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PERFORMING ARTS
THE BAY AREAS MUSIC & THEATRE MONTHLY MAGAZINE
FEBRUARY 1978 VOL. 18, NO. 2

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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.

PHIL LEHR’S STEAKERY—Ballon Hotel Tower, San Francisco—Telephone 673-6800

OPINION: A good many years ago, in a nearby establishment with the same name (it’s still there), Phil Lehr translated America’s penchant for “plain red meat” into an epicurean American cuisine. As you enter, and before you’re seated, you’re ushered into a room featuring a beautiful refrigerated display case where you look up at a big well-mounted menu and make your choice. It’s a limited list, and the price is controllable—for you pay by the ounce for the steak you select. There are New York and Top Sirloin and Rib-eye and Filet Mignon steaks at $6 for 8 ounces, and 50 cents for each additional ounce. The Porterhouse and T-bone cost a bit less. And there are the specialties: Steak Diane and Beef Wellington and Steak Shallow and Chateaubriand and Pepper Steak—most of them flambéed, so much for the food.

The decor is striking, to say the least. Carpeting does it—floor right up the walls to the ceiling—which is often 23’ high. The color is burgundy and there are matching floor-to-ceiling panels between the wood sections on the back bar. One of America’s largest and most famous interior decorators—Monroe Schweizer (South San Francisco)—created and installed the plush modern design. It’s a magnificent setting for magnificent food—like that we enjoyed before the theatre.

SUPER SLIPPER: With a salad coming on as the first course, we selected a dry martini—just one, of course—and it came dry and very cold . . . accomplished by serving it in one of those two-pearl cocktail glasses, one part of which is filled with a nest of shaved ice; you sip the drink out of the cocktail pit, it’s a big salad which comes with your entree—fresh crisp greens with an outstanding French dressing, Steak Shallow — a filet cooked to your order—shallots and mushroom, brandy and sherry flamed at your table—wines to promote the best fare before the show. A good baked potato also came along as part of the order; plus a dish of pickles and olives. There’s a rare — because it’s sufficiently aged — red wine on the small but adequate list; ’64 Chapeuier Hermitage. It comes from the French Rhone, and experts rate it well above the more popular Chateaudol du Pape from the same region. And the price, for a wine you don’t find often, is a real bargain. There are California wines, too—mostly Beaujolais and Sébastiani—which you can order for as little as $3 a fifth, but that Hermitage, though considerably more than that, was a find too good to pass up.

One dessert here is the Cherry Cheese Cake—a culinary creation as good as you’ll ever get. Creamy cheese cake is covered with a flaming cheese sauce of crème chantilly, cherry, and butter, lemon and cherry. And, of course, coffee—black and strong. We followed the coffee with a special after-dinner drink called the White Cloud—creme de menthe and creme de cachaca—and it was pleasant, but not really required after that wicked and delicious dessert.

Since everything but the dessert is included in the price of the entree, the cost of this repast was modest—under $5 for two.

PERFORMING WINE JUDGES
Not long ago the winemakers of Sonoma County decided to have a tasting and judging of their wines, and invited a group of acknowledged wine experts to appraise the wines selected from the thirty of the county where Haraszthy started California’s great wine industry. The theatrical world contributed its share to the illustrious wine-judging panel—Burgess Meredith—as famous among wine buffs for his magnificent cellar on both coasts as for his dramatic ability—and Dan Kowen—a serious and dedicated wine lover who alternates commentaries on TV with a very serious partnership in a fine Beverly Hills wine shop.

Catherine Deneuve for Chanel

THE MTS Duple is registered in Greece.
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WINEMAKING PLAYWRIGHT
Just 28 miles north of Manhattan is a 79-acre vineyard and winery named “High Tor,” after the nearby mountain which lies down upon carefully-tended vines. It was planted in 1951 by playwright Everett Croydon with French hybrid grapes.

BEETHOVEN COLLECTION
The largest collection of Beethoven memorabilia in private ownership has been placed on public view for the first time. It is shown in the house where the composer's mother was born in Ehrenbreitstein, Germany - the wine country just across the Rhine from Koblenz. The house was purchased by the partners of Deinhard & Co., a distinguished wine shipping firm, and presented to the German nation. The house was restyled and redecorated before the Beethoven collection was installed.

FRANKIE LAINE LIKES SONOMA
At Terroni of Kensington, used to be a member of the “Vagabonds,” a popular singing group in the fifties; and he likes to invite old friends from show business to his ranch in the wine country of Sonoma. Recently Frankie Laine was visiting, and Al and wife Barbara decided to take the singer to town for lunch.

Town was Sonoma, and the place was the Cheese Factory in the Plaza in the center of town. After a fine meal of local cheese accompanied by the famous wine of Sonoma, an old-fashioned songfest followed - a serendipitous bit of luck that the patrons of the popular eatery applauded enthusiastically. Best of all, it may happen again; and again - for Frankie says he is looking for property to build a home in the Sonoma wine country to achieve another happy union of the Performing Arts and Bacchus.

LOVE, WINE AND MUSIC
Giuseppe Verdi was the greatest of the Italian romantics. And he knew wine as he knew love and music. For how else could he have written:

"Let us drink, love, for the warmest kisses of love lie within the wine cup."

SHAKESPEARE SAID IT
“Good wine is a good, familiar creature if it be well used: exclam no more against it.”

Othello, Act II, Scene 3

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.

WHEN YOU SPEND $10,000 FOR A CAR, YOU SHOULDN'T BE AFRAID TO DRIVE IT.

Any man who has traveled the highway to success shouldn't feel he has to detour around potholes. Yet it seems many big, expensive cars today are better prepared for country club driveways than city streets and back roads. The elegant new Volvo 264 is not your commonplace rich man's car. It offers more than luxury. It's engineered to afford you the privilege of abusing it.

A new front suspension combining springs and struts absorbs jolts and increases stability by reducing roll. Thousands upon thousands of spot-welds (each one strong enough to support the entire weight of the car) fuse body and frame into one solid, silent unit.

The Volvo 264 is extremely agile. A new light alloy, fuel-injected overhead cam V-6 cuts weight. (The 264 is 1,100 pounds lighter and almost a foot shorter than the new “small” Cadillac Seville. Not to mention almost $4,000 smaller in price.)

The 264 GL is also the most lavishly equipped Volvo we make. Leather everywhere you sit. A heated driver's seat. Power front windows. Sunroof. And air conditioning.

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

Just 28 miles north of Manhattan is a 479-acre vineyard and winery named “High Tor,” the property of an honoree of the Wines of France Association, Joseph R. Wegele. The vineyard’s name is derived from the high point on a mountain where the winery is located.

Wegele was born in 1943 in Germany, where he spent his early years. He moved to the United States in 1955, where he began his career in the wine industry. In 1982, he founded High Tor Vineyards, and today the company produces a wide variety of wines.

The vineyard is managed by a team of experienced professionals, who work closely with the winemaker to ensure that each vintage is of the highest quality. The vineyard is known for its Syrah and Zinfandel wines, which have received high ratings from critics around the world.

THE BEETHOVEN COLLECTION

The largest collection of Beethoven memorabilia in private ownership has been opened to the public. The collection was assembled over a period of 15 years by Mr. and Mrs. John E. Deinhard, who purchased the house in 1962. The house was formerly owned by Beethoven’s friend, the composer’s brother, and is now owned by the University of California.

Joseph R. Wegele, owner of High Tor Vineyards, has been named a member of the 2023 class of the Wine Industry Hall of Fame. The honor is given to individuals who have made significant contributions to the wine industry.

FRANKIE LANE LIKES SONOMA

Frankie Lane is a popular singer and dancer who has performed in many movies and TV shows. He is known for his lively performances and his ability to connect with his audience. He was recently in Sonoma, where he performed at a local festival.

Love, Wine and Music

The violist and conductor Giuseppe Verdi was the great-grandfather of Verdi, and his grandson, Verdi, was a composer of many operas and operettas. Verdi’s most famous work is “La Traviata,” which was performed at the opera house in Paris in 1853.

Shakespeare said it...

“Good wine is a good, familiar creature...”


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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.
NO SUPERLATIVES PLEASE! (But for A.B.T.: We Make an Exception)

by BLAKE ANTHONY SAMSON

I love the Joffrey Ballet. I am devoted to George Balanchine and his New York City Ballet, but neither of these loyalties blinds me to knowing that the American Ballet Theater shines in a class all its own. It is America's star, actually a galaxy of stars, unmatched in the world.

What I admire most is the near infallibility of an evening with A.B.T. If one piece of their program does not excite, another surely will and it only takes one of their hits to send an audience home feeling reinvigorated.

From March 8th to the 21st, the American Ballet Theater comes to the Opera House, San Francisco; Flint Center, Cupertino, and Zellerbach Auditorium, Berkeley, presented by Five Arts Development. They bring a repertory and roster stuffed with jewels.

Some are familiar works that invite repeated visits: Jardin de Paix, Le Corsaire, Swan Lake, Les Sylphides, Concerto, and Giselle to name but a few. This year are new, now. That I have seen the cream of these new works at the Uro Theater in New York, I can say, they are not only new but also masterworks.

Nothing quite equals Raymond for opulence. Antony Tudor has its in The Heaves, a fable of two elegantly dressed and luminous figures that only its other competition is its first. The result is that Twyla Tharp's Push Comes to Shove is one of the best ballets of the decade. Three debuts, three historic successes—what other company could match this?

We will return in a moment to look further at these new works, but first we should comment on the dancers. Many are well-known to us: Rudolf Nureyev, Eric Brin, Natalia Makarova, Carla Fracci, Marcia Haydey and Ivan Nagy. Others are just coming into their own, with all the bright spirit of a young Zinoviev del vine: Fernando Bujones, Eleanor D'Antoio, Mariarita Tcherkasky and Martine Van Hamel. Still others excel in drama—dance: Selina Wilson, Terry Orr and Bonnie Mathis.

Two deserve special note. The dance world was greatly saddened by the death of Cynthia Gregory's retirement this year, for America had no other ballerina. One hopes she will reconsider and return soon. In the world of theater, a vacancy of that magnitude often creates an opportunity for others to emerge and Carolyn Kirkland has fully won over in Cynthia's absence.

Gelsey drenched most of the major leads while I was in New York and to devastating effect. This waif to petite and light your heart immediately wants to protect her is a dance manner that is paradoxical in that it is yet fresh and involving as a new rose. Quite simply, she now owns my heart and the hearts of the most disillusioned New Yorkers.

The American Ballet Theater's visit with its topnotch Mikhail Baryshnikov's San Francisco debut—without doubt the debut of this century's greatest male dancer. These are very strong words but I have no doubt of this. If Baryshnikov has a competitor, it is only in the haunting legend of Vaslav Nijinsky.

Baryshnikov, the last pupil of the great Russian teacher Alexandre Pushkin, defected to the West on June 29, 1974 the word circulated the ballet world that an overwhelming talent had come our way.

Forced to cancel last year because of injury, he made his long-awaited debut March 7 in the short, seven-minute solo Vestris which depicts seven character sketches—wings he might have been performing at any other major company. His performance won the hearts of San Francisco. Baryshnikov's greatest dancer (1766-1848). If you do not have tickets for this sold-out Gala, do not fret. Baryshnikov will also dance La Sylphide Sunday evening, March 11, Push Comes to Shove (Monday, March 13, 15, 16; Tuesdays March 12; and La Bayadere and Shadowsunday, March 14, 15, 16). (Note: However, the news service at the 16th International Ballet Festival of China, his casting is not finalized until two weeks before an appearance and substitutions are always possible.)

Baryshnikov, as was Nijinsky, is not a tall man but more than 5'11" tall. His body is handsomely proportioned and when he cuts an arabesque it is a classic fully poising an exactitude of line, the arms and legs harmoniously balanced and stretched to a maximum line but utterly relaxed and placed to the eye. They epitomize for me the redefinition of his art. His elevation is not judged from the intensity of Nijinsky's perception standing as was Nijinsky, but elevation is only part of the effect of a leap, vol or suit. Another part is the dancer's body, the gait, the plasticity with which he momentarily touches the ground with the bounce of a balloon that has been released.

Baryshnikov descends so softly, so lightly, that it seems very light indeed. It is all the more incredible because the preparation and resolutions are nearly invisible. Only the final step, when he witnesses any absorption of force in the feet and legs as his body returns to earth.

His cabrioles and brises, small crescent-shaped leaps, are as light as a souffle and he often inserts at their peaks small beats with his feet like the flutter of a swallow's wing.

I don't think anyone has ever turned like Baryshnikov. He spins on the ground and in the air in ways that one can not imagine and whether he believes when seeing him. One wonders watching him pinotu if ever he needs to stop.

Unlike Rudolf Nureyev, Baryshnikov announces nothing. Every preparation is carefully kept from the public and poster, Nureyev says to his audience, we are not coming, we do and we are duly rewarded. Baryshnikov states no preface. He just unleashes his best and the audience catches up him, audibly gasping in amazement. It is the greatest dance performance an audience has ever seen, and they are right.

Thus, his feet are for the most part unexpected and subtle. They sneak up on a dancer and take him down, without demands, without excess loss of energy. Their exactitude is thus heightened and more powerful.

Elasticity and the ability to spin make up only a portion of a dancer's character, but being able to move together into a stream of movement. Here Baryshnikov excels.

I cannot imagine him ever evaporation quite as ephemeral as did the phantom Nijinsky as for example at the end of Le Spectre de la Rose—the texture of Baryshnikov's dance is not aimed at incooperativity and transparency—but Baryshnikov smokes on the surface for that rapidity and lightness that he reminded me of a waterbug on a still pond.

This sweetness gives his dance an incredible smoothness of execution. It is as if he moves on a foot-deep cushion of air.

In ballet, there is perhaps three classes: at first technical facility in which steps flow well but without much interpretive power; second, there is a dancer who can concentrate primarily on the projection of character and emotion; and finally, there is Baryshnikov's level in which a movement seems to become totally abstract and symbolic.

In Awakening a lovely pas de deux of a man and a woman's new love, Baryshnikov unites a series of splits so lightening fast, so spun into a series, that one hardly thinks of them as a technical feat at all; they become totally symbolic of the character's spirit, the type of ecstatic spinning and excitement one feels in love, made concrete and visual through Baryshnikov's movement.

It is not that we see a grand-jete or a technical feat but that the boy explodes off the ground with total joy. This is taking interpretative dance beyond interpretation to a near total synthesis of motion and elevation. The dance becomes imbedded in one's mind as an indelible symbol of feeling.

Baryshnikov is equally as private and reserved a person as Nijinsky is reported to have been, but he is not quite as changeable a charmeleon, Nijinsky's radical shifts in his roles, one assumes, was connected to his schizophrenia that later came to the foreground.

However, John Butler's new work Medea (probably omitted from the San Francisco tour due to its com- plicated electronic setup) gave me the opportunity to see how versatile Baryshnikov can be in the classical repertory and the new Awakening pas de deux, he is. He is all romantic and simple beauty in Medea, in Push Comes to Shove this passion transforms to a sweet Cary Grant and in Medea he is a muscular, trapped animal.

If in Awakening he landed as if on kitten's paws, in Medea he griped and pounced off the earth with the presence of a panther. No matter the texture of a ballet, he dances it with complete comfort, authority and ownership.

Baryshnikov's most humorous, ex- cepting role is in Twyla Tharp's new Push Comes to Shove, the present rage (reportedly so) in New York. It is a wacky, laughter-filled parody of ballet that succeeds where almost all others have failed, for at its core there is plenty of love for ballet and for life.

The three times I have seen Push Comes to Shove I have left the Uris Theater uplifted, perceptually smiling, my cheeks aching from all the laugh- ing. Miss Tharp, the ballet's choreogra- pher, is nothing less than brilliant in her triumph. She showed a command of classicism hitherto unseen in her earlier works and then goes beyond to jost with and inventively play with all types of comic variations on the ballet vocabulary. She has clearly so ex- pertly understanding the formal patterns, can simply and only create their comical equivalents.

I can not imagine how any one could not love the mixture of silly razzamataz, side show magic, ragtime jazz and classical polish all swirled together to entertain and cre- ate mirth.

While Baryshnikov first entered in velvet red behind a black curtain, his arms loose and wiry, the American Ballet Theater gave its pointe shoes an away his jokes in subtle aside.

The bow ties appear in a stage in a part soft- shoe, part boogaloo and sham- my. His bowler hat swivels with per- fect nonchalance and he brushes aside his sandy bangs with a sigh and blushes. It has only been in America two years but he has the mannerisms down to perfection. One can not believe the fineness of his timing.
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by BLAKE ANTHONY SAMSON

I love the Joffrey Ballet. I am de- voted to George Balanchine and his New York City Ballet, but neither of these loyalties blinds me from know- ing that the American Ballet Theater shines in a class all its own. It is America's star, actually a galaxy of dancers, unprecedented in the world.

What I admire most is the near infallibility of an evening with A.B.T. If one piece of their program does not excite, another surely will and it only takes one of its hits to send an audience home floored and ex- cited.

From March 8th to the 21st, the American Ballet Theater comes to the Opera House, San Francisco; Flint Center, Cupertino, and Zellerbach Auditorium, Berkeley, presented by Five Arts Development. They bring a reputation and roster studded with jewels.

Some are familiar works that i've enjoyed before: Les Sylphides, Swan Lake, Es-Sylphides, Concerto and Cari Freling - but most of these are new, now. That I have seen the cream of these new works in the U.S. Theater in New York, I can say, they are not only new but also masterworks.

Nothing quite equals Raymonda for opulence. Antony Tudor has in his The Leaves are Fading a work of such elegance and lyricism that its only other competition is his first work, Praxis. Until Mikhail Baryshnikov's San Francisco debut — without doubt the debut of this century's greatest male dancer. There are very strong words but I have no doubt of this. If Baryshnikov has a competitor, it is only in the haunting legend of Vadim Nikolsky.

When Baryshnikov, the last pupil of the great Russian teacher Aleksandr Pushkin, defected to the West on June 29, 1974, the world circled the ballet world that an over-whelming talent had come our way.

Forced to cancel last year because of injury, he made his long-awaited debut March 27 in the short, sevem-minute solo Vestris which depicts seven character sketches, which might have been performed by a dancer Vestris, France's greatest dancer (1764-1848). If you do not have tick- ets for this sold-out Gala, do not fret. Baryshnikov will also dance La Sylphide Sunday evening, March 18; Push Comes to Shore (Monday, March 15; Sunday, March 25); and the two pieces in the program, La Bayadere and Shadowplay (Tuesday, March 16). (Note, however, an encore at the source tries to be, casting is not finalized until two weeks before an appearance and substitutions are always possible.)

Baryshnikov, as was Nijinsky, is not a tall man but even more so than Nijinsky, his body is heroically proportioned and when he cuts an arab- esque, it is a classic fully poising to the exactness, the exactness, the exactness, the exactness, the exactness, the exactness, the exactness, the exactness, the exactness.

In ballet, there are perhaps three classes: At first, technical fluency in which steps flow well but without much interpretative power; secondly, there are the artists who are great at conveying the story; thirdly, the dancer who can concentrate primarily on the projection of character and emotion; and, finally, there's Baryshnikov.

His elevation is noted — judging from the intensity of Nijinsky's passion — standing as was Nijinsky's, but eleva- tion is only part of the effect of a leap, vault or somersault. Another part is the dancer's beauty, the grace of his body, the plasticity with which he momentarily touches the ground with the perfection of a bal- lon is related to his body's hair. Baryshnikov descends so softly, he seems very light indeed. It is all the more incredible because the prelimi- naries and resolutions are nearly in- visible. Only the body itself, no more than it is necessary, witnesses any absorption of force in the feet and legs as his body returns to earth.

His cabrioles and briefs, crescent- shaped leaps, are always a dream come light as a souffle and he often inserts at their peaks small beats with his feet like the flutter of a sparrow's wing.

I don't think anyone has ever turned like Baryshnikov. He spins on the ground and in the air in ways that one can not imagine. He believes in such things. One won- ners watching him, pins us at he never needs to stop.

Unlike Rodolf Nureyev, Baryshnik- ov announces nothing. Every prepa- ration is characteristically slow and posturing, Nureyev says to his audience, "They need time, they see what we do and we are duly rewarded. Bar- yshnikov states no preface. He just unleashes his first and the audience catches up to him, audibly gasping in amazement. Nureyev, on the other hand, is completely in control.

This, his feats are for the most part unexpected and subtle. They sneak up on you. He is not accessible, without demands, without excess loss of energy, his exactitude is thus heightened to a new level.

Elasticity and the ability to spin make up only a portion of a dancer's charm. Staying together into a stream of movement. Here Baryshnikov excels.

I cannot imagine him ever evapo- rating quite as ephemeral as did the phantasm Nijinsky as for example at the end of Le Spectre de la Rose — the texture of Baryshnikov's dance is not aimed at incomparability and transparency — but Baryshnikov's charm is the surface; he is a caricature of rapidity and lightness that he reminded me of a waterbug on a still pond.

This work gives his dance an incredible smoothness of execution. It is as if he moves on a foot-deep cushion of air.

In ballet, there are perhaps three classes: At first technical fluency in which steps flow well but without much interpretative power; secondly, there are the artists who are great at conveying the story; thirdly, the dancer who can concentrate primarily on the projection of character and emotion; and, finally, there's Barysh-
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American became the first to introduce the DC-10, and also the industry's first color film system. Plus the DC-10 Cockpit Camera. And we never stop improving our service both on the ground and in the air. Finding new ways to make air travel more convenient is another one of the things we do best.
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1970's
American became the first to introduce the DC-10, and the exciting DC-10 Vistor System. Plus the DC-10 Cockpit Camera. And we have a pep talk yet. We're still constantly looking for new ways to improve our service both on the ground and in the air. Finding new ways to make air travel more convenient is another one of the things we do best.

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The Potion of Love.

It began in Saracco 450 years ago. Did the beautiful, young widow create the original Amaretto di Saracco as a thank-you for her portrait? Or as a gift to express affection for the artist, Bernardino Luini? Nothing to ponder tonight, as you discover its intriguing flavor and provocative bouquet.

Amaretto di Saracco.
The Original Amaretto. From the Village of Love.

from the group formations, one imagines a spicy scent in the air, as if one were breaking open the skin of a lemon.

Spring is a time for fancy to be free on the air and a time for buoyant gallivanting. This modern classic beats with the pleasure of youth and life. The men dance with a ceaseless bounce and the women promenade with stately ease. The reddish scarves around the men's necks, the under-the-arm twists and skip-a-togs all give it a country twist.

Gelesy Kirkland simply breathes spring, she is as light, as happy, as comely, as downy as a newborn rabbit and Ivan Nagy floats on the music as if he were a third staff to the melody. The marriage is complete. They inhale when the music inhales; they laugh with it and subsides and rest with it.

Not only is the ballet truly exquisite, it also places a little-known Dvorak piece, The Cypresses, into full view as should be done. It is among his most heartfelt, sincere pieces of music. How well the leaves are fading shows the firm foundation of this company—a finesse and classical training unequalled.

As dusk falls, pink turns palpate shadows cross their faces, couple by couple depart and the green-gowned girl re-enters. It has all been her dream.

Tudor's Shadowplay, his study of a boy's coming into adolescence, perfectly suited to Fernando Bujones, and the famous Pillar of Fire will also be presented.

So much has been written about Tudor's Jardin Aux Lilas, he hesitates to add another piece of humble praise except that its haunting poignant and essential portrait of Victorian manner and grace pushes me on.

How full life is of near misses, the fates of two people come very close, perhaps even reaching for each other, briefly and tragically but never intersecting in a lasting, common bond. Tudor has choreographed his work for two such dismislmatched couples: the Bride-to-be, my lover, The Man She Must Marry and a girl from his past.

In a masterpiece of balletic construction (the same structural brilliance that inspired The Leaves are Falling), Tudor brings the four together in his lilac garden in intersecting scenes of intense intimacy and public calm.

Gelesy Kirkland gives the bride a hotly-stoked impetuosity, wrapping herself around her departing love with a darting, suicidal despair. Her

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THE CHUCK DAVIS DANCE COMPANY

Energetic Black dances from Africa and America.
February 26

SAN FRANCISCO BALLET

First East Bay visit.
February 27

Committee for Arts and Lectures, U.C. Berkeley

All above performances will take place in Zellerbach Auditorium.
Tickets: CAL Ticket Office, 101 Zellerbach Hall, University of California (472-2351), all Macy's BASS outlets, major agencies.

Introducing The Christian Brothers Select Napa Valley Napa Fume.

A UNIQUE ESTATE BOTTLING OF SAUVIGNON BLANC GRAPEs

We are selling a bit of fashion about many of the steps in making our wines here in our Napa Valley winery. But through the years, we and others, have added immensely to our knowldege and methods.

We are now pleased to introduce a wine we believe draws on the best of the old and the new: our Napa Fume.

This is a pale gold wine, made wholly from Sauvignon Blanc grapes grown in our own vineyards. These grapes, among the first to ripen, have a delightful fresh taste and fragrance.

To capture this quality, we fer- ment the juice in special temperature-controlled cooperage at 50°. This cold fermentation keeps the fruitiness and aroma in the wine. It also enhances the trace of "fuming" or smokiness that inspired the descriptive name.

Afterward Napa Fume is ma- tured and then bottled aged in our own tradition until it is ready for your table.

I believe you will find our Napa Fume one of the great white wines of the Napa Valley and an ideal compan- ion to light meats, oysters, fish, foul, and cheese dishes. If your wine merchant does not have it available, you may write to me.

Gordon Tracy, C.B.

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GARDEN ARTS

Bob Cooteb

The New Year started out with
good news for gardeners when the
All-America Selection judges an-
ounced they had picked only one
flower, and no vegetables, for the
crested All-America Award for 1976.
It's good news because it gives us
solid evidence that these awards
not being made to accommodate
seed growers who want to push their
latest introductions but are truly
the compilation of actual results of trials
in gardens in every climatic zone in
the country. In some cases as
many as half a dozen gold, silver,
and bronze awards have been
awarded.

This year's sole winner was a holly-
cock more than 20 years in develop-
ment called 'Majorite'. If you visited
St. Mary's Arboretum last year you
saw it in the area near the information
booth where various plant material is
grown for demonstration. 'Majorite'
is a dwarf double flower of the Sil-
ver Puffs type, which won an award
itself in 1971. The color range of the
new winner is enormous, ranging
from delicate lavender, pink, yellow,
and white to deep cerise, burgundy,
and crimson shades. It will bloom in
four months from seeding and should
grow taller than 3 1/2 feet. It has
been suggested that it not be placed
near flowers of strong color as it is
quite assertive on its own.

'Majorette' began as a project of the
Institute of Horticulture in Hun-
gary. Later they were joined by a
commercial breeding firm in Holland.
The first fruits of their efforts was a
light pink hollycock, which was
denamed 'Silver Puffs' is the current
grandaddy. Gradually more colors were added
until the present mixture was de-
veloped. Majorette blooms from
the bottom up on erect stems, new blos-
soms appear continuously replacing the lower
ones which fade and drop off. Flow-
ers are about 2 inches in diameter.
Major seed catalogs list it for
1976.

If you haven't received your quota
of 1976 seed catalogs, this month will
be about last call for them. Get
your requests in now, and you will
not have to rush your orders in. March is the
busy month for the seed companies
and any item is in short supply you
could miss out. As a nation we spent
about 20 per cent more for seeds
in 1975 than in the previous year and
invariably there were shortages. Even
of the catalogs themselves, as some
seed houses experienced a greater
demand than they anticipated and
were unable to get more copies
printed in time.

There is considerable lag between
writing the catalog and running it off
the press and this time period co-
incides with the opening of the seed
shops. Nearly every year there are
some failures in these crops, known
as they are in every part of the world,
and word of this frequently
reaches the seedman too late to revise his
list. We gardeners should keep
in mind that our disappointment in not
receiving an expected variety doesn't
compare to the loss of income for
the grower who stuck out with
Mother Nature.

An annual reminder. I give myself
in looking over the additions to the
lists that our new doesn't necessarily be-
ter, though hope springs each winter before
the reality of the spring and
summer. Marigolds were numerous
among the introductions but we'll
have to wait until seed stocks as
built up to try for ourselves the white
marigold for which Burpee's paid
$10,000 in a well-publicized search
that lasted many years. The winner
was bred by a great-grandmother
who has been gardening in Iowa
since she was eleven. It must be true
what they say about persistence.
While waiting for her seed to appear,
we can be consoled by a mixture of
Burpee's Barn Whites, nearest to the
prize winner. Also worthy of your
collection from Burpee's, although
upstaged by the glamorous white, is 'Red Nutter', a dwarf hybrid triple
that stands at 10 inches and blooms
its heads off in frustration. Being a
triploid, it is sterile and unable to
produce seed. Its sadness is our joy.

Among the flowers, you'll find new
introductions in begonias, poin-
settias, zinnias, pansies, impatiens, hibiscus.
agapanthus, salvia, rudbeckia, snap-
dragons and hybrid calceolarias.
These latter are intended for outdoor
bedding and window boxes. They
have smaller but more numerous
flowers than the florists' calceolarias
and have been used extensively in
Europe with reports of success in
sun or shade. Look for more of these
in future years.

(continued)
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GARDEN ARTS

AFTER THE THEATRE

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Gardening

The New Year started out with good news for gardeners when the All-America Selections judges announced they had picked only one flower, and no vegetables, for the coveted All-America Award for the first time. It’s good news because it gives us solid evidence that these awards aren’t being made to accommodate seed growers who want to push their latest introductions but are truly the compilation of actual results of trials in gardens in every climatic zone in the country. Some years as many as half a dozen gold, silver, and bronze awards have been given.

This year’s sole winner was a hollyhock more than 20 years in development called ‘Marjorelle’. If you visited the Brooklyn Botanic last year, you saw it in the area near the information booth where various plant material is grown for demonstration. ‘Marjorelle’ is a dwarf double flower of the ‘Silver Puff’ type, which won an award itself in 1971. The color range of the new winner is enormous, ranging from delicate lavender, pink, yellow, and white to deep purple, burgundy, and crimson shades. It will bloom in four months from seedling and should not grow taller than 3½ feet. It has been suggested that it not be planted near flowers of strong color as it is quite assertive on its own.

‘Marjorelle’ began as a project of the Institute of Horticulture in Hungary. Later they were joined by a commercial breeding firm in Holland. The first fruits of their efforts was a light pink hollyhock, which was named ‘Silver Puff’. This is the ground. Gradually more colors were added until the present mixture was developed. ‘Marjorelle’ blooms from the bottom up on erect stems, new blossoms will continuously replace the lower ones which fade and drop off. Flowers are about 2 inches in diameter. Most major seed catalogs list this year.

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While waiting for her seed to appear, we can be consoled by a mixture of Burpee’s ‘Best Whites’, nearest to the prize winner. Also worthy of your consideration from Burpee’s is ‘Red Nugget’, a dwarf hybrid trial that stays at 10 inches and blooms its heads off in frustration. Being a hybrid it is sterile and unable to produce seed. Its sadness is our joy.

Among the flowers, you’ll find new introductions in hibiscus, nasturtiums, pansies, impatients, helichrysum, ageratum, salvia, and others, snapdragons and hybrid calendulas. These latter are intended for outdoor bedding and window boxes. They have smaller but more numerous flowers than the florist’s calendulas and have been used extensively in Europe with reports of success in sun or shade. Look for more of these in future years.

(continued)
The incomparable 450SEL Sedan from Mercedes-Benz.

With the dilemma of the new, and possibly better, seed versus the tried and true is confronting us each year at this time I have an obvious solution to offer. Order both and plant some of each. However, you might feel you will then have too much seed on hand. In some cases a single packet could contain more seed than you could use in a dozen seasons. Well then, try planting it in the next dozen seasons and find out how long the seed is viable. If you keep it in the original packet with the opened end folded back and fastened with a paper clip and placed in a tight plastic container in your refrigerator you may be surprised at the results. Better mark each packet with the year purchased, if it is not already on it.

One specialty grower I queried on the subject of seed viability in relation to age was reluctant to disclose his practice, which was to sow only half his seed each year so that in case of crop failure he wouldn't be out of business. He found no difference in germination with fresh seed over the year-old seed. But such is the insistence on fresh seed that he felt it would be bad for business if his customers knew they might be getting year-old seeds. I hasten to add that in some crops there is a difference but others can live for decades under proper conditions.

This is one subject on which we could all use more information. We could also make good use of further research on the effect of light and darkness and temperature on germination. Some gardeners have reported that only during a particular month each year will certain seeds sprout and if you miss your timing you would be well-advised to put the seeds away until the next year. In my own experience with gerbera seeds, maintaining the same temperature and light conditions, I find that January sowing takes 12-14 days for germination, mid-February to mid-March, half that time or less.

A special note to Stokes Seeds (Box 548, Buffalo, N.Y. 14240) for the detailed information in their catalog on cultural requirements. It is one of the few catalogs put out for both home and commercial growers with quantities ranging from a small packet (always specifying how many seeds) to 100 pound lots. This year they plan to print most of their packages with complete growing instructions for both the professional and amateur grower. And, as always, the germination results of the seed is printed on the packet. It's not too late (I hope) to send for their catalog. It's free.

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NEVADA ENTERTAINMENT GUIDE
for MARCH 1975

RENO
Harrah's Reno (Downtown Reno) — Bevilaqua's (Restaurant); (Reservations) (100/663-1875) Mon. May 17—Bob Clark
Mar. 20—Jim Roberts
John Ascuaga's Nugget (Caribbean Shimmer) — Bevilaqua's (Restaurant) toll free 800/663-1177 Mon. 1-7—Cindy Marlowe
Mar. 12-19—Bevilaqua's
Mar. 20-26—Bevilaqua's

LAKE TAHOE
Harrahs (Shore Road) — Bevilaqua's (Restaurant) toll free 800/663-0772 Mon. May 4—Ruthe City Music Hall
Harrah's — Bevilaqua's
Mar. 5-14—(Bevilaqua's)
Mar. 15-31—Ruthe City Music Hall

LAS VEGAS
Caesars Palace — Bevilaqua's (Restaurant) toll free 800/663-0901 Mon. Mar. 3—Bevilaqua's
Mar. 4-18—Bevilaqua's
Mar. 19-21—Bevilaqua's
Mar. 22-31—Bevilaqua's

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NEVADA ENTERTAINMENT GUIDE
for MARCH 1976

RENO

Harrah’s Reno (Reservation Only)—(Reservations tell free 800/664-2073)
Katon 8, 7-19—Bar Clark
Mar. 17-19—Tim Robbins
John Ascuaga’s Nugget (Reservation Only)—Reservation tell free 800/664-1777
Mar. 5-13—To be announced
Mar. 14-16—To be announced
Mar. 20—To be announced

LAKE TAHOE

Harrahs Tahoe (South Shore Room)—(Reservation tell free 800/664-7073)
Katon 5-7—Lee Marvin
Mar. 10—Mike Love
Mar. 11-13—Chicago
Mar. 12-14—Fresh Sinatra
Mar. 17—To be announced
Mar. 18-19—Max Davis

Sahara-Tahoe (Viva Varsity Room)—Reservation tell free 800/664-3327
Mar. 12—To be announced
Mar. 14—To be announced
Mar. 22—To be announced

LAS VEGAS

Caesars Palace—(Reservation tell free 800/348-3400)
Mar. 1—To be announced
Mar. 4—White Christmas
Mar. 11—White Christmas
Mar. 13—Andy Williams

Desert Inn—(Reservation tell free 800/664-9191)
Mar. 4—Showboat Closed
Mar. 5-11—Debbie Reynolds

Dunes—(Reservation tell free 800/333-7333)

Granada—(Reservation tell free 800/333-7333)

Ramada Inn—(Reservation tell free 800/771-8000)

Current—“Viva Paris Via”

Four Star—(Reservation tell free 800/664-1960)
Mar. 5—Robert Goulet and Susan Boyle
Mar. 7—To be announced
Mar. 8—Robert Goulet

Las Vegas Hilton—(Reservation tell free 800/664-1960)
Mar. 8—Liberman
Mar. 9—Joan Merman
Mar. 10—Joan Merman

MG& M Grand—(Reservation tell free 800/664-1960)
Mar. 10—Gregg Francis and lamp Shirleys
Mar. 11—Shirleys
Mar. 17—Shirleys

Grand Theatre—Shirleys

Glitter—(Reservation tell free 800/664-1960)
Mar. 5—Smothers Brothers
Mar. 6—Tony Orlando & Dawn
Mar. 13—Detroit Clark

Tahoe—(Reservation tell free 800/664-1960)
Mar. 10—David Bishop
Mar. 11—Freddy Ameduri
Mar. 15—Joe Bishop
Mar. 25—Tennessee Ernie Ford

Sandos—(Reservation tell free 800/664-1960)
Mar. 16—Dana Winner
Mar. 17—To be announced

Sandos—(Reservation tell free 800/664-1960)

Current—“The Right Stuff”

GIVENCHY III
PARFUM
GIVENCHY-PARIS

“Designed for the Woman with a Style of Her Own”
—Hubert de Givenchy
"EQUUS" AND THE MODERN STRUGGLE TO DEAL WITH AMBIGUITIES

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 reminded by it of an alarming crime which he had heard about recently at a dinner party in 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 fascination.

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, and no time. I don’t think he knew them. All I possessed was his report of a dreadful event, and the feeling it engendered in me. I knew very strongly that I wanted to interpret it in some entirely 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 acceptable 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 exploration.

I HAVE been lucky, in doing final work on the play, to have enjoyed the advice and expert comment of a distinguished child psychiatrist. Through him I have tried to keep things 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. Martin Dysart is simply one doctor in one hospital. I must take responsibility for him, as I do for my patient.

Peter Shaffer was born in Liverpool in 1926 where he and his twin brother, Anthony (who wrote Sleuth), grew up. He later went to Cambridge and then he and Anthony collaborated on three detective novels, long since out of print. He achieved a major London success with his first stage play, Five Finger Exercise, in 1958, which was followed by a string of hits: The Private Ear and The Public Eye (1962, the former of which took him an hour on a train to write); The Royal Hunt of the Sun (1964, which took six years to finish); and Black Comedy (1965). The Battle of Shrivings, about the pitting of a peace movement leader against an errant disciple, opened within six weeks of his brother’s Sleuth in 1970.

EQUUS, an immediate hit at the Old Vic when it opened in May of 1973 and a staple of the National Theatre’s repertoire, was two and a half years in the works with Shaffer rewriting the script more than 750 times. At the New York opening in November of 1974, the playwright was awarded a two-minute standing ovation at the final curtain. Shaffer was overwhelmed and veteran first-nighters could not recall such a spontaneous demonstration on Broadway since Arthur Miller’s Death of a Salesman opened in 1949. EQUUS has since received the Tony Award, New York Drama Critics Circle Award, and Outer Critics Circle Award as best play.

Still running in New York, currently with Anthony Perkins in the role of the psychiatrist which had originally been played by Anthony Hopkins, EQUUS will soon become a film as well. At Shaffer’s first visit to San Francisco last month to consult with director William Ball on casting for A.C.T.’s West Coast premiere and (continued on p. 23)
You've come a long way, baby.

In 1907, Claire Pickering found a handy way to smoke and not get caught. Her favorite was "On Top of Old Smoky!"

---

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Equiv, an immediate hit at the Old Vic when it opened in May of 1973 and a staple of the National Theatre repertory, was two and a half years in the works with Shaffer rewriting the script more than 150 times. At the New York opening in November of 1974, the playwright was accorded a two-minute standing ovation at the final curtain. Shaffer was overwhelmed and veteran first-nighters could not recall such a spontaneous demonstration on Broadway since Arthur Miller’s Death of a Salesman opened in 1949.

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“THE BEST THING TO HAPPEN TO COCA COLA SINCE TAB”

That’s what Clive Barnes of The New York Times said when the international hit, El Grande de Coca Cola, opened there after its widely-acclaimed London run. Spending nearly three years off-broadway, the comedy revue came West and played nine months in San Francisco. In 1973, New Look Spectacular, original creators of the show, have joined forces with A.C.T. to present a return engagement for four weeks only—through February 29—at the Marines’ Memorial Theater.

Begun as a small provincial musical revue, the company is now a fully- fledged theatrical enterprise, which continues its long-running presentation of Bullfight Cuman, sound, the popular spoof on British mysteries, at the Hippodrome Theatre here as some members of its cast rejoin Coca Cola and others return to the company from elsewhere. El Grande de Coca Cola was conceived by Ron House and Diz White, who repeat their starring roles in A.C.T.’s production, which also features Jonathan Gardiner, Janet McGrath and James Howard Lawre.

The show is set in a run-down nightclub in Honolulu where an extremely inept performer are offering a Latin-American show frac- tured Spanish. Each hilariously inferior act—magic, acrobatics, his- torical et al—is interrupted by equally ludicrous commercials for the enter- tainers’ local sponsor, Coca Cola. House, as Peppe Hernandez, the bald- ing “maestro de ceremonias extraordinario” presides over the hilar- ious nonsense and supreme disasters with eloquent bad taste. Tacky costumes and plastic palms contribute calamari- to the exquisitely awful vaudeville numbers and total havoc is the order of the evening.

A.C.T. subscribers and patrons can look forward to subsequent announcements of a full schedule of special attractions at the photo- graphically as well as text encompassing all of A.C.T.’s activities as the nation’s largest and most active professional repertory theater company.
THE ACTING COMPANY

WILLIAM BAIL
General Director

JAMES B. MCNAIR
Executive Producer

EDWARD HASTINGS
Executive Director

THOMAS BRICKEL
Development Director

ALAN FLETCHER
Consortium Director

AMERICAN CONSERVATORY THEATRE

“A TRUE ACTORS’ THEATRE”

Second Year Students

SEAN BIRDSALL
Candace Brown, Director

JONATHAN POSS
Tad Driver, Director

EMILIO RUIZ
Campbell Nursery, Director

CHRIS KELLY
Carrie Tisdale, Director

WILLIAM BAIL
General Director

JAMES B. MCNAIR
Executive Producer

EDWARD HASTINGS
Executive Director

THOMAS BRICKEL
Development Director

ALAN FLETCHER
Consortium Director

am Conservancy Theatre

actors and directors

Second Year Students

JONATHAN POSS
Tad Driver, Director

JULIANA ROWLAND
Campbell Nursery, Director

WILLIAM BAIL
General Director

JAMES B. MCNAIR
Executive Producer

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conservation

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Executive Director

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Development Director

ALAN FLETCHER
Consortium Director

production

PROPERTIES

Garcia David, Property Director

TODD MILLER
Assistant Property Manager

LUCAS RUSSELL
Assistant Property Manager

JONATHAN POSS
Tad Driver, Director

JULIANA ROWLAND
Campbell Nursery, Director

WILLIAM BAIL
General Director

JAMES B. MCNAIR
Executive Producer

EDWARD HASTINGS
Executive Director

THOMAS BRICKEL
Development Director

ALAN FLETCHER
Consortium Director

SEATTLE MANAGERS

RICHARD WILLIAMS, Production Stage Manager

LAURA RUSSELL, Assistant Stage Manager

CHRIS KELLY, Assistant Stage Manager

WILLIAM BAIL, General Director

JAMES B. MCNAIR, Executive Producer

EDWARD HASTINGS, Executive Director

THOMAS BRICKEL, Development Director

ALAN FLETCHER, Consortium Director

administration

PRINCIPAL PLAYWRIGHTS

WILLIAM BAIL
General Director

JAMES B. MCNAIR
Executive Producer

EDWARD HASTINGS
Executive Director

THOMAS BRICKEL
Development Director

ALAN FLETCHER
Consortium Director

friends of A.C.T.

WILLIAM BAIL
General Director

JAMES B. MCNAIR
Executive Producer

EDWARD HASTINGS
Executive Director

THOMAS BRICKEL
Development Director

ALAN FLETCHER
Consortium Director

FOCUS DIRECTORS

WILLIAM BAIL
General Director

JAMES B. MCNAIR
Executive Producer

EDWARD HASTINGS
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Development Director

ALAN FLETCHER
Consortium Director

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That’s what Clive Barnes of the New York Times said when the inter- national hit, El Grande de Coca Cola, opened there after its widely-ac- claimed London run. Spending nearly three years off-Broadway, the com- edy revue came West and played nine months in San Francisco in 1973. Now, Low Slope Spectacular, original creators of the show, have joined forces with A.C.T. to present a return engagement for four weeks only—through February 29—at the Marines’ Memorial Theater.

Begun as a small provincial mu- sical revue, the company is now a full-fledged theatrical enter- prise, which continues its long-run- ning presentation of Bullshit Cum- mon, the popular spoof on British mysteries, at the Hippodrome The- atre here as some members of its cast rejoin Coca Cola and others re- turn to the company from elsewhere. El Grande de Coca Cola was con- ceived by Ron House and Diz White, who repeat their starring roles in A.C.T.’s production, which also fea- tures Jonathan Gardner, Janet McGr and James Howard Lawrence.

The show is set in a run-down nightclub in Hong Kong where some- one extremely incompetent performers are offering a Latin-American street show in frac- tured Spanish. Each hilariously inter- actor—a—theatrical 目—magic, acrobatics, histri- ors and all—is interrupted by equally ludicrous commercials for the enter- tainer’s local sponsor, Coca Cola, House, as Pepa Hernandez, the hold- ing “maestro de ceremonias extraordinario” presides over the hilarity, the nonsense and supreme disasters with eloquent bad taste. Tacky costumes and plastic palm trees contribute cat- astrophically to the exasperatingly awful vaudeville numbers and total havoc is the order of the evening.”

A.C.T. subscribers and patrons can look forward to subsequent an- nouncements of a full schedule of special attractions at the photo- thesin as well as the perform- ing artists, who become as active as popular in its famous namesake.
NOTES ON THE MERRY WIVES OF WINDSOR

Shakespeare introduced the character of Sir John Falstaff in Henry IV, Part I and II (c. 1596 and 1597), in which the fat old knight was the boon companion of young Prince Hal, initiating him into the pleasures of drinking, wenching and roistering. At the end of Henry IV, Part II, the king dies, and Hal is crowned King Henry V. Symbolically repudiating the follies of his youth under Falstaff’s tutelage, the new king banishes his boisterous old friend from court.

That probably would have been the last of Falstaff—now generally regarded as Shakespeare’s supreme comic creation—except for the intervention of Queen Elizabeth I. She had been so charmed by Falstaff in the Merry plays that she asked the great playwright to bring “the gruey knight” back for a third time in a play that would show him in love. According to literary tradition, Shakespeare responded to the royal request by delivering the script of The Merry Wives of Windsor (c. 1597) in something like two weeks, just in time for presentation at a court gala that Elizabeth had planned.

The Merry Wives of Windsor finds Falstaff in the autumn of his years but still revelling nightly with his band of rowdy do-well cronies. Permanently in need of pocket money, the aging rascal sets out to woo a pair of local ladies, Mrs. Ford and Mrs. Page, knowing that they hold the strings of their respective household purses. The two women are on to Falstaff’s game, however, and resolve to turn the tables on him. At the same time, Mr. Ford does a disguise to test his wife’s fidelity, while Mrs. Page’s daughter, Anne, is besieged by a trio of suitors and makes secret plans to elope.

Director Jon Jory notes that when we meet Falstaff in the comedy, “He has changed. Since his banishment, he is often a figure of fun rather than the spirit of fun he once was. The former intimate of royalty has become a local eccentric, and his reduced circumstances give the play a bittersweet touch.”

The Merry Wives of Windsor is Shakespeare’s only play set in Elizabethan England, and it suggests a nation in transition where the kitchen has replaced military headquarters as the center of activity and where the domestic world of the middle-class family looms even larger. The characters are persons instead of princes and doctors instead of dukes,” Jon Jory points out, “but they are brilliantly observed and if not passionate, still wonderfully amusing.”

THE MERRY WIVES OF WINDSOR

by WILLIAM SHAKESPEARE

 Directed by JON JORY
 Associate Director: EUGENE BARCONE
 Scenery by ROBERT BLACKMAN
 Costumes by DOROTHY JEAKINS
 Lighting by F. MITCHELL DANA
 Music by LEE HOBY
 Sound by BARTHOLOMEO RAGO

THE AMERICAN CONSERVATORY THEATRE presents

EQUUS

by PETER SHAFFER

Produced by special arrangement with Kembit Bloomgarden and Doris Cole Abrams in association with Frank Milton

The members of the company \ dedicate this production to

Leonard A. Sperry, Jr., a true friend of San Francisco and of the arts

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Original Scenery by John Napier, adapted by ROBERT BLACKMAN
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

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Original Broadway production directed by John Dexter

the cast

Sir John Falstaff \ RAY REINHARDT
Fenton \ DANIEL KERN
Shallow \ JOSEPH BIRD
Slender \ JAMES R. WINNER
Ford \ EARL BOHN
Page \ ANTHONY S. TEAGUE
Sir Hugh Evans \ WILLIAM PATTERSON
Doctor Caius \ RAYE BIRK
Host \ SYDNEY WALKER
Bartholomew MICHAEL-KEYS HALL
Pistol \ RONALD BOUSQUET
Nym \ AL WHITE
Simple \ NATHAN HAAS
Rugby \ J. STEVEN WHITE
Mistress Ford \ FRED OLSTER
Mistress Page \ MEGAN COLE
Anne Page \ JANICE GARCIA
Mistress Quickly \ MARIAN WALTERS
Robin \ MARK GREEN
Servants \ GINA FERRALL, BRAD THOMPSON, TOM MAXWELL, LEIGH ROWLINGS
Elves \ GEORGE COOK, ERIN KELLER, DOUG WINKOER, KON KING

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

In and around the town of Windsor, 1597

There will be two ten-minute intermission

undertakers

Sir John Falstaff—Charles Hallahan; Fenton—Nicholas Cordland; Shallow & Sir Hugh Evans—Sabin Epstein; Slender & Master Ford—Rick Hamilton; Ford & Host—Lawrence Harbich; Doctor Caius—Laurel Williamson; Bartholomew & Pistol—J. Steven White; Nym & Rugby—Ross Graham; Simple—Daniel zipper; Mistress Ford—Joan exit; Mistress Page—Francine Tucker; Anne Page—Barbara Dickerson; Mistress Quickly—Sandra Shutowell; Page—Al White; Robin—Dany O’Connor.

Stage Manager: RAYMOND S. GIN

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Original Scenery by John Napier, adapted by ROBERT BLACKMAN
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

the cast

Martin Dysart, a psychiatrist \ PETER DONAT
Alan Strang, his father \ DANIEL ZIPPY
Frank Strang, his brother \ CHARLES HALLAHAN
Dora Strang, his mother \ MEGAN COLE
Hester Salmon, a magistrate \ FRED OLSTER
Jill Mason \ JANICE GARCIA
Harry Denton, a stable owner \ RAYE BIRK
Horace Mann, a psychiatrist \ MICHAEL-KEYS HALL
A Nurse \ BARBARA DICKERSON
Nigel \ MICHAEL-KEYS HALL
Horses \ SABIN EPSIENTH
STEPHEN SCHNETZEZ
AL WHITE
J. STEVEN WHITE

A.C.T. actors Charles Hallahan (Fenton), Lawrence Harbich (Doctor Caius), and John Napier (Mistress Ford) are currently on tour in American Conservatory Theatre’s first national tour of Equus by playwright Peter Shaffer and director William Ball.

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Horses \ SABIN EPSIENTH
STEPHEN SCHNETZEZ
AL WHITE
J. STEVEN WHITE

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

Time of the play is the present.

There will be one ten-minute intermission.

undertakers

Dysart—Raye Birk; Alan—Nathan Haas; Frank—Earl Bohn; Dora—Deborah May; Hester—Sandra Shutowell; Jill—Barbara Dickerson; Harry—Joseph Bird; Nurse—Candace Barrett; Horasman/Nagett—Daniel Kern; Horses—James R. Winkler, Anthony S. Teague, Robert Eisele.

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

Stage Manager: JULIA FLETCHER

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by WILLIAM SHAKESPEARE

Directed by JON JORY

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by DOROTHY JARKINS

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Music by LEE HOBY

Sound by BARTHOLOMEO RAGIO

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Page: ANTHONY S. TEGUE

Sir Hugh Evans: WILLIAM PATRICKSON

Doctor Caius: RAYE BIRK

Host: SYDNEY WALKER

Bardolph: MICHAEL-KEYS HALL

Pistol: RONALD BOISSON

Nym: AL WHITE

Simple: NATHAN HAAS

Rugby: J. STEVEN WHITE

Mistress Page: FREDI OLSTER

Mistress Quickly: MEGAN COLE

Anne Page: JANICE GARCIA

Servants: MARIAN WALTERS

Robin: MARK GREEN

Elves & Fairies: GEORGE COOK, ERIK KELLER, DOUG WINOKUR, KON KING

In and around the town of Windsor, 1597

There will be one ten-minute intermission

understudies

Sir John Falstaff—Charles Hallahan; Fenton—Nicholas Cordland; Shallow & Sir Hugh Evans—Sabin Epstein; Slender—Rick Hamilton; Ford & Host—Lawrence Hackett; Doctor Caius—LaAid Williamson; Bardolph & Pistol—J. Steven White, Nym & Rugby—Ross Graham; Simple—Daniel Zippo, Mistress Ford—Jasin Zipp; Mistress Quickly—Anne Page; Anne Page—Barbara Eisele; Dirickson—Mistress Quickly—Sandra Showell; Page—Al White; Robin—Danny O'Connor

Stage Manager: RAYMOND S. GIN

THE AMERICAN CONSERVATORY THEATRE

PRESENTS

EQUUS

by PETER SHAFFER

Produced by special arrangement with Kembit Bloomgarden and Doris Cole Abrams in association with Frank Milton.

The members of the company dedicate this production to

L. M. Sperry, Jr.,

a true friend of San Francisco and

the arts.

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Original Scenery by John Napier, adapted by ROBERT BLACKMAN

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

the cast

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Alan Strang: DANIEL ZIPP

Frank Strang, his father: CHARLES HALLAHAN

Dora Strang, his mother: MEGAN COLE

Hester Salomon, a magistrate: FREDI OLSTER

jill Mason: JANICE GARCIA

Harry Dalton, a stable owner: RAYE BIRK

John Merrick: MICHAEL-KEYS HALL

A Nurse: BARBARA DIRICKSON

Nugget: MICHAEL-KEYS HALL

Horses: SABIN EPSTEIN

STEPHEN SCHNEITZER

AL WHITE

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Horse masks designed by John Napier

and made by Frederick Nihda Studio, New York

Stage Manager: JULIA FLETCHER
1976: A GREAT FIRST ACT

So far 1976 has been a great year for A.C.T.

We've had Tennessee Williams working here on This Is An Entertainment, and Peter Shaffer, author of Equus, here for our West Coast premiere of his play that took London and New York by storm.

We've just received approval to issue a Master of Fine Arts in Acting degree to qualified students in our conservatory—first step towards full accreditation of our training program.

And, thanks to the Ford Foundation, the Geary Theatre (and adjoining corner property) now belong to A.C.T. No more fear of eviction on August 14th notice—a C.T. must stay.

It's been a great year, with more to come... we hope.

We're unsure because A.C.T. is a non-profit theatre and conservatory, and income doesn't cover costs, even with sold-out houses. Each year we rely on direct gifts from Members to make up the difference.

This year because of inflation and a decreased Ford Operating Grant, we need $900,000 to close our income gap. We must meet this tremendous challenge, or face cutbacks in both our repertory and conservatory programs.

That's why we need you as a Member in 1976—we can't make it without the help of all our friends. Your membership will move us one step closer to a secure 1977, and bring you special membership benefits (like the upcoming Ray Reinhardt/Megan Cole show for Members only). Most importantly, you'll know you're keeping A.C.T. strong.

So please, join today. You're the key to A.C.T.'s 1976.

Yes, I believe in A.C.T., and want to join others in its support. My tax-deductible membership contribution is indicated below:

Name (please print)
Address
City
State
Zip
Phone

California Association for the Performing Arts (A.C.T.): 450 Geary St., San Francisco 94102

Please make checks payable to California Association for the Performing Arts (A.C.T.): 450 Geary St, San Francisco 94102

Enjoy the Programme You're Making It Possible
1976: A GREAT FIRST ACT

So far 1976 has been a great year for A.C.T.

We’ve had Tennesse Williams working here on This Is An Entertainment, and Peter Shaffer, author of Equus, here for our West Coast premiere of that play that took London and New York by storm.

We’ve just received approval to issue a Master of Fine Arts in Acting degree to qualified students in our conservatory—first step towards full accreditation of our training program.

And, thanks to the Ford Foundation, the Geary Theatre (and adjoining corner property) now belong to A.C.T. No more fear of eviction on eight weeks notice—A.C.T. is here to stay.

It’s been a great year, with more to come . . . we hope.

We’re unsure because A.C.T. is not a profit theatre and conservatory, and income doesn’t cover costs, even with sold-out houses. Each year we rely on direct gifts from Members to make up the difference.

This year because of inflation and a decreased Ford Operating Grant, we need $900,000 to close our income gap. We must meet this tremendous challenge, or face cutbacks in both our rehearsal and conservatory programs.

That’s why we need you as a Member in 1976—we can’t make it without the help of all our friends. Your membership will move us one step closer to a secure 1977, and will bring you special membership benefits (like the upcoming Ray Reinhardt/Megan Cole show for Members only). Most importantly, you’ll know you’re keeping A.C.T. strong.

So please, join today. You’re the key to A.C.T.’s 1976.

Yes, I believe in A.C.T., and want to join others in its support. My tax-deductible membership contribution is indicated below:

Name (please print):

Address:
City:
Zip:
Telephone:

Check please payable to California Association for A.C.T. 450 Geary St., San Francisco 94102

Support Level

$25

$50

$100

$200

$500

$1,000

$2,000

$5,000

$10,000

$25,000

$50,000

$100,000

Encourage friends

Please call A.C.T. at 863-9727 for information about your membership.

A.C.T. Conservatory Theatre

26
A.C.T. RECEIVES APPROVAL TO GRANT MASTERS OF FINE ARTS DEGREE

The training of young actors for a career in the professional theatre has been an integral activity at the American Conservatory Theatre since its inception and one of the basic premises upon which the company was founded. Last month, A.C.T. was officially acknowledged by the State Superintendent of Public Instruction as having established and maintained the standard of excellence in training required to warrant a Master of Fine Arts degree in acting.

In approving the new postgraduate program at A.C.T., the California State Department of Education especially commended "the dedication to professionalism, the high degree of professional integrity, the outstanding quality of the teaching staff, the integrity of the student body and the climate of artistry at the Conservatory, noting that "the integration of the school with the professional company is a unique feature in the theatre of the United States." This is an Entertainment

TENNESSEE WILLIAMS

Presented by special arrangement with GENE PERSON

Directed by ALFRED FLENNER

Assistant Director: JAMES HARRI

Produced by ROBERT MORGAN

Lighting by R. MITCHELL DANA

Sound by BARTHOLOMEW BAGO

THE CASK

An Elderly Parent

An Ancient Dusty

Hotel Manager

Assistant Manager

Voice of the Newsreader

Keeper of a Selby

The Professor

Nativity

The Marines

The Count

The Londonếs

General Capitano

Tina

Bart

Student Interpreter

Caledonia

The Lawyer

Voice of the Secretary of L.D.S.

The Colonel

Another Grand

Diana

The Director

Deaconess

Voice of the Lead Speaker

The Cardinal

A Gray Lady

Brother

The Mother

Her Ladies-in-Waiting

Jeffreys and Mads

Emilie,违和感，违背，违反，不一致

The action takes place in the Grande Hotel Spoodles, a lake-side resort in the capital city of a small country in northern and eastern Europe.

There will be one intermission.

understudies:

Countess--Hope Alexander

Lady--Deanna Forbes

Nurse--Evelyn Baker

Mrs. St. Claire--Betty Smiley

Dor--Charles B. Baker

Cook--Charles B. Baker

Maids--Helen L. Taylor

Kangaroo--Evelyn Baker

Secretary--Dorothy Wager

The emcee is presented by special arrangement with GENE PERSON.
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The GEARY THEATRE BECOMES A.C.T.'S PERMANENT HOME

At the end of 1975, the American Conservatory Theatre found special reason to celebrate: the company assumed full ownership of the Geary Theatre and property adjoining it on the corner of Geary and Masonic Streets. The purchase concluded 18 months of negotiations with Cahill Construction Co. and the Mary J. Bryan Trust, respective lessor and owner of the downtown property.

In January, 1969, the young company moved here after being used by the former Geary theatre and B.C.T. as a rehearsal and recording studio. The December purchase of the entire property in perpetuity assures the company a permanent home in San Francisco, where, in the past ten rental seasons, it has played more than 120 productions attracting a total audience of more than 3 million spectators.

During the coming months, A.C.T. will present director William Ball and other company leaders will review the resources and needs for development of the corner property and study the renovation and preservation of the Geary Theatre. Completed in 1910 and the only one of eight theatres built in the wake of the 1906 earthquake and fire still housing professional drama, the 1,456-seat Geary was added by the federal government last year as a Nevada Register of Historic Places. More recently, it has been nominated for historic landmark status in San Francisco.

Members of the state's evaluating committee were also impressed by the very high percentage of A.C.T. conservatory alumni who are professionally employed. Currently, 87% of those who completed advanced training at A.C.T. since 1972 are working in the performing arts.

The M.E.A. program is a three-year course. During the first two years, degree candidates study full time in the A.C.T. Conservatory. The final year of the program includes acting assignments with the repertory company, a training and performance residency in a professional setting, and development of a written research paper. Applicants must hold baccalaureate degree from an American college or university and are required to audition for admission.

Through the school is not presently accredited, this aspect of the state to grant the Master of Fine Arts degree allows A.C.T. to apply for status as a Candidate for Accreditation to the Western Association of Schools and Colleges.
TO THE AUDIENCE...  

timeout: in response to numerous requests, LATECOMERS WILL NOT BE SEATED at any time. There is no standing room, so please arrive in time to get your seats if you plan to attend a performance.

please — while in the auditorium: Observers not seated in the audience; do not use cameras or tape-recorders; do not carry in refreshments.

in an emergency, EXIT signs will be marked "EXIT" in bright red, and will be visible to all occupants of the auditorium. in case of emergency, please leave the theatre immediately. do not use the elevator.

for your convenience: DOCTORS will be on duty in the lobby area during performances; no charge for their services and your name and seat number will be recorded for future reference.

■ credits: William Galsen, Dennis Anderson and Hank Kranzer for photography. Special thanks to Mrs. Andrae Swain, 234, Tyler St. S.f., for location shots; to An Entertain- ment, publicity photos.

■ SPECIAL DISCOUNT RATES are available for Arts and organizations attending A.C.T. in groups of 25 or more at the Geary and Marines’ Memorial Theatre for Special student performances (not listed on regular schedule) and also offered to school groups. Information is available from all group directors. Please contact the Box Office at 415-673-6440 for details.

■ FOR TICKET INFORMATION, telephone toll-free 1-800-444-1919. (In California, 415-673-6440 — from 9 a.m. to 9 p.m. Monday through Saturday and 12 to 6 p.m. Sunday. The Box Office will close at 6 p.m. on days when there is no performance.) For advance purchase, El Grande de Coca-Cola are available daily at the Geary Theatre box office and through your local source. Tickets are also available at the Marines’ Memorial Theatre box office.

■ TO RECEIVE ADVANCE NOTICE of SPECIAL A.C.T. EVENTS, PLEASE JOIN the Geary Theatre Club at the Box Office and receive advance notice of plays, programs, events and performances, and purchase your tickets by phone or in person. Tickets are available at the Box Office and through your local source.

■ William Ball, General Director, founded the American Conservatory Theatre in San Francisco in 1965. This is the 30th season. A.C.T. is the longest-running professional theatre company in the United States. It is the official resident company of the Geary Theatre and of the Marines’ Memorial Theatre. A.C.T. is dedicated to the creation, development and presentation of new American theatre works and artists.

■ JAMES B. McKENZIE, Executive Producer, has been associated with A.C.T. throughout its history as a member of the Board of Trustees. He graduated from A.C.T.’s Educational Theatre Program and served as the Artistic Director of the Théâtre de L’Enfance from 1973 to 1983. He is the author of several plays and has served as a director of many A.C.T. productions.

■ ALLEN FLETCHER, Resident Stage Director, is an artist of the American Conservatory Theatre. He is a member of the Board of Directors and is responsible for the artistic content of all productions. He is the artistic director of the A.C.T. Education and Outreach Department and oversees the A.C.T. conservatory programs and frequently works with university student actors as guest instructor and seminar leader.

■ EDITH MARGO, Executive Director, is a former member of the Board of Directors and is responsible for the artistic content of all productions. She is the artistic director of the A.C.T. Education and Outreach Department and oversees the A.C.T. conservatory programs and frequently works with university student actors as guest instructor and seminar leader.

■ JOHN JORY is a member of the American Conservatory Theatre’s Board of Directors. He is an attorney and resident of San Francisco. He is a member of the A.C.T. Board of Governors and oversees the A.C.T. conservatory programs and frequently works with university student actors as guest instructor and seminar leader.

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

please — while in the auditorium: Observers and NO SMOKING in the auditorium; do not use cameras or tape recorders; do not carry in refreshments. Leave the property for a quick EXIT. In emergency, WALK, do not run, to the exit or toward your mayor and city's board of supervisors.

for your convenience: DOCTORS will leave the property without leaving their Marlin cars, their services and give name and seat number to house manager.

special credits: WILLIAM GALSLEN, DENIS ANDERSON AND HANK KRAENZLER FOR photography. Special thanks to Richard H. Toth, Sr., Saint Louis, and Ms. Mary Twain, 345 Taylor St. S.F., for location to shoot This Is An Entertainment! publication photos.

special discount rates are available for AAT and organizations attending A.T.C. in groups of 25 or more at the Geary and Minerva’s Memorial Theatre.” Special student matinees (not listed on regular scheduled) also offered to school groups. Information about group ticket rates and student performances may be obtained by writing Kathleen Danze at A.T.C.

FOR TICKET INFORMATION: telephone the ticket office (415) 673-6440 — from 9 a.m. to 9 p.m. Monday through Saturday and 12 to 6 p.m. on Sunday; office will close at 6 p.m. on days when there is no performance. The Geary and the El Grande de Coca Cola are available daily at the Geary Theatre box office and the El Grande. Further information is available at the Minerva’s Memorial Theatre box office.

TO RECEIVE ADVANCE NOTICE OF SPECIAL A.T.C. EVENTS, PLEASE SEND A REGISTRATION IN GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.T.C. MAILING LIST. A.T.C. "MAJORS" are offered for advanced performance by the American Conservatory Theatre. The American Conservatory Theatre is supported by the California Arts Council. The current season is made possible by grants from the Ford Foundation, the Rockefeller Foundation, the California Arts Council, the National Endowment for the Arts in Washington, D.C., a federal government agency, and the State of California/Department of Commerce.

understudy never substitute for listed players unless a specific announcement made at the time of the performance.

WILLIAM BALL, General Director, Founded the American Conservatory Theatre in 1965. This season he directed The Revival, a production of Equus and the revival of The Taming of the Shrew which returns to the repertory for the first time. The company continues the tradition of excellence in the repertory, with several new plays. Mr. Ball is also an active participant in all phases of the theatre. He has directed 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. Ball is currently the president of the Council of Stock Theatres, a director of The League of Resident Theatres and chairman of the Board of the Summer Theatre. He is a member of The League of New York Theatres and is a producer of the annual Critics’ Circle Awards. In 1962, his production of The Gods of Carnarvon was produced with the San Francisco Shakespeare Festival, which he returned to New York to write and direct. In 1964, he directed Tartuffe and The Mysteries at Lincoln Center, then travelled to London to rehearse his staging of Six Characters. A graduate of the Carnegie Institute of Technology, he has been the recipient of a Fulbright Scholarship and the Ford Foundation directorial grant and as NCRCA Director’s Fellowship. In 1964, he directed the first production of Turgenev’s A Month in the Country. In 1964, he directed Turgenev’s A Month in the Country. In 1964, he directed Turgenev’s A Month in the Country. In 1964, he directed Turgenev’s A Month in the Country. In 1964, he directed Turgenev’s A Month in the Country.

JAMES B. McKEEN, Executive Produc- er, has been associated with A.T.C. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Director. He took the company to its first tour to Broadway. He has been a director of the theatre ever since. McKeen 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. McKeen is presently the president of the Council of Stock Theatres, a director of The League of Resident Theatres and of the Council of Resident Summer Theatres, and is an active member of the League of New York Theatres and Stock Theatres. He is a producer of the annual Critics’ Circle Awards. In 1962, his production of The Gods of Carnarvon was produced with the San Francisco Shakespeare Festival, which he returned to New York to write and direct. In 1964, he directed Tartuffe and The Mysteries at Lincoln Center, then travelled to London to rehearse his staging of Six Characters. A graduate of the Carnegie Institute of Technology, he has been the recipient of a Fulbright Scholarship and the Ford Foundation directorial grant and as NCRCA Director’s Fellowship. In 1964, he directed the first production of Turgenev’s A Month in the Country. In 1964, he directed Turgenev’s A Month in the Country. In 1964, he directed Turgenev’s A Month in the Country. In 1964, he directed Turgenev’s A Month in the Country. In 1964, he directed Turgenev’s A Month in the Country.

EDWARD HASTINGS, Executive Di- rector and Resident Stage Director, was the first production he directed for A.T.C. in 1964. He directed David Merrick before joining A.T.C. as resident director and director of the training program until 1969. He also directed A.T.C.’s highly successful productions of Hadrian VI, The Latin Heterosexual, That Championship Season, The HOT L BATLHMORE, the Mixer and the Crying Kill. This season, he directed Direct Don’t Stop. In addition, he directed the company’s summer production of Peer Gynt, which was first presented at the Pacific Conservatory of Performing Arts in Solvang last summer. Mr. Flet- cher is a graduate of Stanford University. His directorial credits include An Enemy of the People, A Doll’s House and last season’s Fiddler of the Forest.

JON JORY is now in his seventh season as Producer at San Francisco’s Theatre of the Group which he has directed for two seasons as a resident director. Mr. Jory is also an active teacher in A.T.C.’s conservatory programs and frequently works with university students as guest instructor and seminar leader.

EDITH MARKSON, Development Di- rector, was instrumental in the founding of A.T.C. in Pittsburgh, is a director of the American Conservatory Theatre and has served as vice president of the Board of Trustees. She has been a leader in the resident thea- tre movement since its beginning. Mrs. Markson was a founding member of the Philadelphia Repertory Theatre Company, and was responsible for bringing the young APA Repertory Company there for a season. She also brought William G. Ball to San Francisco, where he first directed Charles’s Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, where he first directed The Crucible. Mrs. Markson was the executive director of the Theatre Communications Group, of which she is an active member, and serves on the Theatre Advisory Panel of the National Endowment for the Arts, for which she is also a consultant.

JOHN JORY is now in his seventh season as Producer at Actors’ Theatre of Louisville where he has directed over 30 productions including Hamlet, A Midsummer Night’s Dream, The Great Gatsby, A Streetcar Named Desire and Macbeth. Other companies he has directed include the Oregon Shakespeare Festival, the Arena Stage, Long Wharf Theatre and the McCarter Theatre Company. He has directed plays for the Dramatists Company, the Arena Stage, the Long Wharf Theatre and the McCarter Theatre Company. He has directed plays for the Dramatists Company, the Arena Stage, the Long Wharf Theatre and the McCarter Theatre Company. He has directed plays for the Dramatists Company, the Arena Stage, the Long Wharf Theatre and the McCarter Theatre Company. He has directed plays for the Dramatists Company, the Arena Stage, the Long Wharf Theatre and the McCarter Theatre Company. He has directed plays for the Dramatists Company, the Arena Stage, the Long Wharf Theatre and the McCarter Theatre Company.
RAYE BIRK came to A.C.T. two seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota and acted at Southern Methodist University. He has appeared as guest artist at the Tulsa Little Theatre, California's Pacific Conservatory of the Performing Arts, and at the Oregon Shakespearean Festival, which was the first theater he attended in college. In three previous seasons at the Shakespearean Festival he directed two plays and appeared in eight including the title role in Macbeth, Shylock in The Merchant of Venice and Sir Thomas Moore in A Man For All Seasons. This summer he was seen as Cardinal Wolsey. He has also been at A.C.T. as Nemio in The Taming of the Shrew, Shickling in The Country Wife, and as the title role in Macbeth. At the summer theater he has appeared in King Lear, Macbeth, Measure for Measure, Othello, and The Tempest.

JOHN EARL BOS, who joined A.C.T. to play Lear in the PBS filming of Cyano, has several other television and commercial credits as well as over 70 professional stage appearances. He was Battersea in Winds of Heaven, a summer stock project at the Chateau Theatre and a member of the company at the Montana Shakespeare Festival. He has appeared as Falstaff, Prospero, Macbeth, Shylock, and his credits include Macbeth, Othello, Macbeth, and The Tempest. His credits include Macbeth, Othello, and The Tempest.

EUGENIO DI POSTO, who joined A.C.T. to play Macbeth, has appeared in several other television and commercial projects, including Macbeth, Othello, Macbeth, and The Tempest. His credits include Macbeth, Othello, Macbeth, and The Tempest.

RICK FREEMAN, who joined A.C.T. to play Macbeth, has appeared in several other television and commercial projects, including Macbeth, Othello, Macbeth, and The Tempest. His credits include Macbeth, Othello, Macbeth, and The Tempest.

MAURICE C. COHEN, a Phi Beta Kappa graduate of Lawrence University, studied the arts for two years in London before coming to A.C.T. in 1942. He then joined the San Francisco Symphony Orchestra and was first assistant to the maestro, Toscanini. During his time with the Symphony, Cohen has appeared in several other television and commercial projects, including Macbeth, Othello, Macbeth, and The Tempest. His credits include Macbeth, Othello, Macbeth, and The Tempest.

JACK HAMM, who joined A.C.T. to play Lear, has appeared in several other television and commercial projects, including Macbeth, Othello, Macbeth, and The Tempest. His credits include Macbeth, Othello, Macbeth, and The Tempest.

KENNETH KRAMER, who joined A.C.T. to play Lear, has appeared in several other television and commercial projects, including Macbeth, Othello, Macbeth, and The Tempest. His credits include Macbeth, Othello, Macbeth, and The Tempest.

ROBERT FISHER, who joined A.C.T. to play Lear, has appeared in several other television and commercial projects, including Macbeth, Othello, Macbeth, and The Tempest. His credits include Macbeth, Othello, Macbeth, and The Tempest.

J. RAY BIRK, who joined A.C.T. to play Lear, has appeared in several other television and commercial projects, including Macbeth, Othello, Macbeth, and The Tempest. His credits include Macbeth, Othello, Macbeth, and The Tempest.

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RAT BIRK CAME TO A.C.T. two seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota and taught acting at Southern Methodist University. Prior to coming to California, he served as guest artist at the Tulsa Little Theatre and was a member of the California-Pacific Conservatory of the Performing Arts, and at the Oregon Shakespeare Festival. At A.C.T., he has directed two plays and appeared in eight, including the role of Macbeth, Shylock in The Merchant of Venice, and Sir Thomas More in A Man For All Seasons. This summer he was seen as Cardinal Wolsey in Henry VIII. He has been a member of A.C.T. at Gretna in The Taming of the Shrew, Buckingham in King Richard III, Burrows in Tonight at 8:30, and in Horatio and You Can't Take It With You.

EARL BOWN, who joined A.C.T. to play Le Bres in the PBS filming of Cyranos, has several other television and commercial credits as well as over 20 professional stage appearances. Mr. Bown has been a featured artist at several colleges, spent a season each at Harvard Repertory, Dartmouth Repertory, Strasburg, and Heatland Productions; two seasons at the Tyrone Guthrie Theatre; and three at the Tyrone Guthrie Theatre, playing major roles. This summer, Mr. Bown appeared with the conservatory of the Performing Arts as Cassio in Othello and as The Doctor in He Who Gets Slapped. At A.C.T. he was seen in The Hairy Ape with You Can't Take It With You at 8:30, Cyrano, Cherry Orchard, Pillars of the Community, Jumpers, The Roles of the Shrew and The Taming of the Shrew.

NICHOLAS CORTLAND, who received his B.A. in English and Psychology from Hofstra University on Long Island, studied at the Actors Studio under Robert Lewis and Wyman Hanman, and as the son of an opera singer, Vittoria Cortland, comes to the theatre naturally. He appeared in the films Day of the Locust, Fingers and The Steagles, and his television credits include guest-starring roles in Knots, Knots, and Maid in Manhattan. He has appeared in another World and the Emmy Award winning miniseries Bible and has appeared in various Dorset D.C.'s Arena Stage, Boston's Charles Playhouse and the Coconut Grove Playhouse in Miami. Mr. Cortland's off-Broadway credits include Next Year in Jerusalem, Little Brew and Two Flights Into Summer.

CHIMICKA BIRK is a member of the A.C.T. mime troupe, The Powis Brothers. A native of England, he first joined the troupe in 1980 while studying for a career in opera. In the past year, he has performed in The Merchant of Venice, Romeo and Juliet, and The Taming of the Shrew. He has also performed in several other productions at A.C.T. and other Bay Area theaters. "I am very excited to be a part of this summer's productions," he says. "I look forward to sharing my love of mime with the audience."
Juliet and the Earl of Suffolk in Henry VI, Part I.

CHARLES HALAHAN, who was seen in the leading role of R. C. McMurphy in the San Francisco production of One Flew Over The Cuckoo's Nest, returns next season as a member of the A.C.T., having appeared in Cyrano de Bergerac, The House of Blue Leaves, The Merchant of Venice, The Mystery Cycle, The Taming of the Shrew, Tonight at 8:30, Dress Rehearsal, You Can't Take It With You, King Richard III, Pillars of the Community, Initials: S. Street Scene and The Three Penny Opera. He holds a Master of Fine Arts degree from Temple University in Philadelphia where he appeared in numerous leading and major roles, including those of Max in The Homecoming, Thoreau in The Night Thoreau Spent in Jail, Pat in The Great White Hope and Gyp in The Devil's Disciple.

RICK HAMILTON graduated from the University of Texas at Dallas and spent two seasons with the Oregon Shakespeare Festival. After touring in The Caucasian Chalk Circle this season, he will return next summer to play in Tamburlaine the Great in the A.C.T.'s production of The Tempest. He is an accomplished actor and writer and has contributed to several literary journals.

ELIZABETH HUBBIE made her professional debut at New York's Lincoln Center Repertory playing the title role in The Country Wife. She also appeared in the Grazia in The Caucasian Chalk Circle and served as a lighting technician at the Lincoln Center. She is currently working on a film project in Hollywood.

LAWRENCE HECHE, who graduated from New York University, has appeared in several productions at the A.T.C. including Macbeth, The Taming of the Shrew, and King Lear. He has also appeared in The Importance of Being Earnest, The Diary of Anne Frank, and The School for Wives.

ANNE LAWYER was an original member of the Actor's Workshop, and has appeared in several seasons with the Oregon Shakespeare Festival. She was featured at A.C.T. in The House of Bernarda Alba, Tonight at 8:30, King Richard III, and later in feast.

WILLIAM PATTERSON joined the A.C.T. company in 1962 after a 20-year association with the Cleveland Playhouse. He has appeared in television in New York and Hollywood, and has been featured in productions of Shakespearean works including Titania in Midsummer Night's Dream, Miranda in The Tempest, and Lady Macbeth in Macbeth. He is currently working on a new project at Caltech.

DEBORAH MAY, now in her fourth season with A.C.T., studied at the A.C.T.'s Conservatory. As Mistress Ford in The Taming of the Shrew, she was praised for her comedic timing and ability to engage the audience. She also directed the production of Twelfth Night.

DANIEL KERN, who joined the acting company after two years as a fellowship student in the A.C.T. Training Program, holds a B.S. and a B.A. from the University of Oregon. He has also appeared in such productions as Hamlet, The Music Man, Brigadoon, The Mikado and Oklahoma!. He is currently working on a new play called The Tempest.

RAY REINHARDT, whose portrayal of King Lear at the Palace of Fine Arts was a triumphal success, appeared last season in the title role of Cyrano. Past seasons have seen him as The Master, Stanley in A Streetcar Named Desire, as Andrew Wyke in Sleuth, George in That Championship Season and Aristotle in Uncle Vanya. Prior to joining A.C.T., he appeared in several Broadway productions including The Fantasticks and The Most Happy Fella. He has also appeared in several television programs for KQED, including 20,000 and Vote for the President.

FRANKIE COSTER, a former A.C.T. Summer Training Congress student, returned two seasons ago as a member of the acting company. A native of Brooklyn with a bachelor's degree from Brooklyn College, she appeared in major roles with the Milwaukee Repertory Theatre, including Silva in Two Loves of an Old Man and Amo in The Cherry Orchard. As a leading actress with the Oregon Shakespeare Festival, Miss Coster was seen as Portia in The Merchant of Venice, and in Much Ado About Nothing, Laura in The Glass Menagerie and the title role of Antigone, among others. She has been featured at A.C.T. in The House of Bernarda Alba, Tonight at 8:30, King Richard III, and The Ringing Class, and as Katharine in The Taming of the Shrew.

PHILIP PARKER, who joined the A.C.T. company in 1967 after a 20-year association with the Cleveland Playhouse, has appeared in productions in New York and Hollywood, and has been featured in such productions as The Diary of Anne Frank, The School for Wives, and The Taming of the Shrew.

FRANCINE TACKER, joining the acting company this season, completed the A.C.T.'s training program in 1968. She appeared in The Merchant of Venice, The Taming of the Shrew, and in the West End production of The Taming of the Shrew at the San Diego Shakespeare festival and in productions of A Winter's Tale and Cleopatra at the London Academy of Music and Dramatic Art. She holds a Bachelor of Science degree from Emerson College in Boston and has done post-graduate work in the classics. This summer she was seen as Titania in Midsummer Night's Dream and as Cleopatra in Peer Gynt at the Pacific Conservatory of the Performing Arts.

ANTHONY S. TIEGUE is a charter member of A.C.T., who appeared as Butler in Tiny Alice and Richard Dodger in Devil's Disciple. His first film, West Side Story, his Broadway debut: 1957. In the Shade. After two years in nuclear submarines, a string of starring roles in film and stage musicals: the film of How to Succeed in Business Without Really Trying, and as Nan in the Chicago production of The undergraduate from the University of Illinois. At A.C.T., she was seen in Pillars of the Community, The Taming of the Shrew, Street Scene, The Penney Opera, the Play in Progress production of The Miss Hunter Pageant and Battle of the Bands and teaches acting in the conservatory.

ANNA DEAVERE SMITH, who graduated from Bard College in Clermont, New York, and also studied at the National Shakespeare Institute in England, joined the company last season after two years in the A.C.T. Training Program. She has appeared in two television programs for KQED, singing "20,000 and Vote for the President."
CHARLES HALAHAN, who was seen in the leading role of P. F. McMurphy in the San Francisco production of One Flew Over The Cuckoo's Nest, returned to A.C.T., having appeared in Cyrano de Bergerac, The House of Blue Leaves, The Merchant of Venice, The Mystery Cycle, The Taming of the Shrew, Tonight at 8:30, Dress Rehearsal. You Can't Take It With You, King Richard III, Pillars of the Community, Initials, Street Scene and The Threepenny Opera. He holds a Master of Fine Arts degree from Temple University in Philadelphia where he appeared in numerous leading and major roles, including those of Miss in Homecoming, Thorous in The Night Thieves Sport in Falstaff, Fal in The Mousetrap and Burgundy in The Devil's Disciple.

RICK HAMILTON graduated from the University of Texas and then spent two years in the Oregon Shakespearean Festival where he was seen in Tom in The Glass Menagerie, Mark Antony in Julius Caesar, Benedick in Much Ado About Nothing, Hotspur in Henry IV, Part I and Dromio of Syracuse in Comedy of Errors. The next two seasons were spent with the Milwaukee Repertory Theater, during which time he was seen as Richly in Antigone and Sures in Two Gentlemen of Verona. Hamilton has been featured in The Easter Cycle Mystery Plays. Now in his third season with A.C.T. he has appeared in The Taming of the Shrew, Broadway, Cyrano de Bergerac, Pillars of the Community, Jumpers, Street Scene and The Threepenny Opera.

LAWRENCE HECHT made her professional debut at New York's Lincoln Center Repertory playing the title role in The Country Wife. Since that time she has performed with both the California Shakespeare Festival and San Diego's Old Globe Shakespeare Festival in roles including Titania in Midsummer Night's Dream, Kent in King Lear, and Viola in Twelfth Night. This is her fourth season with A.C.T. and she has been seen in The Tempest, The Leather Pecker, The Time of Your Life, Paradise Lost, The Tavern, A Doll's House, The House of Bernarda Alba, Tonight at 8:30, You Can't Take It With You and Pillars of the Community.

ELIZABETH HUDDELL, who was A.C.T.'s original member of the Actor's Workshop, and has spent several summers with the Oregon Shakespearean Festival. In New York she worked for NBC, studied movement with Katya Delakova and phonics and ear training with Alice Hermes (which Ms. Lawder teaches in the Conservatory training program), and has studied with the New York City Opera chorus. Most recently she has appeared in the title role in The Merchant of Venice at Seattle Shakespeare Company and she was featured in The Threepenny Opera. She has been seen in A.C.T.'s House of Bernarda Alba, Tonight at 8:30, King Richard III, Hotaro, The Ringing Class, and Katherine in The Taming of the Shrew.

WILLIAM PATTERSON joined the A.C.T. company in 1967 after a 20-year association with the Cleveland Playhouse. He has appeared on television in New York and Hollywood and made five national tours with his original company of the Theatre of Justice Oliver Wendell Holmes and A Portrait of Benjamin Franklin. And he has been featured in The Threepenny Opera (Undershirt in Shaw's Major Barbara, Vioys in The Importance of Being Earnest) and in Tempest and George in Who's Who of American Women. His eight seasons with A.C.T. have appeared in many productions including Long Day's Journey Into Night, Three Sisters, The Time of Your Life, Caesar and Cleopatra, David, The Taming of the Shrew, The Merchant of Venice, King Richard III, Jumpers, Street Scene and The Threepenny Opera at A.C.T.

FREDI OESTER, a former A.C.T. Summer Training Congress student, returned two seasons ago as a member of the acting company. A native of Brooklyn with a bachelor's degree from Brooklyn College, she appeared in major roles with the Milwaukee Repertory Theatre, including Sibella in Two Pigeons and Amya in The Threepenny Opera. Jumping to Broadway she acted in the Phoenix Theatre in New York and the Arena Stage in Washington, D.C. She was also seen in Malak in Malaika Tale at Manhattan Theatre Centre. Her television credits include its several award winning NTM dramas and episodes in Comicom, Annie, Nolcho and Hawaii Five-O.

DEBORAH MAY, now in her fourth season with A.C.T. studied at A.C.T.'s Conservatory. As Mitz in 1971, she was chosen as Grand Talent Winner of the television personality at the first America Pageant. As Mitz, during the summer, is Artist-in-Residence at the University of Victoria, she has been performing in many city's major theaters. She has been seen in the Threepenny Opera, Brigadoon, The Mikado and Most Happy Fella. Most recently there, she has been seen in A.C.T.'s productions of Lute's Night's Dream, Lucy in Dracula and Comicelo in The House of Ghetto. The Winter's Tale, The Music of the Morning, Babylonia, The Cid in The Taming of the Shrew, Tonight at 8:30, Broadway, Cyrano de Bergerac, Pillars of the Community, Jumpers, Street Scene and The Threepenny Opera at A.C.T.

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STEPHEN SCHNEITZER, who came to A.C.T. after a year in the drama division of New York's Nissan schools served as a general understudy with The Incomparable Max on Broadway, and his off-Broadway credits include Cymbeline and Timon of Athens at the New York Shakespeare Festival in Central Park. He has also appeared in Julius Caesar and Antony and Cleopatra with the American Shakespearean Theatre in Stratford, Conn., and was seen in the film Hall. His most recent appearance was as Malak in Malaika Tale in A.C.T.'s Threepenny Opera (Undershirt in Bock's Major Barbara, Vioys in The Importance of Being Earnest) and in Tempest and George in Who's Who of American Women. His eight seasons with A.C.T. have appeared in many productions including Long Day's Journey Into Night, Three Sisters, The Time of Your Life, Caesar and Cleopatra, David, The Taming of the Shrew, The Merchant of Venice, King Richard III, Jumpers, Street Scene and The Threepenny Opera at A.C.T.

FRANCINE TACKER, joining the acting company this season, completed the A.C.T. Training program as a thirteenth member. She appeared in The Merchant of Venice and The Taming of the Shrew at the San Diego Shakespearean Festival and in productions of A Winter's Tale at the Stratford Festival in Canada. She holds an M.A. from the London Academy of Music and Dramatic Art. She is a graduate of a Bachelor of Science degree from Emory College in Boston and has done postgraduate work in the classics. This summer she was seen as Titania in Midsummer Night's Dream and has been seen in Peer Gynt at the Pacific Conservatory of the Performing Arts.

ANTHONY S. TUGUE is a charter member of A.C.T., who appeared as Butler in Tiny Alice and Richard Dudgeon in Devil's Disciple. His first film: West Side Story. His Broadway debut: 110 in the Shade. After two years in nuclear submarines, a stint at starring roles in film and stage musicals; the film How to Succeed in Business Without Really Trying. A.C.T. appearances: 10 seasons with the San Francisco Symphony, the A.C.T. Threepenny Opera, as First Narrator in the Berlin Berlin Opera Beethoven and Benedikt under the direction of Solomon Ozora, his A.C.T. credits include The Taming of the Shrew, Cyrano de Bergerac, The Chery Orchard, Long Day's Journey into Night, in which he was tumbled, and Courte.

RAY RENHARDT, whose portrayal of King Lear at the Palace of Fine Arts was a triumphant success, appeared last season in the title role of Cyrano. Past seasons have seen him as The Misers, Stanley in A Streetcar Named Desire, as Andrew Wyke in Sleuth, George in That Champions Season, Two and Uncle Vanya, prior to joining A.C.T. he appeared as several characters in Broadway production of Albee's Tiny Alice, a part he repeated with A.C.T. Well known for his performance in The Phoenix Theatre in New York and the Arena Stage in Washington, D.C. He was also seen as Malaika Tale at Manhattan Theatre Centre. Mr. Renhardt's television credits include its several award winning NTM dramas and episodes in Comicom, Annie, Nolcho and Hawaii Five-O.

SAUNDRA SHOTWELL, who joined the company this season after two years in the training program, appeared in over 50 productions in the Chicago area and was graduated from the University from Illinois. At A.C.T. she was seen in Pillars of the Community, The Taming of the Shrew, Street Scene, The Threepenny Opera, The Plays in Progress production of The Miss Mandell Beauty Pageant and Rattle of the Bands and teaches acting in the conservatory.
In 1944, when America was fighting for her life, Archie Rice was doing two shows a day for his.

starring RAY BOLGER and SADATHOMPSON
based on the John Osborne drama
original music by Marvin Hamlish

WED. MAR.10 9-11 PM NBC
Fun Face. Returning to A.C.T. last season, he was seen in Petruchio in The Taming of the Shrew and Macbeth in The Théâtre des Vœux. and just completed his first attempt at co-writing and directing a new musical, F. David Rosenblum.

Anthony S. Tague

STEVE WHITE, 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. White's Broadway credits include with Terence McNally and Claire Bloom in Much Ado About Nothing. At A.C.T. he has appeared in Cyrano de Bergerac, The Merchant of Venice, The Mystery Cycle, The Secret Life of Walter Mitty, and others. He is currently starring in the film Romeo and Juliet for the San Francisco Ballet Company.

J. STEVEN WHITE, a specialist in sword and combat choreography who teaches those skills at A.C.T., came here from the American Shakespeare Festival at Stratford, Conn., three seasons ago. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including, as in Midsomer Murders, The Turk in Rome and Juliet and Claudius in Much Ado About Nothing. At A.C.T. he has appeared in The Merchant of Venice, The Secret Life of Walter Mitty, and others. He is currently starring in the film Romeo and Juliet for the San Francisco Ballet Company.

AL WHITE, who holds a third class radio operators license, is from San Francisco and graduated from George Washington High School and City College. He came to A.C.T. after having been seen in Little Men, The Ballad of Dangerous George and appeared last season in King Richard III. With his 15 year career in the entertainment industry, he has appeared in such productions as The Secret Life of Walter Mitty, and others. He is currently starring in the film Romeo and Juliet for the San Francisco Ballet Company.

MARRIAN WALTERS, who joined the company last season, holds two Chicago Joseph Jefferson Awards: Best Actress of 1973 for her portrayal of May in The Taming of the Shrew and Best Actress in 1973 for her portrayal of Grace in Big in a Slop with Sandy Dennis. Ms. Walters played in the Los Angeles Free Shakespeare Festival in Macbeth and Comedy of Errors and appeared in the Center Theatre Group production of The Taming of the Shrew at the Ahmanson Theatre directed by Peter Wood with Charlton Heston and Vanessa Redgrave. Ms. Zippi studied with Stella Adler and participated in the Los Angeles Free Shakespeare Festival Professional Training Program with Nina Foehl, Terrence Scoutell and Tomorths. She attending the Los Angeles City College School of the Arts Workshop, California State University at Long Beach and has also worked with the American Film Institute in Beverly Hills.

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starring RAY BOLGER and SADAH THOMPSON based on the John Osborne drama original music by Marvin Hamlish

WED. MAR.10 9-11 PM NBC
WORDS ON ART

What is art? Nature concentrated. —Balthus

Nature hath made one world, and art another. —Sir Thomas Browne

Art, as far as it is able, follows nature, as a pupil imitates his master; thus your art must be, as it were, God's grandchild. —Dante

What is the good of prescribing to art the roads that it must follow? To do so is to doubt art, which develops normally according to the laws of nature, and must be exclusively occupied in responding to human needs. —Dostoevsky

Art is the stored honey of the human soul, gathered on wings of mercy and travel. —Dreiser

Every artist was first an amateur. —Emerson

Art hath an enemy called ignorance. —Ben Jonson

Art is not an end in itself, but a means of addressing humanity. —Modest Moussorgsky

Great art is as irrational as great music. It is mad with its own loneliness. —George Jean Nathan

Art is a kind of illness. —Giacomo Puccini

Art is indeed not the bread but the wine of life. —Jean Paul Richter

Art is difficult, transient and her reward. —Schiller

ROYAL OPERA FINANCIAL WOES

by DOUGLAS BARRY

Ten years ago, The Earl of Orosheda, Chairman of the Board, the Royal Opera House at Covent Garden observed, "the fortunes of the opera are so that matter, all the public arts, are inextricably dependent on a favorable economy." Since he made that statement, England's economy has passed nearly all the countries of Western Europe — on the way down.

Considering the present deteriorating situation and growing doomsday predictions, nobody, least of all the Opera House's new Chairman, Sir Charles Moser, was surprised by the financial report for last season. Everyone knew there would be a loss and a big one but, no one expected the final six figure shocker. The Royal Opera House lost over one half million dollars in 1974.

Creeping inflation had stumped in the last quarter of the year, eating away surpluses from three previous years, plus, government subsidies intended to last through 1977. Sir Charles described the situation bluntly, "unless the grants which we receive from private funds is increased substantially, much of what we have achieved over the last 28 years will be wiped out."

The desperate tone of Sir Charles's warning is justified by a host of money problems which, interestingly, are duplicated in certain general economic trends. The inflation rate in Britain is currently running at 24 percent per year. Expenditures at the Royal Opera House also rose by the same amount. Similarly, England's galloping inflation has been exacerbated by demands for higher wages averaging 33 percent, well ahead of inflation. The Opera House has also been hit by wage demands of up to one third over the previous year. As a result, everyone from stage hands to guest artists are de-
WORDS ON ART

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—Baudelaire

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The desperate tone of Sir Charles' warning is justified by a host of money problems which, interestingly, are duplicated in certain general economic trends. The inflation rate in Britain is currently running at 24 percent per year. Expenditures at the Royal Opera house also rose by the same amount. Similarly, England's galloping inflation has been exacerbated by demands for higher wages averaging 33 percent, well ahead of inflation. The Opera House has also been hit by wage demands of up to one third over the previous year. As a result, everyone from stage hands to guest artists are de-
manding and receiving larger pieces of the already mangled pie.

To make matters worse, the pay- 
roll of the Royal Opera House totals 75 percent of total expenditures and bank balances used to pay salaries are at the mercy of fluctuating exchange rates. Britain’s version of funny money, or “pound sterling,” has plummeted crazily during the past year, sometimes up but mostly down. Sir Charles reckons that the purchasing power of the once mighty pound has eroded by 25 percent.

In the face of mounting deficits, Sir Charles and his Board of Directors are considering a number of cost-cutting revenue-generating schemes. The first and most obvious consideration was to reduce staff, force employees to take a cut in pay, or both. According to Sir Charles, this idea was the first broached and the first scrapped. “We can’t take either of these measures without affecting our standards,” he said. “We’re not prepared to do that.” He continued, “Either we are one of the world’s greatest operas and the people of London are or we are not needed.”

The second alternative was to pass the skyrocketing production costs on to the opera house patrons in the form of higher ticket prices. Unexpectedly, the government beat the directors to the punch by levying a 10 percent value added tax (VAT) on the price of a ticket.

Despite a vocal public outcry that charged the government with doing it to stifle the arts, the Chancellor of the Exchequer offered a tone deaf ear. The Board of Directors, in turn, were forced to intro-duce a series of price hikes over and above the 10 percent VAT. At years end, the incremental price increases totaled a staggering 42 percent.

To distribute the increases as fairly as possible, the seat prices varied according to the cost of the ballet or opera. Orchestra seats for a re- vivified production of La Forza del Destino performed last June with Gilda Cruz Romeo and Carlo Bergonzi were priced at £20. During the same week, you could see Britten’s Death in Venice with Heather Begg and Gerald Finley for a mere £14.

Audience response to paying for performances on an ascending scale has, under the circumstances, been favorable. Overall attendance in 1974 was 94 percent capacity for ballet and 95 percent for opera. However, Sir Charles wonders if the “grin and pay for it” attitude will continue this fall and winter when more price increases are expected.

These months, critical ones for the Opera House and the British economy, will feature a complete Wagner Ring including a futuristic production of Das Rheingold with Matti Salminen, Ava June, and George Shirley. In addition, a new production of Don Carlos in March with Placido Domingo along with revivals of Carmen and Die Fledermaus will round out a season of old favorites. There may be a Götterdämmerung but it won’t be on the stage.

To say that Sir Charles and General Administrator, John Tookey, are spawning the government with doing it to stifle the arts is no tomorrow would be an understatement. However, two major sources of once dependable revenue, the general public and the government, are drying up fast in the face of horrific production costs. According to Administrative Assistant, Ken Davidson, the Opera House has gone to the public well once too often, “I do not see ticket prices exceeding the cost of living next season,” announced Davidson. “We can’t take a chance on pricing ourselves out of the market.”

Moreover, prospects for increased government funding are equally grim. Grants from the Arts Council are expected to cover only 42 percent of operating costs, down from 51 percent last year. The Government Minister of the Arts, Hugh Jenkins, said recently that the Arts Council will not take on a larger share of the costs. He said that he opposes dif- 

ing into a situation where the tax- payer is subsidizing 75 percent of the ticket cost. “The arts that nobody else finances, could be the arts that nobody wants,” he concluded.

Jenkins suggested a number of areas where the Opera House may find assistance without undue plun- dering scant government coffers or further ruffling the pockets of long suffering patrons. The local authori- ties, the London City Council for example, were seen as potential res- cuers.

But Davidson and Tookey have been playing on local sympathies for a long time but without success. They point to a survey taken at the Opera House that showed one out of two voters came to London because of the Arts. Since the city and its related industries benefit because of the Arts, shouldn’t these institu- tions show their appreciation? The appreciation is and will continue to be non monetary. The London city fathers claim that the city is in debt up to its collective ears and the situa- tion is nearing the magnitude of New York’s encroaching insolvency. At least for the foreseeable future, London can be little more than a fair weather friend.

The Minister of the Arts also sug- gested that the Royal Opera House make a more concerted effort to cap- 

ule bigger contributions from the business sector or, better yet, from wealthy philanthropists.

Davidson took these suggestions in turn. “As for big business, we’ve been receiving assistance in fairly large amounts during the last three years.” He explained that as a re- sult of private funding, the Royal Opera would be able to mount new productions of Das Rheingold, Walkure and Un Ballo in Maschera next season. The Royal Opera’s open palm has reached as far as America.
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George Shirley, Ava Jane, and Donald Shanks in a new, futuristic production of Das Rheingold.

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To distribute the increases as fairly as possible, the seat prices varied according to the cost of the ballet or opera. Orchestra seats for a revived production of La Forza del Destino performed last June with Gilda Cruz Rojo and Carlo Bergonzoni were priced at $60. During the same week, you could see Britten's Death in Venice with Heather Begg and Gerald Finley for a mere $14.

Audience response to paying for performances on an ascending scale has, under the circumstances, been favorable. Overall attendance in 1974 was 94 percent capacity for ballet and 95 percent for opera. However, Sir Charles wonders if the "grin and bear it" attitude will continue this fall and winter when more price increases are expected.

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To say that Sir Charles and General Administrator, John Tooley, are anxious about the financial health of the company is an understatement. However, two major sources of dependable revenue, the general public and the government, are drying up fast in the face of horrific production costs. According to Administrative Assistant, Ken Davidson, the Opera House has gone to the public well once too often. "I do not see ticket prices exceeding the cost of living next season," announced Davidson. "We can't take a chance on pricing ourselves out of the market."

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But Davidson and Tooley have been playing on local sympathies for a long time but without success. They point to a survey taken at the Opera House that showed one out of two visitors came to London because of the Arts. Since the city and its related industries benefit because of the Arts, shouldn't these institutions show their appreciation? The appreciation is and will continue to be non monetary. The London city fathers claim that the city is in debt up to its collective ears and the situation is now the limit of New York's encouraging insolvency. At least for the foreseeable future, London can be little more than a fair weather friend.

The Minister of the Arts also suggested that the Royal Opera House make a more concerted effort to capitate bigger contributions from the business sector or, better yet, from wealthy philanthropists.

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to obtain a grant from the Corbett Foundation for a new production of Faust, seen last year.

In addition, a large English banking concern has donated $20,000 in each of the last two years for a series of "Prom" operas. The "Proms" have been successful in bringing opera to those less able to afford regular prices. Full houses recently heard The Barber of Seville and La Bohème for a modest $1.50. The forecast for increased funding by bank and corporations is encouraging, but pledges must come fast and furious if the Royal Opera is to solve this season's financial problems.

Davidson sees the upturn in corporate funding as invaluable but with ends that are amazingly suspect. "Oil and tobacco companies seem to be the most susceptible to our requests," he asserted. "They see themselves in the public eye as socialist enterprises that can move better by sponsoring La Bohème." He continued, "business has always been interested in sports believing that the arts are sexy. Times have changed and lucky for us."

As for soliciting funds from wealthy individuals, The Royal Opera House administration prefers to use that source of potential revenue as a last resort. "We have never encouraged the opera or the ballet to become a showplace for the blue nimble set," said Davidson. "We have always said that the strength of the arts lies in the diversity of its audience." He added, "we will never be accused of fostering an elitist club."

Davidson was surprised to hear of the eleventh-hour rescue of the San Francisco Ballet by a community wide fund raising effort, spearheaded primarily by that element of the Royal Opera House wishes to avoid. He pointed out that the situation in London and San Francisco is completely different. "As long as the British government kicks in even a percent of our expenses," said Davidson, "there will be no need for the blue nimble heroines as witnessed in San Francisco."

Heretics on behalf of the Royal Opera House will have to come from other places besides business, government or high society. They may come from groups like the Friends of the Opera," a youthful bunch of exuberant volunteers who raised enough money last year to foot the bill for a new production of Puccini's Manon. Or, they may come from the costume and scenery departments where crews are working on new ways to reduce the cost of materials while, at the same time, preventing creations from becoming what newspaper critics have already labeled "clutter." Heretics may also come from the production department where contemporary works are being temporarily sheltered in favor of box office sure-things.

In spite of the high morale and "spirit of Dunkirk" resolve, Covent Garden is operating on what amounts to a million dollar shoe string. Prospects are as dark and uncertain as the entire creating British economy. But despite the dire predictions, the Opera House itself lives for the present.

Every night, the plush marble corridors and highly lit lobbies resound with the languages of opera devotees from around the world. The greatest artists of the day, supported by one of the finest orchestras and choruses, continue to step from behind the great velvet curtain leaving behind a world of magic that has no price, demands no payment.

The real world however, runs on credits and debits, subsidies, rebates, and the manageability of these concepts will determine the future of the Royal Opera House. But regardless of the outcome, those who have been fortunate to enjoy performances either as an administrator, spectator, or artist will, in the words of Dickens, remember this period as, "the best of times and the worst of times."

Mr. Barry, a former employee of the Paramount Theatre in Oakland, in 26 years of age, attended UC Berkeley and graduated from S.F. State with a degree in Communications. Recipient of a grant from the Voice of America, he has just finished his studies in London and is currently on a round-the-world trip.

In 1833 an advertisement appeared in The Sheffield Journal, a newspaper established by Arthur Anderson, partner in the firm of Wilcox and Anderson, which was running small sailing vessels from London to Spain and Portugal. (Two years later Wilcox and Anderson founded the Panamanian Steam Navigation Company.)

To tourists, the steam packet Hypberion will sail from Scalloway to North Free, Iceland. Passengers will be given the opportunity of seeing the most remarkable coast scenery in that direction as well as to ascend Roaness Hill.

While the advertisement may seem obscure to today's readers it is a milestone in the history of sea travel for it marked the beginning of cruising. It separated the compulsory passengers of the day from more than 125 years of sea-going tourists. What Anderson did with his simple advertisement was to adapt the Grand Tour to the steamship. The steamship company became lyrical about the Winter season in Spain. There was Madridia to be explored and soon Egypt became fashionable with its ruins and ancient civilization.

Anderson extended the cruise concept beyond Egypt when, in 1844, journalist and author William Makepeace Thackeray made a cruise by the way of Vigo, Lisbon and Cadiz to Gibraltar, then to Malta, Smyrna and Constantinople, and back by way of Jaffa and the Holy Land to Alexandria.

The writer made the round trip with shore excursions to Jerusalem and Cairo and the pyramids, just as whole shiploads of cruising passengers do now.

When Thackeray returned to London he wrote about his cruising experiences in the book, The Irish Sketch Book: and from Cornwall to Cairo. Today passengers are touring and cruising around the world, and the Pacific has become one of the most popular tourist opportunities available. Just as Thackeray traveled aboard a ship of the P & O to have many writers through the years: Charles Dickens, Somerset Maugham, William Saroyan, Ngaio Marsh among them.

For a definitive account of Thackeray's journey, the reader is referred to The Irish Sketch Book, 1845. An interesting aside is provided by Thackeray in this roundup of the menu for one meal aboard the Liberia, a 156-gross steam packet, on which he sailed from Constantinople to Jaffa and Alexandria.

Thackeray said: "From the Producer's Logbook (Bill of Fare)—Mulligatawny soup, salt fish and egg sauce, roast ham of mutton, boiled beef, boiled shoulder and onion sauce, roast fowl, ham, haricot mutton, curry and rice, French beans, cabbage, boiled, baked potatoes, plum tart, currant tart, rice pudding, currant fritters."
to obtain a grant from the Corbett Foundation for a new production of Faust, seen last year.

In addition, a large English bank
in the last two years for a
series of "Pom" operas. The
"Pom" have been successful in
bringing opera to those less able to
afford regular prices. Full houses
recently heard The Barber of Seville
delivery. The opera is the same, but
at the same time, preventing creation from becoming what newspaper critics have already
talled "fatty." Heroes may also
come from the production depar
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are being temporarily shelved in favor
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In spite of the high morale and
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ernment or high society. They
may come from groups like "the Friends
of the Opera," a youthful bunch of
exuberant volunteers who raised
enough money last year to foot the
bill for a new production of Puc

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THE CONCEPT OF THE CRUISE

by ERNEST BELY

In 1835 an advertisement appeared
in The Shetland Journal, a newspaper
established by Arthur Anderson,
partner in the firm of Wilcox and
Anderson, which ran small sail
sailing vessels from London to Spain
and Portugal. (Two years later Wilcox
Anderson founded the Peninsular
Steam Navigation Company.)

To tourists, the stream packet Hy
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While the advertisement may seem
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The writer made the round trip with
short excursions to Jerusalem and
Cairo and the pyramids, just as whole
ships full of cruising passengers do
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cabbage, boiled, baked potatoes,
donut tart, current tart, rice pud
ding, currant fritters."
THE CRITIC:
RE-LIVING THE PERFORMANCE

by MARA DIAMOND

“To many people, music is an ephemeral experience. They go to a concert and it pleases them or not, and then they walk out of the concert hall and in a few minutes, or hours, it’s gone and they think about other things.

This, believes Robert Commanday, critic of concert music, the opera, and the dance, for the San Francisco Chronicle, is human nature. So then, when the person reads the critic’s review, hopefully, with any luck at all, he is stimulated to think about what has been experienced. Whether or not the person agrees with the critic is not very important, believes Commanday. “It’s just, we hope that what we write stimulates the listener and re-ignites his experience. The critic’s judgment about how successful, or unsuccessful, the performance was, or the piece of music was, is a means to an end, and not an end in itself. It’s part of the critic’s way of engaging the reader further in the experience he’s had. For the reader who hasn’t been able to be at that performance, it gives him some contact and may interest him in coming the next time or going to another event like it.”

Can a critic make or break a performance? “Absolutely not,” says Commanday. “I think that kind of power, to speak, has more to do with what the critic writes. Critics who write about the theatre, movies, and musical theatre—the Broadway theatre—in general, the events are going to have a long run. The readers rely on the critic to know whether or not they should invest their time and money in going to see it. There is no question about the critics power in those cases. Even with Broadway theatre, there have been many instances where the critics have dissuaded a play or a musical and the public has taken it to for some strange reason, and it’s carried a certain momentum of interest and enthusiasm in spite of the negative criticism,” says Commanday.

Commanday doesn’t think that in the concert music field the critic is that influential. “In the case of music, ballet, and opera, in most cases, the public has bought tickets for all performances well in advance. To a certain extent, if the piece is going to be played over a three or four day period, a case review might make some people enthusiastic to go and buy seats that they otherwise might not do,” he said.

The only qualification might be if the critic discovers or acclaims a new artist, or an artist that is unfamiliar to an area. The critic has an influence in building up the public’s enthusiasm for that artist, making the public aware that the person is a fine artist and deserves to be heard. Commanday feels.

“The old days, 20 or 30 years ago, when a Carnegie Hall debut or a Town Hall debut was the making of the breaking of an artist are really gone forever,” he said. “Then, an artist who has his debut, there is the New York reviews and builds his career on that. Now, reviews that come from all over are what help still.

“Recordings, too, are vital. If a performer becomes a recording star, he may be universally disliked by the critics for his live performances, but if his recordings have caught on with the public, despite the critics, his name is made. Recording is one of the most important things that carries an artist today.”

Commanday says he writes what he hears, and is not interested in influencing with a capital “I,” musical affairs. “I know my own response to a performance and I hope that it interests people and stimulates them to think about the piece, or to respond to the event when they see it, in a very active way. That gives me satisfaction.”

He is one of the most respected critics in the music world today. His own extensive background in music and teaching, goes back to age five, when he began his musical study with piano and then flute. He spent sixteen years as an instructor and conductor at colleges and universities, and in 1965, he began his new full-time career as a critic for the Chronicle.

“It was a challenge to change my career in mid-stream,” he said. While on a leave of absence from the University of California, he was invited to do some reviews for the Chronicle. “Then, it was a question of having criticized critics much of my life, and when the opportunity was offered me, it was a question of putting your money where your mouth is. I felt I was qualified, and so it would be only fair to give it a try without any other ulterior motive at that time,” he said.

Commanday had gotten his degree in musicology, and also held a master’s degree from the University of California at Berkeley in musicology, and did further graduate study there.

He continued studying piano and then flute very seriously right through high school and then going to Juilliard School of Music in the summertime and in the afternoons during the school year. After that, he attended Harvard and graduated in music there.

The members of his family were all very active in music. His father was a printer, but played instruments all his life. “Two or three nights a week my father and I would play in different orchestras for a long period of time and that was a great experience, even though the orchestra wasn’t always great. It was a good beginning for me and prepared me to do professional work and gave me an overview of it,” he said.

His thoughts of conducting began to develop through his interest in opera, and a conviction, back in 1940, that the future of opera in America lay in small companies which could develop a form of musical theatre that he thought would be unique in America, and could grow out of the American theatrical scene as much as the operatic tradition. So he did conducting at that point, and became even more interested while serving in the Army. There, to make the most of his spare time, he organized some Army choirs, did some conducting, and presented musical events such as a musical show.

I was very fortunate because I was in with a group of men who were there. There was a lot of talent. I got hooked that way and only wanted to conduct and teach. Following the Army, he returned to Juilliard for a year “to be retrained in music,” and immediately he was teaching at the College in New York.

From there he went to the University of Illinois where he was the choral conductor for two years and then to the University of California where he conducted the Glee Club and Treble Clef Society for thirteen years, occasionally traveling overseas with the Glee Club, and teaching classes in the music department.

His standards as a critic are based on his own criteria of what he thinks is beautiful, or what he thinks is fine art. “These standards came out of my training and experience, studying with the great men that I was fortunate to work with, and my own experience in making music,” he said.

“Naturally, I read a lot, and I try very hard to recognize different ideas of what the criteria are, dif-
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fert ways to approach the musical
cultural world, I am always reas-
summing and rethinking how I am going
to respond to it,” he said.

After reading a book about emo-

tional and mental growth in music by
Leonard Meyer, he attended a perfor-
mance of the Bayball Jantar, viewing
two ballets danced to the music of
Boulce. “I was fascinated to find
that my mind was working partly in
terms of ideas about music that I
had been studying for a long time,
and I was applying it, in this case, to
the dance. It made me think of the
language in a different way from the
way I would have appreciated it
a month ago. I would have appreci-
at ed the dance the same in a general
sense, but in terms of analyzing why
and what was happening, struc-
turally and design-wise. I was thinking
about it, and following it in a slightly
different way. My basic criteria re-
mained the same, but the approach
to the dance has changed as you get other ideas about it.”

Commandant travels extensively, and
feels that it’s a valuable experience in terms
of getting abreast of other kinds of
performances in other cities, and
other kinds of works that may not
be performed here. “As a dancer who
believes in the idea of making a
worldwide audience, I enjoy
travelling and sharing my experiences with people who
would not have had the chance to see
my work. It’s a wonderful experience for me, and also
for the audiences who come to see my performances.”

Commandant has been involved in
numerous projects and collaborations,
and is committed to promoting
intercultural dialogue through
dance. “I believe that dance has the
capacity to bridge cultural gaps and
bring people together. It’s a universal
language that can transcend
boundaries and foster understanding.”

Commandant is currently working on
a new project that aims to bring
contemporary dance to new audiences
in remote regions. “I am excited about
this project, and believe it has the
capacity to make a real difference.”

In conclusion, Commandant’s
approach to dance is defined by his
passion for artistic expression and
commitment to cultural exchange.

Commandant, through his
performances and collaborations,
continues to make significant
contributions to the world of dance,
inspiring audiences with his
unique and powerful artistry.

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As their brochure says, “elegant
dining has returned to downtown.”

Little Deer Creek runs right through
the building, which has five
elegant rooms in which to dine (one
just doesn’t “eat” here). And Jack
Beggs told us John Sutter found gold
right next door, but he was only
looking for wood at that time. He
goodness, Beggs’ partner,
Jack Wentz, has maintained an
excellent reputation for continental
dining for the past 25 years in the area,
and they have finally settled in
this 116-year-old building, once
be a part of Nevada City’s oldest.
The price fix is $55 at this writing, and
includes
everything except wine. We started
up with Spanish Christmas soup, which
was a big hit. Their salmon with
tomatoes and white wine was
to see the food being served and
to enjoy sitting in the beautiful
environment. The service was
great, and the atmosphere was
relaxing. We would definitely
recommend this place for a
memorable dining experience.”

The Factory—101 Broadway, Al-
meda—925-333-3333, Hours: Mon-5, Tues-10, Wed-5, Thurs-10, Sun 12-
530

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ers, and anyone who enjoys art
and culture, The Factory offers a
unique opportunity to experience
contemporary art in a relaxed
environment. The space is
dedicated to showcasing local
artisans and emerging artists,
providing a platform for creative
expression and community
engagement. Whether you’re a
purist looking for fine art or
someone who loves to discover
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lessons in the ancient art of rubbing.
They purchased rubbings from China’s
people, China’s Republic of China rubbing
in
American Ballet Theatre
WAR MEMORIAL OPERA HOUSE - SAN FRANCISCO - MARCH 8-11 - MARCH 14-18
FLINT CENTER - DE ANZA COLLEGE, CUPERTINO - MARCH 12-13
ZELLERBACH AUDITORIUM - UC, BERKELEY - MARCH 16-21

27 BALLET・+ 16 BAY AREA PERFORMANCES

"America's top ballet company!"
Walter Terry, Saturday Review

Leslie Grossman & Oliver Smith, Variety
Anthony Tudor, Associate Director

Mikhail Baryshnikov
Karina Kavari
Erica Bake
Fernando Bujones

Choirs: Orch. of San Francisco Opera, San Francisco Opera Chorus, San Francisco Opera Orchestra

Tickets available at all Bay Area Box Offices:
San Francisco Opera, 301 Van Ness Ave., San Francisco, 392-5454
Flint Center, Cupertino, 840-3900
San Jose, Peninsula Office, 938-6262
Morgan Hill, 961-6363
Salinas, 997-6222
San Jose, 270-3333
Santa Cruz, 423-3333

A sense of the nation's capital is conveyed by the fact that San Francisco has a balagas, and the city is known for its ballet performances. The American Ballet Theatre is one of the leading companies in the world, and its performances are always highly anticipated. In this issue, we discuss their upcoming performances in San Francisco and other Bay Area locations. The performances are scheduled from March 8 to 11 and from March 14 to 18. The tickets are available at all Bay Area Box Offices, including the San Francisco Opera, Flint Center, Cupertino, San Jose, Peninsula Office, and Morgan Hill. The performances are highly recommended for all ballet lovers.
**Tamara's** — 1966 Francisco Blvd., Pacifica — 355-6401 HOURS: Wed-Sun 5-11 pm

This small Russian restaurant is owned and operated by two delightful sisters — Tamara and Lisa — who expanded their bar and grill in April. Some time ago by adding a kitchen and a few tables. Lisa does the cooking (recipes her Russian mother passed on and Tamara takes care of the customers. Dinner here begins with hot black bread, then moves on to soup or salad, entreé and fresh vegetables. The entrées are what you expect to find at a Russian restaurant, including beef stroganoff, pelmeni (meat-filled dumplings), golubtsi (stuffed cabbage) and lamb pilaf; the prices are quite reasonable, ranging around $3.25, with Chicken Kiew the most expensive item on the menu at $4.75. We fell in love with the borscht, although the chicken-barley soup is also excellent. Tamara suggested we try a "family-style" dinner and put them together for four of us so we could sample the pelmeni, poluboky, and beef stroganoff at one sitting. The pelmeni were especially good, and Tamara's "combination sauce" hit it off just right. For those who don't feel like having a Russian meal how can it pass up the usual hamburgers and sandwiches, as well as seafood plates for $2.95-$3.50, are also available. Dinner is usually served only until 10pm or so, but if Lisa is around and the bar isn't too busy, she might be persuaded to whip something up for you. This charming place is definitely on our return list with friends!

**Redwood Square** — Park St. and Alameda, Alameda, CA HOURS: VARY, but usually 10-6 daily

This new mall-like building is full of little shops and interesting people. The shops range from books (Perata's), clothes and little women (Island Couture) to antiques (The Gold Coast) to kitchen and gourmet cooking items (Scullery Maid). There is even a restaurant, The Wine Rack, with a new accent on Italian food ($3.95-$5.95). You can drink wine or beer while relaxing. However, there are no bargains here; prices are competitive. It is certainly not worth a special detour, but if you are nearby, it's a good browse.

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SUNRIVER-OREGON'S "UNDISCOVERED" WINTER PARADISE
by ROBERTA JOYCE
The smell of wood fires in the brisk morning air, coming from cozy, rustic lodges tucked away among pines. Walks through forests and across meadows where the only sounds are the crunch of boots on fresh snow, the aroma of coffee and bacon still lingering in memory from your kitchen or the Lodge coffee shop.

This is how a winter holiday begins for the Bay Area families who are now discovering "undiscovered" Sunriver amid some of the most beautiful and spectacular scenery of the great Pacific Northwest, in Central Oregon. Surrounded on three sides by one and a half million acres of untouched nature of the Deschutes National Forest with 215 lakes. Sunriver is a 5,500 acre private resort property through which the Deschutes River ambles for 81 miles, 15 miles south of the marvelous little town of Bend. Sunriver is a wilderness—but with hot running water.

Ahead is a busy day of fun and recreation for the family in this still "comparatively unknown" resort area where the air is dry and crystal clear and the sun shines—for this is Central Oregon with some 265 rain free days a year; and only 12 inches of precipitation annually . . . mostly snow. Central Oregon is one of nature's geological marvels with its own near perfect climate. The air is crackling clear, with summer days warm and nights crisp; and winters brisk but dry, and pleasantly invigorating.

A high valley of sub-Alpine meadows, Central Oregon sits between and is protected by the great Oregon desert to the east and the Lower Cascades to the West.

Sunriver, itself, is a geological accident, a part of an ancient lake basin formed 2,000 years ago by a tremendous lava flow from Lava Butte, a 5,010' cinder cone a few miles north from the forested and open meadows, cinder covered mountains gently stretch upward from Sunriver to sudden snow-mantled towering peaks in the distance. To the West, Mt. Bachelor and the Three Sisters of the Cascades. To the East Paulina Peak, below which is prehistoric Newberry Crater with its two lakes.

It is a place of many wonders, of ice caves and lava beds ready to be explored.

EVER BEEN TO THE RACES?

Pick a lovely spring day and give yourself a half-day vacation at Albany by the Bay. Enjoy the friendly atmosphere of the elegant Turf Club and its international buffet. And thrill to nine thoroughbred races Tuesday thru Saturday starting at 1 p.m.

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Majestic Mt. Bachelor, just 28 miles to the west offers the finest dry snow skiing to be found anywhere, with 26 trails, bold runs, gentle slopes, and bowls to match the abilities of everyone in the family, from the beginner and intermediate up to the expert.

And if you don't know how to ski, there is always the ski school at Mt. Bachelor and the cross-country ski school at Sunriver. Ski equipment also can be rented at both places.

Daily round-trip bus service transports Sunriver guests to these still uncrowded slopes through Easter weekend, and the road is good and well maintained, should guests prefer to drive themselves.

Mt. Bachelor's 1,375 vertical feet are served by six chair lifts and a tow

an Irish coffee is awaiting you at the Buena vista
Canlis' Restaurant in the Fairmont

As San Francisco cable cars clang softly outside, you'll be pampered in an elegant cosmopolitan atmosphere. With very good at getting you to the theatre on time. And for after-theatre, we purvey our superb cuisine until midnight. Piano bar and luxurious private dining rooms. Cocktails: 5 pm until 2 am. Dinners: 6 pm to midnight. For reservations call 392-0113. Closed Sundays.

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1976 SEASON
Feb. 6 thru June 12
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An Irish coffee is awaiting you at the Buena Vista.

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Mt. Bachelor's 3,175 vertical feet are served by six chair lifts and a tow
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George C. Scott doesn't star in "Great Performances." He watches it!

George C. Scott has always been deeply involved in new and innovative forms of theater as actor, director and producer. So no wonder he's pleased at the return of "Theater in America" for a third season, produced by WNET/13 New York, hosted by Hal Holbrook, and supported in part on PBS-TV by a grant from Exxon.

On January 28, "Theater in America" will present Leslie Lee's "The First Breeze of Summer," by the Negro Ensemble Company. On February 11, Lamford Wilson's "The Mound Builders" will be performed by the Circle Repertory Company of New York City. And on February 18, you'll see Brio Weissel's "Zalmor or the Madness of God," performed by the Arena Stage.

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"Great Performances" series on PBS television programs include: Jennie, Music in America; Dance in America; and Fine Music Specials. In addition, "Exxon" helps make possible the PBS science series NOVA, and the Exxon/New York Philharmonic Radio Broadcasts.

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