year, and Pippin, now in
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Joseph Stein, who is responsible
for the book, is the author of Figdor
on the Roof, the longest-running
musical in Broadway history. Among
his other stage works are Take Me
Along, Plain and Fancy and Enter
Laughing. Stein's screenplays include
both Figdor and Enter Laughing, and
he is currently working on a musical
version of Enter Laughing which will
star Robert Morse.

Director for The Baker's Wife is
Joseph Hardy, whose list of successes is
equally impressive. Civic Light Opera
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three years running in The Sound of
Music, Gigi and The King and I.

For many, the real excitement is
the first American stage appearance
of Chaim Topol, the internationally
celebrated star of Figdor on the
Roof, first on the London stage and
later in the film version. Topol's
London success as Tevye the milk-
man in Figdor was nothing short of
amazing. "It is in a generation
there suddenly arrives in our theatre
a great star," announced the Evening
News, and the Sunday Citizen called it
"the performance of a lifetime."

Sheldon Hamick, lyricist for Figdor
on the Roof, called Topol "the best
of all Tevyes," a verdict which was
corrected when he was chosen over
established box office personalities to
portray the milkman in the highly
acclaimed film version.

Topol began his career in his
native Israel, working first on the stage
and later in films. He received an
Academy Award nomination for his
work in Sallah and has appeared with
David Niven in Ben Hur, Winter Comes,
with Richard Widmark in A Talent for
Loving and with Mia Farrow in The
Public Eye. The title role of the tem-
peramental baker of a small, pro-
vincial French village, seems perfect-
ly suited for Topol. The Gallic and
rustic elements of The Baker's Wife
should provide a challenging vehicle
for Topol's first American stage ap-
pearance.

The captivating story for this new
musical was originally taken from an
incident in a novel by Jean Giono, and
adapted for the screen by Pagnol, one
of France's leading playwrights and
filmmakers. The scandal created in a tiny French village when
the baker's wife runs off with a
younger man offers superb vignettes
of village life and a fine balance of
gluttony and tears. The film was an
instant success in the early '40's and
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which dubbed it "scandalously fun-
y, the kind of story Frenchmen were
born to tell.

Chances for another David Merrick
hit seem good; The Baker's Wife is
a show San Francisco audiences
should enjoy no matter what the final
New York verdict.

Beginning September 14, the Cur-
ran Theatre explodes with an up-to-
the-minute version of L. Frank Baum's
The Wonderful Wizard of Oz. A
classic since its first publication in
1900, the story has been reworked
many times, most memorably in the
1939 MGM film starring Judy Garland
as the girl from Kansas whisked away
on a cyclone to the Land of Oz.

In 1976, the Wizard has become
The Wiz, replete with a driving rock
score, mind-blowing sets and cos-
tumes, and a sassy, jazz-funk up-
dating of L. Frank Baum fantasy.

Wildly enthusiastic audiences have
insured success for The Wiz ever
since its opening in January 1975. Press
notices were mixed, yet the show swept
the 1975 Tony Award-winning seven of the ten musical
show categories. It's been SRO ever
since for this all-black, all-Griot-
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Time Magazine may have hit on the
reason for mixed critical reaction:
"Purists and admirers of Judy
Garland may carp, and one can
understand why, but this all-black,
musical version of The Wizard of Oz
is a carnival of fun. It grins from the
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bow."

Martin Gottfried assured New York
Post readers, "It really is The Wizard
of Oz with an all-black cast, a soul
right off the streets of Harlem, and a
score that captures the slickness but
doing the unforgettable drive of the
Motown sound. From the overture
through song and dance, boogaloo
all the way, the opening night at the
Majestic radiated so much energy
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The New York Daily News agreed that
the show "is so enormously good-natured, so spec-
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Baum out for a night at the Cotton Club, sometimes marvellously outrageous, sometimes hip, always fun.”

The critics heartily agreed on the wizardry contributed by Geoffrey Holder, who was honored with Tony Awards for Best Director and Best Costume Designer. Holder’s long and fascinating background in the arts served him well when he took over staging the Wiz while the show was on the road. Perhaps he’s best remembered as the “Uncola Man” from an amusing soft-drink commercial, but others will recognize him as a former Guggenheim Fellow in art, Broadway performer in Harold Arlen’s House of Flowers, premiere danseur in a Metropolitan Opera production of Aida, featured performer in films such as Doctor Doolittle and Live and Let Die, and college lecture circuit celebrity with a one-man show called Instant Theatre.

Civic Light Opera promises a duplicate production of The Wiz, with stars from the New York company. With seven Tony Awards to its credit including Best Musical, Best Musical Score and Best Choreography in addition to the two Holder awards The Wiz promises to shake up the Curran Theatre with a where it’s at statement about musical theatre.

Feuer and Martin, making their first contribution to Civic Light Opera, have fashioned the most exciting and definitely the most contemporary season in years. Broadway’s two biggest hits and a promising world premiere guarantee heavy ticket sales – even though the final subscription offering has yet to be announced. Take your chances with the fourth show: buy a season ticket this year and turn that anticipation into applause.

Commodity futures trading has grown dramatically over the past decade. When the subject is brought to your attention, be it by media news coverage of an unusual event (i.e. Russian grain sales, crop problems, etc.) or by other means, you have ever wondered who trades commodity futures and why? First, a key to remember is that no money is made or lost in commodity futures—it only changes hands. This is very different from the stockmarket where a corporation creates stock and people or institutions buy these created shares of ownership. There isn’t necessarily anybody on the other side of the people holding stock. Sure some people are short stock, but generally very few relative to the number of shares outstanding. Therefore, if stock prices go up almost everyone involved makes money and if they drop most people lose.

Commodity futures contracts are created only when a new buyer (no position in that market) and a new seller are brought together through the medium of the commodity exchange open auction market. Therefore, there is always a short side even for long. What one side makes in a day, due to price movement, the other side loses. Confused? Let me explain it this way. When trading begins in a new contract month of a commodity there are no contracts open — no one has any position in it. If the morning the exchange designates as opening day for the new contract month someone enters an order to buy and someone else enters an order to sell (and a trade is consummated) one contract is created.

The buyer (called the “long”) has created a contract to TAKE delivery of the commodity in the month traded. The seller (called the “short”) has created a contract to MAKE delivery of the same commodity to the buyer. Any price movement now will create profit for one side and loss for the other.

As we pass through the calendar in any given year, new contract months a year or so forward will be trading in each commodity and continue trading until they become the current (spot) month. Each contract month expires either by these futures being liquidated by offset (if you are long you sell—if you are short you buy) anytime during the contract life or they are liquidated by taking or making delivery, basically at the very end of the contract. Delivery is done on less than 3% of all contracts. Some commodities have thousands of open contracts in each of the various months and others very few.

Now, who are these people (or corporations) on each side of these contracts? There are two basic types of traders involved, hedgers and speculators. Speculators can be anyone financially able to assume the risk who has an opinion on the direction of prices for various commodities and wishes to profit from this movement. They are a cross section of society, with one common denominator; they can afford to risk approximately 10% or less of their liquid net worth in the speculative end of the investment spectrum. Whether a commodity is stable or speculative is not our topic here, so we will not go further into the subject except to say successful speculators above all understand money management and have learned something about commodity futures trading before becoming involved.

The classical definition of a “hedger” is the position of a position in the futures market approximately equal — but opposite to that held in cash commodity. Different uses of hedging to the many factors in an industry are far too complex to discuss here. Office is to say, in the most general terms, a hedger is trying to support the value of something owned or to control the cost of something needed. The risk of price movement in a cash commodity position is passed to those willing to take it—the speculators.
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Cathleen Ristow has discovered her modeling fee to a charitable organization.

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THE MARKET SCENE

Commodity Futures Trading - The Cast of Characters

by DICK LUNDHOLM
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Commodity futures trading has grown dramatically over the past decade. When the subject was brought to your attention, be it by media news coverage of an unusual event (i.e. Russian grain sales, crop problems, etc.) or by other means, have you ever wondered who trades commodity futures and why? First, a key to remember is that no money is made or lost in commodity futures—it only changes hands. This is very different from the stockmarket where a corporation creates stock and people or institutions buy these created shares of ownership. There isn’t necessarily anybody on the other side of the people holding stock. Sure some people are short stock, but generally very few relative to the number of shares outstanding. Therefore, if stock prices go up almost everyone involved makes money and if they drop most people lose.

Commodity futures contracts are created only when a new buyer (no position in that market) and a new seller are brought together through the medium of the commodity exchange open auction market. Therefore, there is always a short for every long. What one side makes in a day, due to price movement, the other side loses. Confused? Let me explain it this way. When trading begins in a new contract month of a commodity there are no contracts open—no one has any position in it. If the morning the exchange designates as opening day for the new contract month someone enters an order to buy and someone else enters an order to sell (and a trade is consummated) one contract is created. The buyer (called the “long”) has created a contract to TAKE delivery of the commodity in the next 3 months if the market traded. The seller (called the “short”) has created a contract to MAKE delivery of the same commodity to the buyer. Any price movement in the next three months will create profit for one side and loss for the other.

As we pass through the calendar in any given year, new contract months a year or so forward will begin trading in each commodity and continue trading until they become the current (spot) month. Each contract month expires either by these commodity contracts being liquidated by offset (if you are long you sell—if you are short you buy) or anytime during the contract life. Or they are liquidated by taking or making delivery, basically at the very end of the contract. Delivery is done on less than 3% of all contracts. Some commodities have thousands of open contracts in each of the various months and others very few.

Now, who are these people (corporations) on each side of these contracts? There are two basic types of traders involved, hedgers and speculators. Speculators are anyone financially able to assume the risk who has an opinion on the direction of prices for various commodities and wishes to profit from this movement. They are a cross section of society, with one common denominator: they can afford to risk approximately 10% or less of their liquid net worth in the speculative end of the investment spectrum. If you can’t afford to speculate is not our topic here, so we will not go further into the subject except to say successful speculators above all understand money management and have learned something about commodities futures trading before becoming involved.

The classical definition of a “hedger” is the establishment of a position in the futures market approximately equal—but opposite—to that held in cash commodity. Different uses of hedging to the many factors in an industry are far too complex to discuss here. Office to say, in the most general terms, a hedge is trying to support or protect some position of ownership or to control the cost of something needed. The risk of price movement in the cash commodity position is passed to those willing to take it—the speculators. 

(continued)
We can't necessarily say that speculators are on one side of the market and the public on the other. There's really a mixed bag. Within a given industry, there will be hedgers on both sides and speculators on both sides. Take lumber for example. Lumber in the recent past has seen its highest prices of the year in the spring and its lows in the fall. This spring price increase is again high in relation to historical levels. At this time, something's happening in the lumber market. The lumber producer could be selling (shorting) summer and fall months to lock in favorable prices for cutting the trees they have planned. They might do this even if the prices are not as high as a lumber buyer. They could also have a user of lumber such as a real estate developer buying futures contracts for the same time. In the same months. We were told to fix his price for lumber he is going to need for summer and fall building. The mill will spot forward at a fixed price determined now so he uses futures to fix his price. At the same time, a speculator who follows technical analysis charts could be buying lumber futures because of the up trend of a technical chart. Another speculator might be buying lumber futures because he expects a real estate boom and is buying lumber futures because of the up trend of a technical chart. Another speculator might be buying lumber futures because he expects a real estate boom and is buying lumber futures because of the up trend of a technical chart.

ORIZONTAL SPRING HIGH lumber futures have moved the past few years. As we saw in the table—what makes a market, traders of different uses or different convictions about a commodit these futures. Of course, my example is a simplified hypothetical case. Not included are the "local," and in most industries there are many possible users of hedging between the original producer and the final you can imagine. The local is mentioned. "Locals" are exchange members who trade for their own account on the exchange floor and handle orders for other members for a fee. They add liquidity and depth to the market because they can make very small swings in prices. Day trading and spreading (trading and shorting contracts in different periods) are their usual tactics. Amazing as it may seem, some hedgers put on futures positions they sincerely hope are wrong. In a rising market, the lumber producer may understand above all else to lock in attractive profit margins. In other words, he would sell a little at a time as prices rise. In a falling market, he would buy a little at a time as prices fall, securing a greater percentage of his planned production hedged (temporarily sold). If that producer has just recently hedged 10% of his lumber production by buying July futures. In a recent survey, nine out of ten lumber producers who hedged 10% of their sales price of the hedge set at 10% of their firm's sales is that there is an addition to costs offset approximately by an increase in the sales price of the hedge, that is, the hedger's sales price will be offset by his hedging position.

FRENCH DELIC! — Laurelwood Shopping Center, 1330 W. Hilldale, San Mateo—573-8031 HOURS: Mon-Sat 10am-9pm, Sun 10am-6pm. M. and Mme. Merle have crafted a small piece of France in the middle of a plastic American-style shopping center. Each time we go we are greeted with questions from the last visit, but we must tell you about this wonderful place without further ado. First, that the price is second to none. We take out. We dined lavishly on a box for $40 which could cost $80 in the U.S. (more on them later), two French rolls, turky and ham very thinly sliced (for 24 hours notice this can be replaced with roast chicken; potato, salad, potato salad with all the trimmings, butter, french mustard, mayonnaise, garlic sausage, a small sandwich which includes are sturdy knives, forks, spoons and napkins. The plate was excellent, the turkey and ham tender and moist, and the garlic sausage was out of this world. The entree were small tarts filled with a creamy, custardy filling, topped with half a peach. We were absolutely stuffed and the cost was a modest $2.79 per person. Since everything is fresh in the shop, you must order in advance by 11pm. With a few tables available, there is a price fine lunch menu (11:30-12:30) for either $2 or $5, depending on what is served. Also, they have always been very nice and very responsive to our reports so we keep on trying. There are some half-dozen different kinds of entrees, all under $4 a plate. We love the rabbit, but they also have beef, pork, goose and duck on hand. There are whole quiches available (around $4-5) which are outstanding. The Merles hail from France and have brought with them the most divine lighter-than-air croissants (30 each, $1.30) to their splendid French-style bakery. Instead, I believe hear watching TV. This show would be interesting to those learning more about commodity trading or the new interest rate futures market. The investment is a must! We are not sure what we will do next, especially since we are learning more about commodity trading or the new interest rate futures market. The investment is a must! We are not sure what we will do next, especially since we are learning more about commodity trading or the new interest rate futures market. The investment is a must! We are not sure what we will do next, especially since we are learning more about commodity trading or the new interest rate futures market. The investment is a must! We are not sure what we will do next, especially since we are learning more about commodity trading or the new interest rate futures market. The investment is a must! We are not sure what we will do next, especially since we are learning more about commodity trading or the new interest rate futures market. The investment is a must! We are not sure what we will do next, especially since we are learning more about commodity trading or the new interest rate futures market. The investment is a must! We are not sure what we will do next, especially since we are learning more about commodity trading or the new interest rate futures market. The investment is a must!
LA QUICHE — 550 Taylor St. S.F. — 441-2711 HOURS: Tue-Sun: Lunch: 11:30-3; Dinner: 5-10; except Fri-Sat until 10pm
Co-owners Jean, Simon and Claude have added to our tiny list of pre-theatre dinner restaurants. A friendly, small-booking 441 and relaxed spot in which to dine, you enter the restaurant and are instantly transported into a petite French province even though there’s a large map of Paris on the wall, surrounded by lovely light fixtures and old paintings, fresh flowers on the tables and the most exquisite antique clock (look for it hanging next to the kitchen door) to the bar and it’s smoke heat. We have only eaten dinner here; there are 30 French crepe specialties from which to choose, from eggs and cheese ($2.25) up through the most expensive crab au sauté ($3.65). Four special dinners are offered nightly, and frequently change, but we have enjoyed Coq au Vin, Coquelicot, Jacques St. and Saumon Sauce Auboine, as well as Beef Bourguignon. The specials are $5.25 to $7.95, and include a delicious, ever-changing menu, including fish in the traditional fashion, as well as omelettes de joues de porc and the like. The Master Salted ($3.25) is more than that—a huge bowl of different kinds of lettuce, eggs & cheese dressing and a meat in one course! The Steak Tartare is tasty and fresh ($3.00). The Meatballs ($3.05), served with a side of gravy are filling. A Lehmberg list reads like a book, and includes herings, caviar, smoked salmon and, cheeses and meats. For these dishes range from $3.55 to $5.25. We have smoked salmon and cream cheese. The Cheese Fondue is lightly seasoned with kirsch, served with a plate of sliced meat, a toasted sesame seed and our gets our vote for one of the best fondue we have tasted ($3.50 for one person to $9.45 for four). The coffee served rates a special mention. Domestic and imported wines and beers are offered. This delightful spot only seats around 30, plus a few more at a small bar, so reservations may be in order, but don’t let lack of them stand in your way... it’s well worth waiting for.

LA BODEGA RESTAURANT — 1337 Grant Ave., S.F. — 394-9055 HOURS: Wed-Sun: 6pm-11pm or when house closes. Owners Bernie and Carla Knel do everything hour. To be absolutely accurate, Carla does almost everything. (Bernie, when asked, told us her ‘word around Carla through a Chronicl Ward Ad.) She cooks, waits tables, serves, cleans up and makes the menu, and the like. Bernie, when he’s not taking your order or chatting with you, plays an equally popular flamenco guitar, accompanying Carla (when she’s free to dance on the postage stamp floor), or just noodles around for his and your entertainment. Free TV is a must; this is free, so to speak, since there’s no cover charge or minimum. Dinner is a simple, family-style affair, consisting of either Paella or Arroz con Pollo (both quite acceptable); salad with oil and vinegar dressing. French bread and butter. French coffee and dessert (usually eclairs or petit fours). Would you believe $4 for the entire shebang? You ought to have to come to be the last of the big-time spenders and purchase a fifth of Beethoven, the like Carla Zanetti (or Chablis) for $2.50 or order various ports and sherries.

ENRAR DANISH FONDUE HOUSE— 170 Clarendon St., S.F. — 386-9860 HOURS: 7 days, 5-10 pm
(You’ve had the small restaurant on Clarendon list of our favorite places in the world) features fine Danish food and is the place to relax and be charmed. The Grand Master Salted ($3.25) is more than that—a huge bowl of different kinds of lettuce, eggs & cheese dressing and a meat in one course! The Steak Tartare is tasty and fresh ($3.00). The Meatballs ($3.05), served with a side of gravy are filling. A Lehmberg list reads like a book, and includes herings, caviar, smoked salmon and, cheeses and meats. For these dishes range from $3.55 to $5.25. We have smoked salmon and cream cheese. The Cheese Fondue is lightly seasoned with kirsch, served with a plate of sliced meat, a toasted sesame seed and our gets our vote for one of the best fondue we have tasted ($3.50 for one person to $9.45 for four). The coffee served rates a special mention. Domestic and imported wines and beers are offered. This delightful spot only seats around 30, plus a few more at a small bar, so reservations may be in order, but don’t let lack of them stand in your way... it’s well worth waiting for.

FIREHOUSE FIVE, PLUS JOINS THE S.F. ANNEX IN "A CHORUS LINE"

A preview is being planned of the hot new musical "A Chorus Line" by the Firehouse Five, Plus and the San Francisco Annex for Thursday, May 17th, and the San Francisco Annex is musical officially is open to the public.

These two San Francisco’s philharmonic organizations will merge to raise funds for a new cultural enrichment program for the Oakes Children’s Center. The Firehouse Five, Plus which is known in the Bay Area as being the world’s smallest auxiliary takes its name from the location of its pet charity, the Oakes Children’s Center in the historic Firehouse of Engine Company No. 22.

San Francisco Annex President, Miss Anne Buhcl, conducted the Annex Committee headed by Miss Linda Shaehein which includes Messrs. Lloyd Lobeck, Roy Dubow, and Mrs. and Mrs. Al Clark, Mrs. H. S. Ballew. The members of the Firehouse Five, Plus are: Messrs. Joseph Costello, Joseph Johnson, Richard Luchins, Richard Kunin, John Ward Maillard, III, Jean McClatchy, Elizabeth Spencer, David Gottschalk, Robert Blum, and Richard Blum. The joint benefit was the brain of Arthur Simon who saw “A Chorus Line” on Broadway during a New Year’s visit to New York. Arthur, San Francisco’s leading party planner, will create the décor and menu for the gala evening. Plans for the evening will consist of a 7:00 o’clock cur- tain for the musical followed by dinner and dancing with the original New York cast at the Design Center, 200 Kansas Street. Tickets are $10.00 per person and will be available at “Firehouse Center” patrons known as the “Supporting Cast” will be $50 and “Stage Door Johanesen” at $20 will have theatre tickets only.

This is the one you’ve been waiting for! The Big Bay Area Get-together, with fresh fish, crabs, oysters, professional photographers, live entertainment, free wine and beer, and free live entertainment, including rock bands. There are arguments food and lots of rides, too.

Come Saturday at 10 AM and join the big parade, starting at the Hyde Street Pier. The Get-together is sponsored by your neighbors in the Bay Area community service groups and their friends, your neighbors and your offspring’s spirit and have a ball.

April 25-26, 1976 10 AM to 7 PM
Fort Mason, San Francisco Marina Blvd, and Laguna St. Pier 2 Free parking and transportation from Crissy Field, Presidio of San Francisco.

Sponsored by the Volunteer Board of San Francisco Parks and the Golden Gate National Recreation Area.

In cooperation with the Junior League of San Francisco.

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Co-owners Jean, Simon and Claude have added to our tiny list of pre-theater dinner restaurants. A friendly, small, bustling and relaxed spot in which to dine, you enter the restaurant and are instantly transported into a petit French province even though there’s a large map of Paris on the wall, surrounded by lovely light fixtures and old paintings, fresh flowers on the tables and the most exquisite antique clock (look for it hanging next to the kitchen door and bear it clime the hour). We have only eaten dinner here; there are 30 French crepe specialties from which to choose, from eggs and cheese ($2.25) up through the most expensive croissant in white wine sauce ($3.60). Four special dinners are offered nightly, and frequently change, but we have enjoyed Coq au Riellet. Coquéille St. Jacques and Saumon Saute Aurore, as well as Beef Bourguignon. The specials are $5.25 to $9.50, and include a delicious, everchanging soup, salad in the French tradition, baguettes of lovely bread and fresh, sweet butter, as well as a second, excellent coffee. One may also order an authentic quiche, with salad ($2.25) made the way we love it — slightly nutty and flavorful with lots of cream, bacon, ham and gruyere cheese. We have sampled the excellent Creme Caramel, but really freak over the Chocolate Mousse for $1. Appetizers, beer and wine are available; we always enjoy a bottle of house wine (C.K. for $3.75 or bottle of wine for $4.75). The service is excellent.

LA BODEGA RESTAURANT — 1337 Grant Ave., S.F. — 399-9555 HOURS: Weekdays 6pm-10pm or when house wine runs out. Owners Bernie and Carla Keel do everything to be absolutely accessible. Carla does almost everything (Bernie, when asked, told us he finds a shout Carla through a Chronica Ward Ad). She cooks, waits tables, serves, cleans up and does a mean flamenco guitar. As long as Carla is not taking your order or chatting with you, she’s free to dance on the postage stamp floor, or just noodles around for his and your entertainment. Free bread and butter is free, so is wine, so is the $3.95 quiche special, so is the $3.50 croissant special, with salad and oil and vinegar dressing. French bread and butter, Irish coffee and dessert (usually eclairs or petit fours). Would you believe $4 for the entire afternoon? You can order a city to be the last of the big-time spenders and a purchase of the superb Italian croissant special (or Chablis) for $2.50 or order various ports and sherries.

INNAR’S DANISH FONDUE HOUSE— 38th Avenue, S.F. — 386-9860 HOURS: 7 days, 5-10 pm
This lovely, small restaurant on a corner of our favorite places in the world features fine Danish food and is the place to relax and be charmed. The Grand Master Salad ($3.25) is more than that—a huge bowl of different kinds of lettuce, oil & vinegar dressing plus an apple, Danish ham, salami and cheese, a meal in one course! The Steak Tisserie is tasty and fresh (3.95) and Danish Meatballs ($3.85), served with a gravy, are filling. A Smørrebrød list reads like a book, and includes herring, cucumbers, smoked salmon and cream cheese. The Cheese Fondue is liberally laced with Swiss, served with a plate of bread and toasted sesame seeds and gets our vote for one of the best fondues we have tasted ($3.50 for one person to $9.45 for four). The coffee served rates a special mention. Domestic and imported wines and beers are offered. This delightful spot only seats around 30, plus a few more at a small bar, so reservations may be in order, but don’t let lack of them stand in your way . . . it’s well worth waiting for.

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A preview is being planned of the hot new musical "A Chorus Line" by the Firehouse Five, Plus and the San Francisco Annex for Thursday, May 6th. The musical officially is open to the public.

These two San Francisco’s philanthropic organizations will merge to raise funds for a new cultural enrichment program for the Oakes Children’s Center. The Firehouse Five, Plus which is known in the Bay Area as being the world’s smallest auxiliary takes its name from the location of its pet charity, the Oakes Children’s Center in the historic firehouse of Engine Company No. 22.

San Francisco Annex President, Miss Anne Elkhart, appointed the Annex Committee headed by Miss Linda Shaeffer who includes Messrs. Lloyd Bales, Roy Dubow, and Mrs. M. Al Clark, Mrs. H. S. Ballie, the members of the Firehouse Five, Plus are: Edelmans Joseph Costello, Joseph A. Koster, Richard Kunin, John Ward Maillard, Ill, Jean McClatchy, Elizabeth Spence, Paul Vlad, Donald Pritzker, and Robert W. Walker.

The joint benefit was the brain child of Arthur Simon who saw “A Chorus Line” on Broadway during a New Year’s visit to New York. Art has long since been on San Francisco’s benefit planning party platter, will create the decor and menu for the gala evening. Plans for the evening call for a 7:30 p.m. curtain for the musical followed by dinner and dancing with the original New York cast at the Design Center, 200 Kansas Street. Sponsors for the benefit at $100 per person will be called “Friend of the Center,” patrons known as the “Supporting Cast” will be $50 and “Stage Door Joanne” at $20 will have theatre tickets only.
**GARDEN ARTS**

**Bob Goerner**

A botanical garden, according to my dictionary, is a garden for the exhibition and scientific study of collected, growing plants. One of the best in the west is the University of California Botanical Garden at the head of Strawberry Canyon above Memorial Stadium. This month should be prime time for making its acquaintance with the wild flower area, African Hill and rhododendrons dell near their peak bloom.

Up to the 1920s the site was occupied by a dairy farm. Farms in Berkeley No-No. The garden is actually within the Oakland city limits. It's hard to believe now but the surrounding hills then were largely devoid of trees, the oaks and eucalyptus having been planted, as they were in much of the Oakland-Berkeley hills. Across the road from the main garden is the newest development, being dedicated this spring, the Mather Redwood Grove with a charming amphitheater in the center for classes and discussions. The plan is to make this a mini-Muir Woods. It is taking some doing for this miniature climate to not be the redwoods' liking. Not damp enough. The grove was planted about 30 years ago and the trees would have been much higher in a more comparable location. The absence of undercut is now being corrected by the addition of composted redwood sawdust and the introduction of ferns and other material indigenous to a forest. The lack of fog and the low rainfall, averaging 26 inches a year, is being compensated by a sprinkler system.

Individual trees of each of the 10 genera in the redwood family will be found in the main garden and it may come as a surprise to find trees called "cedar," "cypress," "pine," and "fir" as members of this group. These trees are restricted in their habitat to moist locations around the Pacific Rim, the one exception being the Tannoid found in the southeastern United States and Mexico. The Dawn Redwoods in the garden are among the first to be planted outside their home in China and since their introduction here in 1948 have caught the fancy of many homeowners who wanted to grow a "living fossil" of their own. It was as recently as 1981 that fossils of a tree closely resembling Sequoia were first described by a Japanese paleobotanist. In 1945 some living material in eastern Szechuan was collected and identified and named Metasequoia (meta meaning beyond). Along with the Chinese Water chestnut, in a 1938 expedition, the redwood family, it sheds its leaves in the winter, after which you will want to take it in its full glory you'll better wait until spring is well along.

If you live in northern California, continue to experience dry winters. The Old and New World Droughts are the Botanical Garden will attract visitors shopping for low maintenance plants to replace their home gardens. The main entrance road runs between Alpine Hill and the New World Desert area and although the cacti and succulents growing in the two areas appear to be similar they are completely unrelated botanically. It is their mutual adaptation to a dry environment that have caused them to look alike. Technically it is called convergent evolution.

Exotics are so ubiquitous along our highways that we understandably mistrust them for nectar and food, and several species have been "escaped" and naturalized here. However, their site on African Hill tells the true story. My eye was particularly caught by a blue-green Mesembryanthemum hard to overlook among all the more modest other greens. I'm not sure I'd want to live with it but I'm not to know that nature can surprise us. Of the approximately 6,000 plants in the garden, the largest collection is of cacti and succulents, with the killing freeze of the winter of 1972. Only the most tolerant to cold were able to survive. Since then there has been considerable replanting, but with some difficulty, as the collection had been gathered by members of the Garden of Exotic plants and the trading of plants and seeds with other botanical gardens and universities.

No such problem existed for the smaller plants growing in the protection of the Succulent House. The day I visited the house the small cacti were in a horticultural function of attention by a young boy and I think there must have been some later importation for a window of observation. My attention was centered on what have been called 'Cactus Bunnies', plants with the aid of a mutant yellow or red cactus grafted on a medium green triangular stalk. The resulting plant is irresistible to youngsters and more than a few growers. Some mail-order catalogues list them.
Excellent free parking in flood-lighted area within a few yards of our door.
Cocktails from 4 p.m. Dinner from 6 Tuesday thru Saturday, from 5 on Sunday.
Reservations recommended.
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Up to the 1920's the site was occupied by a dairy farm. Farms in Berkeley! No-no. The garden is actually within the Oakland city limits.
A botanical garden is not the usual harbinger of wild roses and rhododendrons. These once dull areas of the garden are more like little parks in the woods. Today the redwood Grove with a charming amphitheater in the center for classes and discussions. The plan is to make this a mini Muir Woods. It is taking some doing for this mini-climate is not to the redwoods liking. Not damp enough.
The grove was planted about 30 years ago and the trees would have been much higher in a more comparable location. The absence of undergrowth is now being corrected by the addition of combine redwood sawdust and the introduction of ferns and other material indigenous to a forest. The lack of fog and the low rain, averaging 26 inches a year, is being compensated by a sprinkler system.

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Edo de Waart
Our New Maestro

by BLAKE A. SAMSON

The man is immensely affable in person and on the podium a conductor of remarkable precision and musicality. His appointment to succeed Seiji Ozawa as Music Director of the San Francisco Symphony has met with optimism from all corners of the Bay Area's music community.

"I have good feelings about where we are starting," comments the 34-year-old Dutchman.

"I am very impressed with the capabilities of the Orchestra and find myself fortunate to come into a management that I find very efficient and professional."

As the ninth Music Director in the Symphony's sixty-five year history, de Waart is cautious about promising more than he can deliver but certain modest aims still emerge.

"The emphasis will be undeniably with the romantic and classic repertoire."

Like Ozawa, de Waart also has a fondness for modern works. However, he leans more to the "romantic modern composers"—men like Berio and Dallapiccola—rather than the avant-garde.

"I don't believe," he says, "I should do things I can not believe in." Therefore, he'll leave the Stockhausen to others who might conduct the orchestra.

He will continue exploring Beethoven and Mozart in depth and will expand into Bruckner and Mahler, adding Schoenberg and Webern along the way. Judging from his Philip recordings we can expect some rather good Rachmaninoff and Strauss as well.

"I'd like to incorporate other good composers whose works should be better known." In this category he mentions Glazunov and Borodin.

When he does program modern works, de Waart indicates he will try to get away from the sandwich method: "You know, start with the Leonore Overture, sneak in a modern piece and, thank God, bring on at the end Isaac Stern with Brahms."

(continued)
Eddy de Waart
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"I don't believe," he says, "I should do things I can not believe in." Therefore, he'll leave the Stockhausen to others who might guest conduct the orchestra.

He will continue exploring Beethoven and Mozart in depth and will expand into Bruckner and Mahler, adding Schoenberg and Webern along the way. Judging from his Philips recordings we can expect some rather good Rachmaninoff and Strauss as well.

"I'd like to incorporate other good composers whose works should be better known." In this category he mentions Glazunov and Borodin.

When he does program modern works, de Waart indicates he will try to get away from the sandwich method: "You know, start with the Leonore Overture, sneak in a modern piece and, thank God, bring on at the end Isac Stern with Brahms."

(continued)
His philosophy follows a viewpoint he once told Records and Recording Magazine, “Most people’s ears havent developed beyond Stravinsky’s Sacre du Printemps. “Our task must be to take them a few steps further, gentlly.” A lot of modern music, he notes, is played very badly. “If we can play it well, then it might sound more convincing.”

“People mustn’t expect too much too soon. There’s an old saying: ‘What grows slowly grows well.’”

De Waart’s four-year appointment which starts with the 1972 season marks a highpoint in a career that has increasingly attracted international attention since 1967 when he assumed permanent conductorship of the Rotterdam Philharmonic. At 26, he was one of the youngest conductors in the world to lead such a significant orchestra.

Since then he has guest conducted every major European and American orchestra, including the Berlin Philharmonic, the Boston, Chicago, Cleveland and Philadelphia Orchestras.

De Waart started his career as an oboist with the Concertgebouw Orchestra, studying conducting at the same time with Jaap Spaanbergen at the Amsterdam Music Lyceum. In 1964 he won first prize in the Dimitri Mitropoulos Competition in New York and, as a result, became Assistant Conductor to Leonard Bernstein in the New York Philharmonic for the 1965 season.

What looked on surface to be a tremendously opportruity was less than that in reality. “We had about two hours to conduct the whole season,” de Waart remembers. “It drove me crazy. You just sit there and become terribly frustrated watching someone else do it the whole year.”

Returning to Holland the next year, de Waart accepted the post of Assistant Conductor to the Concertgebouw under Bernard Haitink, and, after one year, joined the Rotterdam Philharmonic.

Acquiring that orchestra at an optimum time — the players were young and it had just moved into an ultra-modern concert hall, De Doelen, in 1966— de Waart and the orchestra started a sharp climb to international acclaim.

In the process he earned a reputation for carefree and carefree-eliminating concettistic leadership. He stressed the importance of an equally open and candid administration here, particularly in its relationship with the press.

Conducting in a mild, unemotional manner, he has been steadily being noted by critics for his clear delineation of musical movements, a sense of balance and enriched orchestral tone. His special sensitivity to woodwinds should complement the orchestra’s strong string section to good effect.

“I guess you have a nose for certain things,” he tells me. “I’ve always been interested in structure, in phrasing, in reworking themes and I seem to see the aspects of music easier than other things, I like puzzles.”

He uses Brahms as an example. “Sometimes this way the way Brahms reworks a phrase, it’s really a code. You realize it and say, ‘Hey, that’s the reverse of that; how marvelous!”

“He never does so many harmonious things that make the same melody interesting. I like very much to bring out harmonic exchanges. It’s just one of those things I particularly enjoy doing.”

The year de Waart accepted the Rotterdam post, he made his guest debut with the London Symphony Orchestra and toured the United States with the Concertgebouw. Last year he toured Europe and England with his own RotterdamPhilharmonie.

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He is committed way into 1981 to conduct the Netherlands Opera, among many things Wagner’s full Ring of the Nibelung.

In America, de Waart frequently conducts the Santa Fe and Houston Opera and has conducted at Glyndebourne, England as well. In the summer of 1975 he helped inaugurate the Concord Pavilion and will return there this season.

“The mainstay of the orchestra is in its own community and surroundings,” he stresses. “I think the Music Director should be viable, but I don’t think the San Francisco Symphony should be Edo de Waart.”

“To totally run your organization on the personality of any given person is a mistake. I would like an audience to come and sustain us on the strength of the orchestra and what they have to give.”

One priority in the Symphony’s future plans was definitely clear during de Waart’s press conference. That was the need for a new symphonic hall.

“Our is an art,” de Waart stressed in a clear, committed voice, “that must be given in perfect acoustic surroundings.”

“I don’t think I say any secret for when I say the Opera House is not ideal.”

He strongly hopes that the designers will work with wood and real plaster in the new building. “The more natural materials we use, the better the acoustics.”

Unlike Ozawa, he plans to keep recording and traveling to a minimum: “I think in the next five years I’ll do about five weeks altogether guest conducting elsewhere which suits me just fine.”

Nor does he ski, Ozawa’s favorite past-time. “I must be great to go down head but must be terrible to go down head first.”

When he puts down his baton, it’s for a tennis racket or backpack.

“The position leaves a lot of room and I can make of it what I want.”

His appointment makes the San Francisco music scene hopeful indeed.

The creation of Sebastian vineyards, begins with vines which start the beautiful, rich and balanced process of farming. From fruity little buds push forth from the branches of the tree, from the grains of hardy American rootstock. The buds unfold into tender leaves that shade the tender grapes, form sugar for each grape cluster and mature the vines. In May the first bright green clusters of flower buds appear.

Each bud opens off the rear of a ‘Cygnus’ in June and a flower forms. Then the flower pollinates itself and the grape berry is the ripened seed of a single flower.

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RARE EXHIBITION AT THE GILBERT GALLERY

San Franciscans have the opportunity to view, at the Gilber Gallery, 590 Sutter Street, an exhibition of the most recent paintings of Endre Szasz, thought by many to be Hungary's greatest living painter. Szasz, who won six major awards for his Surrealist style painting, and his Illustrated version of the Rubaiyat of Omar Khayyam is on display in London's British Museum, where the curators have hailed it as one of the best illustrations to be done in the last 500 years. The artist has also been the subject of three separate film and television documentaries, one produced in Hungary and the other two produced in Canada and seen both in Canada and the United States. His work hangs in 16 nations around the globe.

Dr. H. Lester Cooke, Museum Curator of the Arts of the National Gallery of Art in Washington, D.C., has said about Szasz's work: "I am impressed by the quality of Mr. Szasz's work. It is evident he is a master of his craft. In recent years, the technical achievement in classical painting techniques has been deplorable. Now there is a change and people once again are respecting the craftsmanship typified by the old masters. Mr. Szasz has perfect sense of form—he can model and pick up nuances—and a limitless range of imagination. The fragile macabre overtones in his work are true to his Middle European heritage.

I wish for Mr. Szasz all the success in the world because he certainly deserves it. I am delighted to see a return to classical painting techniques handled with great beauty and finesse." According to Terry Kirkman and Judy Hevel of the Montreal Star, "His characters and buildings seem normal, the Middle Ages, ghosts reawakened to haunt, yet not with a horrific impact. Rather, Szasz prefers to hypnotize his viewers, drawing them into this unknown land with a gentle yet powerful magnetic pull."

When asked what is the difference between a good painter and a great artist, Endre Szasz replied: "There are those so-called artists who are good craftsmen but they do not reach anyone, because they have no message, no philosophy, no raison d'être. The essence of great art captures the artist's responsibility to society. Every true artist is a revolutionist. Michaelangelo in the 'Last Judgement' created the new Renaissance Man in the figure of Christ. Thus inspired, he became the true revolutionist of his time. I strive to paint in the universal language of today's needs for today's living, hopefully, tomorrow's immortality. My generation invented Fauvism and the Concentration Camp. Afrikan art refused to participate in this retrogression to the Dark Ages. I passionately ached that my generation squandered those atrocities, and feel the responsibility to right these wrongs, to free humanity from the Ghetto of despair, the Concentration Camp of the imprisoned mind. Now I paint in the awesome shadow of the hydrogen bomb and my paintings sometimes seem to seem the impending doom of which may hang over us. But almost in contradiction I believe my work also reflects a strength and beauty and hope that man will survive just as true art will survive. Not as a dream, but as a living substance.

I am pleased to present my work to the people of San Francisco. I hope you will receive it in the same warm sentiment with which I present it."

THERE'S OPERA AT "CSUH"

California State University, Hayward, will present several opera performances this month as well as others in May. At the University Theater on April 10, 13, 15 and 17, they will present a student production of Albert Herring by Benjamin Britten with libretto by Eric Crozier. The production will be conducted and directed by Tom Acord, Richard Ballach in the title role, pianist. All of the performances begin at 8:15 p.m. Ticket prices are $2.00 for general admission and $1.00 for students. For reservations call 881-3261.

At 8 p.m. on May 23, also at the University Theater, there will be a presentation of the opera Le Poste Monte Carlo by Darius Milhaud, with libretto by Jean Cocteau. This is a joint production with the California State University, Hayward, Opera Theater and the University of Santa Clara Opera Workshop. This is not a student production, but will be sung by Kristin Gray (Baritone), Tom Acord (Tenor) and Gerald Fitzsimmons (Bass). The performance begins at 8:15 p.m. and the admission is free.
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Dining in New York: Quo Vadis

By Blake A. Samson

The dinner I had at the Quo Vadis, 26 East 63rd Street, New York a month ago is imbedded in my memory. I only need think of Petie Marmite, Henry IV, Faisan or Souffle Praline aux Amandes and the flavors rush back into my mouth and mind.

This is a cuisine royale and should be reserved for a full evening's homage — an anniversary, special birthday or evening of certain magnitude.

My guest and I arrived at the silver and smoked art-nouveau glass doors at 8:15 and departed 11:30. On the way home, I realized as I rested in the afterglow that tears were gathering in my eyes. I thought restaurants of this quality had vanished.

From the marvelous yellow-haired hat check perusing over her half-lens as if it were Paris to the palatial red and gold dining-room vaguely patterned after a Roman wall painting, the immediate impression of Quo Vadis is of studied opulence.

Being cymbals of the twentieth century, my guest and I thought it an ominous first impression (Rome was not all the dust of the College on a table) but there was nothing garish or insincere about our meal.

My soup was a Petie Marmite Henry IV, so named for its earthy pot, the marmite. This is a refined — at the Quo Vadis an exceptionally refined — pot-au-feu.

Succulent cubes of burgundy-colored beef brisket floated next to one-inch squares of chicken in a shimmering consomme blanc, splendidly clear, laced with the aromatics of celery, onions stuck with cloves, a bouquet garni, turnips and carrots.

Freshly grated Parmesan cheese was sprinkled on and triangles of toast were served to the side.

Although one might miss the country ingredients of a mild cabbage souffle and pieces of chicken giblets (perhaps thought here too common for the city), the separated but delicately balanced flavors made this Petie Marmite a classic, gentle yet savory.

My companion had a chilled Consomme Madrilene that mastered the trick of achieving a ruby red tomato color without being overly acidic. It had the sparkle of most clarified and jellied soups and the strong flavor of a well-reduced stock.

Most spectacular of our hors- d’oeuvres was a Boudreux Brulonne, a Belgian blend of Parmesan and Gruyere cheese formed into two half- dollar balls and deep-fried in a generous coating of bread crumbs.

The center was soft and moist, the breading golden and crisp. It is served with sprigs of parsley quickly popped in and out of a perfectly light oil and are of such crisp character my companion has yet to recover.

Champignons Gratines Forense are mushroom caps filled with another mushroom puree performed with truffle butter bathed in a Monay sauce. While the mushroom caps were overly soft, the Monay was an excellent rendition of Bechamel. Gruyere, cream and egg. The Crapes Quo Vadis (crab, lobster and shrimp marinated in a silly hollandaise) make a third recommended overture.

Passing up lobster poached in a light fumet flavored with tarragon,佩德和 hollandaise and the equally renowned rack of lamb, we sampled our duckling, a pleasant choice for two roasted in a most dramatic cassoulet lute.

A band of dough is placed around the edges of a roasting pan, the lid pressed down and "soldiered" air-tight by the pastry and then placed in the oven.

When served, a knife is inserted between the lid and rim, the dough cut out, and a woe of powerfully-flaring vapor passes through the restaurant.

Heads turned to our table and a plump, brownish-pink duck carcass was lifted out of its drippings to be carved at our side. Meanwhile cognac was liberally (perhaps too liberally) sprinkled into the drippings which were then reduced to a rich and mildly grainy brown sauce.

The wine stewed when advised of our entire selection for a 1969 Santenay from the Cote de Beaune, a remarkably unusual lobster-buer-colored red burgundy with a silky sheen and elegant flavor. The vintage year was a magnificent one for the Santenays and a better companion for the pheasant could not have been picked.

From this, I defuse their wine suggestions to be impeccably appropriate and trustworthy.

The evening's crop-de-grace came with the dessert, a Souffle Praline aux Amandes, as chifon a confection as one could wish.

The moist and airy flavor of egg yolk and sweet milk of the souffle base gradually yielded to the crunch of suspended, toasted almond slivers. The result was so diaphanous as to make the cream sauce spiced with orange and a bit of Grand Marnier totally unnecessary, like putting lacquer on top of a pastel of great subtlety.

Quo Vadis, in serving the topping, bows to a standard American practice — happily, one can set the sauce aside and revel in the souffle itself.

The service is proud but kind. No opportunity is missed for attention. From repeated changes of silverware to lemon-scented finger bowls. Ashtrays are whisked away, and cleaned after each crushed cigarette. A drop of coffee on the souffle. It is immediately replaced.

The service is on a maroon-rimmed porcelain with a thin gold edge: the crystal's luminous and linen are of high quality.

One could well imagine a countrress or the late Somerset Maugham seated to his left and both would respond to Gino Robusti's concerned solicitations (he is the owner with Bruno Carnaghi) with no less warm affection than the regulars showed this night. This is a restaurant for the well-bred and their direct mien provides enough theater to supress any evening on Broadway.

One knows, if one wanted to fete grandfather on his eightieth birthday or one's wife on her tenth anniversary, that this is the proper place and the tab unquestionably dear will be disregarded, well hidden from their eyes.

Quo Vadis is, in short, a crucible of fond, permanent memories, emblematically deserving of its fine reputation.

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By BLAKE A. SAMSON

The dinner I had at the Quo Vadis, 26 East 63rd Street, New York a month ago is imbedded in my memory. I only need think of Filet Marmite Henry IV, Faison or Soulive Praline and the flavors rush back into my mind and mouth.

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Although one might miss the country ingredients of a mild cabbage soudeine and pieces of chicken giblets (perhaps thought here too common for the city), the separated but delicately balanced flavors made this Filet Marmite a classic, gently yet savvily.

My companion had a chilled Consomme Madrilene that mastered the trick of achieving a ruby red tomato color without being overly acidic. It had the sparkle of most clarified and jelled soups and a strong flavor of a well-reduced stock.

Most spectacular of our hors-d'oeuvres was the Provençale Bruléefrite, a Belgian blend of Parmesan and Gruyere cheese formed into two half-dollar balls, fried in breathing and deep-fried. The center was soft and moist, the breading golden and crisp. It is served with sprigs of parsely quickly popped in and out of a perfectly light oil and are of such crisp character my companion has yet to recover.

Champignon Gratin Ses Filo in mushroom caps filled with another mushroom puree perfumed with truffles and baked in Monay sauce. While the mushroom caps were overly soft, the Monay was an exceptional vision of Brechamle, Gruyere, cream and egg. The Crespes Quo Vadis (crab, lobster and shrimp marinated in a sily Hollandaise) make a third recommended entree.

Passing up lobster poached in a light rum, cognac flavored with tarragon, Pernod and hollandaise and the equally renowned rack of lamb, we selected the Messire l'amatriciana, a hearty meat with two roasted in a most dramatic casserole lute.

A band of dough is placed around the entire meat. Two oven tongs, the lid pressed down and "soldiered" air-tight by the pastry and then placed in the oven.

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The evening's crisp-de-glace came with the dessert, a Soulive Praline Aux Amardines, as chiffin a confection as could be.

The moist and airy flavor of egg white and sweet milk of the souffle base gradually yielded to the crunch of suspended, toasted almond slices. The result was so diaphonous as to make the cream sauce spoiled with orange and a bit of Grand Marnier totally unnecessary, like putting latcher on top of a pastel of great subtlety.

Quo Vadis, in serving the topping, bow to a standard American practice, happily, one can set the sauce aside and reveal in the souffle itself.

The service is proud but kind. No opportunity is missed for attention, from repeated changes of silverware to lemon-scented finger bowls. Ashtrays are wiped away, and cleaned after each crushed cigarette. A drop of coffee on the saucer! It is immediately replaced.

The service is on a marquon-rubbed porcelain with a thin gold edge: the crystal, the pewter and linen are of high quality.

One could well imagine a countess or the late Somerset Maugham seated to your left and both would respond to Gino Robusti's concerned solicitations (he is the owner with Bruno Caravaggi) with no less affection than the regulars showed this night. This is a restaurant for the well-bred and their distinct mien provides enough theater to surmise an evening on Broadway.

One knows, if one wanted to see grandfaather on his eightieth birthday or one's wife on your tenth anniversary, that this is the proper place and the tab (unquestionably dear) will be discreetly delivered, well hidden from their eyes.

Quo Vadis, is, in short, a crucible of fond, permanent memories, eminently deserving of its fine reputation.
"RHUBARB REVUE"

The longest running annual variety show in the Bay Area has to be the "Rhubarb Revue", staged in Tamalpais Valley (the first little valley on the left as you drive North into Mill Valley) by the Tamalpais Valley Improvement Club. Opening April 23 for a four-week-end run (Fridays and Saturdays at 8:30 p.m.) the three-act production began in 1955 as a modest fund-raiser for the Club's building fund. It has flourished since then as a cabaret-style show, with the audience seated at tables on a first-come, first-served basis, bringing their own refreshments.

It is a lively, bouncy show, with both a "home" flavor and the salt brought to it by several professional performers who are in it just for the fun of it. A few strictly amateur players have added some polish of their own by appearing in the "Rhubarb" for a number of years.

The results speak for themselves. Proceeds from the show have bought the Club ten acres of park-like recreation area and the site where a new clubhouse has been built, with its own stage, and sound and lighting systems. Acts from the show, or ones so closely paralleled, have been seen on nationally televised comedy shows, sometimes while the "Rhubarb" was in rehearsal or immediately after, perhaps hinting that there are one or two busy little TV scouts in the Marin County area.

"Rhubarb Revue", Tamalpais Valley Improvement Club Hall, Marin Avenue and Tennessee Valley Road. Tickets $3.00, Box Office 388-9662, April 23-24, April 30-May 1, May 7-8 and May 14-15. Curtain at 8:30 p.m.

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<table>
<thead>
<tr>
<th>Brand</th>
<th>tar, mg/cig</th>
<th>nicotine, mg/cig</th>
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<tbody>
<tr>
<td>Brand D (Filter)</td>
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<tr>
<td>Brand D (Menthol)</td>
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<tr>
<td>Brand V (Filter)</td>
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<td>0.7</td>
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<tr>
<td>Carlton Menthol *2</td>
<td>2</td>
<td>0.2</td>
</tr>
</tbody>
</table>

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