"My father, when he hears O Sole Mio on a Marantz speaker system, he cries with joy."

The sound is so real, it is like the old days when he would have the great parties and the orchestra would play mama's favorite songs. How does a Marantz speaker system create this marvelous illusion of reality? Frankly, I am not an expert. But I have talked with experts and they tell me with Marantz speakers the separation of sound is molto fantastico. That is, each instrument is heard very clearly, very distinctly. Not all mixed up together so you can't tell the salami from the cheese. To really appreciate Marantz speakers, what you must do is compare them with other makes. When you do, make sure you listen to one of your favorite records so you'll be able to hear that Marantz speaker systems make a big difference. The difference say between sitting in a box at La Scala and standing just outside the door.

Count Marcello Torrassini owns a Marantz Imperial 7 speaker system. Be sure to see the complete line of Marantz speaker systems starting as low as $549.95, plus receivers and components at your Marantz dealer.

All over the world people consider Marantz Stereo the finest in the world.

marantz
We sound better.

---

leather lounge chairs covered to order in 32 rich colors! 749.

There's nothing quite like the look and feel of top grain leather... especially on the form of our handsomely styled, double bustle back lounge chair. The fine quality construction features include 8-way hand-tied and webbed coil spring base, excellent Marflex spring and foam seat cushion, 25% down, 75% leather filled top head rest and of course, a soft, supple leather cover, in a choice of 32 inimitable colors!

solid brass reading lamps 159.

One of the best designs available anywhere...the solid brass reading lamp, manufactured to our own exacting specifications. The 360° rotating arm adjusts in height from 40 to 60 inches, is equipped with a full range dimmer and takes a regular bulb up to 100 watts. A choice of polished, brushed or antiqued finish. Also available in polished chrome, at slightly higher prices.

W&J SLOANE
216 Sutter Street near Grant, San Francisco • Los Altos • San Jose • Walnut Creek • San Rafael
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Sir Georg Solti doesn’t star in “Great Performances.” He watches it!

When Sir Georg Solti isn’t busy conducting concerts, he’s watching them! The concerts are part of the series “Great Performances,” brought back to PBS-TV for a second season by a grant from Exxon. This year’s remarkable programs include many of the world’s greatest masterworks, performed by distinguished orchestras and conductors in settings of extraordinary beauty. The first part this year’s “Great Performances” schedule is as follows:

November 26, Leonard Bernstein and the New York Philharmonic in an exciting performance of Tchaikovsky’s Symphony No. 4, plus Andante Cantabile.

December 3, Herbert von Karajan and the Berlin Philharmonic play Brahms’ Symphony No. 4 and Wagner’s Tannhäuser Overture.

December 10, Leonard Bernstein and the Vienna Philharmonic in a performance of Mahler’s Symphony No. 4.

December 17, Karl Böhm and the Vienna Philharmonic perform Mozart’s Symphonies Nos. 34 and 40.

December 24, André Previn conducts the London Symphony Orchestra, with Arthur Rubinstein, in Chopin’s Concerto No. 2, followed by Rubinstein alone in works by Schubert, Brahms and Chopin.

December 31, Herbert von Karajan and the Berlin Philharmonic in a performance of Beethoven’s Egmont Overture, Opus 84 and the Symphony No. 9.

January 7, Hermann Prey, Teresa Berganza and Luigi Alva perform in Rossini’s beloved opera, “The Barber of Seville.”

This season’s “Great Performances” series on PBS television includes: “Jenůfa: Music in America,” “Dance in America,” and “Theater in America.” Exxon also helps make possible the PBS science series, NOVA, and the Exxon-New York Philharmonic Radio Broadcasts.

PERFORMING ARTS

THE BAY AREA’S MUSIC & THEATRE MONTHLY MAGAZINE
DECEMBER 1975/VOL. 9, NO. 12

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Set up your firm’s pension fund in Citizens Individual Retirement Account. No more investment uncertainties, planning problems, bookkeeping and reporting expense. A substantial portion of your and your employees’ annual income can be added to each (I.R.A., account tax sheltered. Your contributed interest is tax-sheltered, too. Each person’s funds earn highest guaranteed interest and are insured to $40,000 by a U.S. Government agency.

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California’s Oldest Statewide Savings Association. Over $1.5 Billion Strong. Over 60 offices throughout California.

Ah! Give yourself a vacation with the radio that’s powered to tune in the world. Eleven hand-picked stations, including FM, AM, long and short waves, marine, and shortwave bands. Runs on 9 9V cell batteries or plug into any 110- or 230-volt AC outlet. Includes built-in underwater, earphone and jack. Flip-up tone zone map, and log chart noting world listening frequencies. From Phuket to Kitchen Bay, the Tri-wave Portable, model D7009N, at your Zenith dealer’s.

ZENITH
The quality goes in before the name goes on.
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In Citicorp Individual Retirement Account. No more investment uncertainties, planning problems, bookkeeping and reporting expense. A substantial portion of your and your employees' annual income can be added to each I.R.A. account tax-free. Your compounded interest is tax-deferred, too. Each person's funds earn highest guaranteed interest and are insured to $40,000 by a U.S. Government agency.

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1975-November-December-PERFORMING ARTS-Page 5
“THANK GOD IT’S OVER”

A dissertation on a rare and little known literary musical art form.

by FELIX DE COLA

I think I first became aware of “Singing the Symphonies” many years ago while waiting backstage at a concert in England. After the performance I heard several of the musicians express their relief that the concert had ended by singing these words to the opening theme of Mendelssohn’s “Fingal’s Cave”.

THANK GOD IT’S O V E R!

Since that day I have managed to collect a few more examples of this irreverent art and only regret that some of the best are in German and are unfortunately not translatable. One concerns the financial machinations of a Berlin impresario who made a lot of money preventing Tchaikovsky’s music sung to that lugubrious theme in the First Movement of his Pathétique Symphony.

The words depleted the fact that this impresario had done nothing for music but had enriched himself considerably in the process.

The other untranslatable words were sung at a party some years ago by none other than Otto Klemperer, the eminent conductor. Also present was Bruno Walter and the conversation turned to this whimsical practice of inventing words to well known musical themes. Bruno Walter, in the typical unmusical voice that seems to be characteristic of most musicians, sang the words about the Berlin impresario to the Tschalkovsky Symphony Pathétique theme.

And then Otto Klemperer, to everyone’s surprise came up with a complicated set of verses sung to the opening theme of “Mozart’s Overture to ‘Marriage of Figaro.” The words extolled the delights of Viennese cooking and all I can remember were the rhyming of “Apfel Strudel” and “Butter Noodle.” The rest escapes me.

What this would seem to prove is that even our most famous and prestigious musicians are not above having a little fun with musical masterpieces. Here are a few choice examples of this neglected art that I have collected over the years.

Tschalkovksy’s “Walz of the Flowers” from his “Nutcracker Suite” inspired this dramatic question.

(continued)

Catherine Deneuve for Chanel

WISHING YOU THE BEST HOLIDAY SEASON EVER... AND A PROSPEROUS 1976

Roos Atkins

Fine Fashion for Men & Women at 38 stores throughout the West
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Tchaikovsky's "Waltz of the Flowers" from his "Nutcracker Suite" inspired this dramatic question.

(continued)
How to improve your estate while you're still around to enjoy it.

With a Living Trust.

A Living Trust is in effect during your lifetime, so you can enjoy some of the benefits you're planning for your family. It means that investment or handling of your assets will have the guidance of a team of specialists in securities, real estate, taxes and accounting. You can save on income taxes and professional fees. Your estate has a better chance of growing, because you'll get the kind of professional help millionaires usually get.

A Living Trust can be made to continue in operation after you're gone, so your family will continue to get the same professional guidance and protection. Just as important, they can benefit from significant savings on estate taxes.

There are other advantages to a Living Trust. Too many to adequately describe them here. But you owe it to yourself to find out how the idea can be tailored to fit your particular needs.

Drop in and talk to one of our knowledgeable Trust Officers, who will be glad to explain everything. What can you lose?

Bank of America
Trust Department

Rare taste. Either you have it. Or you don't.

The next "Symphony Song" is the only one whose origin is known. The story goes that the late Sir Thomas Beecham became very dissatisfied with the lack of spirit with which the orchestra he was rehearsing played that sprightly theme in the Third Movement of Tchaikovsky's Pathetique. And so he addressed the orchestra, saying: "Gentlemen, there is, I am afraid, only one way in which you will be able to infuse this spirited theme with the verve it requires. I suggest this: As you play the theme, sing these words to yourself!":

I'm going to go to Paris——but my wife's gonna stay at home.

and presumably Sir Thomas' suggestion provided the desired effect!

Surprisingly, the dignified music of Johann Sebastian Bach has inspired the most frivolous, disrespectful words. Here are two, inspired by two of his best known fugues. The first is set to the opening theme of the "Little Fugue" in G Minor for Organ.

I hate Bach be-cause he is so bo-ring!

The second deals with A Minor, and it is hoped, imaginary domestic tragedy. Here it is, sung to the theme of the Fugue in C Minor, No. 2 from the "Well Tempered Clavichord."

John Se-bas-tian Bach sat up on a tack, but he got up soon-bright with a grin.

Probably the only set of words that truly matches the music is one that has been sung for generations by chamber music enthusiasts. The theme is that lugubrious opening of the Second Movement of Schumann's Piano Quintet in E Flat, Opus 44. This one, having originated in Germany, the words have more impact than the British translation which we have added. Here it is:

(continued on p. 75)
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(continued on p. 75)
Give the Potion of Love.

Amaretto di Saronno. Italy’s rare liqueur of love in this beautiful new velocarded gift box. Historians tell us that in 1525 a young widow created the original Amaretto di Saronno and gave it as a gift of love to Bernardino Luini, the artist who immortalized her in a famous fresco in Saronno, Italy. Her name is lost to history but what remains is the original Amaretto di Saronno with the magic of its intriguing taste and provocative bouquet.

We’ve even left a rose alongside our name as a reminder of how it all began 450 years ago. Try Amaretto di Saronno tonight in this very seasonal way.

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


NEVADA ENTERTAINMENT GUIDE

RENO

Harmsen’s Reno (HeadQuarter Room)—Reservations toll free 800/943-3175
Thu Jan. 4—Jeri Grey and Jan Murray
Jan. 7, 14—Glen Campbell
Jan. 23—Clint Eastwood
Jan. 29–Feb. 11—Sisters Brothers
John Anz oraz’s Nutz (Sparks)—Reservations toll free 800/943-1175
Thu Jan. 5—Red Skelton

LAKE TAHOE

Harrah’s Tahoe (North Shore Room)—Reservations toll free 800/943-3175
Thu Jan. 4—Dick Little
Jan. 6—Greg Kihn
Jan. 11—Mac Davis
Jan. 13—Elton John & The Leisure"s
Jan. 19—Paul Simon
Jan. 24—Randy Newman & The Leisure’s
Sun Jan. 30—The Carpenters

LAS VEGAS

Caesars Palace (Reservations toll free 800/634-6666)
Thu Jan. 1—Paul Anka
Jan. 2—Rona Barrett
Service Jan. 8—to be announced
Desert Inn (Reservations toll free 800/634-6666)
Service Jan. 8—to be announced
Dunes (Reservations 415-380-7183)
Current—"Celeste" in Paris
Flamingo Hilton (Reservations 415/771-1200)
Current—"The Parisienne"
Fremont (Reservations toll free 800/634-6666)
Thu Jan. 14—Roy Clark
Jan. 15–Feb. 11—David,"the Gentle"
Las Vegas Hilton (Reservations 415/371-1200)
Thu Jan. 1—The Ann Margret Show with Chet Atkins
Jan. 2—3—June Cleaver and Ski Nao No
Jan. 27–Feb. 9—To be announced
MGM Grand (Reservations toll free 800/634-6666)
Thu Jan. 7—Shelly Grande
Service Jan. 8—to be announced
Grand Theatre—"Maltzah Hollywood"
Meira (Reservations 415/421-4460)
Thu Jan. 6—Sisters Brothers and "A Night with"
Service Jan. 8—to be announced
Sequoia (Reservations toll free 800/634-6666)
Thu Jan. 12—Jerry Lewis and Loco Home
Jan. 13—Jerry Lewis and Jim Bailey
Jan. 19—Maria Haggard and Kay Starr
Jan. 29–Feb. 11—"The Herb"
Seeds (Reservations toll free 800/634-6666)
Thu Jan. 27—Wayne Newton and "A Night with"
Jan. 28–Feb. 12—"A Night with"
Stardust (Reservations toll free 800/634-6666)
Current—"Lido de Paris"
Tropicana (Reservations toll free 800/634-6666)
Current—"Folies Bergere"

AFTER THE THEATRE

FAIRMONT HOTEL

Venetian Room (closed Monday)

Fri thru Dec. 3
David Brenner
Dec. 4–14
Sarah Vaughan
Dec. 15–24
Burt Bacharach & Friends
Tonga Room

dancing nightly to the Ernie Heckscher Orchestra

Dec. 26-Jan. 4
Mel Torme
Dec. 16–25
Barbi Benton

dancing nightly to Paul and his Hawaiian Aikanes

ST. FRANCIS HOTEL

The Penhouse
Tue thru Sat—Enterprise
Mon thru Fri (5 to 7 pm)—
Cocktail Dancing with the Abe Battat Trio
Sun and Mon—Lou DiMaggio Musical Group

SIR FRANCIS DRAKE

Starlite Room

dancing nightly to the Richie Ferraro Trio

SAN FRANCISCO HILTON

Henry’s Room at the Top
dancing nightly to the Alex Mayes Orchestra

HYATT ON UNION SQUARE

Nappier Tandy Lounge
Fri-Thur Sat night (Shows at 9:1300–11:45)—Standing Room Only

MIYAKO HOTEL

Garden Bar
Tue thru Sat—dancing to Walton’s Mountain

MoneyBag

Surprise her on Christmas day with this truly unique coin and pouch. Each Gleim golden coin has been specially struck and numbered, then placed in an elegant tiếpuè purse. Guaranteed to please even the most discerning shopper. Fill the pouch with as many coins as you wish. It’s a new way to stuff a stocking.

Coins available in $35.00 denominations only.

Give her a gift she’ll cherish twice. When she receives it and again when she spends it.

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Palo Alto
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Amaro di Saronno, Italy's rare liqueur of love, now comes in a beautiful new velvour-covered gift box. Historians tell us that in 1725 a young widow created the original Amaro di Saronno and gave it as a gift of love to Bernardino Luini, the artist who immortalized her in a famous fresco in Saronno, Italy. Her name is lost to history but what remains is the original Amaro di Saronno with the magic of its intriguing taste and provocative bouquet.

We've even left a rose alongside our name as a reminder of how it all began 450 years ago. Try Amaro di Saronno tonight. In this very seasonal way...

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**The Bowl of Love**
Sip a bottle of Amaro di Saronno with each special meal accompanying a round of cocktails or nothing over the top.

**Discover the many other ways to use Italy's rare liqueur of love. Write for our free drink recipe booklet and food and recipe booklet, "Gourmets Secrets", Address: Foreign Vintages, Inc., 98 Cutter Mill Road, Great Neck, New York 11021. Dept. 111.**

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**AFTER THE THEATRE**
FAIRMONT HOTEL
Venetian Room (closed Mondays)

Dec. 3
David Bronner
Dec. 4-14
Sarah Vaughan

Dec. 16-25
Barbi Benton

dancing to the Ernie Hekschier Orchestra
Tonga Room

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**NEVADA ENTERTAINMENT GUIDE**
for JANUARY 1976

**RENO**
Harrah's Reno (Headliner Room)—(Reservations till free 800/943-3773)

Jan. 4—Joe Grey and Jan Murray
Jan. 5-14—Gino Campelli
Jan. 15-25—John Davidson
Jan. 26-29—Larry's Brothers
Jan. 29-Feb. 4—George Burns & Gracie Allen

**LAKE TAHOE**
Harrah's Tahoe (South Shore Room)—(Reservations till free 800/943-3775)

Jan. 4—Dickie Littie
Jan. 5-13—Kermit Hattie
Jan. 1-14—Mae Brown
Jan. 15—Glenn Yarbrough & The Lillibeads
Jan. 16-25—Frank Sinatra
Jan. 26-29—Radio City Music Hall Revue
Jan. 30-Feb. 1—Wayne Newton and Radio City Music Hall Revue

**LAS VEGAS**
Caesars Palace (Reservations till free 800/943-3666)

Jan. 1—Paul Anka
Jan. 2-7—Leavitt & Cleaver

Dancing (Reservations till free 800/943-4600)

Showtime changed thru March 6

**Dunes (Reservations 455-7145)**

**Flamingo Hilton (Reservations 415-771-1200)**

**Bally's (Reservations till free 800/943-3666)**

Jan. 1-14—Roy Clark
Jan. 15-28—Dolores Hart
Jan. 29-Feb. 1—The Ann Margret Show with Chet Atkins
Jan. 3-9—Don Kirshner and Sha Na Na
Jan. 26-Feb. 2—To be announced

**MGM Grand (Reservations till free 800/943-4600)**

Jan. 2-6—Bobby Darin
Jan. 7-10—To be announced

**Grand Theatre—"Hollywood"**

**Mirage (Reservations 455-4400)**

Jan. 1-6—Shirley Mac Lean and Art Linkletter

**Seahorse (Reservations till free 800/943-6666)**

Jan. 2—Keely Smith and Leo Hamer
Jan. 3-9—Jerry Lewis and Jim Bailey
Jan. 10-15—Marty Haugard and Kay Starr
Jan. 20-Feb. 1—Tommy Ford

**El Rancho (Reservations till free 800/943-6666)**

Jan. 26-29—Robert Goulet

**Tropicana (Reservations till free 800/943-4600)**

Jan. 1-6—Folies Bergere

---

**MoneyBag**

Surprise her on Christmas day with this truly unique coin and pouch. Each Gleim golden coin has been specially struck and numbered, then placed in an elegant trinket mould. Guaranteed to please even the most discerning shopper, fill the pouch with as many coins as you wish.

It's a new way to stuff a stocking. Coins available in $25.00 denominations only. Give her a gift she'll cherish twice. When she receives it and again when she spends it.
WHEN THEY SING, IT'S ALWAYS CHRISTMAS FOR THE EARS!

Christmas is a sound—the jingling of bells, the trills of happy greetings, the crackling of warm fires, the sizzling of turkeys roasting—the clear, bright sound of choirs singing....

One of the clearest and brightest sounds this holiday season will be the San Francisco Boys Chorus, a group of 100 or so young singers who perform with the San Francisco Opera and San Francisco Symphony Orchestra, and have become a familiar sight at numerous Bay Area musical events.

Those who want to hear for themselves why this unique group of highly trained singers from eight to fourteen years of age is being favorably compared with the Vienna Boys Choir may do so by attending one of the four public performances this season.

The first opportunity will come on December 7 when the San Francisco University High School Chorus and the St. Ignatius Church Choir join the San Francisco Boys Chorus in the Bay Area premiere of Randall Thompson's 'The Nativity According to St. Luke,' to be performed at St. Ignatius Church with the composer himself conducting.

The Chorus will present its annual Old English Christmas Feast on December 14 in the Peacock Court at the Mark Hopkins Hotel. Open to the public, this major fundraiser is an elaborate feast in the Victorian tradition, with trumpet fanfares, songs and dramas, and yuletide carols introducing each hulcrous course.

The Boys also will perform on December 17, 18 and 19 with the San Francisco Symphony Orchestra under Seiji Ozawa in Vaughan Williams' cantata, ' Hodie'.

Visitors to the Dickens Christmas Fair on December 21 will be treated to three concerts by the Chorus; and on Christmas Eve the Chorus will appear with the San Francisco Ballet performance of 'The Nutcracker'.

Long accustomed to the praise of music critics for its classical performances, the San Francisco Boys Chorus is now offering its own special salute to America's Bicentennial, a half hour program of hymns, folksongs and spirituals which the boys will be performing in concerts, at civic festivals and on television, radio and recordings.

Fees from these performances will help provide scholarships to deserving new members who otherwise might not afford the high quality music training offered by this non-profit educational and community organization.

Seasoned opera performers: The San Francisco Boys Chorus, a group of 100 or so boys from 8 to 13 years of age who are a repertory resource for the San Francisco Opera, has appeared in 40 operas during the 25 years they have been in existence. Above, members of the Chorus on stage in the 1975 San Francisco Opera production of Tchaikovsky's 'Pique Dame'. The Chorus also performed this season in Verdi's and 'The Magic Flute'.

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3rd down and 2000 miles to go.

During football season, only American Airlines will be showing the NFL Game of the Week Highlights. On 747, 707 and DC-10 transcontinental Movie flights. And on selected flights leaving before 10 pm. So if you were buying a hotdog when you should have been watching, you might get a second chance to see what you missed. Fly American, and the game you're watching among 40,000 people today, you could be watching above 40,000 feet tomorrow.
WHEN THEY SING, IT'S ALWAYS
CHRISTMAS FOR THE EARS!

Christmas is a sound—the jingling of bells, the trills of happy greetings, the crackling of warm fires, the sizzling of turkeys roasting—the clear, bright sound of choirs singing...

One of the clearest and brightest sounds this holiday season will be the San Francisco Boys Chorus, a group of 100 or so young singers who perform with the San Francisco Opera and San Francisco Symphony Orchestra, and have become a familiar sight at numerous Bay Area musical events.

Those who want to hear for themselves why this unique group of highly trained singers from eight to fourteen years of age is being favorably compared with the Vienna Boys Choir may do so by attending one of four public performances this season. The first opportunity will come on December 7 when the San Francisco University High School Chorus and the St. Ignatius Church Choir join the San Francisco Boys Chorus in the Bay Area premiere of Randall Thompson's 'The Nativity According to St. Luke,' to be performed at St. Ignatius Church with the composer himself conducting.

The Chorus will present its annual Old English Christmas Feast on December 14 in the Peacock Court at the Mark Hopkins Hotel. Open to the public, this major fundraiser is an elaborate feast in the Victorian tradition, with trumpet fanfares, songs and drama, and yuletide carols introducing each lavish course.

The Boys also will perform on December 17, 18 and 19 with the San Francisco Symphony Orchestra under Seiji Ozawa in Vaughan Williams' cantata, ' Hodie.'

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Design Research is wearing growing.

**WHITE GOLD - WINTER IN B.C.**

by DIANE ALDER

During the 1800s in British Columbia, dauntless men pushed themselves to their limits in the quest for furs, timber and gold. Their endurance was tested by range after range of mountains and passes with elevations of 4,000 to 6,000 feet.

The mountains they cursed have now become a source of another kind of gold, the 'white gold' of skiing. With perfect powder, groomed slopes, good food and friendly people, interior British Columbia is a skier's dream.

As a resident of the province, I have had the opportunity to try many different ski areas. Unlike the early explorer, I can be out of coastal Vancouver and on the interior slopes in a matter of hours. Most interior cities are within an hour of Vancouver by air.

Although Whistler Mountain will likely remain B.C.'s most widely acclaimed ski resort for some time, and a major destination for ski packages out of eastern Canada and the United States, B.C.'s interior areas are also proving popular. Whistler has its size, variety of skiing, and proximity to Vancouver to offer, but the interior areas have their special attractions as well.

Pacific Western Airlines has this year expanded its Ski Bird packages, to include nine destinations, one for cross country skiing. And once into the interior, areas are grouped so that a day's trip can include one of several choice ski hills.

I like the interior for the small cities. Each has its own character and atmosphere and the ski areas offer lots of variety with time-ups almost non-existent. Weather conditions are usually more stable than on the coast, with drier snow, cooler temperatures and more sunshine.

Last season I flew to Kimberley with Pacific Western. The early February snow was fresh and dry on the mile-long, well-groomed, T-bar hill. Over on the chairlift, some 7,000-feet in length and 1,600-feet vertical rise, there were open areas, moguls, room for the ever-present lite flyers, and gentle swinging slopes inviting slow and easy turns.

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(continued on p. 22)
The Pacific Film Archive
A CULTURAL ORPHAN
by JEFF GILEMAN

When you consider its range, its depth, and the vast numbers of people whose lives have been touched by it, it is astonishing to reflect that the whole history of the art of cinema has taken place within the last sixty years.

It is also significant that cinema is a medium in which Americans have established a technique and style which is distinctly their own, and which is the equal, in terms of innovation and authority, to the output of any other country at any time in the short history of the form.

By the same token, it is astonishing that so little is done to insure that the great films will survive—some have already been lost forever—or to make them available for viewing.

As a matter of fact we have, here in the Bay Area, one of the very few institutions in the country, nay the world, committed to preserving rare and valuable films, and to making significant examples of the art of cinema available for public viewing.

The Pacific Film Archive on the University of California Campus in Berkeley (2621 Durant Avenue) has established an international reputation as a repository of film and of information about the medium.

"There is so undeniable a need in this country," points out Managing Director Tom Luddy, "for reasonably well endowed regional facilities responsible for collecting, cataloguing, maintaining, and exhibiting film."

In spite of the millions of dollars that films have generated to the major studios over the years, Luddy says that there is little interest in Hollywood, and less money to help promote the concept of film as an enduring art form.

"When you consider that so much of the arts: music, opera, paintings, etc. are the products of periods and social arrangements so remote from our own, it makes you feel so much more serious about film."

Right now the P.F.A. is largely dependent on box office receipts not only to continue screening films, but also to carry out its goal of creating a collection of precious—and perishable—prints from the whole history of the medium.

It is one institution which has so far remained true to its commitment to make its services available at a cost that everyone can afford. With a membership card ($10.00) you can see one feature for $1.00, and a second the same evening for 50c.

But the difficulty of raising money in these uneasy times has forced the cancellation, or severe restriction of public service and educational programs through which the Archive managed in the past to reach out to broad areas of interest in the community.

"There is just too much that needs to be done," says Luddy, "but we don't have the facilities or the staff to do.

"The fact is," he continues, "the university never authorized the P.F.A. It's a step-child. Sheldon (Renan) created a Frankenstein's monster—from the point of view of the university—which mushroomed from underneath the art museum, and now keeps asking for money." Renan started the archive in 1967.

But somehow, operating on box-office receipts and handouts, Renan, and Luddy, and a squad of volunteer activists have, in their brief four years of operation, and without any money budgeted for the purpose, collected some three thousand prints.

A lot of people have more or less discovered film at the P.F.A. University students who assumed all their lives that movies meant Rock Hudson and Doris Day, come out of their
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"I never heard of that film?" they
tell Luddy. "I'll never be the same
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The trouble is, that when you look
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it is very discouraging to learn that
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The learned, well-researched,
and handcrafted produced literature
that used to be a hallmark of their
retrospective series, for example, has been
trimmed to the basic single sheet cal-
endar with titles, playdates, and a few
notes.

The brochure "Sighting Rossellini"
which came out in connection with
the eighteen film retrospective on
that seminal Italian director has be-
come a collector's item. Luddy still
receives requests for copies from all
over the world.

But with each new hike in infla-
tion, the budget becomes more and
more inadequate. "It will cost $165,000.00
more in fiscal 1974/75 to
maintain the same level of operations
we had in 1973/74," says Luddy. "And
the University, which is of course
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nearly by half." (from $34,000.00, to
$30,000.00).

"Shipping costs are killing us," he
continues. "We have been forced to
cancel programs simply due to the
fact that the prints are as far away as
New York."

An obvious solution to that prob-
lem, and one which would delight a
lot of city-side fans, is an exhibition
location in San Francisco. That way,
grosses could be doubled without
any significant increase in costs of
shipping, administration, or publicity.

There have been Feelers put out,
and a rather tentative offer of support
has been tendered by neo-movie
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good an indication as any of Luddy's
dilemma, is that he just doesn't have
the time to pursue the project.

He is pretty much the entire
curatorial staff. That means Luddy is
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It's a tragic irony that Luddy has
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The brochure "Sighting Rossellini," which came out in connection with the eighteenth film retrospective on that seminal Italian director has become a collector's item, Ludy still receives requests for copies from all over the world.

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On a clear day
...your view will be forever.

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Prestige office space will soon be available at One Market Plaza, San Francisco's headquarters address, at the foot of California Street. Two towers of 43 and 25 stories have breathtaking marine and city panoramas. Find out how One Market Plaza's office space can be exactly tailored to meet your business needs. Please contact Park Usher Jr. with Cushman & Wakefield, exclusive leasing agents for the project 415-397-1700.

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One Market Plaza's twin towers and beautiful glass canopied Galleria shopping mall are centered at a unique confluence of major freeway, ferry, surface transit and pedestrian arteries. One Market Plaza — a city within a city. A place to work, stroll, dine and enjoy.

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Open until Midnight

Greta Garbo In The Temptress.

ments that might generate income simply because he has neither the staff, nor the time to handle them.

For example, Oakland's Jack London Square wanted the Archive to develop a retrospective of films based on Jack London stories last summer in connection with the London centennial year. And the prestigious Fourteenth International Congress of Historical Sciences wanted to develop a program on American Directors which would include personal appearances by the directors themselves.

This, of course, is just the thing that Ludy and his staff are in business for, but once again due to budget and staff limitations, both projects had to be rejected.

Last May the Archive, in conjunction with other local groups, presented "Music and the Movies," a collection of rare films including performances by everyone from Billie Holiday ("Symphony in Black," 1935) to Glen Gould (Glen Gould—"Off The Record," 1960), and from The Rolling Stones ("Gimme Shelter" and others) to Igor Stravinsky ("A Stravinsky Portrait," 1964). It was a remarkable collection of films, but there is a whole story, alas, in what Ludy was forced, again due to lack of staff and funds, to overlook.

For example, there is a production for Swedish Television by Ingmar Bergman of "The Magic Flute." We will unfortunately be unable to see it. Nor will the programmers "Don Giovanni" be available, nor Jean Marie Straub's film version of Schopenhauer's "Moses and Aaron.

That is just a sample of the kind of thing that should, and could be available to Bay Area audiences if the Pacific Film Archive were just a bit better endowed.

The Archive has committed itself as a regional resource available to groups and individuals interested in film as an artistic medium, and as a tool and educational device.

People call and write from all over the country, and the world, to find out about film. "I saw Louise Brooks in a film about so and so. Do you know what film that was? Who produced it? Where I can get a print?"

In addition, P.F.A. has amassed a significant collection of prints which it maintains in optimum conditions in temperature controlled vaults. They have the largest collection of Japanese features outside Japan. They have rare Chinese films, an important collection of independently produced American films, and have arranged for a long-term loan from the Soviet Union of 160 Soviet silent films which form the largest study collection of films of this sort in the country.

In addition to all this, the Archive continues to make its facilities available free to any interested group or individual: their daytime programs for the Berkeley Public Schools are an example. But even then they continue their unique program of exhibiting films that may sometimes be strange, obscure, or little-known, but which are consistently the most significant in the literature. All this on a budget that is a fraction of any university department.

The Pacific Film Archive reaches out to the whole Bay Area and beyond, both in its search for significant material to preserve and to show, and also in attracting a broad and varied audience. Surely it deserves the help it needs to continue and expand its programs.

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Market, Mission, Sutter, Van Ness
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It was my first trip to Kimberley in winter, and I wondered why. I had heard much about the ski hill, rumors that it was wide, long, had night skiing for more than a mile on the T-bar, was only two miles from the city, and that the entire city had gone banzai in the past few years. What a pleasant surprise! The rumors were true. And I'll be back this year to sample the new triple chairlift to the north bowl. It will open up, according to area manager Doug "Shep" Holmes, 710 acres of new ski slopes and even a new beginner area on the top of the mountain.

From Kimberley, it is a short distance to other East Kootenay areas. Drive north for an hour and you are at Radium Hot Springs, where helicopter skiing on the nearby glaciers combines with swimming in the hot mineral pools, open year-round, and accommodation in the Radium Hot Springs Lodge, to make a perfect relaxing ski holiday.

If helicopter skiing seems too much, or it's weathered out, there is nearby Panorama Ski Hill. Just north of Radium, Hans Gmoser operates his Canadian Mountain Holidays helicopter skiing weeks, and in conjunction, Radium Lodge offers helicopter skiing along with regular slope skiing at Panorama, 19 miles away. With its new chairlift, Panorama will boast a 3,700 foot vertical drop, with skiing lasting well into April.

Last year, we hiked to the powder ridge which will be served by the new chair. Superb! Panorama also has what I would call the best glassy-smooth beginners' slope without congestion, and with a simple platter lift, that I have seen anywhere in western Canada.

East Kootenay country is dotted with hot mineral springs, and another ski area has been built at Fairmont Hot Springs, where a beautiful lodge and full dining facilities complement the skiing and outdoor year-round hot springs swimming.

Kite flying is the big activity here, and a kite flying school is rapidly gaining converts. Two years ago I was coaxed into trying barrel stave skiing at Fairmont, during the annual Barrel Stave races. It's wild! A new kind of hot dogging! But kite flying - they're still trying to convince me.

Good roads connect all of these areas, and it's easy to make a quick trip slightly east into the Lizard Range and ski at Fernie's Snow Valley for a day. Snow and more snow, plenty of sunshine and so few people on the hills.

Fernie is another of the small cities that has a ski area practically on its outskirts, just three miles down the highway. Skiing in Lizard and Cedar Bowls is fantastic, and served by two T-bars that lift you 5,600 feet above sea level.

The East Kootenay areas are all served by Cranbrook airport in southeastern B.C., and each one has a Ski Bird package priced so moderately that even with air fare from Vancouver, the price per person, sharing twin accommodation is most reasonable.

Other ski packages from Pacific Wester Airlines feature skiing at the Okanagan area of Silver Star at Vernon and Big White at Kelowna, and Pemberton's Apex Alpine. There is also a Ski Bird package for Tod Mountain at Kamloops and another for cross-country skiing at the 908 Mile Ranch, where 65 kilometers of trails run through open and wooded Cariboo countryside.

When you can have accommodations, transfers from airport to hotel to ski hill, lift tickets, a welcome party, skiing on uncrowded runs, beginning at $72 per person for five days and nights, it has to be a bargain. You've found the 'white gold'!
WHITE GOLD—continued

It was my first trip to Kimberley in winter, and I wondered why. I had heard much about the ski hill, rumors that it was wide, long, had night skiing for more than a mile on the T-bar, was only two miles from the city, and that the entire city had been Flatten in the past few years. What a pleasant surprise! The rumors were true. And I'll back this year to sample the new triple chairlift to the north bowl. It will open up, according to area manager Doug "Sheik" Holmes, 710 acres of new ski slopes and even a new beginner area on the top of the mountain.

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If helicopter skiing seems too much, or it’s weathered out, there is nearby Panorama Ski Hill. Just north of Radium, Hans Gmoser operates his Canadian Mountain Holidays helicopter skiing weeks, and in conjunction, Radium Lodge offers helicopter skiing along with regular slope skiing at Panorama, 19 miles away. With its new chairlifts, Panorama will boast a 5,700 foot vertical drop, with skiing lasting well into April.

Last year, we hiked to the powder ridge which will be served by the new chair. Super! Panorama also has what I would call the best glassy-smooth beginners’ slope without congestion, and with a simple lift line, that I have seen anywhere in western Canada.

East Kootenay country is dotted with hot mineral springs, and another ski area has been built at Fairmont Hot Springs, where a beautiful lodge and full dining facilities complement the skiing and outdoor year-round hot springs swimming.

Kite flying is the big activity here, and a kite flying school is rapidly gaining converts. Two years ago I was coerced into trying barrel stave skiing at Fairmont, during the annual Barrel Stave races. It’s wild! A new kind of hot dogging! But kite flying—there’s still trying to convince me.

Good roads connect all of these areas, and it’s easy to make a quick trip slightly east into the Lizard Range and ski at Fernie’s Snow Valley for a day. Snow and more snow, plenty of sunshine and so few people on the hills.

Fernie is another of the small cities that has a ski area practically on its outskirts, just three miles down the highway. Skiing in Lizard and Cedar Bowls is fantastic, and served by two T-bars that lift you 5,600 feet above sea level.

The East Kootenay areas are all served by Cranbrook airport in southeastern B.C., and each one has a Ski Holiday package priced so moderately that even with air fare from Vancouver, the price per person, sharing twin accommodation is most reasonable.

Other Ski Holiday packages from Pacific Western Airlines feature skiing at the Okanagan area of Silver Star at Vernon and Big White at Kelowna, and Pemberton’s Apex Alpine. There is also a Ski Holiday package for Tod Mountain at Kamloops and another for cross-country skiing at the 100 Mile Ranch, where 65 kilometers of trails run through open and wooded Cariboo countryside.

When you can have accommodations, transfers from airport to hotel to ski hill, lift tickets, a welcome party, skiing on uncrowded runs, beginning at $72 per person for five days and nights, it has to be a bargain. You’ve found the ‘white gold’!

SKI WESTERN CANADA

Planning a ski vacation? Save yourself valuable time and money. See what package vacations are being offered this year by international air carriers to skiers bound for Canada. You will get more skiing at the best areas than if you try to work things out for yourself.

Canadian Pacific Air’s “Ski Canada West” program offers Banff, Lake Louise and Jasper in the Alberta Rockies and Whistler Mountain in British Columbia as holiday destinations.

A typical seven-day package to Banff Springs Hotel for example included:

Six nights accommodation, motor coach transportation to and from Calgary’s airport and hotel, plus daily ground transportation to the ski area of your choice (Lake Louise, Sunshine or Mount Norquay), two passes for five days, a Sunday night reception at the Banff Springs Hotel in Banff, a

(Continued on p. 24)
Parliament. The recessed filter cigarette.

1. Big Lew Hinton was a husky fellow whose cigarette holder gave him taste as clear as the driven snow.

2. No need for a cigarette holder today. Parliament's filter is recessed, so you taste only rich, clean tobacco flavor. It keeps clean taste on the right track.

It works like a cigarette holder works. For good taste.

Kings: 15c each; 5 Kings, $0.75. Pack King: 100 cigarettes. 4 cigarettes per pack. FTC Report Apr 75.


SHAKESPEARE'S MERRY RESPITE

Literary tradition suggests that Queen Elizabeth I was so taken with the character of Sir John Falstaff in Shakespeare's Henry IV, Parts I and II, that she let it be known she would be pleased if the playwright could write another play about the old rogue, this time showing him in love. The result was The Merry Wives of Windsor. Shakespeare, according to the tradition, delivered a finished script less than three weeks after the royal request was passed on to him.

In the earlier Henry plays, the repulsive Falstaff introduces youthful Prince Hal to the pleasures of reveling, roistering and mischief-making. The two become fast friends, in fact, to the annoyance of Hal's father, the King.

At the end of Henry IV, Part II, the King dies and Hal is crowned Henry V, King of England. Realizing that nights of drinking and reveling with his rotund old companion are over now, the young monarch symbolically repudiates the follies of his youth by banishing Falstaff from his presence.

When we meet him in The Merry Wives of Windsor, as Jon Jory, director of the A.C.T. production, notes, "Falstaff has changed. Since his banishment from court, his concerns have become deeper. He is merely lodged in a tavern now, rather than presiding over one as he did in the earlier play, and he is a figure of fun rather than the spirit of fun itself. Comedians and tradespeople find that his brevity and irresponsibility interfere with the necessary routine of their work. Once the boon companion of royalty, he is now a local eccentric scoffed at as 'the witch of Brainford.' Falstaff may have retained his famous girth, but he has lost his weight."

Jory, a guest director on leave from the Actor's Theatre of Louisville, where he is Producing Director, points out that the change in Falstaff's fortunes echoes changes that England herself was undergoing at the time.

"Socially," he suggests, "the play signals a changing of the guard much as Chekhov's The Cherry Orchard does. In Shakespeare's England, the middle class wanes, the aristocracy wanes, and the kitchen replaces military headquarters as the heart of the nation. Soldiers home from the wars are out of work with no prospects. The butcher and baker regard court life as decadent. In London, people are beginning to live in the suburbs and commute to work."

The director reminds us that The Merry Wives of Windsor is, surprisingly, Shakespeare's only play set in Elizabethan England and portraying the village life amid which the playwright had grown up. "Thus, while it lacks some of his usual expansive,"

Jory says, "it is warmly lit by firelight, spiced with hot wine and venison pasties, alive with crowded small rooms, homely activities and concerns such as laundry, hunt racing, preparing meals and settling minor disputes."

"The crises in the play are also of manageable size: practical jokes go awry, village weening sparks controversy and gossip, discharged soldiers are out of pocket and hustle for drinking money, and everyone is illibrated by the possibility of adultery."

Completed in the spring of 1597 (most scholars date the two parts of Henry IV in late 1596 and early 1597), The Merry Wives of Windsor begins as Falstaff decides to seduce Mrs. Ford and Mrs. Page in the hope that they will open their ample household purses to him. Learning of his scheme, the two ladies agree to outwit "the greedy knight" at his own game.

Also on to Falstaff's mercenary plot is Mr. Ford, Dudsbury about his wife's fidelity, he disguises himself as a stranger seeking Mrs. Ford's favors and asks Falstaff to intercede for him in the matter. After the luckless Falstaff has been hoodwinked into minor adventures that include a drunken in the Thanes, the two ladies and Mr. Ford — now measured of his wife's virtue — revel their true identities to the old man and pardon him.

Paralleling the Falstaff story is a subplot concerning Mrs. Page's daughter, Anne, who is being eagerly wooed by a trio of suitors named Slender, Dr. Caius and Fenton. Though her parents object to the impoverished Fenton, Anne loves him, and they secretly plan to elope.

In the domestic world of the play, Jory says, "the characters are persons instead of princes and doctors instead of dukes, but they are brilliantly observed and, if not passionate, wonderfully amusing."

"The Merry Wives of Windsor was the last character farce the great playwright attempted. He had just written Hamlet and was about to embark on Othello, Troilus and Cressida, Measure for Measure and King Lear. The play almost seems a reprieve for Shakespeare's spirit, a last chance to tell some good stories over a mug of mulled wine before setting out into the storm."

— Dennis Powers

Costume renderings for A.C.T.'s The Merry Wives of Windsor by designer Dorothy Jakub

Parliament. The recessed filter cigarette.

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Pack King: 10 mg. nicotine
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The program evolved from a belief that the young playwright must have the opportunity of seeing his work realized in a fully developed stage production. P.I.P. playwrights also participate actively in rehearsals, working closely with the director and designers. In doing so, the writers experience the collaborative process by which a script is translated into action onstage, at the same time learning the needs and capabilities of actors, directors, and designers.

plays in progress at a.c.t.

are byesi the Crystallized in Creep. Pog. By Harris Chin (1974-75).

During its first three seasons, P.I.P. presented fourteen full-length and nine one-act plays, many of whose authors were seeing their work onstage for the first time. Among the five A.C.T. premieres, several of the plays have been produced at other theaters.

This season's first Play in Progress, Growing Pains, by Jonathan Lichten, concludes its run on December 8. It is followed by Animals Are Passing From Our Lives, by Robert Eisele, which runs through January. "We are continuing to grow steadily since its inception, although P.I.P. productions now receive three times the number of performances they were given in 1972-73, and the demand for tickets is often overwhelming."

This season, subscribers were sent invitations offering them seats to either the first or second play on the schedule. All performances of the two plays were filled to capacity within a few days. Lynn Shustak, business manager of the A.C.T. subscription office.

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Seymour Weil, Associate Producer, and Carol Gill, Assistant to the Associate Producer, have been active in building the program, and the effort has been ongoing since the beginning of the 1972-73 season.

The first three plays produced under the Play in Progress program were

DAVID'S COAT, by August Wilson

DURAN, by John Patrick Shanley

and

JACK AND THE BEANSTALK, a musical based on the E. Nesbit classic, with book and lyrics by A.C.T. Associate Producer Carol Gill

These three productions, which were the first in the A.C.T. program, were presented in the fall of 1972 and the last in the spring of 1973. Since then, the program has expanded to include a variety of genres and styles, and has continued to provide opportunities for emerging playwrights. The success of the program has been recognized by the American Conservatory Theatre, which has awarded grants and commissions to many of the playwrights involved.

The program is currently under the direction of Carol Gill, who has been actively involved with the program since its inception. She continues to work with playwrights and producers to bring new and exciting productions to the A.C.T. stage.

The Plays in Progress program at A.C.T. is a testament to the importance of supporting new and emerging talent in the field of theater. The program provides valuable opportunities for playwrights to develop their work and gain experience in the theater. It is a testament to the dedication and commitment of A.C.T. to the arts and to the future of theater.
The A.C.T. Tenth Anniversary Book

This season marks the American Conservatory Theatre’s tenth anniversary. To commemorate its first decade, the company has produced The A.C.T. Tenth Anniversary Book, a large-seventy-two-page volume tracing its history from the beginning through the current season. Written and edited by Dennis Powers, the book offers some two hundred fifty black-and-white and color photographs as well as a test encompassing all of A.C.T.’s activities as the nation’s largest and most active repertory theatre company.

A.C.T. GIFT CERTIFICATES

One-stop holiday shopping is now available to you at the Geary Theatre. For all the special people on your list, consider an A.C.T. Gift Certificate. Available in any denomination, they may be redeemed for tickets to any A.C.T. performance or for Ten Anniversary Books. Give A.C.T.—a very special gift for every holiday occasion.

SPECIAL HOLIDAY PERFORMANCES

Several special performances have been scheduled in December with you, your friends and relatives and visiting guests in mind. These are included on subscription and good seats are now available at the box office: General Gorgeous, Dec. 26 (2:30 p.m.); The Merry Wives of Windsor, Dec. 26 (8:30), Dec. 27 and 31 (2:30); The Matchmaker, Dec. 27 and 31 (6:30) and Dec. 28 (2:30); Desire Under the Elms, Dec. 29 (8:30) and Dec. 30 (2:30).

"JAGUAR SKIES" NOW AVAILABLE

Jaguar Skin, the latest book of poetry by Michael McClure, whose General Gorgeous was premiered last January, is now available in the Geary lobby. The paperback edition, priced at $1.95 per copy, is available prior to each A.C.T. performance and during intermissions.

THE MERRY WIVES OF WINDSOR

by WILLIAM SHAKESPEARE

Directed by JON JORY

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by DOROTHY JAEKINS

Lighting by F. MITCHELL DANA

Music by LEE HOBBS

Sound by BARTHOLOMEW RAGO

The cast

Sir John Falstaff & Charles Hallahan; Fenton—Nicholas Grotland; Shallow & Sir Hugh Evans—Sabin Epstein; Slender—Rick Hamilton; Ford & Host—Lawrence Hecht; Caldess—Laird Williamson; Bardolph & Pistol—Steven White; Nym—Rugby-Boss Graham; Simple—Stephen Schnitzer; Mistress Ford—Joy Carlin; Mistress Page—Hope Alexander-Wills; Anne Page—Barbara Dickson; Mistress Quickly—Sandra Shottell

Stage Manager: RAYMOND S. GIN

THE MATCHMAKER

by THORNTON WILDER

Directed by LAIRD WILLIAMSON

Associate Director: JAMES HAIRE

Scenery by RICHARD SEGER

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Original Music by LEE HOBBS

Sound by BARTHOLOMEW RAGO

The cast

Horace Vanderghelder—WILLIAM PATTERSON

Joe Scallon—JOE JORDAN

Ambrose Kemper—STEWEN SCHNITZER

Gertrude—JOY CARLIN

Cormenis Hack—JAMES R. WINKER

Emmengarde—BARBARA DIRICKSON

Malachi Stack—SYDNEY WALKER

Dolly Levi—ELIZABETH HIDDLE

Bartholomew Turner—DAVID ZIPPI

Irene Molloy—DEBORAH MAY

Minnie Fay—FREDI OLSTER

Rudolph—RAYE BIRK

Cabant—CHARLES HALLAHAN

August—RONALD BOUSOM

Flora Van Huylen—MARIAN WALTERS

Viel—FRANCIE STEWART DOWN

Stage Hands—WILLIAM FERRIER, BRUCE GIERHARD, GREGORY M. J. TIZZEN, WILLYS I. PEC, JR.

ACT I: A Room above Vanderghelder’s shop, Yonkers, New York.

ACT II: Mrs. Molloy’s hat shop, New York City.

There will be a twelve-minute intermission between Acts II and III.

ACT III: The Harmonia Gardens Restaurant, New York City.

ACT IV: Miss Flora Van Huylen’s home, New York City.

understudies

Horace Vanderghelder—Charles Hallahan; Cormenis Hack—Anthony S. Tegue; Ambrose Kemper—Rick Hamilton; Cabant—Michael Keys Hall; Dolly Levi—Marriah Watters; Irene Molloy—Hope Alexander-Willis; Minnie Fay—Francine Tacker; Emmengarde—Janice Garcia; Gertrude—Lynne Grant; August—Dolores Graham; Nell—Shella Wood; Joe Scallon—Sabin Epstein

Original music performed by the Lower Nob Hill Social Orchestra and Quadrille Band.

NOTES ON "THE MATCHMAKER"

Thornton Wilder wrote The Matchmaker in 1954, but the play’s history begins more than a century earlier with an obscure British farce written by John Cradock in 1830 and called A Day Well Spent. Six years later, in an adaptation by Johann Nestor, it became a Viennese comedy. Even for will er sich machen (literally, ‘‘He wants to play a Prank!’’).

Then, in 1938, Wilder wrote The Merchant of Yonkers, using Nestor’s work as the vehicle for a parody of the conventional stock company plays he had seen as a boy at the Ole Liberty Theatre in Oakland. He retained much of Nestor’s plot but made several changes, including one that was to prove epochal—the addition of a new character named Dolly Levi.

The Merchant of Yonkers, directed by Max Reinhardt, was a failure, but Wilder refused to give up on it. Years later he revised the play, strengthening the character of Dolly and bringing her to the center of the action. He retitled it The Matchmaker and, under Tyrone Guthrie’s direction, it was a substantial success, enjoying a long Broadway run, an extensive tour, a film version and productions in many other countries. In 1964, this time with Gower Champion at the helm, the play underwent still another metamorphosis as composer Jerry Herman and librettist Michael Stewart turned it into one of Broadway’s legendary hit musicals, Hello, Dolly!

One of the sunniest and most exhilarating of all American farces, The Matchmaker tells how a pair of miserables, underpaid clerks sneak away from their monotonous box for a day of adventure in New York, and how they are taken under the wing of an indomitable marriage broker who cheerfully makes room for them in the vast maze of her romantic schemes and intrigues.

Now nearly eighty, Wilder has said that The Matchmaker ‘‘is about the aspirations of the young and not only of the young for a fuller, freer participation in life.’’

‘‘The play simply asks us, invites us, to be free,’’ adds Laird Williamson, director of this production. ‘‘Come along on this merry lark, we say. Follow your impulses and do what you believe in a world where man’s spirit of play is his most enviable, enduring and invaluable asset. Wilder reaches out to that in us which is still uncorrupted. If we can let this be touched, we will know we are still alive.’’
The A.C.T. Tenth Anniversary Book

This season marks the American Conservatory Theatre’s tenth anniversary. To commemorate its first decade, the company has produced The A.C.T. Tenth Anniversary Book, a large seventy-two-page volume tracing its history from the beginning through the current season. Written and edited by Dennis Powers, the book offers some two hundred fifty black-and-white and color photographs as well as a text encompassing all of A.C.T.’s activities as the nation’s largest and most active repertory theatre company.

A.C.T. GIFT CERTIFICATES

One-stop holiday shopping is now available to you at the Geary Theatre. For all the special people on your list, consider an A.C.T. Gift Certificate. Available in any denomination, they may be redeemed for tickets to any A.C.T. performance or for Ten-Anniversary Books. Give A.C.T.—a very special gift for every holiday occasion.

SPECIAL HOLIDAY PERFORMANCES

Several special performances have been scheduled in December with you, your friends and relatives and visiting guests in mind. These are included in subscription and group seats are not available on the box office: General Gorgous, Dec 26 (2:30 p.m.); The Merry Wives of Windsor, Dec 26 (8:30), Dec 27 (2:30) and 31 (2:30); The Matchmaker, Dec 27 and 31 (8:30) and Dec 28 (2:30).

JAGUAR SKIES NOW AVAILABLE

Jaguar Skin, the latest book of poetry by Michael McClure, whose General Gorgous was premiered last season, is now available in the Geary lobby. The paperback edition, priced at $1.50 per copy, is available prior to each A.C.T. performance and during intermissions.

THE MERRY WIVES OF WINDSOR

by WILLIAM SHAKESPEARE

Directed by JON JORY

Associate Director: EUGENE BARONE
Scenario by ROBERT BLACKMAN
Costumes by DOROTHY JAEKINS
Lighting by F. MITCHELL DANA
Music by LEE HOBY
Sound by BARTHOLOMEU RAGO

THE MATCHMAKER

by THORNTON WILDER

Directed by LAIRD WILLIAMSON
Associate Director: JAMES HAIRE
Scenario by RICHARD SEIGER
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANA
Original Music by LEE HOBY
Sound by BARTHOLOMEU RAGO

Cast

Horace Vanderghelder  WILLIAM PATERSON
Joe Scammon  JOSEPH BIRD
Ambrose Kemper  STEPHEN SCHNETZER
Gertrude  JOY CARLIN
Cornelius Hackl  JAMES R. WINKER
Barbara Digitalick  SYDNEY WALKER
Dolly Levi  ELIZABETH HULLIN
Mary Sunshine  DANIEL ZIPPY
Irene Molloy  DEBORAH MAY
Minnie Fay  FREDDI OLSTER
Rudolph  RAYE BIRK
Caban  CHARLES HALLAHAN
August  RONALD BOUSOM
Flora Van Huyten  MARRIAN WALTERS
Young Fraudel  FRANCHELLE STEWART DOWN
Stage Hands  WILLIAM FERRITER, BRUCE GERHARD, GREGORY M. JITZEN, WILLYS S. PECK, JR.

ACT I: A Room above Vanderghelder’s shop, Yonkers, New York.
ACT II: Miss. Molloy’s hat shop, New York City.
ACT III: The Harmony Gardens Restaurant, New York City.
ACT IV: Miss Flora Van Huyten’s home, New York City.

Undertakers

Horace Vanderghelder—Charles Hallahan; Cornelius Hackl—Anthony S. Teague; Barabara Digitalick—Ronald Bousom; Ambrose Kemper—Rick Hamilton; Caban—Michael Keyes Hall; Dolly Levi—Marrian Walters; Irene Molloy—Hope Alexander-Williams; Minnie Fay—Francine Tecker; Emmergade—Janice Garcia; Gertrude—Louise Grahan; Mary Sunshine—Anna Devere Smith; Nellie—Sandra Shotwell; Joe Scammon—Sabin Epstein

Original music performed by the Lower Nob Hill Social Orchestra and Quadrille Band

NOTES ON ‘THE MATCHMAKER’

Thornton Wilder wrote The Matchmaker in 1954, but the play’s history begins more than a century earlier with an obscure British farce written by John Oxenford in 1830 and called A Day Well Spent. Six years later, in an adaptation by Johann Nestroy, it became a Viennese comedy, Ellen für sich machen (literally, “He Wants to Play the Matchmaker”).

Then, in 1938, Wilder wrote The Merchant of Yonkers, using Nestroy’s work as the vehicle for a parody of the conventional stock company plays he had seen as a boy at the Old Yerbe Theatre in Oakland. He retained much of Nestroy’s plot but made several changes, including one that was to prove epochal—the addition of a new character named Dolly Levi.

The Merchant of Yonkers, directed by Max Reinhardt, was a failure, but Wilder refused to give up on it. Years later he revised the play, strengthening the character of Dolly and bringing her to the center of the action. He retitled it The Matchmaker and, under Tyrone Guthrie’s direction, it was a substantial success, enjoying a long Broadway run, an extensive tour, a film version and productions in many other countries. In 1964, this time with Gower Champion at the helm, the play underwent still another metamorphosis as composer Jerry Herman and librettist Michael Stewart turned it into one of Broadway’s legendary hit musicals, Hello, Dolly!

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Now nearly eighty, Wilder has said that The Matchmaker “is about the aspirations of the young and not only of the young: for a fuller, finer participation in life.”

“The play simply asks us, ‘Would you like to be free?’” add Laird Williamson, director of this production. “Come along on this merry lark, and see if your impulses to believe in a world where man’s spirit of play is his most enviable, enduring and invaluable asset. Wilder reaches out to that in us which is still uncorrupted. If we can let this be touched, we will know we are still alive.”
DOLLY LEVY TALKS MONEY

"Money is like manure; it's not worth a thing unless it's spread around encouraging young things to grow."

That's one of Dolly Levy's lines in Matchmaker—you've seen the show or are waiting to see it right now.

Each of us at A.C.T. could say that line with a lot of conviction ... because each day we see how our Members' money encourages talent to grow.

Members, who give a gift to A.C.T. beyond their ticket price, help provide scholarships for struggling acting students, fellowships for promising playwrights, and opportunities for our actors to grow in their art—bringing moments of theatre magic to the Geary Stage.

But our magic costs money—that's why we need your membership, too. A.C.T. is NOT a PROFIT INSTITUTION, and our box office income doesn't cover production and training costs—even with sold-out houses! Your membership will help balance our books, and keep our student workshops, playwrighting, and actors performing at A.C.T.

So please, won't you join with more than 3,000 A.C.T. supporters who are keeping this great company alive today, either by using the coupon below or by picking up a membership envelope at the box office at intermission or on your way out.

As Dolly says in the play, "The difference between a little money and no money at all is enormous, and can shatter the world." That's why we need you with us this season as a Member—to keep our world full of the magic and excitement that is A.C.T.
THE AMERICAN CONSERVATORY THEATRE

DESIRE UNDER THE ELMS

by EUGENE O'NEILL

Directed by ALLEN FLETCHER

Associate Director: DAVID HAMMOND

Scenery by ROBERT BLACKMAN

Costumes by CATHY EDWARDS

Lighting by DIRK EPPERSON

Music by MICKEY HART & FAE M'CALLY

Sound by BARTHOLOMOEGO RAGO

the cast

Ephraim Cabot RAY REINHARDT

Simeon RAYE BIRR

His sons Peter RICK HAMILTON

Eben DANIEL KERN

Abbie Putnam MEGAN COLE

The Fiddler JOSEPH BIRD

A Wife ANNE LAWDER

Their Daughter JANICE GARCIA

An Elderly Farmer AL WHITE

Guests FRANK TOSHO ABE, WAYNE ALEXANDER, RANDALL BLANCH, JANE BOLTON, CYNTHIA ANN BURCH, KASCRA CLIFF, LINDA CONNOR, KATHY DEAN, GINA FRANCO, BENNET GUILD, HARRY R. HAMLIN, BARTLE BIRNER, JOHN HOPEF, DELORES V. MITCHELL, SUSAN E. PELLEGRINO, CAROLINE SMITH

A Sheriff MICHAEL KEYS HALL

His Men TRIBER BURKE, PETER SCHUCK

The Cabot Farm in New England, 1850

PART I: A day in early summer

PART II: A Sunday, two months later

PART III: A night in late spring, the following year

There will be ten twelve-minute intermissions

understudies

Ephraim—Earl Boen; Simeon—Lawrence Hecht; Peter—Michael Keys Hall; Eben—Stephen Schnetzer; Abbie—Frances Shattuck Dorn; Fiddler—Sabin Epstein; Farmer—J. Steven White; His Wife—Joy Carlin; Their Daughter—Candace Barrett; Elderly Farmer—Ross Graham; Sheriff—William Paterson

Fiddle Music by JOHN TENNEY

Stage Manager: JAMES L. BURKE

THE AMERICAN CONSERVATORY THEATRE

GENERAL GORGEOUS

by MICHAEL MCCLURE

Directed by EDWARD HASTINGS

Associate Director: SABIN EBERSTEIN

Scenery by RALPH FONCELO

Costumes by ROBERT MORGAN

Lighting & Special Effects by F. MITCHELL DANA

Music by BRUCE BITIKOFF & FAE M'CALLY

Sound by BARTHOLOMEO RAGO

the cast

Pink Mutation One FRANCHELLE STEWART DORN

Pink Mutation Two FRANCINE TACKER

Blue Monster STEPHEN SCHNETZER

General Gorgeous NICHOLAS CORTLAND

Angela DEBORAH MAYS

Pam BARBARA DIETRICH

Roar CHARLES DALLAHAN

Mouse Woman JOY CARLIN

John Paul RICK HAMILTON

Lilah HOPE ALEXANDER W., WILLIS

There will be one twelve-minute intermission

understudies

Pink Mutation One—Sandra Shotwell; Pink Mutation Two—Candace Barrett; Blue Monster—Michael Keys Hall; General Gorgeous—Daniel Kern; Angela—Fredi Olsen; Pam—Janice Garcia; Roar—Raye Birk; Mouse Woman—Elizabeth Huddle; John Paul—R. Winker; Lilah—Megan Cole

Synthesizer played and recorded by MICKEY HART

Organist: FAE M'CALLY

Fights staged by J. STEVEN WHITE & ROBERT EISEL

Film and slides transcribed by IEN VAN METER

NOTES ON 'DESIRE UNDER THE ELMS'

"Though not a didactic artist," says writer-director Harold Clurman, "Eugene O'Neill was the first American dramatist to justify Shaw's definition of the theatre as a factory of thought, a prompter of conscience, a school of social conduct, an arsenal against despair and disillusion and a temple of the ascent of man."

When Desire Under The Elms opened in New York in 1924, O'Neill was already well known as the author of Beyond The Horizon, Anna Christie (both were Pulitzer Prizes) and The Hairy Ape. Establishing himself at the outset as a powerful revolutionary force in the theatre, he attracted distinguished proponents such as H.L. Mencken and George Jean Nathan. But he also encountered resistance to his work among critics in the District Attorney of New York City, who tried unsuccessfully to close the play as part of an ill-advised campaign to "clean up Broadway."

"Desire is the first of O'Neill's works in which the influence of Greek tragedy is clearly manifested," the playwright's biographer, Arthur and Barbara Gelb, point out. "In O'Neill's case, the influence was an extremely literal one. As he did with Shakespeare, O'Neill seized upon the dramatic devices used in the Greeks and thrust them into his own, contemporary dramatic mold. He had not hesitated to use ghosts and soliloquies and did not, now, balk at the fearsome Greek themes of incest and infanticide. He was convinced that Hippolytus and Medea of Euripides is a woman falling in love with her son; a mother murdering her young sons for revenge; and saw no reason why such themes could not be translated undiluted to the American stage."

As in all of O'Neill's work, the relationship of the play's story and characters to the playwright's own life is an important source of its dramatic power; and Freudian critics such as Philip Weissman regard Desire Under The Elms as a key chapter in O'Neill's "unconscious autobiography." Set in 1850, it tells of the powerful, seventy-five-year-old patriarch Ephraim Cabot and the young bride, Abbie, he brings home to his New England farm. Abbie seduces Eben, the old man's youngest son, hoping to bear a child she can claim as Ephraim's. When Eben begins to suspect that Abbie has used him only to produce an heir to the farm, he threatens to expose her to Ephraim, and the drama moves toward its tragic climax with the inexorable quality of its classic Greek predecessors.

NOTES ON 'GENERAL GORGEOUS'

Michael McClure's General Gorgeous is the first of this season's two world premiere productions and the first play by the San Francisco author of The Beard, Conf and Gargoyles Cartoons to join the A.C.T. repertory.

Written especially for the A.C.T. company, General Gorgeous offers a fanciful vision of a comic book super-hero's private life and a fantastic variation on the theme of heroism and its meaning in America. McClure's fantasy unfolds in the cave-like urban penthouse of General Gorgeous where traditional domestic trappings co-exist with an awesomely advanced technology.

Using secrets of the cosmos passed on to him by his superhero-father, now retired, Gorgeous wages a titanic battle with global implications against the fearsome Blue Martian, a brilliant adversary totally committed to the forces of evil and death. During less violent moments, we see Gorgeous coping with the more familiar challenges of home and health as he deals with his wife, his parents and his insistent mistress.

"I like to think that not only does General gorgeous reach into the future," says McClure, "but that it stretches into the past where there were cave paintings of men in animal skins dancing with bows and arrows."

Edward Hastings, director of the production, suggests that in their own way, Marvel Comics may be a contemporary counterpart to the views of heroism embodied in sagas and national epics of the past and that this may be an unexpected continuity. Linking Siegfried, Lancelot, Captain Marvel and Superman, General Gorgeous is partly an extension of American comic book heroes, encompassing some of their characteristics and at the same time commenting on them and the society that created them.

"Our fantasies, when they are enacted, open infinite doors. " McClure believes. "A play may help us be what we truly are by showing us the possibilities of action." And he adds, "Smile or a laugh can be as profound as a glum grin. Often it can be more profound."

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NOTES ON DESIRE UNDER THE ELMs

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THE AMERICAN CONSERVATORY THEATRE presents

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Directed by ALLEN FLETCHER

Associate Director: DAVID HAMMOND

Scenery by ROBERT BLACKMAN

Costumes by CATHY EDWARDS

Lighting by DIRK JEPSON

Music by MICKEY HART & FAE MCNALLY

Sound by BARTHOLOMEO RAGO

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They Men TRABER BURLES, PETER SCHUCK

The Cabot Farm in New England, 1850

PART I: A day in early spring

PART II: A Sunday, two months later

PART III: A night in late spring, the following year

There will be two ten-minute intermissions

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WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. This season, he directs the company's tenth anniversary revival of Tiny Alice, the new production of Equus and the revival of The Taming of the Shrew which returns to the repertory for a third year. Beginning in the theatre as a director, he then turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekov's little-known Ivanov in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1969 off-Broadway production of Under Milkwood won him a Drama Critics and Outer Circle Critics' Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write and direct Tartuffe for an off-Broadway, Natalie Portman, with composer Lee Hoiby, based on a Month in the Country. In 1984, he directed Tartuffe and Homage to Shakespeare at Lincoln Center. He spent the season, then travelled to London to recreate his staging of Six Characters. A graduate of the Carnegie Institute of Technology, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCIA Directorial Fellowship. Among the first plays he directed for ACT were Tartuffe, A Midsummer Night's Dream, and Under Milkwood, Tiny Alice and King Lear. They were followed by Two Night, The American Dream, Hamlet, Oedipus Rex, Three Sisters, The Tempest, Rosenkranz and Curtains, Are And Dead, Colombine, The Contractor, Cyrano de Bergerac, The Cuckoo. The Cafe, The Cherry Orchard, King Richard III and Jumpers. Mr. Ball is also an active teacher in ACT's conservatory programs and works with university students as a guest instructor and seminar leader.

JAMES B. MCKENZIE, Executive Producer, has been associated with ACT throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, 15-17 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninula Players in Fish Creek, Wisconsin, since 1960. Mr. McKenzie is Vice-President of the Council of Stock Theaters, a director of The League of Resident Theaters and of the Council of Resident SUMMER Theaters, and is an active member of The League of New York THEATRES AND PRODUCERS. He is a working member of the Association of the Theatre Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Equity Association. His theatrical career spans more than 30 years, with over 100 productions, with work in every state of the union. He was recently appointed to the Advisory Panel of the National Endowment for the Arts and is a Board member of First American Congress of Theatre.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for Pacific Conservatory of the Performing Arts in Santa Rosa, California, in a founding member, Off-Off Broadway, he co-produced The Sunken Garden, The Temper, The Seven Deadly Sins, The Late Conversation, George Dillo and he directed the national touring company of Oliver! and The Clandestine. He has served as a guest colleges and regional theatres and in the fall of 1986, was selected to direct the of the Eugene O'Neill Playwrights' Conference in Connecticut and of the Squaw Valley Community Playhouse in Nevada. Mr. Hastings' Taming of the Shrew and Madchez. Other companies for which he has directed include the Hartford Stage Company and the Australian premiere of The HOT L. BALTIMORE. He has directed many other A.C.T. productions, most notably, The House of Blue Leaves, Broadway, and Street Scene and will stage George Dillo's Black Venus. He heads A.C.T.'s own new play program, Plays in Progress.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is former artistic director of the Seattle Repertory Company. Among the many companies he has directed for are the Oregon Shakespearean Festival, the San Diego Shakespeare Festival, the New York City Opera and the APA. He spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the training program and two as artistic director. Mr. Fletcher has directed A.C.T.'s productions of Uncle Vanya, The Bathers, and Old Lace, The Hostage, Antony and Cleopatra, and Arlington, most recently, as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival in 1967. He also directed A.C.T.'s highly successful productions of HEDDA GABLER, THE LATE HETEROSEXUAL, That Championship Season, HOT L. BALTIMORE, THE MISEDUCATION OF MURDOCK, and The Miseducation of Murdock. This season, Mr. Fletcher directs Desire Under the Elms. In addition, he will direct his new English translation of Peer Gynt, which was first presented at the Pacific Conservatory of the Performing Arts and outdoor theatre at Solyvag last summer. Mr. Fletcher's productions of HEDDA GABLER, THE LATE HETEROSEXUAL, and Peer Gynt, includes an Credit of the People. His production of the London's Buildings has been a resident in the resident performance since its beginning. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company to the stage. She also brought William Ball to that theatre, where he first directed Charley's Aunt. Mr. Ball directed Six Characters in Search of an Author, as well as Allen Fletcher, where he first directed The Crucible, and is currently on the executive board of directors of The Theatre Communications Group. She is vice president, and 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 the outgoing Director of the Theatre of Louisville where he has directed over 30 productions including such projects as Macbeth, Othello, Dream, The Taming of the Shrew and Madchez. Other companies for which he has directed include the Milwaukee Repertory Group, The Wharf Theatre and the Seattle Repertory Company. He has been represented as director and playwright on both Broadway and television and has a special interest in the French theatre, most notably Jean Anouilh and Feydeau. This past summer he directed ALL'S WELL THAT ENDS WELL on the Oregon Shakespearean Festival and upon finishing his work at A.C.T. will return to Actor's Theatre of St. Louis in St. Louis, Missouri, for the Theaters of Equivocation, Measure for Measure and The Last Meeting of the Knights of the White Magnolia. Mr. Jory made his professional acting debut at the age of six, and was the advance director for a stock package tour at thirteen. He has directed at fourteen regional theaters and taught at six universities including Kentucky, Pennsylvania State, Indiana and Connecticut. He has been best known for his many leading roles for most of the major organizations of his profession and travel widely as a business consultant to American arts organizations.

HOPE ALEXANDER-WILLS, who has been seen on several Bay Area stages and in her second season at C.T., studied with the S.B. at Sarasota Story Theatre Workshop in addition to spending two years as an apprentice with the San Francisco Actors Workshop and several years with the San Francisco Actors Company. A professional blues, jazz and folk singer and the mother of a six year old, she has played major roles at the Marin Shakespeare Festival, including Kath- kextra in The Taming of the Shrew at Stanford Repertory Theatre. Miss Alexander-Wills has also been a Young Conservatory as well as A.C.T. in King Richard III, Cyrano de Bergerac, Jumpers, Street Scene and The Three Penny Opera. Hope Alexander-Wills

CANDACE BARRETT came to A.C.T. two seasons ago with her husband, Raye Birk. She teaches with the company as well as directing their touring shows. A member of the Actors' Equity Association, she appeared in Cyrano de Bergerac, Pillars of the Community, Horatio and Street Scene. She has studied at Northwestern University and taught theatre at Southern Methodist University. Her acting credits include the Milwaukee Repertory Theatre where she was seen as Vanya in The Cherry Orchard, the Oregon Shakespearean Festival, West暔’s Midsummer Night’s Doom and the Nurse in Romeo and Juliet, and the Pacific Conservatory of the Performing Arts in Santa Maria where she was guest artist appearing as Lady Bracknell in The Importance of Being Earnest.

JOSEPH BIRD, who holds a master’s degree from Penn, State U., made his Broadway debut in You Can’t Take It
William Ball
James B. McKenzie
Edward Haslingas
Allen Fletcher
Jon Jory
Edith Markson

THE ACTING COMPANY

HOPE ALEXANDER-WILLS, who has been seen on several Bay Area stages and is in her second season at A.C.T., studied with the Sills at the Bayshore Theatre Workshop in addition to spending two years as an apprentice with the San Francisco Actors Workshop and several years with the University of California Theatre Company. A professional blues, jazz and folk singer and the mother of a six year old son, she has played major roles at the Marin Shakespeare Festival, including Katharina in The Taming of the Shrew at Stanford Repertory Theatre. Miss Alexander-Wills has also been a Young Conservatory as well as A.C.T., in King Richard III, Cyrano de Bergerac, Jumbo, Street Scene and The Three Penny Opera.

CANDACE BARRETT came to A.C.T. two seasons ago with her husband, Raye Birk. She teaches with the company as well as directing their touring shows. A member of the Bay Area theatre community, she has appeared in Cyrano de Bergerac, Pillars of the Community, Horatio and Street Scene. She has studied at Northwestern University and taught at Stanford University and South Methodist University. Her acting credits include the Milwaukee Repertory Theatre where she was seen as Vanya in The Cherry Orchard, the Oregon Shakespearean Festival, and Midsummer Night's Dream and the Nurse in Romeo and Juliet, and the Pacific Conservatory of the Performing Arts in Santa Maria where she was guest artist appearing as Lady Bracknell in The Importance of Being Earnest.

JOSEPH BIRD, who holds a master's degree from Penn State, U., made his Broadway debut in You Can't Take It
With You and has appeared in 10 off-Broadway productions. A feature actor in 17 APA Repertory Company productions in New York from 1961 to 1969, Mr. Bird also toured Canada and the U.S. with that company. He appeared in the 1969 tour of The Off-Off with George Grizzard and Jessie Royce Landis and the Eastern University tour of The Music Man and Exit the King. For the past 3 summers he has appeared with Summer Theatre of Cape Cod, Grin & Gitter and the Community Jumpers, The Ruling Class and The Taming of the Shrew.

Megan Coli, a Philadelphia Kappa graduate of Lawrence University, studied theatre for two years in London after receiving an M.A. in directing from the University of Arkansas in 1975, with South Coast Repertory, where he appeared in the roles of male roles of Nate Handley and The Training of Pauv Hamlet. He wrote and directed the production of Dough-nuts for ACT's P.I.P. Program last season. In addition to teaching stage movement at A.C.T., Mr. Coli has been seen in The Taming of the Shrew, The Miller's, The Cherry Orchard, King Richard III, Horatio, Street Scene and The Three penny Opera.

Joy Carlin was graduated from the University of Chicago and has studied at Yale Drama School and with The Actors Studio in New York. She appeared on Broadway with The Second City, an off-Broadway production, with resident and summer companies and has played in films and TV. Mrs. Carlin has been seen in The Importance of Being Earnest, The Taming of the Shrew, The Stage Door, The House of Bernadette, and The Three Penny Opera. She is the President of the Community, Pillars of the Community, Horatio, Street Scene, The Ruling Class and She directed The House of Bernadette as Alca.

Barbara Dirickson, who joined A.C.T. last season, was a member of the training program two years ago and has appeared in Cerro de Berdegas, The Crucible, The Merchant of Venice, The HOT L. BALTUR, The House of Bernadette, Pillars of the Community, Jumpers, Street Scene and The Three Penny Opera. Other performances include in television productions in San Francisco and Portland, as well as in the PBS filming of T.S. Eliot's The Love Song of J. Alfred Prufrock and Alice in Wonderland with the Marin Shakespeare Festival. Last summer she was seen at Senator Thompson at the Westport Country Playhouse in Shay, which was originally presented as part of A.C.T. Plays in Progress program.

Francheuler Stewart Dorn begins her first season with A.C.T. after a tenure with the Yale Repertory Company in New Haven. Beginning last season at the Yale Repertory Theatre, A.C.T. has been seen in The King of the Burgers, The House of Bernadette, The HOT L. BALTUR, Horatio, Street Scene and The Threepeny Opera. She is a member of the Company. She has appeared in the Children's Peninsula Theatre Association.

Roxy Ann Graham, who was in the leading role of R. P. McMurphy in the San Francisco production of One Flew Over the Cuckoo's Nest, returns for his second season at A.C.T., having appeared in Cyrano de Bergerac, The House of Bernadette, In The House of Blue Leaves, The Merchant of Venice, The Mystery Cycle, The Taming of the Shrew, Tom and Huck. She is the Author of You Can't Take It With You, King Richard III, Pillars of the Community, Horatio, Street Scene and The Three Penny Opera. She holds a Master of Fine Arts degree from the Yale University School of Drama in Philadelphia where she appeared in numerous leading and major roles, including that of Max in The Homecoming, Thoreau in The Night Thyne Speaks, Julia in The Gathering and The Hostage and Burgess in The Devil's Disciple.

Michael Keys Hall, joining the company after two years in the previous season's training program, was seen in the last season in King Richard III, Cerro de Berdegas, The Taming of the Shrew, The House of Bernadette, and The Three Penny Opera. After earning his B.A. in Theatre at Centenary College of Louisiana, Mr. Hall performed at the Alley Theatre in Houston, and spent two more years with the Oregon Shakespearean Festival, where he appeared as Lucius in Titus Andronicus in 1974. His previous summer performance as Captain Dumas in AYC's Will Ye Ever, ESCALO in Romeo and Juliet and the Earl of Suffolk in Henry VI, Part I.

Lou Ann Graham, who was a Young Conservatory student in 1970 which continued to administer and instruct, doubles as an actress having appeared in Cyrano de Bergerac, The House of Bernadette, The HOT L. BALTUR, Horatio, Street Scene, The Threepeny Opera and two Plays in Progress productions. Mrs. Grams's sister is Vivian Vance.

Ross Graham, who was with his wife Ann Graham, who was in the Young Conservatory in 1970 which continued to administer and instruct, doubles as an actor, having appeared in numerous A.C.T. productions, including Caesar and Cleopatra, Rosencrantz and Guildenstern Are Dead, The Crucible, Cyrano de Berdegas, The Merchant of Venice, The Taming of the Shrew, The Miller, Jumpers, Street Scene and The Threepeny Opera. In addition to A.C.T.'s presentation of Cyrano for the PBS series, Theatre in America, his television credits include two specials in Manhattan and Kona, and his participation in his USO tours of more than 100 performances as Sky Masterson in Guys and Dolls. Mr. Graham appeared in three productions at the Stanford Summer Theatre.

Charles Hallahan, who was seen in the leading role of R. P. McMurphy in the San Francisco production of One Flew Over the Cuckoo's Nest, returns for his second season at 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, Tom and Huck. He is the Author of You Can't Take It With You, King Richard III, Pillars of the Community, Horatio, Street Scene and The Three Penny Opera. He holds a Master of Fine Arts degree from the Yale University School of Drama in Philadelphia where he appeared in numerous leading and major roles, including that of Max in The Homecoming, Thoreau in The Night Thyne Speaks, Julia in The Gathering and The Hostage and Burgess in The Devil's Disciple.

Rick Hamilton graduated from the University of Texas and then spent two seasons at the Oregon Shakespeare Festival, where he was seen as Tom in THE Glass Menagerie, Mark Antony in Julius Caesar, Benedick in
With You and has appeared in 10 Off-Broadway productions. A feature actor in 17 APA Repertory Company productions in New York from 1967 to 1969, Mr. Boon also toured Canada and the U.S. with that company. He appeared in the 1969 tour of The Off-Center with George Grizzard and Jessie Royce Landis and the Eastern University tour of The Misanthrope and the King for the past 3 summers he has appeared with Seattle Shakespeare Co. and Pillars of the Community, Jumper, Street Scene and The Three Penny Opera and also appeared in television productions in San Francisco and Portland, as well as in the PBS filming of Yeats’s Ay O Death. Mira Dirickson was also seen as Rosalind in As You Like It, the Oregon Shakespeare Festival and the Milwaukee Repertory Ensemble. Now in his sixth season at A.C.T., Mr. Boon has appeared in Pillars of the Community, Street Scene and The Ruling Class, among others.

JOHN TROUPE, an associate artistic director of South Coast Repertory Company and director of their Tony’s Meme Theatre, has been a founding member of the A.C.T. Meme Theatre for six years ago and spent a training year with the program. Mr. Troupe’s stage credits include one season at the Oregon Shakespearean Festival and 7½ with South Coast Repertory, where he appeared in the title role of Hamlet and the title role of Hamlet; and The Ruling Class at the Hollywood Repertory. He has also directed and directed the production of Dough-nutz for A.C.T.’s P.I.P Program last season. In addition to teaching stage movement at A.C.T., Mr. Troupe has been seen in The Taming of the Shrew, The Merchant, The Cherry Orchard, King Richard III, Horatio, Street Scene and The Three Penny Opera.

CHARLES HALLAN, who was in the leading role of P. R. McMurphy in the San Francisco production of One Flew Over the Cuckoo’s Nest, returns for his second season at 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, Tortuga, and The Tempest. He can’t take it with you, King Richard III, Pillars of the Community, Harlot, Street Scene and The Three Penny Opera. He holds a Master of Fine Arts from the Central Illinois University in Philadelphia where he appeared in numerous leading and major roles, including that of the Duke in The Taming of the Shrew and The Tempest. He starred in The Night Thieves in South Florida, The Hostage and Burgundy in The Devil’s Disciple.

RICK HAMILTON graduated from the University of Texas at Austin and then spent two seasons at the Oregon Shakespeare Festival where he was seen as Tom in The Glass Menagerie, Mark Antony in Julius Caesar, Benedick in
MUCH ADO ABOUT NOTHING, Hotspur in Heavey's Paperback drama review. Bask in Comedy of Errors. The next two plays include Mr. Fair and the Milwaukee Repertory Theatre, during which time he was seen in Rickey for 15. Water in a vase by Verdi. Among the Billy Joe Jazzmen and John the Baptist in The Favorite Cycle Mystery Plays. Notable for his participation in A.C.T., he has appeared in The Taming of the Shrew, Broadway, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene and The Three- penny Opera.

LAWRENCE HECHT, who joined the company last year after two years as a fellow student at the A.C.T. training program, holds a B.A. from the University of San Francisco, where he worked with A. J. Antoon on the original Story Theatre. He was seen in the 1979 Performing Company's production of Macbeth and has also performed with the Marin Shakespeare Festival and the Company Theatre of Berkeley. Mr. Hecht teaches voice in A.C.T.'s Training Program and at the University of San Francisco's Conservatory of Music. He has been seen last season in King Richard III, Jumpers, The Taming of the Shrew, Street Scene, The Three Penny Rating Class and The Three Penny Opera.

ELIZABETH HUDDE made her professional debut at New York's Lincoln Center as a title role in The Country Wife and Gruca in The Czechoslovak Cirk Cirk. Since that time she has performed with both the California Shakespeare Festival and the National Shakespeare Festival, her roles including Titania in Midsummer Night's Dream, Dorothea in Court and Veila in Twelfth Night. This is her fourth season with A.C.T. and she has appeared in The Three LAMONT, The Mixer, Tonight at 8:30, The Taming of the Shrew, A Doll's House, The House of Bernarda Alba, and The Three Penny Rating Class. Her television credits include The Tonight Show, The Tonight Show, and The Three Penny Opera. Her television credits include The Tonight Show, The Tonight Show, and The Three Penny Opera.

DANIEL KERN, who joined the acting company a year ago as a fellow student in the A.C.T. Training Program, holds a B.S. and a B.A. from the University of Oregon. He was a member of the Cyrano company which was filleted for the PBS series, The Americans. He has appeared at the San Francisco Symphony as First Narrator in the Berlioz Opera Beethoven and Benedect under the direction of Seiji Ozawa. His A.C.T. credits include The Taming of the Shrew, Cyrano de Bergerac, The Cherry Orchard, Jumpers, of which he was tumbling coach, and Street Scene.

ANNE LAWDER was an original member of the Actor's Workshop, and has spent several seasons with the Oregon Shakespeare Festival in New York she worked for NBC and appeared in movement with Katalin Dela- kova and phonetics and ear training with Alice Ver MET at A.C.T., she has been featured in the Conservatory training program, and has sung with the New York City Opera chorus. Most recently she has appeared in the Seattle Repertory Theatre productions of Threepenny Opera, Lysistrata, Moumning Becomes Electra and Our Town. At A.C.T., she has been seen in The Tempest, The Lusitic, 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.

DEBORAH MAY, now in her fourth season with A.C.T., studied at A.C.T.'s Conservatory, As Miss Indiana 1971, she was chosen as Grand Talent Winner and Miss Congeniality of the Denver National Pageant. Ms. May, during the summers, is an Artist-In-Residence at Pacific Conservatory of the Performing Arts in Santa Maria, where she was seen in The Music Man, Brigadoon, The Mikado and Most Happy Fella. Most recently she was Helena in Midsummer Night's Dream, Lucy in Dracula and Consuelo in He Who Gets Slapped. At A.C.T. she was seen in The Cherry Orchard, Cyrano de Bergerac, Alice in You Can't Take It With You, in The Crucible. Ms. May was featured in Tonight at 8:30, Broadway, The Merry Widow, and The Taming of the Shrew, as well as The Mystery Cycle, The House of Blue Leaves and The Taming of the Shrew.

RAV RAYNARD, whose portrayal of King Lear at the Palace of Fine Art was a triumphant success, appeared last season in the title role of Cyrano. Past seasons have seen him as The Misfit, Stanley in A Streetcar Named Desire, as Andre Wykle in Sixth, Georgia, a chamber music production and A Streetcar Named Desire, as the lawyer in the original Broadway production of Albee's Tiny Alice; a part he recreated with A.C.T. Well known for his performances at the Phoenix Theatre and the Arena Stage in Washington, D.C., he was also seen as Marat in Marat/Sade at Minetta Theatre Centre. Mr. Reinhart's television credits include several award winning NET dramas and roles in Gumtree, Annie, Nichols and Hawaii Five-O.

STEPHEN SCHNEIDER, who came to A.C.T. after a year in the drama di- vision of New York's Julliard School, served as a general understudy with The Incomparable Max on Broadway, and his off-Broadway credits include Cymbeline and Timon of Athens with the New York Shakespeare Festival. His A.C.T. seasons also appeared in Julius Caesar and Antony and Cleopatra. In A Winter's Tale and Beatle Strategen at the London Academy of Music and Dramatic Art, Miss Tacker holds a Bachelor of Science degree from Em- eron College in Boston and has done post-graduate work in the clas- sics. This summer she was seen as Sicianea in Timon of Athens and Solves in Peer Gynt at the Pa- cic Conservatory of the Performing Arts.

WILLIAM PATRICKO 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 one-man show, A Profile of Justice Oliver Wendell Holmes and A Fistful of Films. Among his many major roles are Undershirt in Shaw's Major Barbara, Vanya in Uncle Vanya. Prospero in The Tempest and George in Who's Afraid of Virginia Woolf! In his eight seasons with A.C.T., Mr. Patricko has appeared in many productions including Long Day's Journey Into Night, Three Sisters, The Time of Your Life, Caesar and Cleopatra, Dandy Dick, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumpers, The Three Penny Rating Class and As Grandpa Vanderhoff in You Can't Take It With You.

ANNA DEAVERE SMITH, who gradu- ated from Beaver College in Phila- delphia, Pennsylvania, and also studied at the City of London College in England, joined A.C.T. last season after two years in the A.C.T. training program. She has appeared in two television programs for KQED, Uprising of 20,000 and Votes for Women. She has appeared in Cyrano, Pillars of the Community, Horatio, The Taming of the Shrew, Street Scene and The Three Penny Opera at A.C.T.

SYDNEY WALKER, a veteran of nearly 30 years of stage, film and television work, has been seen on and off Broadway in numerous roles on several national tours and in one opera, Joan of Arc at the Stalker, with Dorothy McGuire and Lee Marvin. As a leading actor with the APA Repertory Theatre he appeared in 23 productions, and then was with the Repertory Theater of Lincoln Center in DC. Mr. Walker, a Broadway credits include Becket with Laurence Olivier and Anthony Quinn, his film credits include Dillinger. He has been seen in three continuing TV soap operas and one in the Live in America presentation of Enemies, di- rected by Ellis Rabb, which also featured Peter Donat. Last season he appeared with A.C.T. in Pillars of the Community, Horatio, and The Three Penny Rating Class.

MARRIAN WALTERS, who joined the company last season, holds two Chi- cago Joseph Jefferson Awards: "Best Actress of 1973" for her portrayal of April in THE HOT L.Baltimore and "1973 Best Actress in a Supporting Role" as Grace in Bus Stop with Sally Kellerman. In subsequent years she has appeared in Dolly Levi in Hello Dolly! At In-Re- rere, The Taming of the Shrew for a year; opposite David Cannon in Ninety Cannon, Eighty Dotters; opposite Ray Milland in All God's Chillun Got Wings, and her three wives in Plaza Suite at Drury Lane. She was featured on Broadway with Richard incess and Hunter in The Tender Taps; at New York's Orange Revolution for fourteen months in Under the Yum Yum Tree; and at the Little Fox Theatre for many years. She is known as Endless Lives. Her movie credits include Persuasion, Bullitt, Medium Cool and T. R. Baskin.
Much Ado About Nothing, Hotspur in Henry V, and Much Ado About Nothing in A Midsummer Night’s Dream are all included in the Shakespearean fare. In total, the company has presented over fifty productions of established and lesser-known works, with a focus on Early Modern and contemporary plays.

The company’s commitment to education and community engagement is evident through its outreach programs. These include workshops, seminars, and public discussion forums, which provide opportunities for artists to connect with audiences and for community members to explore the arts. The company also collaborates with local schools, libraries, and cultural institutions to offer programming that is educational and inclusive.

In conclusion, the Shakespearean Company of America is a dynamic and versatile organization dedicated to the preservation and promotion of Shakespearean theater. Through its diverse repertoire, engaging performances, and community-focused initiatives, it continues to uphold the legacy of William Shakespeare, inspiring audiences of all ages to appreciate and participate in the timeless art of theater.
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Robin Hood handled a lot of money over the course of his career. But he found fortune easier to acquire than to retain. And spent most of his life living on nuts and berries.

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To make an appointment, call any of our over 470 branch offices. There is no cost or obligation.
J. STEVEN WHITL, a specialist in sword and combat choreography who teaches those skills at A.C.T., came here from the American Shakespeare Festival in Stratford, Conn. three seasons ago. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. Whitl was in several featured roles, including Pack in "Midsummer Night's Dream," Tybalt in "Romeo and Juliet" and Claudius in "Hamlet." At A.C.T., he has appeared in "Barber of Seville," "The Merchant of Venice," "The Mystery Cycle: You Can't Take It With You," "The Crucible," "The Hot L Baltimore," "Tonight at 8:30," "Street Scene" and as Romeo in "The Hour of Blue Leaves." He is currently staging the fights in "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 as George in "The Ballad of Beautiful George" and appeared last season in "King Richard III," "Cyrano," "Street Scene" and "The Ruling Class." Bay area audiences have seen him in "Plays For Living," "The Man Nobody Saw For Sale," "All the Caterpillars You Want," and "Time Bomb." His TV credits include "The Streets of San Francisco" and he appeared in the film "Harold and Maude."
THE MARKET SCENE

If you Earn Less Than $50,000 a Year, Don’t Read This

by LAWRENCE A. KRAUSE
Financial Analyst & Planning Coordinator
Sutro & Co. Inc.

It’s a fact. No business can operate successfully without proper coordination and organization of its various departments. That sounds simple, doesn’t it? But coordination means everything from allocating space for receiving new inventory to carrying out a marketing plan to sell that inventory. Imagine the chaos that would result if each separate function was not centrally supervised, analyzed, and coordinated. The results of non-coordination would soon show up on the balance sheet. (Or, in a football game, an improperly coordinated play would show up immediately.)

But, in the case of an individual, a lack of proper coordination might not show up for years. And then, it may be too late.

Why does this happen?

Because we’re human — and we think of ourselves as the “center of the wheel.” In this hub we’ve created, we tend to try to coordinate everything ourselves. This is not necessarily effective coordination. Effective coordination requires a complete balance sheet and organization of all affairs—and more.

We have a plethora of experts at beck and call: experts in areas of insurance, law, accounting, real estate, investment, and so on. Perhaps even an additional financial advisor. But, often times, there is real lack of coordination between all these people. They, by our own dictates, are virtually forced to work in a vacuum.

For example, the late John Durran, Sr., one time president of Campbell Soup Co. had the best legal, investment and insurance advisors available. But when he died, both New Jersey and Pennsylvania claimed him as a resident, each demanding large amounts in estate taxes. Litigation dragged on for four years in the courts of both states, with a foray into the U.S. Supreme Court. The upshot of the matter: Durrance’s estate had to pay $7 million more in taxes than would have been paid had it been given one simple bit of advice: To clearly establish his residence in one state.

 Humphrey Bogart also had individual advisors. He left a gross estate of nearly a million dollars. But his estate included practically no life insurance and less than $26,000 in cash. That meant over a quarter of a million dollars of estate taxes had to be paid by liquidating assets.

What went wrong? Durrance seemingly had all the advisors, had had no one person to coordinate all his affairs. Bogart, it appears, not only had a lack of coordination, but also didn’t have a meaningful financial plan.

Bogart and Durrance died without ever realizing that they had a problem, and others paid the price. But there are people who are alive and well who also fail to recognize such problems—and whose financial well-being for the next year or ten years might well be affected.

It’s no small wonder that these problems exist. In today’s complex economy, financial planning can involve so many diverse considerations that it takes a team of experts just to assess the problems, let alone solve them. While a person is getting plenty of advice from all his advisors—his lawyer, accountant, investment advisor—he may get information which is so fragmented, complicated and frequently contradictory that he very often cannot work out how to put it all together to his best advantage.

Sutro & Co. is presently developing a sophisticated and unique analysis and plan which does not replace your lawyer, accountant, investment advisor or insurance agent. Through information gathered from these experts and others, however, Sutro & Co. will be able to totally coordinate and space out a plan of attack and follow through, to the final stages, each aspect of a financial plan. The need for total coordination has already been justified above. The uniqueness of Sutro’s plan lies not only in the coordination itself, but in the quality of analysis and creativity of the plan.

Sutro’s program, as it is presently designed, will be of benefit to those individuals who have an annual income in excess of $50,000. At this point, the figure is not hard and fast, but is a benchmark. Certainly, individuals with lesser income need assistance as well, and Sutro can help. But this particular program will best benefit those professionals—doctors, lawyers, entertainers, retired persons, etc. who presently have attained an income of $50,000.

The basic elements of Sutro’s program consists of thorough coordination and organization of the individual’s affairs, planning of strategies, giving attention to and assistance in the implementation of these plans and periodic updating to accommodate changing circumstances. To highlight the planning stage of the program for the client: The plan relates to the client’s attitudes, needs, goals and capabilities. Our effective plan then utilizes all the facts, records and documents. These items are systematically refined, studied and correlated. This, of course, requires expertise in a variety of areas such as taxation, special investments, retirement considerations, insurance, estate planning, business projections, limited partnership evaluation, fringe benefits, etc. Like the conductor of a symphony orchestra, we coordinate these outside specialists. Sometimes, we can work effectively with the specialist recommended by the client; at other times we can assemble the specialist team.

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THE MARKET SCENE

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The basic elements of Sutro's program consists of thorough coordination and organization of the individual's affairs, planning of strategies, giving attention and assistance in the implementation of these plans and periodic updating to accommodate changing circumstances, attitudes and opportunities.

To highlight the planning stage of the program for the client: The plan relates to the client's needs, goals and capabilities. Our effective plan then utilizes all the facts, records and documents. These items are systematically refined, studied and correlated. This, of course, requires expertise in a variety of areas such as taxation, special investments, retirement considerations, insurance, estate planning, business projections, limited partnership evaluation, fringe benefits, etc. Like the conductor of a symphony orchestra, we coordinate these outside specialists. Sometimes, we can work effectively with the specialist recommended by the client; at other times, we can assemble the specialist team.

The result is an integrated and coordinated financial plan in which no phase has been left unattended, foreseen, or omitted.

Ever since Adolf and Gustav Sutro founded the company in 1858, making it the oldest investment banking firm in the west, we have continued our pioneering ways — whether it be development of individual financial analysis and planning coordination or brokerage, we are continually looking toward the future.
TELEGRAPH LANDING’S ROOF-TOP GARDEN OF EDIBLES

by ROBERTA JOYCE

A Model Vegetable Garden. The Plan and the Purpose.

The model town house at Telegraph Landing in San Francisco has a highly unusual roof garden. The landscaping is edible, since the color and greenery are provided almost totally by fruits and vegetables.

The purpose of the model garden is to demonstrate just what can be done on a downtown San Francisco roof top. To prove that you don’t need a back yard to harvest vegetables, and that even in the most urban environment roof gardens can be highly productive as well as attractive. Since all top level town houses at Telegraph Landing have roof gardens, the model is designed to give owners some new ideas.

Vegetables and Fruit will be Plentiful.

There are cucumbers and eggplant and cherry tomatoes on trellises. Rhubarb, green peppers, lettuce and herbs. Cauliflower, onions, spinach and parsley. Carrots, asparagus, beets and edible-pod peas on lattice work.

Cabbage, radishes, beans, strawberries, lemons, oranges and loquat trees provide good color and good eating much of the year. These are truly edible ornamentals.

The gardener’s goal: Yield a substantial amount of a small family’s fruit and vegetable needs during the growing season, while providing a place to sun, entertain and enjoy the sights and sounds of San Francisco Bay.

The Experts.

In order to create a truly model garden, Telegraph Landing hired vegetable experts; James Wilson, noted author of the Sunset Vegetable Gardening book, consulted; Christopher Layton, California Director of HOK Associates did layout and design of garden, deck, containers and wind screen. Nancy Lade of Plantscape, a service for city container gardens, installed the garden and maintains it. The result of this expert team work is a garden providing both produce and pleasure to the owner with a minimum to maintain.

Telegraph Landing.

Situated at the base of Telegraph Hill, on the historic waterfront, Telegraph Landing is a prestige, new complex of 189 town houses and condominiums overlooking the Bay. The four building development encircles a large central plaza, while the sights and sounds of the Bay surround it all.

Called an Urban Village, Telegraph Landing is a quiet, protected, village-like environment with all the richness of urban life close at hand. Both the financial district and the Wharf are a short, sunny walk away.

The project presents an important study in land use. The developer, Alpha Land Company of Santa Clara has taken a 2.57 acre site and created not only 189 homes, but also 2 full acres of outdoor recreation area. This was accomplished by park-like landscaping of roof tops and the creation of a large central plaza.

Offering some 19 different floor plans, Telegraph Landing homes range in price from $75,000 to $150,000. There are 1, 2 and 3 bedroom units in split level town houses and single level condominiums. Most homes include two baths, fireplaces, balconies and dining areas. Town houses have either private roof gardens or garden patios. Top floor condominiums have spectacular solariums to intensify views. Private parties can be held in the patio club room with its fully equipped kitchen. Gym, sauna and steam rooms are among the additional recreational facilities.

Telegraph Landing, the largest residential complex built in the city core since the Golden Gateway, is a development of Alpha Land Company of Santa Clara. It’s their 25th community built in the Bay Area and their largest to date. The architect is Bull Field Volkman Stockwell, San Francisco.
TELEGRAPH LANDING'S ROOF-TOP GARDEN OF EDIBLES

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THE GOOD LIFE . . . Each month, Fred Cherry takes you to a place where you dine and wine quickly—and with the high-spiced, self-satisfied smugness of a person who has found a little bit of heaven on earth. For him, it’s the place where he can enjoy good food and wine.

MacARTHUR PARK—607 Front Street (between Jackson and Pacific), San Francisco — $15.70, Dinner served from 6 to 10 p.m. Wednesday through Thursday from 6 to 10:30 p.m., Friday, Saturday until 11:30 p.m., Sunday 5 to 10 p.m.

OPINION: Service is a bit leisurely, but it’s that kind of place; and, somehow, you get to the show on time. If you must stay out for your order, it’s hard to find a better place in which to do it. Wherever you are in this magnificently designed establishment, you’re in the midst of trees, flowers, water, birds, and people. It’s like a haven on earth for you ever find within four walls and a ceiling—and that kind of “living environment” is what Larry Mindel, who has operated the place, has had in mind when he opened the unusual decor. A two-story aviary, water sculpture, 25-foot trees, and a multitude of brick and stone redwood and natural materials helps transform this old palace into what is used to be the produce district of San Francisco. Chef George Boje is a good cook who treats the freest fruits and vegetables and meat with the delicacy and care that deserves—and that’s saying a good deal in this day of portion-controlled“gourmet” dishes and sauces which conceal rather than enhance.

SUPER SUPPER: If you must have a cocktail, get a screwdriver or something with fruit juice in it; the juice is fresh-squeezed, which is rare enough to justify a spot of hard liquor before dinner. But we ordered a large bottle of one of the greatest white wines—and we drank it before, during, and after—for it’s that kind of wine. This is a good wine, but it’s not real in the wine; it’s in something else.

GREAT MOVIES AND GREAT WINES: 

A long drive on the new Pacific Gjon Gracey invites interested readers to send in their favorite wines. (The name of the Vancouver gourmet.)

BERTRAND’S JUICE

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For them the curve assault, but the quint and slow progressions ‘by little and weeks,’ to that state of mental feeling where charity has her favored dwelling.

“The next stream, therefore, an orchestra, of many tunes and rhythms, and equality there are or- chastras of many sizes. There is the elegant majesty of Turandot, so often scored, contrapuntally, in the clean simplicity of a Baroque dance, a string quartet and an ossia.

SEX AND WINES: In our wide-ranging devotion to the “mineral” of wine, we’ve written about investments, vegetables, restaurants, opera, books, movies, and now—the subject is sex—and wine, of course. For two days. First is the about a fast and generous playgirl who spent her working days as a well-heeled “d daddy” in the best nightclubs of New York, Paris, and London. By an unexpected series of events, she let a movie producer make a known woman of the profession, and they spent a honeymoon weekend at Niagara Falls. The marriage didn’t last long, and the lady was soon back in her old haunts — not appreciably changed—but with a story of great wonder at the waterfall. “I couldn’t believe my eyes,” she told her friends excitedly. “The water flowed like champagne!”

The second story concerns a famous English actor noted for his dashing and man-about-town appearance to the grape which came to California to tour the vineyards. While visiting the lovely “heathen” at the Buena Vista Winery in Sonoma, he stopped to have lunch in one of the outside tables.

A brushy young reporter interrupted the pleasant scene. “Which do you consider more important,” he asked the illustrious Briton. “Sex or wine?”

The famous thespian put his forefinger in his pocket and pondered the question. After a long moment, he raised his head and looked at the reporter: “Sex and wine? You ask, ‘Do you mean claret—or burgundy’?”

SHERRY WINE: In the 15th century, Shakespeare wrote: “He sours the blood and illumineth the face.”

WHAT BETTER TRIBUTE? It seemed that Sils wanted to accomplish the art of a great chef, she would dedicate an aria to him. In this same spirit of a great, inspired chef would create a dish as fabulous as a song by Sills to render his respects.

It happened in Omaha, Executive Chef Marcel Keravel of the French Cafe labored long and well to produce the piece de resistance of an evening. He called it “Veuve de l’Opera” (Sills was born Belle Silverman)—veal scallops topped with lobster mousse and spinach, then garnished with broiled mushrooms and two sauces—chasseur and crea.

What wine was selected to match this splendid effort? Chateau Haute Brion 1967. (A ’71 Chablis—Grand Cru Vougeot accompanied the earlier “overture” courses.)

WHAT WILL YOU HAVE? There’s a friend who plays the ket- tle drums in an orchestra. He has the annoying habit of bringing my snoring enthusiasm to earth with a thud like a drum beat. I was re- markably declawing the virtues of an almost unbelievable 1969 Cabernet Sauvinon, and there was a wine which was practically ingestible when picked, exciting when fer- mented, costly when bottled, and completely matured—perfect.

My friend waited until I was fin- ished, took a sip of the Burgundy, and spoke. “You are enjoying this wine, and I like your pleasure in it.” But your delight is not real in the wine; it is in something else.” Then he related the story told by the Scan- dinavian chef.

“If I had a humble servant in my employ who, when I asked for a glass of water, brought me instead the world’s finest wine—a wine such as this one—and poured it into a glass of pure gold . . .”

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PERFORMING BACCHUS
by FRED CHERRY

For them the cruel assault, but the quiet and slow progressions by little and wise, to that state of noble feeling where charity has her favored dwelling.

Wine, therefore, a symphony, an orchestra of many tones and rhythms, and equally there are orchestras of many sizes. There is the imperial majesty of Burgundy, so richly scored, contrasting the lean simplicity of an Albarino wine, a string quartet in comparison.

SEX AND WINE

In our wide-ranging devotion to the "minueta" of wine, we've written about investments, vegetables, restaurants, opera, books, and movies, and now—the subject is sex—and wine, of course. I'll do it with two stories. The first is about a fast and generous playgirl who spent her wedding night in a well-heeled "cottage" in the best nightclubs of New York, Paris, and London. By an unexpected series of events, she let a movie producer make an honest woman of her, and they spent a honeymoon weekend at Niagara Falls. The marriage didn't last long, and the lady was soon back in her old haunts—not appreciably changed—but with a story of great wonder at the waterfall. "I couldn't believe my eyes," she told her friends excitedly. "The water flowed like champagne!"

The second story concerns a famous English actor noted for his divorce proceedings, but who was recently married in England and given a sumptuous reception. He was a wine connoisseur, and he brought his new wife to the United States. They arrived at the hotel, and she went to change into her evening clothes. The actor, however, found himself alone, and he looked out the window and saw a large, well-kept garden. He walked over to it and found a small, secluded area, with a bench and a table. He sat down and began to drink his wine. It was a splendid wine, with a rich bouquet and a complex flavor. He was enjoying it very much, when he noticed a young girl walking towards him. She was dressed in a simple, elegant dress, and she carried a small basket. She approached the table and said, "Excuse me, sir, do you have any spare change? I'm trying to buy some fruit for my family, but I don't have enough money." The actor looked at her for a moment, and then he smiled. "Of course," he said, "you can have whatever you need." He handed her a twenty-dollar bill, and she thanked him. He watched her as she walked away, and then he resumed his wine. He was feeling very satisfied with himself, and he wondered if the young girl would ever know how much he had helped her. When she returned, he had finished his wine and was leaning back in his chair, enjoying the pleasant climate and the view of the garden. She approached him again, and this time she was carrying a large basket of fruit. "Thank you," she said, "you helped me a lot." He smiled and nodded. "Anytime," he said. "I was happy to help." She thanked him again, and then she walked away, with a smile on her face. The actor watched her go, and he felt a sense of warmth and satisfaction. He had done something good, and he knew that it would make a difference in her life. He finished his wine, and then he got up to leave. As he walked away, he thought about the young girl and the fruit he had given her. He felt a sense of pride and satisfaction, and he knew that he had made a difference in her life. He had helped her, and he had given her something that she could use to help others. He felt a sense of fulfillment, and he knew that he had done something good. He walked away, feeling a sense of peace and contentment, knowing that he had helped someone, and that it was a good thing.
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GARDEN AYS

Bob Goerner

As winter arrives the seasoned gardener turns to thoughts of summer color, especially the brilliant tuberous begonias that take to the cool coastal areas as though it were their natural habitat. This is the month to plan your purchases and place your orders for tubers to be shipped in January and February. Should some varieties be in short supply you will still be assured of your first choice.

With this in mind, I visited Antonelli Brothers in Santa Cruz during early September at the height of the blooming season which can run from five weeks upward. This year due to lack of normal temperatures. Amazing changes have taken place there since my last visit in the early sixties: improved and new strains of begonias, a proliferation of fern and house plants and increased emphasis upon plants that are temporarily out of fashion. The big eye-stopper remains the dozens upon dozens of hanging baskets of tuberous begonias suspended from the ceiling in the main greenhouse. It is heartening for us home gardeners to know that we can grow them just as spectacularly. It was only the next day, visiting a friend in Pacific Grove, that I saw both begonias and fuschias in hanging baskets from the framework of an uncovered patio. They were the equal of any commercial grower.

My guide was second generation Bruce "Skip" Antonelli, son of Pat Antonelli and one of the three founding brothers who started the business right after World War II. The Antonelli Brothers story is right out of the old-fashioned textbook on How To Succeed By Really Trying. They worked at a local florist as a youngster, then opened their own experimental crosses. The kitchen ovens, too, were put to use sterilizing the soil for seedlings. I imagine this must have taken some persuading of the nonbelievers around the kitchen. The pervasive odors of steaming soil linger on and are not in the same category as the fragrance of baking loaves of bread.

The Antonelli Brothers' official entry in the horticultural business on their own came when their first catalog was printed in 1939, although they had been hybridizing since 1933. It takes a few years to develop something unique. The ruffled picotee begonia, an Antonelli origin, is the culmination of 15 years' work. The hanging basket picotee took even longer. Their most recent introduction, the mini-strain, came about when they decided to breed a foliage plant that was intransent for the multi-flora beagons. In cross-breeding and re-crossing with the standard begonia this resistant strain with new growing habits emerged. Presently it is offered in six colors on short, compact plants giving numerous small flowers. The mini-strain is a good foreground for a planting of the more attention-getting large tuberous plants.

Let me place the tuberous begonias into perspective. Now there is no question if the tuberous strains are concerned. There appear to be five principal sources, three of them in the Monterey Bay area. The two foreign sources are England and Belgium, the latter exporting larger tubers at lower prices which are considered at the bottom of the quality ladder. The highest prices are for the named Blackmore & Langton tubers originating in England and propagated here by the White Flower Farm in Connecticut. Price tags can exceed $20 each. Those who have grown them say they are not all that much better than the California product. So the choice really depends upon who you sell them to. The California strain was first used by the Howells before Frank Howells' retirement a few years back at which point they went back to the business of retailing and the Antonelli brothers, who sold directly to the gardener. Each of the California strains has developed its own characteristics after many years of hybridizing and, quite naturally, each firm feels its own strain is the best on the market.

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across and weighing many pounds. So you don’t have to divide. But you are confronted by a tricky watering problem on the super tubers. They take up so much space in the container that the smaller quantity of soil can very dry out on a hot day and require more than one or two waterings. I would say you have to make a choice and philosophically accept what happens. For the record, I successfully divided two very large tubers this spring just after the first sprouts appeared and they grew on as though nothing had occurred until August when one of each pair went into a decline and passed from the scene.

What’s in the future for begonias? Hopefully, resistance to mildew. I recall a few years ago mildew was unheard of. But then the flowers were not the beauties we are accustomed to. A familiar tale: breed for the flower and neglect the plant as a whole. Antennaria would also like to develop some new colors, presently they are working on gold. They would like a larger tuber, although it does not necessarily mean a better plant. It just sells better. And, in the distant future, a strain of ruffled hanging basket begonias.

I mentioned earlier the lesser emphasis upon plants that are out of fashion at the moment. I can recall seeing listings of streptocarpus (Cape Primrose) and smithias (African Primrose). No more. The Antennaria did a lot of work on glosnias and list a dozen or so but here again a problem is created by the small size of their tubers. They actually produce more flowers than the larger grandiflora tubers but if you were confronted with the choice of large or small tubers at the same price for your nursery, which would you most likely select? So you know what happened.

Fuschias, however, are holding their own. Skip Antennaria is proud that he has been able to contribute seven varieties of his own hybridizing to the family catalog. I asked him how he went about naming them, pointing out that one large firm found it necessary to program a computer to create new names. Skip said that inspiration failure is there a large third generation of Antennaria and the children’s names are doing double duty for the fuschias: Lisa, Kathy, Louise, Tria, and Chrissy. I thought a couple of the names had a familiar ring. Weren’t they also identifying special select crosses of hanging basket begonias? Right. The grandchild had lent their names to all some of the named tubers. Let’s hope they like them when they grow up.

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One of the finest art combinations to come along in years is that of Walter Matthau and George Burns. Plus Richard Benjamin, the third member of the talented triumvirate. They form the nucleus of “The Sunshine Boys.” Neil Simon’s Broadway success now brought to the screen by MGM. The film was produced by Ray Stark and directed by Herbert Ross from Simon’s screen adaptation.

When Simon writes, audiences laugh . . . a lot. His ninth Broadway play, “The Sunshine Boys,” was no exception. It opened to favorable and favorable reviews. It was included in the list of the best plays of the season, not least of which is its warmth, affection and humor. “The New York Times” Clive Barnes agreed: “‘The Sunshine Boys’ is a joy,” he wrote. “. . . probably Mr. Simon’s best play yet . . . extraordinarily funny, extraordinarily loving and offering an insight into a fading era of American show business. I found it hilarious but also very touching.”

Adding another honor, the Burns Mango Yearbook chose it as a Best Play of the Year.

The San Francisco production of “The Sunshine Boys” was presented by the American Conservatory Theater during the Summer of 1974 and it featured Jose Ferrer and Phil Leeds in the starring roles.

“The Sunshine Boys” is the very human comedy of a team of vaudeville comedians definitely not made for each other. Willie Clark (played by Walter Matthau) and Al Lewis (George Burns) have shared a successful career of laughs, but the lamps are there, too, illuminated by Al on Willie and vice versa. While their respective professional respect remains inviolate, their personal relationship has been dominated by mu
CATHLEEN RISTON

Cathleen Riston knows the glass of fashion is one of changing reflections—from hair to toe. Whereas certain standards are classical, and everlasting—in style. And so the classical food and service in the Redwood Room at the Cliff Hotel appeal to San Francisco like Cathleen Riston, and to out-of-town critics like Fortune. Says Fortune, “Warmth and welcome.” Says Cathleen Riston—“Campani and others.” For lunch and dinner, call 775-4724, Cliff Hotel, Geary and Taylor, San Francisco.

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Cathleen Riston has donated her modeling fee to a charitable organization.

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“SUNSHINE” FROM STAGE TO SCREEN

by JERRY FRIEDMAN

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When Simon writes, audiences laugh . . . a lot. His ninth Broadway play, “The Sunshine Boys,” was no exception. It opened to good reviews and sold-outs at the Broadhurst Theatre on December 20, 1972, and ran for 538 profitable and moving performances. Its stars were Jack Albertson and Sam Levene.

Time Magazine picked it as one of the 10 Best Plays of the Season, noting that “beneath the bantering surface, the play is warm, affectionate and touching.” The New York Times’ Clive Barnes agreed. “‘The Sunshine Boys’ is a joy,” he wrote. “. . . probably Mr. Simon’s best play yet . . . extraordinarily funny, extraordinarily loving and offering an insight into a fading era of American show business. I found it hilarious but also very touching.”

Adding another honor, the Burns and Mandle Yearbook chose it as a Best Play of the Year.

The San Francisco production of “The Sunshine Boys” was presented by the American Conservatory Theatre during the summer of 1974 and it featured Jose Ferrer and Phil Leeds in the starring roles.

“The Sunshine Boys” is the very human comedy of a team of vaudeville comedians definitely not made for each other. Willie Clark (played by Walter Matthau) and Al Lewis (George Burns) have shared a successful career of laughs, but the same has not been true of their friendship. They are two, infatuated by Al on Willie and vice versa. While their professional relationships remain invariable, their personal relationship has been dominated by mutual...
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THE MUSEUM SHOP—3119 Fillmore St., S.F.—922-1789 HOURS: Tuesday 11-6

Although our “find” has been open for over 3 years, we’ve never been able to find a parking spot to check it out! Now we know, and we will share with you, that the garage on the corner accepts the shop’s validation, so park and go in—you may never come out! This has to be the most extensive collection of antiques, handcrafted, primitive art, old and unusual jewelry, imported fabrics and rugs in the Bay Area, perhaps in the country. Owners John Iacometti and David Edels tell us that there are 5,000 sq ft of sales space and a tearoom, so all shoppers are well taken care of. Also, on display are 100’s of antique dolls, carvings in wood, and all kinds of antiques. The shop is open daily from 11:30 to 6.

JUST DESSERTS—3148 Church St., S.F.—626-5774 (Mon-Sat 11-10 PM, Sun 11-9 PM)

Owners Elliott Hoffman (from New York City) and Carl Horvnak (Ohio) have both been in the city for 15 years, collecting great recipes for cheesecakes, carrot cake, lemon squares, chocolate chip cookies, bad bottom cups, etc. as well as a thick filling with cream cheese and chocolate chips—do try it! After making all these assorted goodies in their kitchen at home, friends finally persuaded them to open up a commercial bakery and it is ever catching on! If you can’t get to Church and Haight Street, stop and buy everything in this tiny bakery (they have a few small tables with chairs and a large pot, so you may buy and sample before purchasing to take home), at least try the cheesecake at Le Trion, Salmagundi’s, Perry’s or Bill’s Place in S.F., Martino’s, The Factory or Marlin’s in S.F., The Metropol in Berkeley or The Sunflower in San Mateo (and the rest of the week). We’ve been told the cheesecake is the greatest in the U.S. Price: Most reasonable: an 8” plain cheesecake for $7 (10” is $7.50), prices may have to be raised by the time you read this EVERYTHING is great here—nothing is that bad, but love them. We have yet to taste the banana nut layer cake with butter cream cream cheese and sour cream coffee cake layered with fresh apple slices ($3), but the chocolate chip cookies are the best I’ve ever made or sampled even better than Grandma’s. We don’t recommend our diets, so it’s time for you to go out and try Just Desserts’ goodies, as we did!

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The Sunshine Boys" is George Burns' first film in 36 years, the fourth collaboration for producer Jack Lemmon and director Frank Gallo. "Funny Girl," "The Owl and M'Liss," and "Fanny Lady"...and a reunion for Ben Hom and Ross ("The Last of Sheila"). Also, the picture is Matthew's fourth and Benjamin's fifth alliance with Simon & Garfunkel. Matthew starred in the Broadway and film version of "Odd Couple" and in the film "Plaza Suite." While Benjamin headlined the "Star-Spangled Girl" on Broadway and the road companies of "Barefoot in the Park" and "The Odd Couple." Additionally, he directed the London production of "Barefoot in the Park.

Other pleasures for the picture are the guest appearances of Steve Allen and Phyllis Diller playing themselves in a television studio sequence.

"The Sunshine Boys" went before the cameras at MGM Studios in Culver City, and completed production on location in New Jersey and New York City. The trip East was like a homecoming for the two stars, "all of whom were born in New York. Some of the city sites used were used in the pictures are Ansonia Hotel, the Palace Theater, the Gaity Theatres and the Friars Club, marking the first time a motion picture has been filmed in its hallowed halls. The site of Al Lewis' New Jersey home was Englewood.

The incomparable George Burns—one of comedy's classic personalities—made his last film, "Anniversary," in MGM in 1939. After such a long absence from the screen, it is no surprise that the reason he took the role of Mr. Lewis in "The Sunshine Boys" that is most of interest.

The part was to have been originally played by Burns' friend, the late Jack Benny. It was this devoted friendship that brought Burns back to the screen—a final tribute to his best pal.

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SHARE THE WEALTH WITH PERFORMING ARTS

SECRET PLACES TO EAT, DRINK, AND DINE

The Museum Shop—3119 Fillmore St., S.F.—922-1799 Hours: Tues—Sat 11-6

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JUST DESERTS

248 Church St., S.F.—626-5774 Hours: Mon—Fri 11am—10pm

Owners Elliot Hoffman (from New York City) and Don Hords (Ohio born) have been in the city for 4.5 years, collecting great recipes for cheesecakes, carrot cake, lemon squares, chocolate chip cookies, butterscotch squares, fudge, all kinds of desserts, all baked to perfection. Inside is filled with cream cheese and chocolate chips—to die over! After making these assorted goodies in their kitchen at home, friends finally persuaded them to open up a commercial bakery and it is ever catching on. If you can't get to Church Street and buy everything in the tiny bakery (they have a few small tables with chairs and a toilet, they are open during their business hours), you may buy and sample before purchasing to take home. Just try the chocolate chip cookies at Le Trion, Sausalim, Perry's or Jill's Place in S.F., Martins, Tom's Factory or Marty's in S.F., The Metrop in Berkeley or The Sunflower in San Mateo (the best I have ever had for the price and size for the day). We've been told the cheesecake is the best in the U.S. In Price and Pineapple ec. Most reasonable: an 8" plain cheesecake for $5.95, then prices may have to be raised by $1.00. It is expensive, but it is delicious, but not too sweet, I do love them. We have yet to taste the banana nut layer cake with butter cream layer of S.F., Johns, The Banana Nut Layer cake crusted with sugar cream cheese cake layered with fresh apple slices ($3.50), and the chocolate chip cookies are the best I have ever made, simply.
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THE INDIAN AND I—8310 Wilshire Blvd., Beverly Hills (213) 693-3111
HOURS: Tues-Fri 11-6

Theda Baisman is an expert on native American arts and crafts. She goes on a set schedule to all the reservations to personally buy for her fascinating shop, and the pieces, while certainly not "cheap," are quite fair for most jewelry, rugs, kachinas, pottery, baskets and paintings (and sand). A friend bought a squash blossom necklace like none I've ever seen . . . almost a museum piece, with huge pieces of turquoise and in somwhere in the $2,000 to $2,500 range and is worth every penny! Prices range from $1.50 for a safety pin with turquoise eye (charming for a price or go-to-dinner gift) up to $2,500 for concho belts (hard to find and not always in stock). I purchased a rare and difficult to find Zuni frog belt (with lovely, poingy, turquoise eyes) for $23 and a set of Indian hairpieces, heavily beaded that was very reasonable $7.50. The hairpieces are also difficult to find, and when discovered are often much more expensive, since they are normally made to be worn by persons on the reservations. Even if the prices are too steep for your wallets and purses, do drop in and browse, meet the charming Theda and expand your education about the various tribes.

PACIFIC CAFE—Geary Blvd. & 34th Ave. 22-387-7969 and 350 College Ave., Kentfield—456-3898 HOURS: 5-11, Mon-Sat 5-9 pm—Kentfield 7 days 5-9 pm
Way out in the fog belt—and now in Marin—is this excellent and moderately priced restaurant, specializing in seafood. It is far superior in quality and quantity to anything you'll find at Fisherman's Wharf, and unless you simply must take Aunt Gladys from Kokomo or Uncle Dudley from Dubuque to the Wharf for the view, the Pacific Cafe is the answer to those who cherish sole, salmon, trout or other entrées swimming creatures. Choose from Boiled Pe- trale Sole ($4.75), Broiled Halibut Steak ($4.95), Broiled Salmon ($3.95), Pan Fried Red Sole ($4.57), Fried Abalone ($5.47), Turbot stuffed with Crab and Shrimp Laska and baked in par- ment ($4.88) and lots of other ap- petizing dishes.—entrées come with a tossed green salad, the best coun- try fries we've found in ages, as well as bread and butter which you can consume. Individual bowls with tar- tar sauce and lemon wedges are placed on the table, along with your fish dish—a nice touch. A more

than adequate wine list of domestic and imported brands is offered, with house wine selling at 65c a glass. Service is fast and friendly, and the decor pleasant and in good taste. For you fish freaks, the Pacific Cafe is a real SWF find.

NAPILI KAI BEACH CLUB — Napili Bay, 4 mi. past Kaanapali, Maui—888-969-6271

This slow-moving, old-fashioned, 2-story resort was built eleven years ago by a luxury group of Canadians, who have managed to keep the old Aloha spirit alive (and they haven't sold out to a cartel, either). Since there are no bargains in housing or food to be found in the Islands (except perhaps renting a 1-2 bedroom condominium if you have children), we forgot our STW principles and managed an 11-day stay here. Room prices at this writing are $45-$50 per day, but all have a full electric kitchen. The more expensive ones ($45 and up) have self-cleaning ovens, dishwashers and washer-dryers as well. We stayed in the smaller, roomier Hotel de Ville for $30, and managed to easily prepare all break- fasts, lunches and snacks. An evening out is easy (very “at home” twice). We did save money by marketing in Lahaina immediately after landing at the airport and picking up our car. All equipment is furnished free of charge: beach towels, snorkel and fins, golf putter (they have an 18- hole putting green that thoroughly amused and delighted us), tennis rackets and balls (one court available for your pleasure), etc. The restaur- ant is not up to STW standards and is quite expensive, but in consultation is in the process of ironing out the rough spots, and we'll hope for the best. Ask your travel agent for details.

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and Gayle's favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $7.50 per year, $14 for two years, $20 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3226 Geary Blvd., San Francisco, CA. 94118, or call 387-7728, to order sample copy. We are not responsible for the possibility of some of the quoted prices being charged.

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PACIFIC CAFE
8310 Wilshire Blvd., Beverly Hills, California 90211

This is the original Pacific Cafe, the first and probably the best. They have a small seating area and a large outdoor patio. The food is delicious and the service is friendly. You can find a wide selection of seafood dishes, including grilled fish and shrimp. The prices are moderate and the atmosphere is casual and relaxing. This is a great place to visit if you are looking for a good meal in Beverly Hills.

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CHICHICASTENANGO

by ERNEST BIEY

Down the ages, the Maya-Quiche Indians of Southwestern Guatemala developed a religious and spiritual culture with the moon as the principal deity. Around this central theme they built a series of sites in which the mountains, the clouds, the rain and other natural phenomena are minor deities.

Their religion includes ancestor worship with special powers attributed to the spirits of departed relatives.

Today the descendants of the Maya-Quiche race preserve their traditions and religious rites as part of a curious conglomeration of Christian and pagan worship.

Chichicastenango is by far the best place in Guatemala today for observing native Indian life and customs. Although modified somewhat by the Christian religious influence of the conquering Spanish, the depictions from ancient times and customs are probably fewer in Chichicastenango than elsewhere owing to the proud tradition of the Maya-Quiche nobility.

Chichicastenango is a town of approximately 35,000 inhabitants. It is the capital of the municipality of the same name and belongs to the department (state) of Quiche, which is one of the 22 departments that make up the Republic of Guatemala.

Chichicastenango was founded between 1540 and 1545, close to an ancient native town destroyed by the Spaniards in the early years of the conquest. It was called Chushulla—a word meaning “place of the ravines.”

Following the destruction by the Spaniards of the Maya-Quiche capital city of Kukumal in 1524, many of the survivors succeeded in fleeing to the mountains, where they remained a long time avoiding capture. Later, on seeing that the Spaniards had settled down, they gathered again, and founded the town that through Mexican-Tzecalan influence they designated with the name Chichicastenango.

Much of the community life of Chichicastenango revolved around market days which are held regularly Thursday and Sunday. Crowds of colorfully garbed natives throng the village square. They come by the thousands from the surrounding countryside and from afar to trade and worship. Also attracting the visitor’s attention are the religious rites taking place on the steps of the Church of Santo Tomas, built in 1540 by the Dominican Order. Here, men are burning pom and incense which they have lit from a blazing altar that stands at the foot of the steps. The burning of incense and pom starts their religious acts for the day.

The use of incense and pom dates from before the arrival of the Spaniards, and the native’s ancient faith leads him to believe that the smoke thus produced guides his prayers and negations directly up to Heaven. This opening act of prayer ends when the main reaches the top of the stairs, where he is joined by his wife and family, and they all enter the Church together.

Wrapped in handwoven cloth like that used by Indian women, the wife has brought candles and flower petals for further ceremonies. The family group kneels on the floor and the man lights the candles and sprinkles the flower petals around them. When the candles are lit, he begins the negations which consist of speaking to each one of the candles as though they were a person. Each candle that is lit represents the spirit of an ancestor, who is considered an intermediary before the deities.

The petals scattered around the candles are not merely for decorative purposes. The whites represent the dead, the colored ones are for the living to whom favors are owed. The act of scattering them around the burning candles is so that the spirits represented by the candles may remember, and meditate for them before the deities, in hopes that these may grant their requests.

Frequently the native will sprinkle an intoxicating liquor on the petals. Some believe that when they drink to the point of intoxication they are closest to the spirits of the ancestors. In ancient times, the Maya included drinking in some of their rites.

In preparing for his ceremonies the Indian takes the ritual calendar of the Mayas carefully into account. If he does not understand it, he makes sure to ask a soothsayer for the proper day of the month most suitable to the purpose of his negations. If it is to do good, or to ask the deities to protect him and help him in what he needs, he chooses a good day. If, on the other hand, his rite is to request punishment of an individual who has wronged him, he selects an evil day.

This is the reason why the Church at Chichicastenango is sometimes seen almost empty, even on a market day. When the market day falls on an evil day, a day for asking punishment for someone, or for asking safeguards against evils a neighbor may be wishing on him, the Indian prefers to perform his rites on the mountaintop, before his own ancient idols, rather than in the church.

Here, before blackened stone idols of his ancestors, on ground hallowed since time immemorial he prefers to bring grievances—the gods of his ancestors know more about revenge than Christian gods who dwell in his church.
Down the ages, the Maya-Quiche Indians of Southwestern Guatemala developed a religious and spiritual culture with the moon as the principal deity. Around this central theme, they built a series of sites in which the mountains, the clouds, the rain and other natural phenomena and minor deities are depicted.

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(415) 954-5303

Ski Western Canada

(continued)
sleigh ride and a western-style outdoor
barbecue with dance band on
Wednesday night.

Cost runs from $139 to $178 per
skier double occupancy. Tack on
the price of your airfare but remember
that the length of stay and value of
the ground package entitles you to
a special inclusive tour fare that can
reduce the regular airfare by
approximately 30 per cent.

This package is also of interest to
non-skiers. They are treated to a
special sightseeing itinerary.

Cross-country skiers are also ad-
viced to consider this tour. Special
arrangements are made for them
upon arrival and for weather sensitive
helicopter service required by deep
powder skiers planning to ski the
great untracked.

CP Air’s Transpacific Tours offers a
choice of packaged vacations rang-
ing from two or three-day learn-to-
ski trips for businessmen and families
at Grouse Mountain, near Vancouver
to full ski weeks at Whistler Moun-
tain in British Columbia or Jasper
and Banff in Alberta. They also offer
glacier heli-skiing (by helicopter) in the
Cariboo out of Valemount, B.C.
or Bugaboo skiing from Radium Hot
Springs also in B.C.

An extra at both Fairmont Hot
Springs and at Kimberley, B.C. is a
lesson in two in kite flying. Include
the long runs at Tod Mountain and
you have what may be the widest and
wildest choice of skiing thrills available anywhere.

Pacific Western Airlines’ “Ski Bird”
vacations introduce the giants of the
British Columbia interior. Names
such as Big White, Silver Star, Apex
Alpine, Tod Mountain, Kimberley,
Fairmont Hot Springs, Panorama
Mountain, Radium Hot Springs
(helicopter skiing) and Snow Valley are
as confusing as they are overpower-
ing to the first time.

This is big mountain country. Eye-
popping scenery and long uncrowd-
ed runs over a deep and bountiful
snow cover (both Panorama and Tod
have more than 3,000 lift-serviced
terrestrial feet) are ski area features that
are taken for granted in British Co-
lumbia.

Details can be obtained and book-
ings made from your travel agent or
through CP Air. Either way the pack-
age tells exactly what you get for
how much. Most packages include all
services such as ski tow tickets, trans-
portation, both ground and air, ac-
commodation and even ski lessons.

THANK GOD IT’S OVER—continued

As I mentioned before, musicians are generally notoriously bad singers
and so it is not surprising that their vocal efforts imitate the patterns of mel-
dies rather than their musical content. As examples I give the “Tahiti” Quartet
and the “Papaya” Quartet, by Beethoven (Opus 18, No. 4 First Movement) and
Mozart (K 458, “The Hunt” First Movement).

Just one more. Beethoven’s landlady chided the composer for not paying
his rent and complained: “Why don’t you compose some music that people
will pay for?”

“Madam!” replied Ludwig, “one day I shall compose the greatest symphony
in the world!”

The landlady was not impressed and laughed sarcastically:

HA HA HA HA

And that, believe it or not, is how Beethoven was inspired to compose his
famous Fifth Symphony!

But I am afraid that the future of this fascinating art form is very much in
doubt. Imagine the difficulties of fitting words to themes from Schoenberg,
Boulez or, heaven forbid, John Cage!

Felix DeCola is best known as an entertainer, but has appeared also as a
serious soloist with the Cape Town South African Symphony and at numerous
recitals on American college campuses. He teaches piano in Hollywood and
has written for Elude and other magazines.
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A RETURN TO A DICKENS CHRISTMAS

A hundred years ago, Santa Claus was Father Christmas, and it was hot mulled wine and hot spiced cider rather than eggnog, but the cheer was the same as people gathered to forget their woes during that most wondrous time of good tidings—Christmastime in a 19th century England.

Once again that time is here at that most unique of events, the Great Dickens Christmas Fair & Pickwick Comic Annual taking place on weekends only in Fezzik's Warehouse thru December 28.

This most vast of warehouses has been transformed into a London street boasting a unique bridge lined with shops, where Fairgoers may partake in a Yuletide world of good food and cheering drink, gaze upon the extraordinary talent displayed in the finest crafts reminiscent of Dickens' time and enjoy diverse games, both cheap and cheery, and pleasurable exchange through entertainments on stage and street.

Featured on five stages is the continuous entertainment. In Mad Sal's Ale House there is comedy and sing-alongs in the traditions of the Victorian Saloon. In the Victoria & Albert Music Hall, there are Christmas pantomimes and other traditional music hall entertainments of the upper class. In the Penny Gaff Theatre are view melodrams, shadow plays, Irish bands, comic-ditties and illusionists. In Miss Worthington's Lecture Hall, come upon temperament lectures, patent medicine shows, lectures by such notables as Charles Dickens and Mr. Pickwick. In Fezziwig's Dance Party Hall there are waltzes, quadrilles and other dances of the period taught by Mr. & Mrs. Fezziwig themselves. And parlor games and amusements may be experienced in the Pickwick Club.
Visiting the Dickens Fair each day will be Queen Victoria and Her Entourage. She will pause to view the diversions in the Victoria and Albert Music Hall and make a delightful promenade around the Fair.

Upon the streets, byways and stages of the Dickens Fair, you may chance upon other Victorian personages such as the Artful Dodger, Elizabeth Barrett and Robert Browning, the Clown Grimaldi in addition to chimney sweeps, tight rope walkers, flower girls, conjurers, shopkeepers, gentlemen and ladies of the evening. And for the keepers of the Christmas tradition, Father Christmas will proceed in procession around the Fair with Harlequin, Columbine, toy soldiers and a merry host of holiday carolers.

Some 100 of the finest craftsmen in California, working in Victorian motifs, offer a wide variety of handmade decorations, dolls, toys, crockery, jewelry, leather goods, handwoven garments and more. Most of these unusual items are made expressly for the Dickens Christmas Fair.

For those who wish to make a card or a gift themselves, artists are on hand to assist in fashioning Christmas cards, tree decorations and so on.

To reach the Dickens Fair, take the Bayshore Freeway to the Army St. East Exit and follow the signs. Continuous shuttle bus service leaves Union Square opposite the St. Francis Hotel beginning at 9:30 a.m.

The Fair is open on Saturdays from 10 a.m. to 10 p.m. and on Sundays from 10 a.m. to 7 p.m.

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