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PERFORMING ARTS

THE BAY AREA'S MUSIC & THEATRE MAGAZINE

OCTOBER 1975

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MISCELLANEOUS AND RECENT IMPRESSIONS OF WAIKIKI BEACH AND ENVIRONS

by Ernest Beyl

Occasionally we go to Hawaii to regenerate the spirit and get a bit of sun. This time it was a short business trip to Honolulu so the plan was to spend a few days on Waikiki Beach and not make it to any of the other islands. No matter, we like Waikiki Beach. Furthermore we're damned tired of hearing those super-knowl-edgeable travelers and would-be city planners run down the Waikiki area. You can have a great time in Waikiki and never mind the if it's "ruined" or not. We know it's covered with high rise hotels and choked with traffic, but you can still have a helluva time there.

Dedicated to that proposition, here then are a few miscellaneous and recent (August 1975) impressions of Waikiki Beach and environs.

Too Blue

The warm Pacific off Waikiki Beach is the color of turquoise. Out further from the sand, where the shallow shelf drops off, the sea turns abruptly to a deep blue. If you were a painter you wouldn't select these colors for your masterpiece on the Pacific. "Too blue, you'd probably say."

Nuuanu Pali

Still one of the most spectacular spots in the world for me is the view from the top of the Pali highway. Certainly one of Oahu's scenic masterpieces. At the head of the Nuuanu Valley. Here Kamehameha the Great defeated the Oahuans in a bloody battle in 1795, adding the island of Oahu to his realm. Thousands of the defeated warriors were forced over the precipice to death on the jagged rocks below. One of the windy spots in the world. Sunglasses are whipped right off your head even though secured around sun-burned ears. Women's skirts and *muumuus* defy gravity and shoot skyward and everyone leans against the wind and has a photo taken of themselves at a forty-five-degree angle.

PUKA SHELL Necklaces

"Puka" is the Hawaiian word for "hole" in case you have been dying to know. There are holes in the middle of these tiny shells. They were worn there as a result of years of ocean erosion. Stringing puka shells into necklaces is an old Hawaiian custom. It is reported to date back



Photo: Hawaii Tourist Bureau

to pre-Captain Cook days. The smaller the shell the more it is prized. At this writing prices in the Waikiki area for a good string of puka shells run from about \$12 to \$20, although I did see some for less.

If you are fan of Macadamia nuts, and who isn't, in the Waikiki Beach area they run from \$1.95 to \$2.89 for a small can. Luther Burbank called them, "the perfect nut."

What To Buy

Aloha shirts, bikinis, *muumuus*, black coral jewelry, monkeypod salad bowls, puka shell necklaces, tapa placemats, and of course, Macadamia nuts.

A Few Hotels to Sample

The Halekulani Hotel—One of the oldest hotels on Waikiki Beach, preserves some of the charm and dignity of old Hawaii. Not high-rise, the Halekulani has a series of garden cottages right on the beach. The hotel's bar, House Without A Kay, was made famous by novelist Earl D. Biggers who created Charlie Chan.

The Moana Hotel—My recollection is that this is the oldest hotel on Waikiki Beach. Has that look of permanence that many travelers like. In the courtyard between the hotel's main building and the beach is a huge banyan tree, now an island landmark.

Hawaiian Regent — Twenty-five stories, perhaps the best of the new breed. Sweeping views of the beach and the Pacific beyond, from private

balconies. Or sweeping views of the interior Koolau mountains, with tropical forests—so green they are almost black. Luxurious rooms and suites furnished tastefully. Has, for my money at least, the best restaurant between San Francisco and Tokyo, called "The Third Floor."

The Royal Hawaiian — The pink one you see in the brochures and travel magazines. Magnificent gardens and huge, handsome and breezy lobby characterizes this old masterpiece.

Kahala Hilton — Not on Waikiki Beach but rather near Diamond Head. Seawater pools crossed by Japanese-style bridges. Dolphins to watch as well as the usual bikini-clad sea creatures. Handsomely decorated hotel.

The Hula

The graceful Hawaiian dance that legend says was danced by Hawaiian gods. Missionaries who arrived in the 1820's found island women dancing in nothing but tapa skirts and flower leis. The shocked missionaries hustled the dancers into cotton dresses and eventually into middy blouses and full skirts. Later they tried to suppress the hula altogether, but it's still around today.

Will Success Spoil Waikiki?

A 1971 report set the maximum number of hotel rooms eventually allowable in the Waikiki area at 26,000 along with 11,500 resident units. In July this year there were

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approximately 23,000 hotel rooms and 11,000 apartments in Waikiki.

A few Restaurants

Hawaii has never been known as a gourmet's paradise. Here are a few good places to dine in the Waikiki area and one exceptional restaurant that the visitor shouldn't miss:

Canlis' Broiler—Now a chain, if four restaurants (San Francisco, Portland, Seattle and Honolulu) can be considered a chain. Bills itself as "the world's most beautiful restaurant." Well, perhaps, but let the phrase "a beautiful restaurant" suffice. Food and service are first class. Have had personal experience with poached *Opakupaku* (red snapper I think) with Hollandaise sauce. Also with charcoal broiled steaks. Excellent.

The Summit—Thirty-sixth floor of the Ala Moana Hotel. Needless to say, superb view. You might try the buffet lunch with lots of fresh island fruit and a vast collection of cold salads and meats.

Michel's—In the Colony Surf Hotel. French cuisine well executed.

Maile Restaurant—In the beautiful Kahala Hilton. Some good island specialties in seafood.

Halekulani Hotel Dining Room—A fine hotel dining room. Excellent service from a friendly staff. Roast Beef, steaks, some island specialties. A relaxed atmosphere.

The Third Floor—This jewel of a restaurant is in the Hawaiian Regent Hotel, understandably enough on the third floor. There is a tendency to over praise restaurants one finds when traveling. Hence tourists frequently say, "We found a sensational restaurant in Ulan Bator," or in San Francisco for that matter. Not always so. The excitement of the tourist's holiday experience clouds judgment and renders taste buds insensate. However, not so in this case. Dining in The Third Floor restaurant should be elevated to a requirement of all visitors to Waikiki. This may be somewhat difficult since island residents seem to agree with my assessment of The Third Floor. Reservations are not only advised as the guidebooks say, they seem to be necessary.

The basic cuisine of The Third Floor must be tagged with that diner's catch-all description, "continental." Here though, "Continental" doesn't refer only to the European Continent. Yes, the hors d'oeuvre selection does include a fine goose liver pate and Escargot Bourguignonne but also a delicate sashimi, island papaya and other fruit, and baby ears of corn from Taiwan (not more than two inches in length) and slightly piquant.

There is also unleavened *naan* bread from an Indian oven by a master baker from New Delhi. With an effort toward internationalism, *naan* bread may be smeared with the goose liver pate, and it should be.

The menu, long enough to be interesting, but not overpowering, includes Scampi Tarragon, a cluster of Mediterranean scampi, frozen of course but tasty, sauteed in shallots and touched with garlic and tarragon butter; Hawaiian Seafood Brochette, fresh from the Pacific, sauteed and served with lobster butter sauce; the usual roast prime rib of beef and New York-cut sirloin steak; chicken and lamb curries; Tenderloin of Beef Wellington; braised duck Hawaiian, fresh broiled Pacific lobster, and so it goes.

For one meal in The Third Floor restaurant my wife chose Duckling Madagascar as an entree. This duckling was presented in a rich, dark sauce that included in its makeup slivered almonds, fresh grapes and peppercorns. The report was highly favorable. The sauce, and the duck too, slightly grapey with a faint pepper-bite on the tongue. It was a good choice.

The better choice, for me at any rate, was the Mahi Mahi in a simple lemon butter and caper sauce. Underdone fish is not the Japanese delicacy *sashimi*, it is simply raw fish. Overdone fish is fibrous and tasteless. This Mahi Mahi was balanced on the knife edge of perfection.

Service? Without flaw. Expensive? Yes, but don't let that discourage you. You owe it to yourself.

There is a good wine list that includes some fine California names such as Freemark Abbey, Louis Martini, Robert Mondavi, Wentz Bros., Chappellet and Sebastiani.

The decor is open and airy with fresh plantings of Hawaiian vegetation. Rich Koa wood wall mosaics, colorful banners hanging from the high beamed ceiling, but yet with quiet intimacy created by the high-back, rattan chairs that diners pull up to their tables to encourage quiet talk and soft smiles. A surprisingly beautiful restaurant with surprisingly fine food.

Drink An Orchid

Don't leave Waikiki without trying a Mai Tai, a drink of considerable authority devised of light and dark rums, orange juice and other mysterious ingredients, served with a wedge of fresh pineapple, a piece of sugar cane with which to stir it and frequently, with a baby orchid floating on top. Hawaii's elegant answer to the dry Martini.

Triple play.

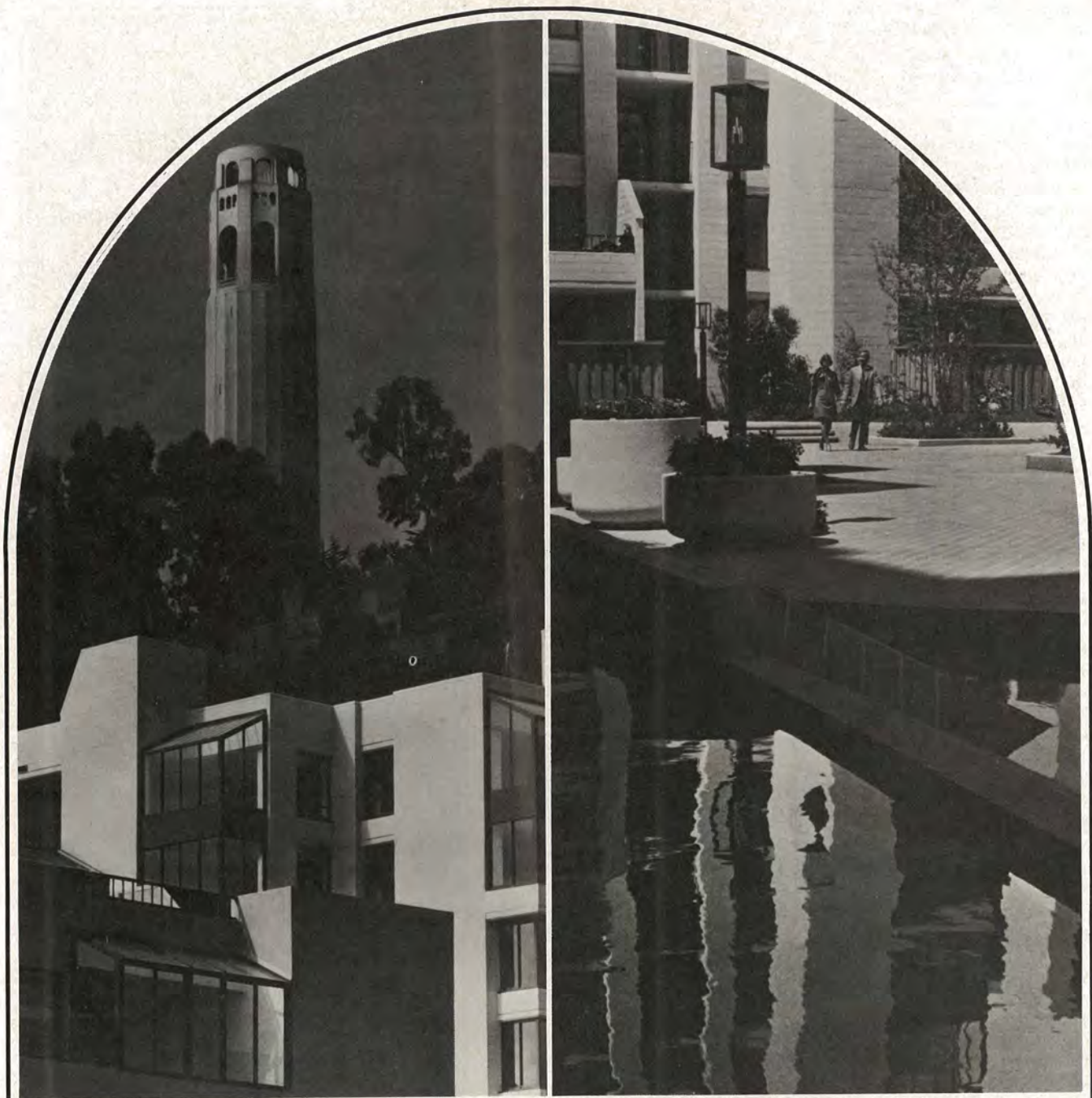


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(secret places to eat, drink, and browse)

THE 6TH AVENUE CHEESE SHOP —
311 Sixth Ave., S.F. (387-4192)
HOURS: Mon-Sat 10-6

Owner Laurie Plant and her assistant, Theda Verie Kensinger received their excellent cheese training at The Cheese Company on 24th St. and opened this tiny shop off Clement over a year ago. They currently feature over 150 types of cheese, most of them in huge wheels, and will have new cheese arriving every week. One of our favorite discoveries was the Arden cream cheese in bulk (\$1.30/lb.); it's sweet and creamy, without any preservatives or gum added. It has a refrigerator life of only two weeks, so buy only what you can use in that time. The young women recommend serving it for a novel and tasty dessert, served on their Australian apricots (\$2.60/lb.) dipped in honey, sun-dried and total heaven to eat! We sampled this delight and are completely sold. We walked away with some superb Bianco (German Rahmkaese, \$2.15/lb.) and the most expensive and divine French Brie (\$5/lb.) but we took only 3 oz., enough for dessert for two. Also featured are fresh baguettes of French bread from Venetian Bakeries (our favorite), and superb sweet butter in bulk flown in from Missouri (\$1.40/lb.), as well as all manner of imported crackers. Laurie's prices are a bit below most cheese shops, since she and Theda are the only ones on the premises and the overhead is low.

LITTLE TOM'S GROTTO — 22890
Grand St., Hayward (538-4966)
HOURS: Daily 11-11; Fri & Sat to 1
am

Fisherman's Wharf-style fresh seafood in Hayward? Yes, that's what Little Tom's offers. In fact, about thirty years ago it used to be on Fisherman's Wharf. During all that time, they have managed to retain the atmosphere and the quality of the fresh seafood offered on the wharf. It's an ideal place for clam chowder and fresh crab sandwiches, and either one is enough for a filling and healthy lunch. Of course, if you're really starved, you can order lobster, crab, abalone or any of the other delightful tummy-pleasers.

ROCKRIDGE TEA TAVERN — 5239
College Ave., Oakland (652-1400)
HOURS: Daily, 11:30 am-2 am (and
later)

The Tavern is in business for two reasons: besides the obvious one of making money, Fannie, the pretty proprietress, encourages everyone to drink champagne, since she thinks it's the greatest beverage in the world. She helps others to share her enthusiasm by pricing the bubbly most reasonably—\$1.25 for a split to \$3.50 for a full bottle. Additionally, the food here is very good and reasonable; we often stop by for champagne and a hamburger, champagne and an omelet or champagne and the Special of the day (they also serve wine and beer). The food is marvelously fresh—salads are a work of art and hamburgers a joy to behold and eat. Some sandwiches are made with bean sprouts and tomatoes, served with fresh fruit on the side—a meal in themselves. The daily special might be stuffed beef rolls or chicken cooked in cream and wine. Dinner, with drinks, will cost well under \$5 per person (more likely \$3.50 to \$4, depending on what you order). Dinner salads and omelets are under \$2 each, though the prices may have to be raised very soon (we don't understand how Fannie can break even, much less make a profit!). Brunches are served Saturday and Sunday, and lunches during the week—everything on the menu is served all day and evening. Men will be happy to know the waitresses are all young, nubile and well-scrubbed looking, which we understand greatly aids male digestion!

(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, 3216 Geary Blvd., San Francisco, Ca. 94118, or call 387-1728). Send 75c for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.

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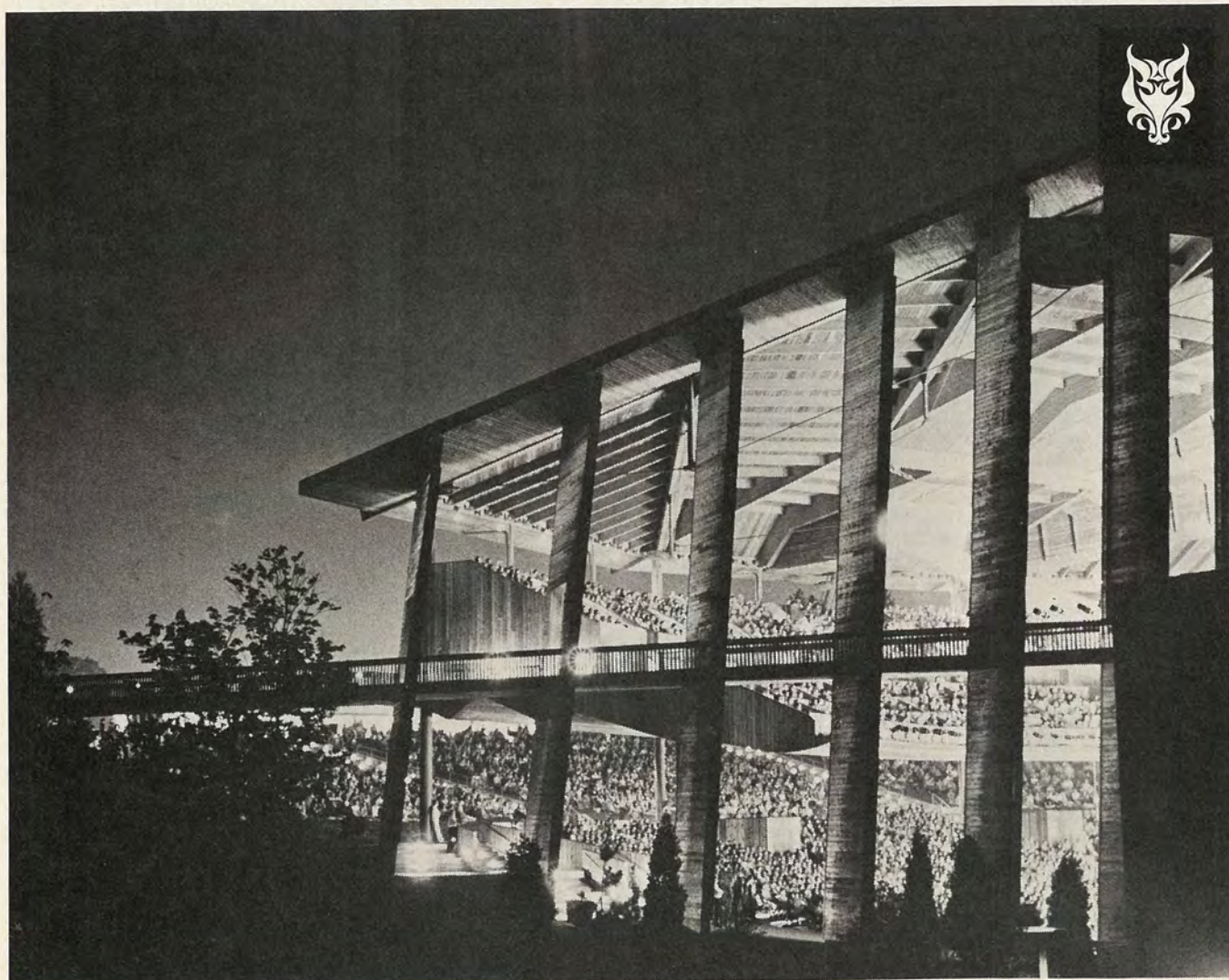
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Bonnie Raitt and Mose Allison October 20
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Galina and Valery Panov November 17
Dionne Warwick December 1
Verdi's Requiem The National Symphony and University of Maryland Chorus December 15
Preservation Hall Jazz Band December 29

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The Palace Hotel, February 26, 1910

The Palace Hotel, 1875, 1909 and 1975

by J. S. Holliday, Director
California Historical Society



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The Palace has two birthdays — October 2, 1875 when William Sharon opened "the best hotel in the world," and December 15, 1909 when the Palace, "rebuilt on a newer, better and broader plan," opened with a banquet for 765 prominent San Franciscans. To celebrate both these beginnings, the California Historical Society has planned a Grand Centennial Ball for 450 guests in the Garden Court the evening of October 18, 1975. This occasion, so reminiscent of the other great events at the Palace, will honor the renowned hotel which symbolizes the ambitions and traditions of 19th century San Francisco by a benefit for the 104-year-old Society, which presents California history to the state and nation through its publications (books, magazines, and newspaper), its traveling exhibits, and its numerous public programs.

The story of the Palace and its builder, the ambitious William Ralston, of its astonishing proportions and cost (a seven-story quadrangle surrounding a glass-covered courtyard built of 32 million bricks; 13

million square feet of marble; a 650,000-gallon basement reservoir; 755 guest rooms, each with fireplace, bay window and toilet; and a Grand Court surrounded by balconies on each floor), is part of the folklore of San Francisco.

Far less familiar are the San Franciscans who attended the initial opening of this grand caravansary. Fortunately, Major Ben C. Truman, who lived at the Palace from 1878 to 1890, described the guests that night of October 2, 1875 (some legendary, others given life by his amusing candor and eager eye for the ladies): "The first party to enter the dining room was Charles Crocker accompanied by his wife and daughter . . . and two sons, Will and George. . . . A fat couple, Mr. and Mrs. Harris followed by the ever genial Mr. Crocker. . . . Others seated at the first dinner were . . . John W. MacKay, one of the noblest, whole-souled and lion-hearted men the world ever knew . . . ; Mr. and Mrs. Howard Coit (the dashing Lillie Hitchcock); Admiral McDougall and

(continued on p. 77)

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The Greeks bequeathed to us one of the most beautiful words in our language — the word 'enthusiasm' — en theos — a God within. Happy is he who bears a God within — an ideal of beauty, art and science.—Louis Pasteur

I never knew Benny Bufano. He died the year I came to San Francisco. Still, in reading of him, I feel I did know him. What he said and did speaks straight to my heart. He was a man who lived solely to create.

"I am not interested in what we can not do," he once declared, "only what we can do interests me."

"They are different, these people," says his son Erskine Bufano, speaking of artists like his father. "The prime moving factor in their lives is their work. It was a compulsion. He had to do it. He used to do three drawings a day; he would force himself to do that."

Frequently he would be in his studio at 5 or 6 in the morning. "Artists have no time to waste," Benny once exclaimed.

In an age of mass materialism, he stood as a sole beacon, rejecting money and profit and comfort.

Randolph Falk writes in his biography of Bufano, "Sculptures were his 'money' and he bartered with the doctor, the dentist and the lawyer.

"Once, while driving past an orchard, he saw hundreds of apples rotting on the ground. He asked me to stop and gathered as many apples as he could. Along with bread, which he dried to preserve, this was his lunch for the next several weeks."

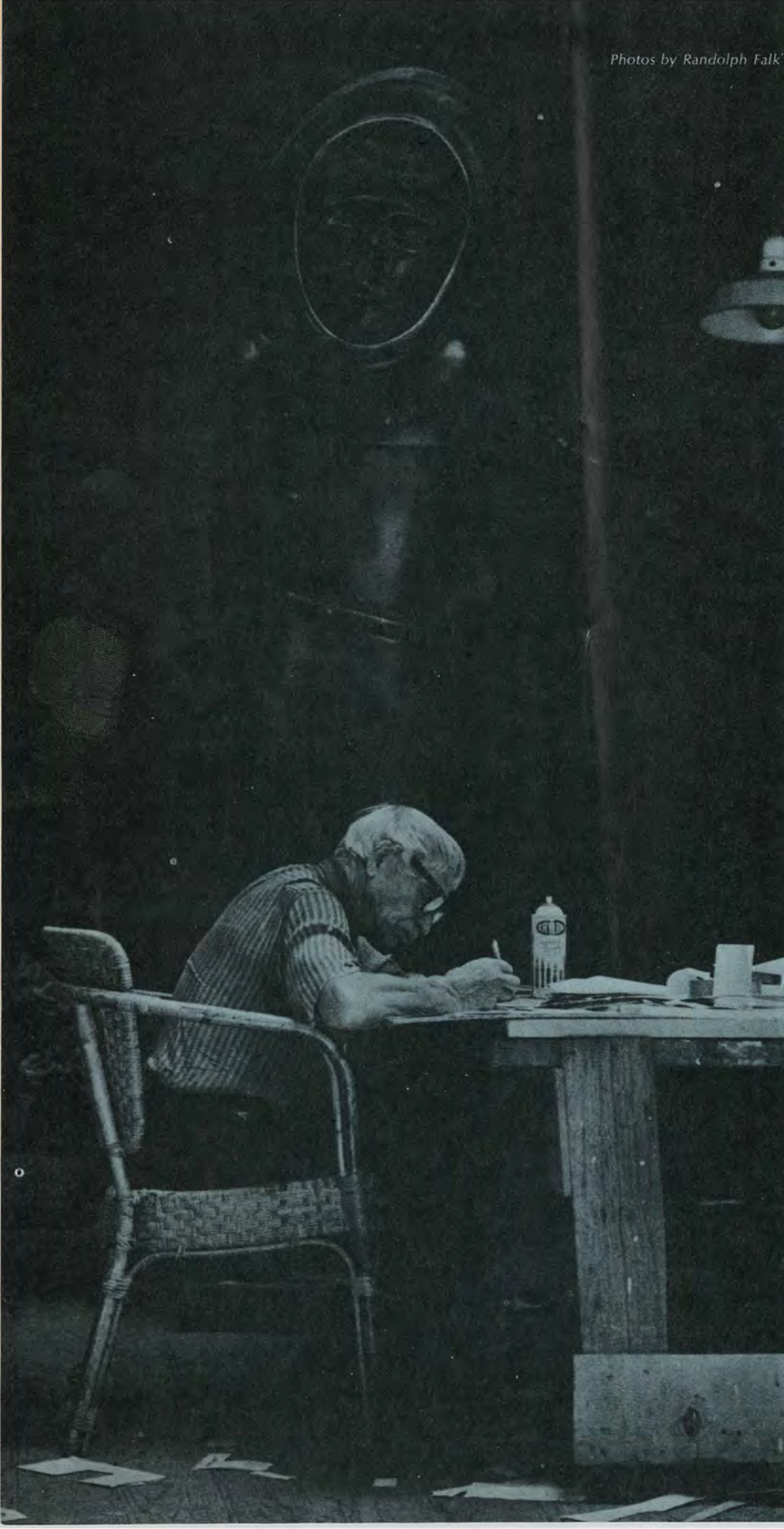
Bufano trusted in his own personal worth and in the interest of fellow men to further his art.

Like the Haiku poets, he metaphorically hung an empty gourd outside his door. Donors could leave rice to eat if they wished. If they did or did not, he would still be inside creating.

And various people did aid him, for his talent spoke eloquently by itself.

For example, his postage stamp room at the Press Club was his in return for the "Press Club" cat he sculpted and restaurateur Victor Bergeron picked up the tab for his studio on occasion for which he received a mosaic portrait.

"He conducted his life in the simple way his work is done. He was not one bit a materialist," recalls his son. "Everything that he had went into his work."



Beniamino Benvenuto Bufano

A Tribute by Blake A. Samson

When Beniamino Benvenuto Bufano died on August 19, 1970, the city of San Francisco lowered its flags to half-mast. It did so partly in honor of his prolific sculpture, mosaic and drawings and partly in memory of one of the city's most endearing and obstinate characters.

In a town of politicians and bankers, insurance brokers and peddlers, Bufano was indeed a gadfly, pestering with his reminder of a life style radically different and daring.

Penniless all his life, he nevertheless traveled to Tibet, Siam, Bali, the Easter Islands, Japan, China, Africa, Moscow, India, Burma, Java, Cambodia, Indonesia, Cochinchina and Chungking.

His mind was insatiably curious; his spirit adventurous and free-wheeling.

In China, Bufano met the great reformer Sun Yat Sen who broke the power of the Chinese war lords. From him, he learned of Mahatma Gandhi. Soon Bufano was among the millions who joined and suffered in Gandhi's famous Salt March in 1930.

From both he learned a basic, human austerity.

It was this same economy that defined his art. The shapes are frugal, the forms are simply contoured. The lines few and flowing. There is a striking purity to his art.

He moved continually towards implicitness. To suggest the thing created the dream, its impact and transcendental mystery. Frills, flam and flamboyance were decadent and impotent in his system of values.

He learned to create magic by the most frugal means.

Each piece is identifiable as what it is, but all the unessentials have been taken out.

It is a simplicity arrived at by ceaseless observation and vigilant discipline.

"That my forms lack form," Randolph Falk quotes Bufano as saying, "by no small means indicates a lack of knowledge of anatomy. In fact, I learned it so well as a child, it took me 20 years to forget it."

His animals are instantaneously charming. There is not one that does not call out to be petted. They speak of a gentleness and placidity

to a world increasingly violent and noisy.

But there is something far more important exemplified by them: the knowledge Bufano had as an artist of his materials.

He knew exactly how each vein went through a block of stone and placed his designs in complete accord with the given patterns of nature.

"The figure," he once told his son, "is capable of being in one piece of stone and not in another." Instead of using his sense of eye, his son recalls, he used his sense of touch. "A thing had to feel right to him. He would frequently shut his eyes and feel it testing its contours."

He knew in a profoundly visual and philosophic way the ties that unite man, animal and nature and these were forever to be his subjects. Even that part of the world which is called "inanimate" was completely alive to his eyes and hands.

Bufano was born in Italy somewhere between 1886 and 1898.

"He liked to hide his age," his son tells me. "He was ageless really. He was young at heart and mind, so he felt his body should be that too. He created his own ages."

Probably in the early 1890's he immigrated to the United States. "I think he was eight when he got here."

His first job was cleaning the studio of sculptor Paul Manship in New York City. He learned by observation and began sculpting himself. In 1915 his statue of David won a contest given by Mrs. Gertrude Vanderbilt Whitney. The prize money sent him to Europe, to Paris and Italy.

He came out to San Francisco at the time of the Fair and worked with James Frazer on the Fair's frescoes and murals. Later, he convinced Colonel Charles Erskine Scott Wood to finance his trip to China to study glazes. He stayed eight years.

In 1925, he married Virginia Howard in Texas; in 1928 his son was born and named after Colonel Wood.

Though a wanderer, Bufano made San Francisco his spiritual home. His earliest memories were of his mother telling him stories of St. Francis and the Franciscan spirit of a universal brotherhood had a dominating influence on his life and art.

As an Italian immigrant, he never lost his Italian influences. His consonance, the flow of his line, is Italianate although he applied it to modern use.

Bufano grew up looking at the frescos of Italy. Their broad black lines help explain his portraits of St. Francis just as France's stained glass windows help explain George Rouault's paintings. The bold, simplified features are afresco in style.





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When St. Francis desired to put an end to the Holy Wars, he went straight to see the sultan. When Bufano wanted something, he was equally direct. Frequently, however, his ideas were met with timid suggestions of compromise, delay and rejection. He accepted this quixotically.

Once when the Mayor said to him, "Don't worry, Ben, I'm right behind you." Bufano quickly replied, "Just how far behind me are you, Mr. Mayor?"

The City of San Francisco would in his lifetime never accept his gift of a statue of its patron saint yet would permit a Sutro Tower to be built. Better TV reception was a higher priority.

For years Bufano agitated for a Department of Fine Arts like the ministries of Fine Arts in Europe.

"He created only with the thought of giving his work to the public," Henry Miller wrote, "His whole struggle with the powers to be was to bring art out into the open, to have it participate, function, in daily life."

Still, a number of his works met the shameful fate of public neglect, indifference, theft and vandalism as officialdom sat immobile to this desecration.

Bufano, who would become in his

lifetime San Francisco's most widely known artist, was less appreciated in his own home town. Still his works are in museums across the world including the Hermitage in Russia, the Prado in Madrid and the Albert and Victoria in London and he is without doubt America's leading master of mosaics.

His work is so well traveled, Henry Miller called Bufano America's "Ambassador at large."

I have found, however, a peculiar problem surrounding the mosaics. They do not reproduce well in photos. Their most important quality is missing, the way they glitter.

The colors melt in sunlight. The portrait of his mother is like a soft pastel; the yellow around the various cats shimmers like a halo.

Distorted often in size and without the painterly vibration of reflected light, the photos often turn people away from his mosaics while the works themselves would draw them in.

Bufano was an incredibly versatile artist.

He studied the art of Chinese glazing in the city of Kingtechnen which has an eighteen hundred year history of producing ceramics. Starting as a coolie, he worked his way to become a mastercraftsman.

By Bufano's life's end, he had used



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granite, marble, porphyry, stainless steel, bronze, cement, wood, alabaster, terra cotta and silver.

"He used just about every material and used them well," comments his son. "His subjects influenced what materials he used. He chose things like bears, a hard animal, so the bear is in granite. The first of the penguins is in rose granite which is sleek."

Almost all his work is in overwhelmingly resistant, hard material. It is durable, indestructible like his spirit. He chooses them for their limitations and the challenge to his imagination that those limitations brought.

In sculpting Sun Yat Sen, he turned to a new material: stainless steel and mixed it with granite.

"He wanted the sculpture to philosophically express both Sun Yat Sen's character and the Chinese people, the race.

"He knew steel better than the people making it," Erskine Bufano recalls.

When his father ordered the plates for Sun Yat Sen, U.S. Steel sent a representative to ask him what he was going to do with them. Benny told him and the representative told Bufano it couldn't be done.

They argued back and forth until Bufano told him to get lost.

In 1940, U.S. Steel sent someone back to Bufano to ask him how he did it. Benny said, "It can't be done."

Bufano was constantly looking for different materials. He was one of the first artists to mix medias: mosaics and steel, mosaics and ivory, porphyry and steel; and he was one of the first to put art in industrial areas, before factories and office buildings.

His thinking was always original.

After Robert Kennedy's assassination, he arranged with the San Francisco Police Department to melt down all the confiscated handguns. With the metal, he cast a permanent symbol of peace and non-violence, "The Saint Francis of the Guns."

If some of his works and ideas look familiar, even commonplace now, it is only that the art world has learned to see and copy his vision.

Said Henry Miller, "He is a man whose consciousness has been aroused to a point beyond that of the ordinary man, beyond that of even our exceptional men."

Now, five years after Benny Bufano's death, his first major retrospective is at the California Academy of Art and Science in Golden Gate Park. The 220 piece exhibit collected from all over the world runs through December.



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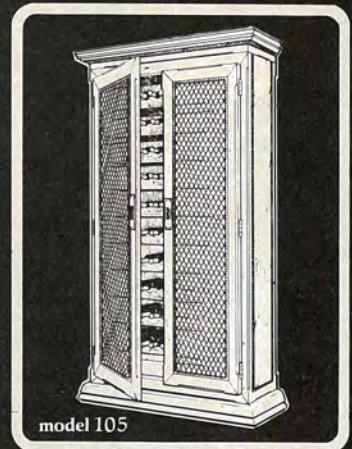
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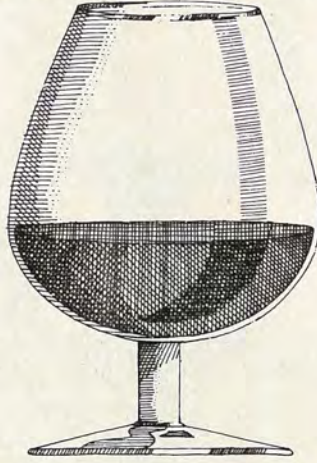
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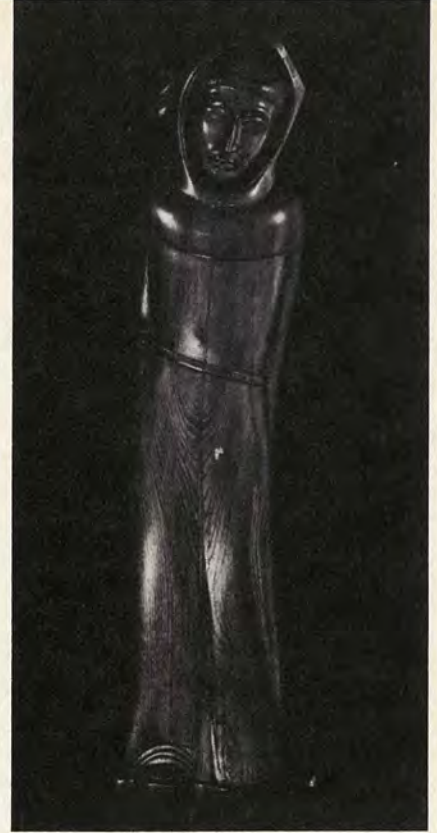
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THE PENTHOUSE

atop The St. Francis on Union Square



This is one of a number of exhibits planned by the Bufano Society, a San Francisco non-profit organization of professional men who seek to promote public interest in the artist's work.

They are presently trying to establish a sculpture court of Bufano sculptures in San Francisco in the Ft. Mason area. This would put the statues outside for the public to see and touch but would have them under some security to prevent damage.

The Society has talked to Salvador Dali, Henry Moore and Marc Chagall—all friends of Bufano from his Parisian days — and has received promises of tributes from each. These works would be added to the sculpture garden.

The Society also has plans to commission the best sculptors in the world as well and to hold jury competitions locally, statewide, nationally and internationally. These would be held every two to four years so to keep them growing and vital. The competition is a very appropriate idea since that is how Benny Bufano got his start.

In a quiet, unostentatious way, Benny Bufano's spirit, that God with-in, lives on in the sculpture he never felt necessary to sign. It is a testament to the wisdom and beauty and enthusiasm of his life and vision.

Mr. Samson writes for the Berkeley Daily Gazette, the Piedmont-Oakland Bulletin and The Contra Costa Times. Special thanks to Celestial Arts for the photos from Randolph Falk's Beniamino Bufano.

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NEVADA ENTERTAINMENT GUIDE

for NOVEMBER 1975

RENO

Harrah's Reno (Headliner Room)—(Reservations toll free 800/648-3773)
thru Nov. 12—Wayne Newton
Nov. 13-30—Connie Stevens

LAKE TAHOE

Harrah's Tahoe (South Shore Room)—(Reservations toll free 800/648-3773)
thru Nov. 6—Olivia Newton-John
Nov. 7-11—Sammy Davis Jr.
Nov. 12 & 13—Jim Stafford
Nov. 14-20—Sammy Davis Jr.
Nov. 21-30—Jim Nabors

Sahara-Tahoe (High Sierra Theatre)—(Reservations toll free 800/648-3327)
thru Nov. 2—Helen Reddy
Nov. 27-29—Tony Orlando & Dawn

LAS VEGAS

Caesars Palace (Reservations toll free 800/634-6661)
thru Nov. 5—Frank Sinatra
Nov. 6-26—Alan King
Nov. 27-Dec. 17—Sammy Davis Jr.

Desert Inn (Reservations toll free 800/634-6906)
thru Nov. 10—Juliet Prowse
Nov. 11-Dec. 8—Debbie Reynolds

Dunes (Reservations 415/397-7133)
Current—"Casino de Paris"

Flamingo Hilton (Reservations 415/771-1200)
thru Nov. 12—Connie Stevens
Nov. 13-26—Bobby Vinton
opens Nov. 27—to be announced

Frontier (Reservations toll free 800/634-6966)
thru Nov. 12—Robert Goulet
Nov. 13-Dec. 9—Wayne Newton

Las Vegas Hilton (Reservations 415/771-1200)
thru Nov. 3—Glen Campbell
Nov. 4-24—Ann-Margret
opens Nov. 25—to be announced

MGM Grand (Reservations toll free 800/634-6363)
thru Nov. 4—Jackson Five
Nov. 5-18—Helen Reddy
Nov. 19-Dec. 2—Shecky Greene
Ziegfeld Room
Current—"Hallelujah Hollywood"

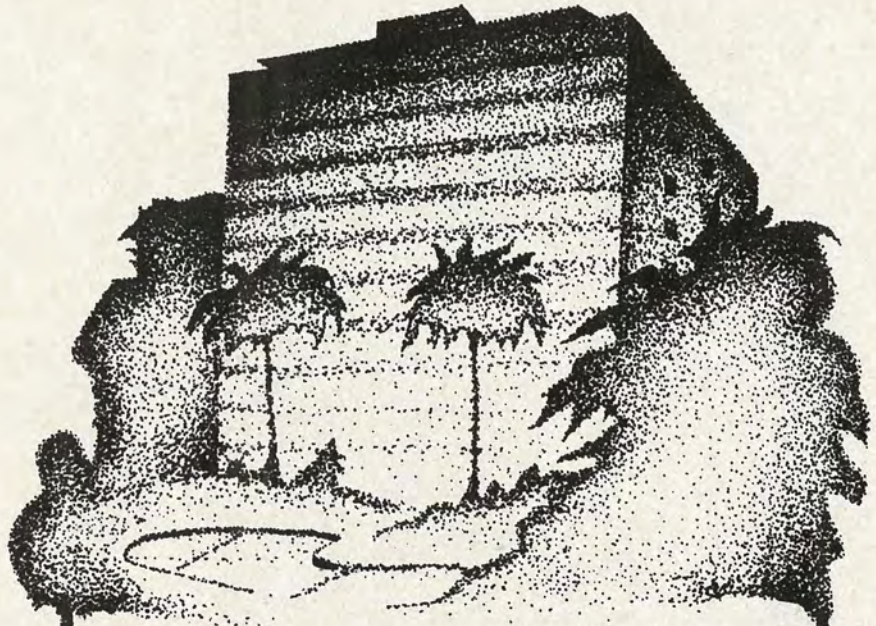
Riviera (Reservations 415/421-6466)
thru Nov. 5—Fifth Dimension
Nov. 6-20—to be announced
Nov. 21-Dec. 20—Don Rickles

Sahara (Reservations toll free 800/634-6666)
thru Nov. 5—Eddy Arnold and
George Gobel
Nov. 6-19—Totie Fields and Bert Convy
opens Nov. 20—to be announced

Sands (Reservations toll free 800/634-6901)
thru Nov. 25—Bobbie Gentry
Nov. 26-Dec. 9—Robert Goulet

Stardust (Reservations toll free 800/634-6757)
Current—"Lido de Paris"

Tropicana (Reservations toll free 800/634-6693)
Current—"Folies Bergere"



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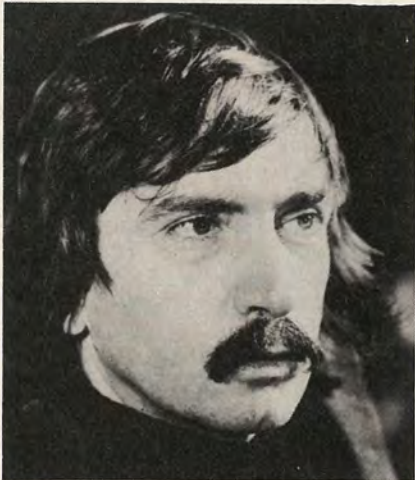
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SHADOW AND SUNSHINE

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TINY ALICE

Edward Albee's *Tiny Alice* is the first of three American works opening the 1975-76 season. Described by the playwright as "a mystery and a morality play," it was first produced in 1964 in New York. A year later, under William Ball's direction, it became one of the first productions presented by A.C.T. during the company's premiere season in Pittsburgh. *Tiny Alice* was revived for the San Francisco repertory in 1967 and 1968 and was seen again when A.C.T. took three of its productions to New York in 1969. It returns to the repertory this season to commemorate the tenth anniversary of A.C.T.



Edward Albee

The play's reputation as an enigma, although not without justification, is excessive and derives largely from the anger of early critics at their inability to extract from the work a simple statement of its plot and themes. Albee himself exacerbated the situation when he declared in print that "the play is quite clear."

Pressed for explication, the playwright later offered his summary of what happens in *Tiny Alice* and why:

"A lay brother, a man who would have become a priest except that he could not reconcile his idea of God with the God which men create in their own image, is sent by his superior to tie up loose ends of a business matter between the church and a wealthy woman. The lay brother becomes enmeshed in an environment which, at its core and shifting surface, contains all the elements which have confused and bothered him through-

(continued on p. 28)



Thornton Wilder

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 1836 and called *A Day Well Spent*. Six years later, in an adaptation by Johann Nestroy, it became a Viennese comedy, *Einen Jux will er sich machen* (literally, "He Wants to Play a Prank").

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 Ye

(continued on p. 29)

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 armory against despair and dullness and a temple of the ascent of man.'" He dramatized preoccupations which were at once profoundly personal and objectively significant. His experiments in form and exploration of material cover a wider range than that of any other American playwrights of his or our day."

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 had won 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 other critics and in the office of the District Attorney of New York City.

The latter, in a campaign to "clean up Broadway," ordered that *Desire Under the Elms* be preemptorily

(continued on p. 32)



Nicholas Cortland as Brother Julian and Hope Alexander-Willis as Miss Alice in *Tiny Alice*.

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JAMES B. MCKENZIE,
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EDWARD HASTINGS,
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EDITH MARKSON,
Development Director

ALLEN FLETCHER,
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actors and directors

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Ronald Bousom
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Megan Cole
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Sabin Epstein
Janice Garcia
Lou Ann Graham
Ross Graham
Michael Keys Hall
Charles Hallahan
Rick Hamilton

Lawrence Hecht
Elizabeth Huddle
Daniel Kern
Anne Lawder
Deborah May
Fred Olster
William Paterson
Ray Reinhardt
Stephen Schnetzer
Sandra Shotwell
Anna Deavere Smith
Francine Tacker
Anthony S. Teague
Sydney Walker
Marrian Walters
J. Steven White
Al White
Laird Williamson
James R. Winker
Daniel Zippi

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Traber Burns
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Barta Heiner
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conservatory

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Megan Cole, *Project Director*
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CARRYING THE ONE INTO A NEW DECADE

by WILLIAM BALL
General Director

This month marks the tenth time we have begun a repertory season in San Francisco; for me, the number ten always has echoes of that symbolic moment when early mankind, having counted to nine, realized that it was possible to go on, to make a new beginning and enter a new phase, by carrying the one. Now we, as a company, are about to carry the one into our second decade of life.

We begin this tenth season supported by more than twenty-one thousand subscribers, an all-time high for A.C.T. and a source of tremendous encouragement to each of us to work harder and better than ever before. Community support—in the form of season ticket purchases and financial contributions—is the foundation on which we build.

In the years to come, our need for financial support will increase, as we look toward expansion of present facilities. Like the opera, the symphony, the ballet and our museums, A.C.T. must depend on the support of individuals and groups, not only to maintain our artistic and technical standards, but to keep them in an ongoing state of growth, development and refinement.

The inception of A.C.T. was in part a response to what I had experienced in the theatre as a director and actor. I had always had the feeling that art should be more meaningful, more rewarding for the artist as well as the audience. What I had been seeing were theatre artists coming away from their work feeling like victims—used, defeated, lonely and disillusioned.

They were frightened about employment or whether they would get good reviews, so frightened that they couldn't really create. And they were

operating amid such confusion, such strife and such duality that they became crushed between to and fro, yea and nay, up and down, success and failure. The artist had become something like a ping pong ball in a game where someone else was always the player.

I wanted them to derive more satisfaction, more joy and more fulfillment from their work than was possible in the commercial theatre. And I felt that if a company could ally itself to the finest playwrights of the past and present, to an audience that would sustain and encourage, and to sponsors that would support the crudest of mistakes along with the greatest of triumphs, then we would have an atmosphere in which something beautiful could grow.

I believe we have found that atmosphere in San Francisco, the possibility of exploring the theatre artist's potential and using it to the fullest. And I believe that the inevitable result of it will be to make his art more comely, more fulfilling to the audience, to the community and, by extension, to the nation. That is our goal, and in achieving it we hope to create a standard, an example which reveals to other theatre artists the possibility of their own fulfillment.



The theatre, like the other arts, should be an avenue leading to the expansion of self-awareness and the awakening of new levels of consciousness. Over the past ten years, we have become aware that our work has this potential. It has not yet been fully realized, but we sense that its realization is possible.

Of course, no two people will derive the same thing from the same play. Our hope is that in the arc of the season—and the seasons to come—the cumulative experience for every subscriber will be an awakening, emerging from the reflections of universal life, with all its wonders and beauties, that are the essence of the art we call theatre.

It is possible for stage artists, through the refinement of their art and the mastery of the self, to achieve an incandescence which gives to the spectator the sense of man's ability to reach beyond himself, to become his larger self. We seek to create theatre works which amaze, dazzle and inspire each member of the audience to an awareness of the potential glory of humankind.

It is a communal endeavor, and we are profoundly grateful that you are here to share it with us.

out his life; the relationship between sexual hysteria and religious ecstasy; the conflict between the selflessness of service and the conspicuous splendor of martyrdom.

"The lay brother is brought to the point, finally, of having to accept what he insisted he wanted; union with the abstraction, rather than man-made image of it, its substitution. He is left with pure abstraction—whatever it be called: God or Alice—and in the end, according to your faith, one of two things happens. Either the abstraction personifies itself, is proved real, or the dying man, in the last necessary effort of self-delusion, creates and believes in what he knows does not exist."

The drama begins as a lawyer calls on a cardinal to reveal that his employer, Miss Alice, has decided to bestow on the church an annual gift amounting to millions of dollars for the next twenty years. The cardinal offers to send his private secretary, a lay brother named Julian, to see to the details of transferring the money and "to clear up odds and ends."

Julian arrives at Miss Alice's castle where he meets the butler and the lawyer, respectively, Miss Alice's former and current lover. Soon after meeting her, Julian himself becomes her lover.

In the library of the castle stands a doll's house model of the whole building constructed in such detail that inside the room corresponding to the library is a tiny model of the model—and so on, presumably to infinity. The model is one of Albee's key symbols and the focus of much discussion of the play.

Writer Ronald Hayman offers his view of its meaning: "The model is obviously a Platonic symbol. In Plato's allegory of the cave, only shadows on the wall are visible, approximating the true shape of things in the bright world of ideals. The model is both an image of the images we have inside our mind and a symbol of abstraction."

When critics noted the influence on *Tiny Alice* of such other writers as Genet, Durrenmatt, Strindberg, Eliot, Graham Greene, Enid Bagnold and Tennessee Williams, Albee didn't deny the charge. Instead, he added two more names to the list: Sophocles and Noel Coward.

THE AMERICAN CONSERVATORY THEATRE

presents

TINY ALICE

by EDWARD ALBEE

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Consultant: PAUL SHENAR

Scenery by RALPH FUNICELLO

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Sound by BARTHOLOMEO RAGO

Designs are based on those created for the original 1965 A.C.T. production.

(The members of the American Conservatory Theatre
dedicate this production to the memory of
Barbara Colby (1939-1975),
a luminous actress and true friend.)

the cast

Cardinal SYDNEY WALKER
Lawyer EARL BOEN
Julian NICHOLAS CORTLAND
Butler ANTHONY S. TEAGUE
Miss Alice HOPE ALEXANDER-WILLIS
Two Monks MICHAEL KEYS HALL, AL WHITE

ACT I

Scene One: The Cardinal's Garden
Scene Two: The Library of a Mansion
Scene Three: A Sitting Room

ACT II

Scene One: The Library
Scene Two: The Library
Scene Three: The Sitting Room

ACT III

The Library

There will be two ten-minute intermissions

understudies

Cardinal--William Paterson; Lawyer--Ray Reinhardt;
Julian--Daniel Kern; Butler--Michael Keys Hall; Monks--
James R. Winker; Miss Alice-- Barbara Dirickson

Stage Manager: RAYMOND GIN

presents

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 HOIBY

Sound by BARTHOLOMEO RAGO

the cast

<i>Horace Vandergelder</i>	WILLIAM PATERSON
<i>Joe Scanlon</i>	JOSEPH BIRD
<i>Ambrose Kemper</i>	STEPHEN SCHNETZER
<i>Gertrude</i>	JOY CARLIN
<i>Cornelius Hackl</i>	JAMES R. WINKER
<i>Ermengarde</i>	BARBARA DIRICKSON
<i>Malachi Stack</i>	SYDNEY WALKER
<i>Dolly Levi</i>	ELIZABETH HUDDLE
<i>Barnaby Tucker</i>	DANIEL ZIPPI
<i>Irene Molloy</i>	DEBORAH MAY
<i>Minnie Fay</i>	FREDI OLSTER
<i>Rudolph</i>	RAYE BIRK
<i>Cabman</i>	CHARLES HALLAHAN
<i>August</i>	RONALD BOUSSOM
<i>Flora Van Huysen</i>	MARRIAN WALTERS
<i>Nell</i>	FRANCHELLE STEWART DORN
<i>Stage Hands</i>	WILLIAM FERRITER, BRUCE GERHARD, GREGORY M. ITZIN, WILLYS I. PECK, JR.

ACT I: A Room above Vandergelder's shop, Yonkers, New York.

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

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

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

ACT IV: Miss Flora Van Huysen's home, New York City.

understudies

Horace Vandergelder--Charles Hallahan; Cornelius Hackl--

Anthony S. Teague; Barnaby Tucker--Ronald Boussom;

Ambrose Kemper--Rick Hamilton; Cabman--Michael Keys Hall;

Dolly Levi--Marian Walters; Irene Molloy--Hope Alexander-Willis;

Minnie Fay--Francine Tacker; Ermengarde--Janice Garcia;

Gertrude--Lou Ann Graham; Flora--Anne Lawder,

Nell--Sandra Shotwell; Joe Scanlon--Sabin Epstein

Stage Manager: JAMES HAIRE

Music performed by the

Lower Nob Hill Social Orchestra and Quadrille Band

THE MATCHMAKER—(continued from p. 25)

Liberty 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!*

"In his evolved play," notes Laird Williamson, "Wilder aspires to canonize both life and theatre in one sunny ritual. He added interesting new characters and gave warmth, dimension and humanity to existing ones. He graced their frustrations and desires with greater depth, infused more feeling into their relationships, and treated us to insights into their lives. The triumph of this adaptive process is that Wilder succeeded in making the very form of farce a metaphor for the spirit of man—a spirit which, like the play itself, is essentially joyful, abandoned and utterly unpredictable."

One of the most exhilarating of all American farces, *The Matchmaker* tells how a pair of miserable, underpaid clerks sneak away from their misanthropic boss 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 Williamson. "Come along on this merry lark, it says. Follow your impulses. 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."

SPECIAL THANKS

The California Association for A.C.T. gratefully acknowledges the generosity of our "supporting cast"—those contributors who have helped make this Tenth Anniversary Season possible. Limited space prevents the listing of our many friends whose gifts are less than \$100. Their support in helping us make up the inevitable gap between expenses and box-office income is sincerely appreciated. (January 1 to September 10, 1975)

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closed or face a grand jury. The producers refused to close it, and when the jury went to see the play, O'Neill was vindicated. The jury voted that it should neither be closed nor revised in any way.



Eugene O'Neill

"*Desire* is the first of O'Neill's works in which the influence of Greek tragedy is clearly manifest," the playwright's biographers, 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 by 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 conversant with the *Hippolytus* and *Medea* of Euripides (a woman falling in love with her stepson; a mother murdering her two 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 proud, seventy-five-year-old patriarch Ephraim Cabot and the new 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 is 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.

THE AMERICAN CONSERVATORY THEATRE

presents

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

Sound by BARTHOLOMEO RAGO

Music by MICKEY HART & FAE McNALLY

Choreography by SABIN EPSTEIN

the cast

Ephraim Cabot RAY REINHARDT

Simeon RAYE BIRK

His sons Peter RICK HAMILTON

Eben DANIEL KERN

Abbie Putnam MEGAN COLE

The Fiddler JOSEPH BIRD

A Farmer LAWRENCE HECHT

His Wife ANNE LAWDER

Their Daughter JANICE GARCIA

An Elderly Farmer AL WHITE

Guests FRANK ABE, WAYNE ALEXANDER, RANDI BIANCHI, JANE BOLTON, CYNTHIA BURCH, KRAIG CASSITY, LINDA CONNOR, KATHY DEAN, WILLIAM FERRITER, GINA FRANZ, BEN GUILLORY, HARRY HAMLIN, BARTA HEINER, GREGORY M. ITZIN, DELORES MITCHELL, WILLYS I. PECK, JR., SUSAN PELLEGRINO, CAROLINE SMITH

A Sheriff MICHAEL KEYS HALL

His Men TRABER BURNS, 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 two ten-minute intermissions

understudies

Ephraim--Earl Boen; Simeon--Lawrence Hecht; Peter--Michael Keys Hall;

Eben--Stephen Schnetzer; Abbie--Franchelle Stewart Dorn;

Fiddler--Sabin Epstein; Farmer--J. Steven White; His Wife--

Joy Carlin; Their Daughter--Candace Barrett; Elderly Farmer--Ross Graham;

Sheriff--William Paterson

Stage Manager: JAMES L. BURKE

A DECADE IN WORDS AND PICTURES

This season marks the American Conservatory Theatre's tenth anniversary. Founded in 1965 by William Ball, the company played its premiere season in Pittsburgh and became San Francisco's resident professional repertory theatre in January, 1967. From the beginning, Ball and the other founding members envisioned A.C.T. as a company that would bring together outstanding theatre artists from all over the nation to build an organization with a double purpose: to present an annual season of professional repertory performances in conjunction with—and inseparable from—a full-time conservatory offering ongoing training and creative growth for all its members.

In its ten San Francisco seasons, A.C.T. has presented more than one hundred productions, including a repertory drawn from the classics of world drama and distinctive contemporary works; the Plays in Progress series of new writing; and special attractions such as musicals, touring productions and distinguished visiting theatre companies.

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.

Highlights include major essays and articles by William Ball, Allen Fletcher, Edward Hastings, James B. McKenzie, Cyril Magnin and Paine Knickerbocker; pictures and complete chronology of every repertory production presented by A.C.T. in San Francisco; special photographs recalling memorable performances, personalities and events in the company's history; comments from outstanding former A.C.T. actors, directors and playwrights; text-and-picture surveys of the conservatory, Plays in Progress, Geary Theatre history and the A.C.T. company, past and present.

The A.C.T. Tenth Anniversary Book is on sale now in the Geary lobby and by mail order.



The entire A.C.T. company, 1975-76 season.

A.C.T. UPDATE: WHAT'S HAPPENING ON AND OFFSTAGE

Although the company has hardly been idle since last May, the beginning of A.C.T.'s tenth anniversary season brings renewed activity involving our subscribers, the theatre-going public and Bay Area community.

THE SUMMER AT A.C.T.

To bring you up to date on what's happened since the 1974-75 season closed May 24 and the popular production of *The Ruling Class* was extended through June 1:

- The company presented *Cyrano de Bergerac* and *The Taming of the Shrew* to Hawaiian audiences for two weeks marking the professional inauguration of a new theatre at Leeward Community College in Pearl City, outside Honolulu
- Some 150 people from all over the country participated in the Summer Training Congress from June through August
- In conjunction with the Center Theatre Group/Mark Taper Forum, A.C.T. presented *Me and Bessie* at the Marines' Memorial Theatre for eight weeks; the Geary housed *Give 'Em Hell Harry!* for one week, *Noel Coward in Two Keys* for three, *Good Evening* for three and *Scapino* for six weeks, all under A.C.T.'s auspices.

NEWS AND NOTES FOR 1975-76

As of the Sept. 19 deadline closing of season ticket sales, 21,303 subscriptions had been purchased, with a few more expected to be received late because of the mails . . . Jon Jory, producing director of the Actors Theatre of Louisville, will serve as guest director for A.C.T.'s upcoming repertory production of *The Merry Wives of Windsor* . . . Subscribers will be receiving order forms for the first Play in Progress within the month . . . The Advanced Training Program is underway for the new season with 73 students enrolled in first and second year sections . . . The Young Conservatory, which includes 160 young people between the ages of nine and 18, has begun its training sessions and work on special programs to be presented at various schools and for groups and organizations during the course of the year . . .

FRIENDS OF A.C.T.

Betty (Mrs. Ralph) Wallerstein begins her term as president of the Friends of A.C.T., which supports the company through a wide range of volunteer services.

Other members of the executive committee include Carol (Mrs. Alan) Becker, Libby (Mrs. Mark) Cluett, Nadine (Mrs. Claude) Dawson, Nonie (Mrs. Charles) de Limur, Peggy Graves, Rose Jacobs, Sybil (Mrs. John) Jenkins, Kay (Mrs. William) Kimpton, Ursula (Mrs. Lewis) Marsten, Dolores (Mrs. Marvin) Mizis, Sally (Mrs. Anthony) Torrance, Cora Walker, Diane (Mrs. David) Ware, Ruth (Mrs. Joseph) Barton, Eve (Mrs. Jerome) Gorodsky, Hope (Mrs. Edward) McCrum and Pam (Mrs. Gilbert) Powers.

One of the yearly activities of the Friends of A.C.T. is co-sponsorship with the Junior League of San Francisco, Inc., of a series of informal discussions of A.C.T. plays entitled *Prologues*. Open to the public at no charge, the first one-hour session is scheduled at noon on Nov. 24 at the Geary Theatre and will feature *General Gorgeous* playwright Michael McClure and director Edward Hastings who is staging the world premiere for A.C.T.

BLACK ACTORS' WORKSHOP

This season A.C.T. launches a new program of training, the Black Actors' Workshop, for which auditions are now being conducted. The pilot project, modelled on the highly-successful Asian-American Workshop inaugurated by the company in 1973, will include 28 weeks of instruction beginning Nov. 3.

Working closely with black community theatre representatives during the past year, Sandra Richards, coordinator of the program, and A.C.T. executive director Edward Hastings, evolved a schedule of training designed to develop technical skills of black actors and actresses in both black and mainstream theatre.

Classes will meet for 10 hours weekly on Tuesday and Thursday evenings and Saturday mornings. Additional information may be obtained by calling or writing Richards at A.C.T.

A.C.T.'S STUDENT MATINEE PROGRAM

Since schools resumed for the upcoming year, A.C.T. has been accept-

ing orders from teachers for the Student Matinee Program, which offers special 1:30 p.m. weekday performances for school groups only at discount prices.

Now in its eighth year of operation, the program has been attended by more than 134,000 students and teachers from campuses throughout Northern California. Designed to introduce young people to professional productions of great plays, the program also features an audience discussion with cast members after each performance and complimentary study guides or informational handbooks are prepared for teachers.

This season's Student Matinee Program includes special student performances of *The Matchmaker*, *Desire Under the Elms*, *The Merry Wives of Windsor*, *Peer Gynt* and *The Taming of the Shrew*. In addition, a special evening performance of *Tiny Alice* will be presented Nov. 3 exclusively for college student groups.

Interested teachers who have not received a brochure listing specific dates for student matinees now scheduled should contact Kathleen Danzey, A.C.T.'s group and student sales representative.

HAIGHT-ASHBURY FREE MEDICAL CLINIC BENEFIT

Hume Cronyn and Jessica Tandy, whom A.C.T. audiences saw last summer in *Noel Coward in Two Keys*, will perform a benefit for Youth Projects, the corporate parent of the Haight-Ashbury Free Medical Clinic, on Sunday, Nov. 9, at 7:30 p.m. at the Geary Theatre.

Entitled *The Many Faces of Love*, the concert recital which they've been touring around the country, has been described by Cronyn as "a smorgasbord of English letters with the theme of love" and includes scenes from Shakespeare, Dostoyevsky, Dylan Thomas, Dorothy Parker, James Thurber and Ogden Nash, among others.

The Cronyns have long been interested in the work of the Clinic, contributing time and funds to the project as well as their personal endorsement. The benefit is being held with the cooperation of A.C.T.; ticket (and) donation information is available by calling or writing Youth Projects, Inc. 1696 Haight Street, San Francisco 94117.

TO THE AUDIENCE . . .

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

please — while in the auditorium:

Observe the "NO SMOKING" regulations; do not use cameras or tape-recorders; do not carry in refreshments. ■ Please note the NEAREST EXIT. In emergency, WALK — do not run — to the exit. (By order of the mayor and the city's board of supervisors.)

for your convenience: DOCTORS may leave the number 771-9903 with their call services and give name and seat number to house manager. ■

credits ■ WILLIAM GANSLIN, HANK KRANZLER and DENNIS ANDERSON for photography. ■ Thanks to Angene Feves for Period dance consultation for *The Matchmaker*.

■ SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. performances in groups of 25 or more. Special student matinees (not listed on regular schedules) are also offered to school groups. Information on all group discounts and student performances may be obtained by calling or writing Kathleen Danzey, A.C.T., 450 Geary St., San Francisco 94102, telephone (415) 771-3880.

■ FOR TICKET INFORMATION, telephone the Geary Box Office (415) 673-6440 — from 9 a.m. to 9 p.m. Monday through Saturday. The Box Office will close at 6 p.m. on days when there is no performance.

■ TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 Geary St., San Francisco 94102.

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

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



William Ball



James B. McKenzie



Edward Hastings

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 designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov'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 1959 off-Broadway production of *Under Milkwood* won the Lola D'Annunzio 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 the libretto for an opera, *Natalia Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964, he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, then travelled to London to recreate his staging of *Six Characters*. A graduate of the Carnegie Institute of Technology, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were *Tartuffe*, *Six Characters*, *Under Milkwood*, *Tiny Alice* and *King Lear*. They were followed by *Twelfth Night*, *The American Dream*, *Hamlet*, *Oedipus Rex*, *Three Sisters*, *The Tempest*, *Rosencrantz and Guild-*

enstern Are Dead, *Caesar and Cleopatra*, *The Contractor*, *Cyrano de Bergerac*, *The Crucible*, *The Cherry Orchard*, *King Richard III* and *Jumpers*. Mr. Ball is also an active teacher in A.C.T.'s conservatory programs and frequently works with university students as a guest instructor and seminar leader.

JAMES B. MCKENZIE, *Executive Producer*, has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 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, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. Mr. McKenzie is vice-president of the Council of Stock Theatres, a director of The League of Resident Theatres and of the Council of Resident Summer Theatres, and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. He was recently appointed to the Theatre Advisory Panel of the National Endowment for the Arts and is a Board member of the First American Congress of Theatre.

EDWARD HASTINGS, *Executive Director and Resident Stage Director*,



Allen Fletcher



Edith Markson



Laird Williamson

was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and he directed the national touring company of *Oliver!* He has served as a guest director in colleges and regional theatres and for two summers as a resident director of the Eugene O'Neill Playwrights' Conference in Connecticut and of the Squaw Valley Community of Writers. Mr. Hastings' productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons. In New York, he guided the Henry Fonda revival of *Our Town* with an all-star cast and directed the Australian premiere of *The HOT L BALTIMORE*. He has directed many other A.C.T. productions, most recently, *The House of Blue Leaves*, *Broadway*, and *Street Scene* and will stage *General Gorgeous* this season. 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 the A.C.T. productions of *Uncle Vanya*, *Death of a Salesman*, *Arsenic and Old Lace*, *The Hostage*, *Antony and Cleopatra* and *Paradise Lost*, as well 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 *Hadrian VII*, *The Latent*

Heterosexual, *That Championship Season*, *The HOT L BALTIMORE*, *The Miser* and *The Ruling Class*. 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 Solvang last summer. Mr. Fletcher's other Ibsen translator-director credits include *An Enemy of the People*, *A Doll's House* and last season's *Pillars of the Community*.

EDITH MARKSON, *Development Director*, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement 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 there for a season. She also brought William Ball to that theatre, where he first directed *Charley's Aunt* and *Six Characters In Search of an Author*, as well as Allen Fletcher, where he first directed *The Crucible*. Mrs. Markson currently serves on the executive board of directors of The Theatre Communications Group of which she is vice president, and on the Theatre Advisory Panel of the National Endowment for the Arts, for which she is also a consultant.

LAIRD WILLIAMSON (See Acting Company for biography) directs *The Matchmaker* this season.

THE ACTING COMPANY

HOPE ALEXANDER-WILLIS, who has been seen on several Bay Area stages and is in her second season at A.C.T., studied with Paul Sills at his Story Theatre Workshop in addition to spending two years as an apprentice with the San Francisco's Actor's Workshop and several years with the San Francisco Actor's Lab. 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 Theater. Miss Alexander-Willis has also been a leading actress with the Actor's Theater of Louisville and South Coast Repertory Theater. She was seen last season at A.C.T. in *King Richard III*, *Cyrano de Bergerac*, *Jumpers*, *Street Scene* and *The Threepenny Opera*.

CANDACE BARRETT came to A.C.T. two seasons ago with her husband, Raye Birk. She teaches with the Young Conservatory as well as directing their touring shows. A member of the company last season, she appeared in *Cyrano de Bergerac*, *Pillars of the Community*, *Horatio* and *Street Scene*. She has studied at Northwestern University and taught children's theatre at Southern Methodist University. Her acting credits include the Milwaukee Repertory Theater where she was seen as Varya in *The Cherry Orchard*, the Oregon Shakespearean Festival, where she played Titania in *A 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 featured actor in 17 APA Repertory Company productions in New York from 1963 to 1969, Mr. Bird also toured Canada and the U.S. with that company. He appeared in the 1969 tour of *The Show Off* with George Grizzard and Jessie Royce Landis and the Eastern University tour of *The Misanthrope* and *Exit the King*. For the past 3 summers he has appeared with San Diego's Old Globe Shake-

speare Festival and was seen as Dr. Campbell on the CBS daytime serial, *Love Is a Many Splendored Thing*. Now in his sixth season at A.C.T., Mr. Bird has appeared in *Pillars of the Community*, *Street Scene* and *The Ruling Class*, among others.

RAYE BIRK came to A.C.T. two seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota and taught acting at Southern Methodist University. He has appeared as guest artist at the Tulsa Little Theatre in Oklahoma, California's Pacific Conservatory of the Performing Arts, and at the Oregon Shakespearean Festival playing Hamlet. In three previous seasons at the Shakespearean Festival he directed two plays and appeared in eight including the title role in *Macbeth*, Shylock in *The Merchant of Venice* and Sir Thomas Moore in *A Man For All Seasons*. This summer he was seen as Carlo in *Scapino*. He has been seen at A.C.T. as Gremio in *The Taming of the Shrew*, Buckingham in *King Richard III*, Burrows in *Tonight at 8:30*, and in *Horatio* and *You Can't Take It With You*.

EARL BOEN, who joined A.C.T. to play Le Bret in the PBS filming of *Cyrano*, has several other television and commercial credits as well as over 70 professional stage appearances. Mr. Boen has been a guest artist at several colleges, spent a season each at Harvard Repertory, Dartmouth Repertory, Seattle Repertory and Heartland Productions; two seasons at the Pittsburgh Playhouse, and three at the Tyrone Guthrie Theatre, playing major roles. This summer, Mr. Boen appeared with the Pacific Conservatory of the Performing Arts company as Van Helsing in Dennis Powers' *Dracula* and the Baron in *He Who Gets Slapped*. At A.C.T. he was seen in *You Can't Take It With You*, *Tonight at 8:30*, *Cyrano*, *Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *The Ruling Class* and *The Taming of the Shrew*.

RONALD BOUSSOM, an associate artistic director of South Coast Repertory Company and director of their Actor's Mime Theatre, was a founding member of the A.C.T. Mime Troupe six years ago and spent a year with the training program. Mr. Boussom's stage credits include one season at the Oregon Shakespearean Festival and 7½ with South Coast Repertory, where he appeared in the title roles of *Hail Scrawdyke!* and

The Training of Pavlov Hummel. He wrote 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. Boussom has been seen in *The Taming of the Shrew*, *The Miser*, *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 Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with *The Second City*, in off-Broadway productions, with resident and summer theatres and has played many roles in TV and films. Mrs. Carlin has been seen in *The Importance of Being Earnest*, *The Tavern*, *The Time of Your Life*, *The Selling of the President*, *Paradise Lost*, *Dandy Dick*, *The House of Blue Leaves*, *You Can't Take It With You*, *The HOT L BALTIMORE*, *Pillars of the Community*, *Horatio*, *Street Scene*, *The Ruling Class*, and she directed *The House of Bernarda Alba* for A.C.T.

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

NICHOLAS CORTLAND, who received his B.A. in English and Psychology from Hofstra University on Long Island, studied at the Actor's Studio under Robert Lewis and Wynn Handman and, as the son of an opera singer and a ballerina, comes to the theatre naturally. He appeared in the films *Day of the Locust*, *Frogs* and *The Steagle*, and his television credits include guest-starring roles in *Kojak*, *S.W.A.T.*, *Mod Squad*, *Mannix*, *Another World* and the Emmy Award winning CBS specials *Animal Keepers* and *Reach Out*. At U.C.L.A. he was seen as Brick in *Cat On A Hot Tin*

Roof and has appeared at Washington D.C.'s Arena Stage, Boston's Charles Playhouse and the Coconut Grove Playhouse in Miami. Mr. Cortland's off-Broadway credits include *Next Year in Jerusalem*, *Little Brass Bells* and *Flight Into Summer*.

FRANCHELLE STEWART DORN has spent 9 years in the theatre, beginning with her work at the Alley Theatre School in Houston. A graduate of Finch College in New York, Miss Dorn continued her training at the Yale Drama School, where she received an M.F.A. and was a member of the Yale Repertory Company for two years. Her featured roles included Hippolyta in *A Midsummer Night's Dream*, Grushenka in *Idiots Karamazov* and "the actress" in *An Evening with Dead Essex*.

BARBARA DIRICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in *Cyrano de Bergerac*, *The Crucible*, *The Merchant of Venice*, *The HOT L BALTIMORE*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *Street Scene* and *The Three-penny Opera*, has also appeared in television productions in San Francisco and Portland, as well as in the PBS filming of A.C.T.'s *Cyrano*. Miss Dirickson was also seen as Rosalind in *As You Like It* and in *The Country Wife* and *Alice in Wonderland* with the Marin Shakespeare Festival. Last summer she was seen with Sada Thompson at the Westport Country Playhouse in *Shay*, which was originally presented as part of the A.C.T. Plays in Progress program.

SABIN EPSTEIN received his M.A. in directing from the University of California at Davis. He toured Europe for six months with New York's Cafe La Mama, was Executive Director of an experimental theatre workshop in Holland and then toured Europe again for 14 months as a performing member of the Traverse Workshop Co., a British alternative theatre group. Mr. Epstein taught acting and movement for a year in Los Angeles at the California Institute of the Arts before coming to San Francisco and A.C.T. in 1973. Mr. Epstein teaches Activation as well as directs student projects for the Conservatory and has appeared in *Jumpers*, *Street Scene*, *The Miser* and *The HOT L BALTIMORE* on the Geary stage.

JANICE GARCIA, in her first season with A.C.T., is completing a Master

of Arts degree in Theatre Arts from San Jose State University, where she appeared in productions of *Celebration*, *Arsenic and Old Lace*, *Ring Around the Moon* and *Jacques Brel Is Alive and Well and Living in Paris*. Her roles also include Juliet in *Romeo and Juliet*, Hedvig in *The Wild Duck* and Nina in *The Seagull*. She was a member of the Creative Associates Repertory Company in San Jose and was awarded a fellowship by the Children's Peninsula Theatre Association.

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

ROSS GRAHAM, who with his wife Lou Ann began A.C.T.'s Young Conservatory in 1970 which they continue to administer and instruct, also doubles as an actor, having appeared in numerous A.C.T. productions, including *Caesar and Cleopatra*, *Rosencrantz and Guildenstern Are Dead*, *The Crucible*, *Cyrano de Bergerac*, *The Merchant of Venice*, *The Taming of the Shrew*, *The Miser*, *Jumpers*, *Street Scene* and *The Threepenny 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 Manila and Korea, made in connection with 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.

MICHAEL KEYS HALL, joining the company after two years in the A.C.T. Training Program, was seen last season in *King Richard III*, *Cyrano de Bergerac*, *The Taming of the Shrew* and *Pillars of the Community*. After earning his B.A. in Theatre at Centenary College of Louisiana, Mr. Hall performed for two seasons with 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 and this past summer as Captain Dumain in *All's Well That Ends Well*, Escalus in *Romeo and Juliet* and the Earl of Suffolk in *Henry VI, Part I*.

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 fourth 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*, *Tonight at 8:30*, *Broadway*, *You Can't Take It With You*, *King Richard II*, *Pillars of the Community*, *Horatio*, *Street Scene* and *The Threepenny Opera*. He holds a Master of Fine Arts degree from Temple University in Philadelphia where he appeared in numerous leading and major roles, including those of Max in *The Homecoming*, Thoreau in *The Night Thoreau Spent In Jail*, Pat in *The Hostage* and Burgoyne in *The Devil's Disciple*.

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

LAWRENCE HECHT, who joined the acting company last year after two years as a fellowship student in the A.C.T. training program, holds a B.A. from the University of San Francisco, where he worked with A. J. Antoon on the original *Story Theatre*. He was seen in the Xoregos 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, where he is also guest director. He was seen last season in *King Richard III*, *Jumpers*, *The Taming of the Shrew*, *Street Scene*, *The Ruling Class* and *The Threepenny Opera*.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory playing the

title role in *The Country Wife* and Grusha in *The Caucasian Chalk Circle*. Since that time she has performed with both the California Shakespeare Festival and San Diego's National Shakespeare Festival, her roles including Titania in *Midsummer Night's Dream*, Goneril in *King Lear*, and Viola in *Twelfth Night*. This is her fourth season with A.C.T. and she has been featured in *The HOT L BALTIMORE*, *The Miser*, *Tonight at 8:30*, *Broadway*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Cyrano de Bergerac*, *Pillars of the Community*, *Street Scene* and *The Threepenny Opera*. Her television credits include *The Streets of San Francisco*, *Mannix* and John Korty's TV film *The Music School*.

DANIEL KERN, who joined the acting company after two years as a fellowship student in the A.C.T. Training Program, holds a B.S. and a B.A. from the University of Oregon. He was a member of the *Cyrano* company which was filmed for the PBS series *Theatre in America*. Mr. Kern has played numerous classical roles with the Colorado, Oregon and Marin Shakespeare Festivals, he recently appeared with the San Francisco Symphony as First Narrator in the Berlioz Opera *Beatrice and Benedict* 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 Shakespearean Festival. In New York she worked for NBC, studied movement with Katya Delakova and phonetics and ear training with Alice Hermes (which Ms. Lawder teaches 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*, *Mourning Becomes Electra* and *Our Town*. At A.C.T., she has been seen in *The Tempest*, *The Latent Heterosexual*, *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 at the Miss America Pageant. Ms. May, during the summers, is 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 there, 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 as Roxane in *Cyrano de Bergerac*, Alice in *You Can't Take It With You* and Abigail in *The Crucible*. Ms. May was featured in *Tonight at 8:30, Broadway*, *The Miser* and *The Threepenny Opera*, as well as *The Mystery Cycle*, *The House of Blue Leaves* and *The Taming of the Shrew*.

FREDI OLSTER, a former A.C.T. Summer Training Congress student, returned two seasons ago as a member of the acting company. A native of Brooklyn with a bachelor's degree from Brooklyn College, she appeared in major roles with the Milwaukee Repertory Theatre, including Silvia in *Two Gentlemen of Verona* and Anya in *The Cherry Orchard*. As a leading actress with the Oregon Shakespearean Festival, Miss Olster was seen as Portia in *The Merchant of Venice*, Beatrice in *Much Ado About Nothing*, Laura in *The Glass Menagerie* and the title role of *Antigone*, among others. She has been featured at A.C.T. in *The House of Bernarda Alba*, *Tonight at 8:30, Broadway*, *King Richard III*, *Horatio*, *The Ruling Class*, and as Katherina in *The Taming of the Shrew*.

WILLIAM PATERSON 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 shows, *A Profile of Justice Oliver Wendell Holmes* and *A Profile of Benjamin Franklin*. Among his many major roles are Undershaft 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. Paterson 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 Ruling Class*, and as Grandpa Vanderhof in *You Can't Take It With You*.

RAY REINHARDT, whose portrayal of *King Lear* at the Palace of Fine Arts was a triumphant success, appeared last season in the title role of *Cyrano*. Past seasons have seen him as *The Miser*, Stanley in *A Streetcar Named Desire*, as Andrew Wyke in *Sleuth*, George in *That Championship Season* and Astrov in *Uncle Vanya*. Prior to joining A.C.T., he appeared 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 in New York and the Arena Stage in Washington, D.C., he was also seen as Marat in *Marat/Sade* at Manitoba Theatre Centre. Mr. Reinhardt's television credits include several award winning NET dramas and roles in *Gunsmoke*, *Arnie*, *Nichols* and *Hawaii Five-O*.

STEPHEN SCHNETZER, who came to A.C.T. after a year in the drama division of New York's Juilliard 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 in Central Park. He has also appeared in *Julius Caesar* and *Antony and Cleopatra* with the American Shakespeare Theatre in Stratford, Conn., and was seen in the film *Hail*. He most recently appeared as Oberon/Theseus in *A Midsummer Night's Dream* at the Pacific Conservatory of the Performing Arts. He appeared in *The Taming of the Shrew*, *Tonight at 8:30, Broadway*, *Cyrano de Bergerac*, *King Richard III*, *Jumpers*, *Street Scene* and *The Threepenny Opera* at A.C.T.

SANDRA SHOTWELL, who joined the acting company last season after two years in the training program, appeared in over 50 productions in the Chicago area and holds a B.A. from the University of Illinois. At A.C.T. she was seen in *Pillars of the Community*, *Horatio*, *The Taming of the Shrew*, *Street Scene*, *The Threepenny Opera*, the Plays in Progress production of *The Miss Hamford Beauty Pageant* and *Battle of the Bands* and teaches acting in the conservatory.

ANNA DEAVERE SMITH, who graduated from Beaver College in Glenside, Pennsylvania, and also studied at the City of London College in England, joined the company last season after two years in the A.C.T. training program. She has appeared in two television programs for KQED,

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 Threepenny Opera* at A.C.T.

FRANCINE TACKER, joining the acting company this season, completed the A.C.T. Training Program in 1973. She appeared in *The Merchant of Venice* and *Two Gentlemen of Verona* at the San Diego Shakespeare Festival and in productions of *A Winter's Tale* and *Beaux' Strategem* at the London Academy of Music and Dramatic Art. Miss Tacker holds a Bachelor of Science degree from Emerson College in Boston and has done post-graduate work in the classics. This summer she was seen as Titania in *Midsummer Night's Dream* and Solveig in *Peer Gynt* at the Pacific Conservatory of the Performing Arts.

ANTHONY S. TEAGUE is a charter member of A.C.T. who appeared as Butler in *Tiny Alice* and Richard Dudgeon in *Devil's Disciple*. His first film: *West Side Story*. His Broadway debut: *110 in the Shade*. After two years in nuclear submarines, a string of starring roles in film and stage musicals: the film of *How to Succeed*, *West Coast* production of *Dames at Sea*, national company of *Promises, Promises*, Broadway and national companies of *No, No, Nnette*, with Ruby Keeler), *Pal Joey* at Chicago's Goodman Theatre and a pre-Broadway try-out of Gershwin's *Funny Face*. Returning to A.C.T. last season, he was seen as Petruchio in *The Taming of the Shrew* and Macheath in *The Threepenny Opera* and just completed his first attempt at co-writing and directing a new musical, *F. David Rosenblum*.

SYDNEY WALKER, a veteran of nearly 30 years of stage, film and television work, has been seen on and off-Broadway in numerous roles, on several national tours and in one opera, *Joan of Arc at the Stake*, with Dorothy McGuire and Lee Marvin. As a leading actor with the APA Repertory Theater he appeared in 23 productions and with the Repertory Theater of Lincoln Center in twelve. Mr. Walker's Broadway credits include *Becket* with Laurence Olivier and Anthony Quinn, his film credits include *Love Story* and he has been seen in three continuing TV soap operas as well as the *Theater in America* presentation of *Enemies*, directed by Ellis Rabb, which also featured Peter Donat. Last season he

appeared with A.C.T. in *Pillars of the Community*, *Horatio*, and *The Ruling Class*.

MARRIAN WALTERS, who joined the company last season, holds two Chicago 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 Sandy Dennis. Ms. Walters played Dolly Levi in *Hello Dolly!* at In-the-Round Playhouse for a year; opposite Dyan Cannon in *Ninety Day Mistress*; opposite Ray Milland in *Angel Street*; and played Sid Caesar's three wives in *Plaza Suite* at Drury Lane Playhouse. She was featured on Broadway with Robert Preston and Kim Hunter in *The Tender Trap*; at San Francisco's On Broadway Theater for fourteen months in *Under the Yum Yum Tree*; and at the Little Fox Theatre for nine months in *Private Lives*. Her movie credits include *Petulia*, *Bullit*, *Medium Cool* and *T. R. Baskin*.

J. STEVEN WHITE, a specialist in sword and combat choreography who teaches those skills at A.C.T., came here from the American Shakespeare Festival in Stratford, Conn. three seasons ago. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Puck in *Midsummer Night's Dream*, Tybalt in *Romeo and Juliet* and Claudio in *Much Ado About Nothing*. At A.C.T. he has appeared in *Cyrano de Bergerac*, *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 Ronnie in *The House 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 Dangerous George* and appeared last season in *King Richard III*, *Cyrano*, *Street Scene* and *The Ruling Class*. Bay area audiences have also 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*.

LAIRD WILLIAMSON joined A.C.T. after three years with the Oregon Shakespearean Festival where he was seen in *Othello*, *Hedda Gabler*, *Troilus & Cressida*, *Uncle Vanya*, *Henry VI Parts II and III* and directed productions of *Two Gentlemen of Verona*, *Titus Andronicus*, *Henry V*, *Love's Labours Lost*, *The Alchemist* and *Room Service*. His television acting credits include *Mission Impossible* and *Mannix*. At the Pacific Conservatory of the Performing Arts he directed *Cabaret*, *Hotel Paradiso*, *A Midsummer Night's Dream* and was seen in *St. Joan*, *Becket*, *Richard III* and *School for Scandal*. Besides appearing at A.C.T. last season in *King Richard III*, *Cyrano* and *The Ruling Class*, he also directed *The Healers* for the Plays in Progress series and directs *The Matchmaker* this season.

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

DANIEL ZIPPI comes to A.C.T. from Southern California where he performed with the Los Angeles Free Shakespeare Festival in *Macbeth* and *Comedy of Errors* and appeared in the Center Theatre Group production of *Macbeth* at the Ahmanson Theatre directed by Peter Wood with Charlton Heston and Vanessa Redgrave. Mr. Zippi studied with Stella Adler and participated in the Los Angeles Free Shakespeare Festival Professional Training Program with Nina Foch, Terrence Scamell and Tommorth. He attended the Los Angeles City Schools Theatre Arts Honors Workshop, California State University at Long Beach and has also worked with the American Film Institute in Beverly Hills.

Contributors

(continued from p. 30)

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GARDEN ARTS

Bob Goerner

Whether October really will be a "second spring" this year is probably known only to those weather forecasters whose arcane techniques enable them to issue long-range predictions. As this is being written at the beginning of September, I have been noticing some early yellowing and dropping of leaves from the native trees and perhaps they know more about what's coming than the rest of us. So if we are in for a short autumn and an early winter it behooves us not to delay our annual planting for spring color. Do it earlier, rather than later. This year is not the time for procrastination in the garden.

So let's start with the annual bulb roundup, which might as well include corms, tubers and rhizomes. Heading the list is daffodils, as always. Need I say the early shopper gets the best bulbs? And perhaps this year you just might try something new. How about thinking small, instead of big? For a deck, patio or entryway try a pot or two of the bunch-flowered tazetta hybrids such as 'Cragford', 'Geranium' or 'Matador'. I notice that George W. Park (Greenwood, SC 29847) offers 'Suzy', a sun-proof fragrant bi-colored jonquil with a heavily ruffled orange-red crown glowing against a bright yellow perianth. They say each bulb produces many 20 inch stalks, each bearing clusters of two to four very sweet smelling flowers. It's also adapted for indoor culture. Are you sold? Or are you going with 'King Alfred' again?

On to tulips, mostly sold here for transplanted Easterners who are not yet at home in the West. The problem is that tulips like cold, chilling

winters and usually we don't oblige. You can make them more welcome by buying them this month and storing them in the refrigerator until planting time between mid-November and the end of the year. Don't overly concern yourself on soil preparation. Your chances of getting an increase by leaving them in the ground are near zero. Think of them as annuals and if they do an encore be grateful. They do look mighty handsome, however, in a large container. Say a dozen of one variety. Tulips look their best massed in one color.

The San Francisco Bay area weather is usually mild enough in the winter for outdoor use of the Cape bulbs that are listed in eastern garden catalogs as "exotic indoor flowers." These bulbs are really corms and include freesia, sparaxis, ixia, babiana and some species of gladiolus. The first three are all fairly reliable and I remember well a Marin county gardener who enjoyed giving away each year his annual increase from the sparaxis. He collected milk cartons to grow them in and passed them out to the neighbors when in full bloom. There was never a shortage of takers. They begin blooming in early spring and sometimes go on for two months.

The top tuber for fall planting is the ranunculus and, if you can outwit the birds who feel the young greenery pushing out is a special gourmet treat, you should have your best spring color from this flower. Remember you have an alternative approach to starting ranunculus from tubers. Nurseries should be stocked right now with transplants and the cost has usually been comparable.

Anemones are also offered as transplants in mixed colors of the 'St. Brigid' strain.

Gold, pink and white callas are the rhizomes referred to that take to October planting. They all like humus-rich, moist but well drained soil. If you're in the fog belt the white callas will take a full sun situation but inland you had better plan for afternoon shade. The colored varieties need more sun and perhaps a somewhat drier soil.

For nearly guaranteed color during late winter, spring and perhaps into summer, October is the top month of the year to plant annuals. The trick is to anticipate the basic weather changes and get them in early enough to get a good start before it cools down but late enough to miss the last hot spell. For instance, the new and very desirable dwarf calendula, sometimes sold as 'Coronet', will retain its dwarf habit only if you plant it after the heat. Otherwise it will shoot up to standard height and upset your carefully made landscaping plans. By the way, one grower of bedding plants told me he feels there is a real trend toward these newer dwarf calendulas and, whereas last year they comprised 20% of his planting of what is sometimes called pot marigolds, this year he is upping that percentage to sixty.

Spectacular colors and combinations of colors have long been available in pansies and in our mild winter climate they may be purchased as transplants now for bloom early next year. Bear in mind that to get prolonged top bloom you will have to put in some time regularly removing the spent flowers before they set seed and start slowing down. The lowest priced plants may not always be the bargains they appear. The growers may choose from strains ranging in price per ounce from \$13 for a 'Giant Exhibition' mixture to \$145 for F₁ hybrids. The cost of seed is obviously reflected in the price of the plants.

Another old reliable for color from the New Year on is the Fairy primrose (*Primula malacoides*). Several colors are available but the clarity and intensity of the variety sold as

'True Rose', or a similar name, pales the others into insignificance. It does well in a no-direct sun situation. Transplants should be plentiful this month.

Moving to the vegetable department, there is one staple that not only won't be plentiful but, according to my sources, will be non-existent. Red onions. Neither seeds nor sets, at least locally. Perhaps some mail order firms will be able to oblige. No explanation is forthcoming. Dwarf grey melting peas, or snow peas, will not be on the seed racks either, they say, but everything else is normal for the season. Put out your brown or white onion sets this month along with transplants of broccoli, brussels sprouts, cauliflower, cabbage, swiss chard and lettuce.

Or sow lettuce for succession planting. The seed is so inexpensive, the germination rate so high, that one packet should last several years if you start them off in the house and move them out when the first leaves appear. In August they were germinating for me in three days, sown two to each cell in some recycled cell packs. I thinned to one plant per cell and when they outgrew those quarters they went either into the garden or into gallon containers to be placed where the hot summer sun couldn't burn them up. You might try at least two varieties. One of the butterhead type such as 'Bibb' or 'Buttercrunch' and one of the leaf lettuce. I've been happy with 'Prizehead', 'Salad Bowl' and 'Black Seeded Simpson'.

Parentetically, I'm acquiring a carton each of the two new fluorescent plant tubes, Agro-Lite and Tru-Bloom, and will try lettuce indoors during the winter months along with some difficult-to-grow indoor flowers. I expect to make an evaluation in this column in about six months and would appreciate hearing of any reader's experiences with either of these tubes. Gardeners in the snow-bound East have been growing lettuce, parsley, chives, radishes and a few others under the older fluorescents for some years. If the first reports on these two new tubes are borne out in actual home use, they should open new vistas for all of us.

Roos Atkins

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PERFORMING BACCHUS

by FRED CHERRY

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

ALEXIS (Nob Hill, San Francisco, 1001 California Street, San Francisco—Reservations 885-6400)

OPINION: When Alexis Merab moved his restaurant into the present Nob Hill location—the year was 1961—he set out to create the most beautiful restaurant in the world; and he is reputed to have spent half a million dollars on the task. He may very well have succeeded; it is a dazzling Byzantine showplace of inlaid gold leaf, mosaics, jeweled ikons and Bukhara carpet. Alexis sold his dream establishment three years ago, but his presence is still seen in every decorated mosaic and upholstered cranny. Dinner at Alexis matches the opulent decor—sumptuous creations which hark back to the last century when Comstock nabobs ate legendary repasts on the same Nob Hill where the restaurant now stands. It is now, of course, difficult to dine in the style of that earlier calorie-defying era and get to the show in time. But service is swift and understanding, and if you arrive at 5:30, which is opening time, you'll have a respectable two and a half hours to indulge yourself and still leave time to roll down the hill to the theatre.

SUPER SUPPER: Share a bottle of French champagne; it's the only way to start dinner at Alexis. Sip it as an aperitif; it will go equally well with the *Langoustines Alexis*—fresh crayfish cooked in a sauce of garlic, herbs, and white wine. Now order a bottle of Chateau Magdelaine '66 from the extensive wine list (mostly imports; California selections weak!) so it will be ready to drink with Alexis' renowned lamb—the house specialty. *The Filet of Lamb* serves two—meat of supreme quality, entirely free of fat, marinated for days in wine and herbs and oil and onions, then broiled over charcoal to pink perfection. Subtly seasoned wild rice and garlicky *Tomato Provencale* go lightly and well with the sturdy entree. Follow this with a tender *Limestone Salad* in an outstanding French dressing. Then, if you can

hold it (remember the nabobs!)—order a *Souffle Grand Marnier*. But, in any event, *Cafe Filtre*—strong, black, and aromatic.

You may still have a half an hour to spare, so stretch your way downstairs to the Gypsy Cellar and order a golden *Cobra*—slivovitz and rum and vodka and assorted tempering agents.

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THE UNBEATABLE DUO— MUSIC and WINE

In August of 1958, TIME ran an article in the music section extolling the virtues of a "new type" of musical series sponsored by Paul Masson Vineyards. The series was called "Music at the Vineyards" and featured the singing of the famed Greek contralto, Elena Nikolaidi; the well-known conductor, Ferenc Molnar; and the Hungarian pianist, Andar Foldes. TIME went on to say that this first concert drew 400 people and only lost \$8,000. In addition, that noted magazine credited the four remarkable Fromm brothers—Paul, Herbert, Albert, and Norman—with the concept of *fine music and fine wine being an unbeatable duo*.

The second concert was called "Music Rarely Heard," and while that title conjures up visions of exotic jazz and blues, it was still in the classical mold that had found an appreciative audience. Over the next fourteen years the series continued to play to sell-out audiences numbering 900 for each performance. Tickets were, and still are, difficult to obtain (there is a mailing list of 13,000 regulars).

From that early beginning, "Music at the Vineyards" went on to become a nationally known artistic success and the recipient of international publicity and awards for Paul Masson Vineyards. Then they decided to emulate the success of "Music at the Vineyards" for "Music Rarely (If Ever) Heard" at the Vineyards.

That series, "Vintage Sounds—'72" featured some of the top folk and jazz artists in the country. Guitarist John Fahey and folksinger Dave Van

Ronk performed on one weekend; and the world's greatest jazz and blues singers, Jon Hendricks & Family, plus jazz pianist Vince Guaraldi appeared the following weekend.

The audience was young and beautiful, and "grooved" right in with the mellow atmosphere of the Mountain Vineyard, "Vintage Sounds" sold out at all four performances and allowed Masson to donate \$1800 in profits to a San Francisco charity. "Vintage Sounds" has been presented to young (in heart) audiences every year since 1972. The '75 series was just completed—the most successful year, we hear. In this country, however, the best measure of success comes from a different source—and here, too, the Paul Masson concerts proved their worth: the trend which "Vintage Sounds" established is now copied by four other California wineries.

That's wine biz!

WINE NEEDS MUSIC

The Garden Court of the Sheraton-Palace has revived the custom of string music with its Sunday evening food and wine.

"The San Francisco Quartet" — Errol Kuhn and Paul Brancato on violin, Darien Spencer on viola, and Sharon O'Connor on cello — has performed in the Bay Area for a number of years, including a series of live chamber music broadcasts on radio. They have individually performed with the Nutcracker Ballet and Spring Opera orchestras, and as members of the Oakland Symphony and Berkeley Promenade Orchestra.

The music which accompanies the wine is Baroque, Classical, and Romantic — as well as popular and ragtime. It re-creates the colorful and elegant atmosphere known to those who visited the Palace Hotel during its great one-hundred-year history.

THE ART OF DRINKING

"In praise of wine many eloquent pens have run their course, and to those acquainted with this literature there seems little that can profitably be added.

"These classics are, nevertheless, a little remote; they speak of the great peaks and summits, an air too rarified for most of us. The glorious vintages of the sixties and seventies we may worship from afar, but what we should like to know is how we can attain the lower slopes, how far five shillings will take us in the delectable country of Bordeaux. These few notes are, therefore, for those whose purse and ambition are more modest.

"Firstly, let me assure all aspiring explorers that all wise wine merchants welcome them. If your small order for the cheaper vintages has a chilly reception, you have quite obviously chosen an unwise vendor. Change him forthwith. The highbrow merchant, or vinous snob, should have no place in the fraternity of epicures. Could we all afford the *premiers crus* there would not be enough to go around." (Edward Bunyard . . . taken from *Epicure's Companion*).

FROM THE "BEGGARS OPERA"

"Fill every glass, for wine inspires us
And fires us
With courage, love, and joy."

MUSICAL WORDS OF WINE

Hacienda Wine Cellars of Sonoma is owned by Frank Bartholomew, who was responsible several decades ago for the rebirth of Buena Vista on the original Haraszthy land. Bartholomew's first wine was the 1973 "Clair de Lune" Chardonnay, and the musical theme (Debussy) is carried through the copy: "Like a strain of distant music from the vineyard, this fragrant Chardonnay from the Valley of the Moon is presented with pride . . ."

WORTH QUOTING

For to him who ne'er moistens his
lips with the grape,
Life's every demand wears a terrible
shape.

Ode XVII, Martin's *Horace*

"A TOAST, A TOAST MY FRIEND"



Marina in Mussorgsky's *Boris Godunov* is a Polish Princess convinced that she should seduce Dimitri, the pretender to the Russian throne. She greets her friends with a goblet of wine.

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

CAL HIGHLIGHTS

DANCE OF TIBET

Program of religious, ceremonial,
and folk dance.
October 23

JERUSALEM SYMPHONY ORCHESTRA

Lukas Foss, conductor and
piano soloist.
Music by Rossi, Avni, Bernstein,
and Mahler.
October 25

"THE MANY FACES OF LOVE"

Starring Hume Cronyn and
Jessica Tandy.
October 30

INDRANI and her dancers and musicians from India

India's master dancer in a program
of reverent, reflective, and
sinuous dances.
October 31

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SAN FRANCISCO AS FILMTOWN

by JEFF GILLMAN

It was love on a rooftop. Our waiter—a Merlin of a man—magically anticipating our every whim. Crystal notes from the piano slipping gently across the room. And the city below us, a thousand lighted windows, contents unknown, open only to the craziest guesses.

One Up? As a restaurant, as a memory, it assuredly is.

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At long last, San Francisco is coming into its own as a film town. With the exception of Paris, there is probably no place else, including New York, where such a rich and diverse array of movies is being screened.

Every night, and often during the day as well, somewhere in the Bay Area, great films are being shown. During a recent two week period, for example, you could have seen three Renoir films including *The Golden Coach* and *La Fille d'Eau*; Fellini's early masterpiece, *I Vitelloni*; or Carl Dreyer's *The Passion of Joan of Arc* (with Antonine Artaud in a supporting role!)

Even more pleasing, is the fact that many of these films cost from a dollar, to \$1.75. Some of them can even be seen free!

Few people realize what an extraordinary event the San Francisco Film Festival is. Unlike Los Angeles, where the literature of Film is almost totally ignored by the film business, Bay Area audiences have the opportunity to see a conscientiously and well chosen selection from among thousands of films produced each year by independent film-makers and major studios, here and abroad, who may or may not find commercial distribution.

The splendid Austrian film *Trotta* for example, which was shown at the '73 festival, doesn't have an American distributor. Consequently, we were the only people in the country who had the opportunity to see it.

Moreover, the film retrospectives and appearances by many of the most notable creative personalities in the industry, Truffaut in '73 for example, are unique.

Compared to Cannes and other European festivals, ours is run with an absolute minimum of ballyhoo, and a maximum of attention to the real values of cinema. It is surely one of the delights of San Francisco.

Perhaps the most interesting commercial operation in The City, are the three (since the January opening of the new Lumiere) theaters run by Mel Novikoff.

The Surf, way out on Irving St. in the Sunset, is the oldest of the currently operating "art houses." It consistently offers the most interest-

ing, most varied, and perhaps the most classic selection of feature films.

It is at the Surf, that one can see Leslie Howard in *The Scarlet Pimpernel*, or perhaps Cluzot's perfect existentialist film, *The Wages of Fear*. In the 14 years he has been operating, Novikoff has created the following and credibility that enables him to pack the house with a film as obscure as *Zero de Conduit*.

The Theater has a rather select ambience. Audiences dress in dark inconspicuous tweeds and sweaters. The faces are serious and intelligent, and many foreign languages can be heard. All together, it is the best looking, most interesting crowd in town, save at the Opera House itself.

Novikoff took over the Clay Theater on Fillmore in 1973 on the hunch that he had created an audience for first run films of quality, often including the latest and best subtitled releases.

His latest venture is the Lumiere on California, just east of Polk St. (next to the tiny, cheap, and marvelous Cordon Bleu restaurant). He bought the old Firehouse Theater building, and had it "done." It is now very striking.

The price of regular tickets at the Surf and Lumiere is \$2.50. The Clay is \$3.00. You can buy a 4 for 7 card, which can be used at all three theaters for six months. It brings the price down to \$1.75. There are also bargain matinees for \$1.50 till 5:00 p.m.

There is nothing else in the city to equal the diversity and consistent quality of the Surf, Clay, Lumiere policy, or Mel Novikoff's commitment to what he calls "difficult" films.

Just across the bay, however, there are two unusual film outlets that thrive in the intellectually charged atmosphere of Berkeley.

The Pacific Film Archive is one of the few institutions in the country, nay the world, committed to the concept of film as literature.

Like the Museum of Modern Art in New York, and the Cinemateque in Paris, the P.F.A. maintains its own collection of prints, and conducts regular showings of these films to-

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Just now, the P.F.A. finds itself at a crucial turning point of problems and possibilities, and we plan to devote an entire article to it in a subsequent issue of *Performing Arts*. Know, however, that it exists. It is located in the University of California Art Museum at 2621 Durant Ave. in Berkeley, and it screens everything worth seeing.

Admission costs \$1.50 for one film; \$2.00 for a double bill. You must also purchase a viewing membership which costs 50c, and is good for six months.

The other remarkable Berkeley theater is the Telegraph Repertory Cinema at 2519 Telegraph Ave., about four blocks south of the campus. (You must look carefully for the small sign over the door.)

The two small studios—85 seats each—are upstairs over a store. Projection facilities are limited to 16 mm. The programs however are remarkably varied. A two week selection, for example, included a good cross-section of film classics. Represented were Alain Resnais, Bunuel, Hitchcock (early classic, not late corrupt, Hitchcock) and classic of classics, Eisenstein's *Ivan The Terrible*.

Programs change each week, and six features (three in each studio) are shown every night. General admission is \$2.00. Everybody's a student, but senior citizens, and recipients of welfare, Medi-Cal or foodstamps get in for a dollar. Not bad for three terrific films.

Back in the city now, to another cheap. This one is the Times where admission is \$1.00 anytime. The Times is located at 1249 Stockton St. It is old, and there is the pervasive odor of 40 years of popcorn.

An example of a recent program, however, included Bogart's second best and least known late film *Beat The Devil*. His best film, *African Queen* (script by James Agee); *Blow Up* and *Zabriskie Point* on a double bill; Mel Brook's greatest film, *The Producers*; *W R Mysteries Of The Organism*; and *A Man For All Seasons*.

Each double bill plays for two days only. Continuous showings start at 1:00 p.m. every day. For monthly programs, send a stamped self-addressed envelope.

If you wish, you can send a whole year's supply at once, and you will be sure to catch all of the films you missed when they played the Surf, The Clay, The Gateway, etc.

The Gateway is a very classy standard movie theater on Jackson near

Front. Jack Tillmany, who operates the theater, is devoted to those somewhat trivial American films of the 30's and 40's that reek of nostalgia.

At the Gateway, you are likely to see more than one Fred Astaire-Ginger Rogers movie on the bill every month. You will also see the more popular Bogart films; and frequent showings of films with Bette Davis, Garbo, Joan Crawford, Busby Berkeley, and the Marx Brothers.

Thirty-five mm. prints are used exclusively. They are usually good quality, and are projected by the best equipment. So if you have still never seen *Casablanca*, The Gateway is a good place to catch it.

The Cento Cedar is on Cedar alley between Polk and Larkin, near O'Farrell. It is another handsome house, with the most up to date projection equipment.

Marge and John Buckley who own The Cento Cedar generally avoid esoteric films. They like to explore a particular genre. If they are interested in spy thrillers, for example, they will hunt up every available film, and have the definitive spy thriller festival. The Cento Cedar also offers a 4 for 7 plan.

The most off-beat commercial program in town is offered by Maury Schwartz at the Richelieu on Geary between Polk and Van Ness. Schwartz has been around the San Francisco film scene longer than anyone. He pioneered the "art house" concept in the 40's with the old Bella Union. In the 50's, he brought the then contemporary, now classic, Alec Guinness films to The City.

The Richelieu policy depends for support on a strong nucleus of groups as diverse as devotees of first rate opera and ballet films, and those of 3rd world liberation. Sooner or later, Schwartz plays something vital to the interests of almost everyone, and his programs bear watching.

Another unusual program worth keeping track of is the Avenue Photoplay Society at the Avenue Theater, 2650 San Bruno Ave. (just off the James Lick Freeway at Silver).

Every Friday night, you can see classic silent films accompanied by Robert Vaughn on the theater's splendid and unique Wurlitzer.

Silent films, were designed to be accompanied by program music which in some cases accompanied the print for all its regular bookings, and in others was improvised by the theater organist.

Mr. Vaughn was around during the silent era, and is an expert at recre-

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ating the very special mood of those very special films.

The Avenue Theater also screens contemporary commercial Greek, German, and Arab films *without* subtitles on a selected schedule monthly. In addition, the theater, the organ, and Mr. Vaughn are available on a rental basis for screenings of whatever you wish to see, assuming, of course, that it is either available through commercial bookers, or that you have the print.

The San Francisco Museum of Art has a partially endowed program of Sunday afternoon, and Tuesday, and Friday evening showings of intelligently selected films.

The price is \$1.50 in the evening, and a dollar on Sundays. Senior citizens, and children under sixteen are admitted for \$1.00 (75c on Sundays).

The films range from American and international classics of the 30's and 40's—usually screened on Sundays, to documentaries and recent experimental efforts.

The Friday evening programs are directed toward the broadest possible appeal, while Tuesdays are reserved for a certain amount of experimentation with lesser known, though not necessarily esoteric films.

Projection is usually in 16 mm., though the museum does occasionally have access to the 35 mm. facilities of the Veterans' Auditorium downstairs.

Five or six years ago, the San Francisco Public Library started collecting 16 mm. prints. Operating (predictably) on an absurdly small budget of \$3500.00, they have managed to acquire around 300 films.

Their screening schedules are contained in the flyer available at the library called FREE. Screenings are held at branches all around the city.

Recently, they showed the splendid Emilio de Antonio documentary on the Army-Mc Carthy hearings, *Point Of Order*; the Buster Keaton masterpiece, *The General*; the great early Hitchcock, *39 Steps*; and *The Story Of Carl Jung*.

So you see, film is alive in San Francisco. Like anything that's beautiful, however, it must be carefully supported and nurtured if it is to sustain itself and continue to flower here.

Programs like the Pacific Film Archive, the Museum Of Art Film Series, and The Public Library collection need and deserve the support of everyone who recognizes in film, the overwhelmingly beautiful and significant literature of our own time.

SAN FRANCISCO TO STAY BEAUTIFUL

Gloria Vanderbilt, artist/designer extraordinaire, will be honored with a festive reception, hosted by Liberty House San Francisco and sponsored by San Francisco Beautiful for benefit of its Student Fund and other projects, Wednesday evening, October 29 from 6:15 until 8:15 o'clock in Normandy Lane.

Co-chairing the event will be Mrs. Hans Klussmann and Mrs. Richard K. Miller. In charge of arrangements are the Mesdames Arthur H. Stromberg, James Wiley and Leonard R. Ortega. The hostess committee includes the Mesdames John Ritchie, Alberic de Laet, Rufus G. Thayer, George S. Miller and Jennings D. Bakewell. Chairman of publicity is Mrs. Denise Turrell.



Gloria Vanderbilt

There will be wine and cheese tasting, no-host cocktails, music, and the opportunity to meet the talented guest of honor who has successfully applied her fine art background to the creation of imaginative household furnishings. An artist, actress, poetess, literary critic and author, Ms. Vanderbilt has been called "a feminine version of Renaissance Man."

Displayed at the party will be her new concepts in table fashions entitled "Collage for Living," interpreted in a light-hearted collection of dinnerware, color coordinated linens, cachepots, figurines, and accessory serving pieces in lucite and china. To introduce her new fashions, Ms. Vanderbilt will be in the Fourth Floor China Department of Liberty House Thursday from 2 until 4 o'clock, and Friday, from 11 a.m. until 1 o'clock, October 30 and 31.

"To keep San Francisco Beautiful" a donation of \$7.50 is requested for the party. For ticket information, please call the office of San Francisco Beautiful, 986-1010, between 9 a.m. and 12 noon, Monday through Friday.

THE MARKET SCENE

SELECTING AN INVESTMENT COUNSELLING FIRM

by Jim T. Rea,
Executive Vice President
J. K. Dolan & Associates, Inc.
Registered Investment Advisors

Coping with the volatile stock markets of the past few years has been almost as difficult as trying to write, produce, direct and star in a musical version of The Hundred Year War! Many individual and corporate investors found that making their own investment decisions took increasingly more time away from their professions. Additionally, the scope of information needed to prudently manage one's investments is increasing at such a rate that professional management is a very attractive alternative to many investors. Yet finding the right service can be a problem, too.

Thousands of firms offer such services—over 3,000 bank trust departments, about the same number of independent, registered investment advisors, mutual funds and stock brokerage firms—each with its own set of characteristics. None right for all investors, none having a corner on good or bad performance. While absolute certainty in your selection is impossible, the following suggestions should help increase the probability of superior selection of your investment manager.

Start by determining the market value of the portfolio to be managed, whether the account is to be advisory or discretionary, and the amount of personal attention you will want.

Then you should see your stock broker. Many brokers have had the opportunity to observe and compare local and national investment counselling firms. Also, your broker probably knows your characteristics and is well qualified to suggest suitable firms to you. Depending on their experience with investment firms, your attorney, CPA, or even a close friend may also be able to offer assistance and suggestions. Based on the outcome of your discussions, you may decide that your needs for personal service and market flexibility indi-

cate an independent counselling firm. Limit your search to those firms that are registered with the SEC. While not a guarantee of superior results, the SEC's audit and disciplinary requirements give you an extra degree of protection.

Ask each firm on your prospective list to send you a brochure. Take plenty of time to study this material. Check the company's investment philosophy against your own. It should be compatible with your short- and long-term objectives. Find out if its philosophy is based on the "buy and hold" strategy, or if it is active in market timing. Does the firm act as a stock broker for your account and receive commissions on transactions? Most advisors will insist on objectivity and use the services of your existing broker or another qualified member of the New York Stock Exchange to execute transactions. Who will hold your cash? Registered investment advisors seldom take possession of client cash or securities. Usually these assets are held by a bank, acting as custodian, or by the client's stock brokerage firm in street name. They are registered as you, the client, wish, and therefore, are always under your full control.

See if the company is affiliated with another firm, such as a bank, insurance company or stock brokerage firm. Find out if investment counselling is its only service, a primary service, or of a secondary nature. The literature also will tell you about the people in the firm. Their education and professional experience should be relevant to the field of investment counselling. Are they members of peer group associations? This may indicate their desire to keep current in their field.

Does their investment philosophy, structure and backgrounds of the people meet your requirements? If so, you are ready to meet them in



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person. Do so in their office rather than in your home or office. This will give you an opportunity to look over their facilities, bearing in mind that size alone has no effect on market performance.

Go prepared to ask a lot of questions. Good counselors expect them and are ready to answer them. Be willing to reveal pertinent information about yourself, such as net worth, size of your securities portfolio, cash reserves, income and liquidity needs and tax position. This information helps the counselor relate to your specific needs and allows the development of a suitable investment program for you.

During the interview, the advisor should give you more details about the firm's investment philosophy and its procedures for making investment decisions. Remember, they are two different things. The firm's investment philosophy is a general set of assumptions and objectives designed to increase the probability of superior investment performance. The procedure for making investment decisions is the ability to implement this philosophy and is just as important as the philosophy itself. Don't accept a philosophy that is "too complex to explain," or one filled with generalities. These might be clues that the manager has not developed his or her own investment strategies.

Be sure to check the experience of the person who will actually make investment decisions for your account. Ideally, your portfolio manager will have been managing money through at least two full stock market cycles—a minimum of eight years. He or she will be a Certified Financial Analyst or a candidate for the CFA designation and has at least passed the CFA's first examination.

In working with research people, is the manager looking for financial projections of the companies he is considering investing in, or for projections of the actual price of the stocks? In other words, who makes the stock price projections, the portfolio manager or his research sources? On what basis are these projections made? Are these sources "in-house" or are outside people used? If "outside" research is used, find out who they are and what their experience has been. Ask how timing decisions are made. With the increased volatility of the stock market, timing is becoming much more important in the investment management process.

Your prospective manager should be able to explain what fundamental

and technical characteristics he looks for when making a purchase or sale of a security in your account. To realize true economic growth, stocks must be sold at a profit, which makes sell reasons just as important as buy reasons. Often this very important question is not examined closely enough by potential clients.

Also, ask the manager what kind of risk is appropriate for your account. Then ask yourself if you would be comfortable with these risk levels.

Ask if both stocks and bonds will be managed in your account, or if the experience or expertise of the firm is limited just to one. How would your cash be invested if you were not in the market? What other investment strategies would be considered for your account? Will he or she manage tax-free municipal bonds for you if they are appropriate for your tax bracket? If needed, will you be assisted in the prudent diversification of low cost basis stock? Does the manager consider utilization of listed options or "going short" in your account and, if so, under what circumstances? Take your time and don't be embarrassed to ask a question twice.

One way to judge the manager's past performance is to ask to see a model portfolio that has similar investment objectives to yours. Don't settle for vague generalities such as, "This account outperformed the Dow Jones Industrial Average by XX percent." It might have outperformed the average, but still may not have been an exceptional performer. The other, surer way to evaluate past performance is to talk to one of the manager's clients. Only another client can answer the question, "Did he do what you hired him to do?"

There's one more measure of performance—the "Why." If account assets were shifted from equities to cash, why was this change made? Why or when would they be shifted back into equities? If there was a large amount of volatility within each year's performance, what caused it? Will it continue? Questions such as these will help you discover if the manager is sensitive to market and security timing.

You'll also ascertain if the manager sees him or herself as an "asset manager" rather than a stock selector or bond manager. Most important is his understanding that your money is to be managed in a manner most likely to achieve your investment objectives, and that you may not be committed to own either stocks or bonds if neither of them are attractive at given points in time.

(continued on p. 78)



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AMERICAN MUSIC: "CLASSICAL" vs. "POPULAR"

by Charles Amirkhanian

In his perceptive book, *Music in the United States*, H. Wiley Hitchcock speaks of how we Americans came to speak of "classical" as opposed to "popular" music. These he re-labels our "cultivated" tradition and our "vernacular" tradition. The former term represents "a body of music that America had to cultivate consciously, music faintly exotic, to be approached with some effort, and to be appreciated for its edification, its moral, spiritual or aesthetic values." He identifies the "vernacular" tradition as "a body of music more plebeian, native, not approached selfconsciously but simply grown into as one grows into one's vernacular tongue; music understood and appreciated simply for its utilitarian or entertainment value."

At the outset of the 1800's there was literally no schism between the two. Our ballad operas and our church music (including New England fuguing tunes) served both as music for spiritual edification and for social entertainment in the home as well.

It was during the first half of the 19th Century that American music slowly but surely divided off into two "camps." An extraordinary territorial expansion was one of the causes. Music of the cultivated tradition was left behind in the older Eastern American cities which were geographically (and intellectually) closest to Europe. It was difficult enough for the pioneers moving westward just to survive. Land needed cultivating, not artistic sensibilities, and music (which had no apparent utility value) was looked upon as both wasteful and effete.

Another cause of our division into "cultivated" and "vernacular" traditions can be traced to the influx of 16,000,000 new immigrants who arrived in the U.S. between 1840 and

1900. Before 1840 most of our immigrants were from the British Isles. After this time they began to come from Germany, Scandinavia, Italy and Eastern Europe. As this was the height of the Romantic Period in European art on the Continent, our cultivated music began to be influenced by the art these new Americans brought with them. The flames of passion which fired the music of Beethoven, Schubert, Schumann, Mendelssohn, Liszt and Wagner now shone brightly in the music of the New Englanders Chadwick, Paine and MacDowell.

The characteristic Romantic tendencies toward a heightened sense of individualism, a desire for freedom and uniqueness, passionate emotions, and exotic forms of expression had their impact socially. Says Hitchcock, "Romantic art-music put a premium on the individuality of the composer. But if individuality and novelty were most highly prized assets of the composer, they also collided with the fundamentally conservative tastes of the mass public which had become the principal patron of music. The agents of the new patronage were the public concert and the public opera, which had replaced the aristocratic soiree musicale and the cathedral service as the principal forms for musical performance. Public concerts depended for their existence on the approbation of a large, heterogeneous audience. Such an audience, with collective ears less finely tuned, less carefully cultivated than those of the earlier aristocratic patrons of music, tended to resist complexity and innovation in the musical language, just what the Romantic-era composer was striving for."

In addition, the Industrial Revolution of this era brought about the refinement of wind and brass instruments (the addition of keyed valves

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for fingering notes), not to mention the increased power and precision of the piano, and composers were able to write a more complex music undreamt of by Mozart and Haydn, capable of expressing the wider range of passions toward which the age inclined. The new, more virtuosic music, often centering on the pyrotechnics of a piano or violin concerto soloist of dazzling skill, was playable by fewer and fewer performers (and almost no amateurs). Thus music for social occasions at home included less and less of the new cultivated music.

Furthermore, American composers of the cultivated tradition, eager to prove their competence to their European role-models, wrote music of great purity and seriousness, rarely venturing to interface with our new vernacular tradition and rarely giving us music on American subjects. America was notably more advanced than the European countries in the area of scientific and technological achievements. But American classical composers disdained celebrating their steam engines, reapers or railroads, fearing they would be looked upon by European critics as musical primitives. Meanwhile, vernacular composers, on the other hand, celebrated our steamboats, streetcars, ice cream, baseball and canals.

As we shall hear during this 1975-76 Oakland Symphony season, our American classical composers eventually took notice of this dichotomy and hastened to search for "an American music" which would express our country's unique spirit and locale. Charles Ives, George Gershwin, Edward MacDowell, William Grant Still, Aaron Copland and Louis Moreau Gottschalk all utilized musical quotations from American vernacular music of all races and classes of people. Stephen Foster and Scott Joplin were genuine products of the vernacular tradition whose originality and talent have garnered them a status generally reserved for "cultivated" tradition composers.

Composer Charles Amirkhanian is music director of KPFA-FM radio in Berkeley.



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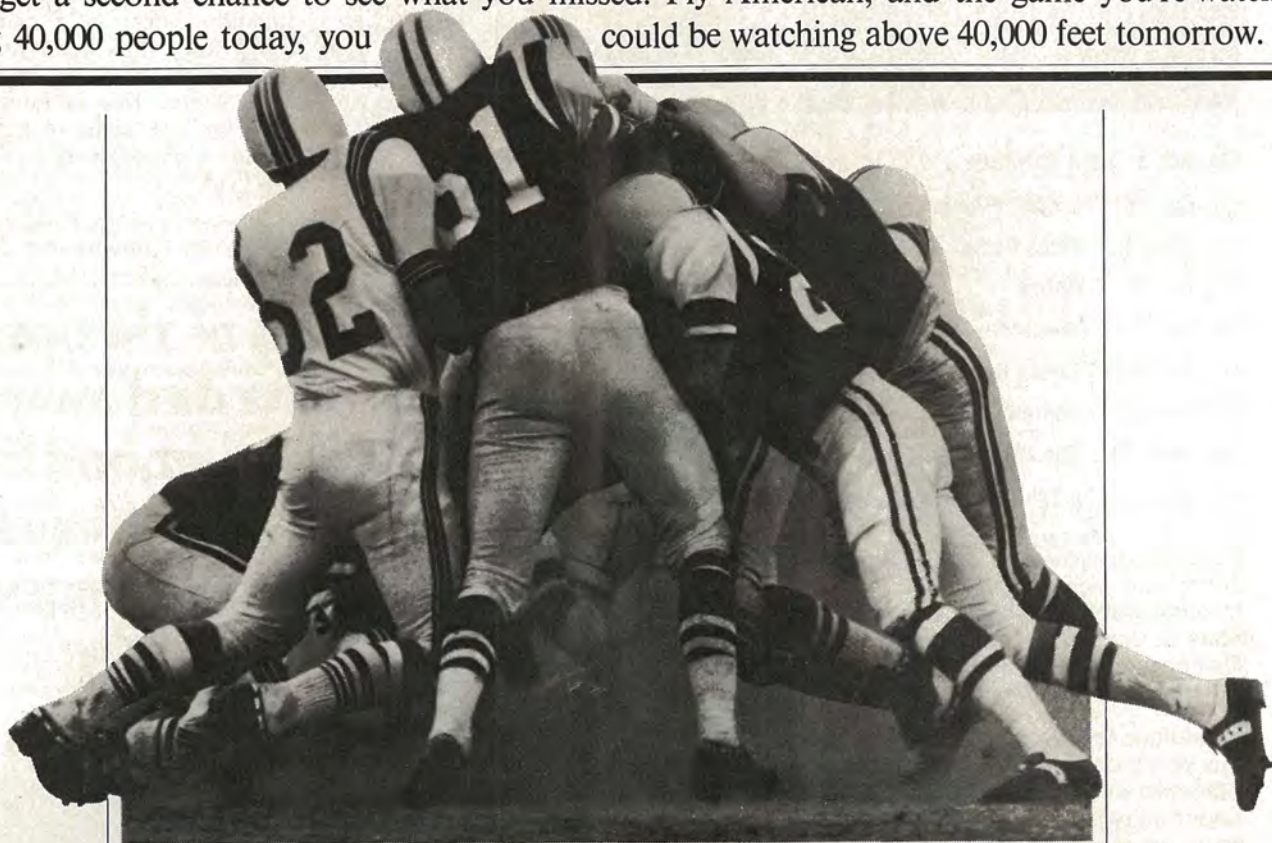
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KFAC-AM (1330)
KFAC-FM (92.3)
7:50 p.m.

- Fri., Oct. 3 **Il Trovatore**
- Fri., Oct. 10 **L'Elisir d'Amore**
- Fri., Oct. 24 **Pique Dame**
- Fri., Oct. 31 **Norma**
- Fri., Nov. 7 **Werther**
- Fri., Nov. 14 **Simon Boccanegra**
- Fri., Nov. 21 **Andrea Chenier**
- Tue., Nov. 25 **The Magic Flute**
- Fri., Nov. 28 **Il Tabarro/Gianni Schicchi**

Broadcasts live and in quadrasonic sound are made possible through grants by the L. J. and Mary C. Skaggs Foundation of Oakland, California and Standard Oil Company of California

In addition to inviting you to listen to this year's opera broadcasts, we at Standard would also like to take this opportunity to invite you to visit our new Chevron Gallery at 555 Market Street in San Francisco weekdays from 8 a.m. to 5 p.m.

On exhibit from October 6 to November 17 is a retrospective of Imogen Cunningham photographs. From December 1 to January 9 will be a display of puppets from throughout the world.



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HONG KONG SHOPPING

Bargains still to be found by the careful traveler

by Ernest Beyl

From time to time we like to take a look at the shopping situation in Hong Kong. As most know, the British Crown Colony has long had a reputation as a shoppers' paradise where the visitor could, in effect, go broke saving money.

In recent years Hong Kong's reputation as the bargain basement of the world has faded. Prices for almost everything are increasing all over the world, and, of course, prices are increasing in Hong Kong as well. The fact is though that by careful shopping the visitor to Hong Kong can still return home happy and proud of bargain purchases.

Resort Development

These days however the Hong Kong Tourist Association is trying to emphasize aspects of the Colony other than shopping. For years it has advocated the idea of Hong Kong as a resort area. There are fine sandy beaches and a fascinating countryside on many of Hong Kong's outlying islands. Gradually some of

these islands are being developed into fine recreational areas. As John Pain, executive director of the Hong Kong Tourist Association puts it, "In the 1970's Hong Kong is making the tourist aware of more than the standard attractions of the Harbour and the view from Victoria Peak. Today emphasis is placed on the beaches, outlying islands, the wealth of culture and the traditional Chinese way of life; attractions that will entice a visitor to stay longer."

John Pain is right, of course, and a future report for *Performing Arts* readers will detail these developments. Here, though, we want to take one more look at the shopping situation since, in a certain sense, Hong Kong has been maligned by rumor that there are no more bargains there. This is nonsense. Further on are some examples from shopping experiences in February of this year.

Visitors to Hong Kong spend more money on shopping than in any other

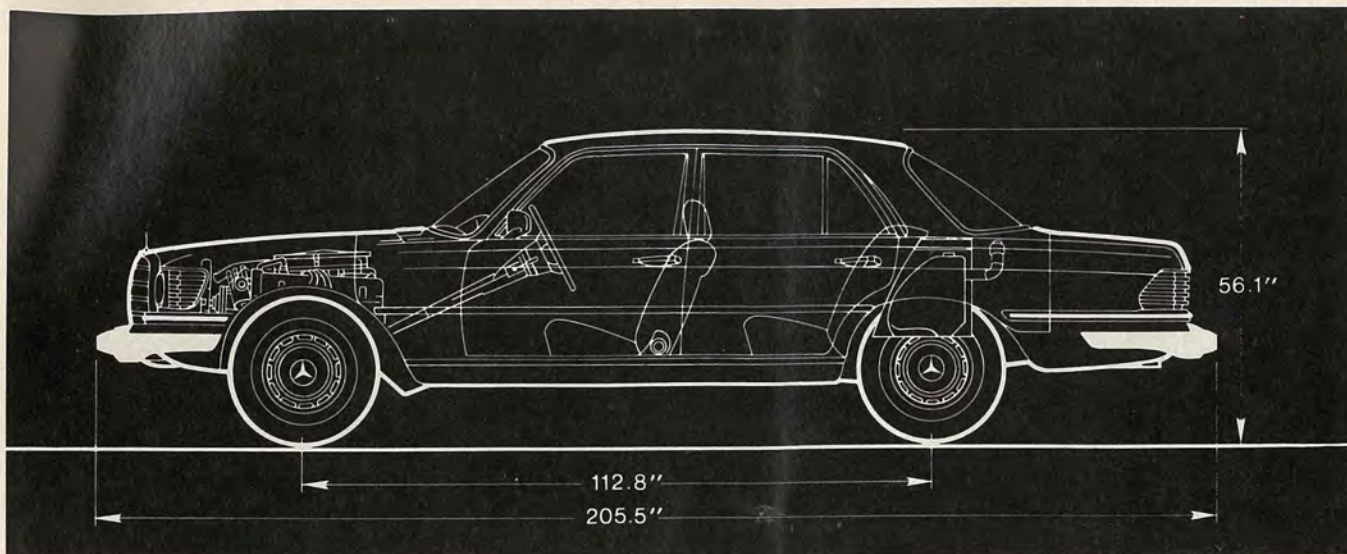
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er comparable tourist destination. Gleaming hotel shopping arcades, bustling street markets and small side street shops are jammed with goods from all over the world. Shopping falls into two categories; buying duty-free goods, i.e. radios, cameras, watches, etc. and buying "software" e.g. arts and crafts, clothes and souvenirs.

Advice: when you shop in Hong Kong, really shop. That is, go from store to store and price objects carefully. Prices fluctuate, sometimes widely. Here are a few general shopping examples:



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Cloisonne bowls, snuff boxes, carved jade and ivory are among the traditional Chinese works of art available in Hong Kong's numerous shops.

There are still excellent buys to be had in top notch camera equipment. For example, the fine Nikon cameras and lenses from Japan. Here are some February Hong Kong prices in U.S. dollars for a 35mm Nikkomat FTN camera, black body, with a 50 mm F.2 lens. Store A: \$193.00. Store B: \$200.00. Store C: \$190.50. Compare that with prices in U.S. camera shops. You'll be amazed.

A pair of blue porcelain Chinese lions, made in Peking and purchased in the Chinese Arts and Crafts store in Kowloon — crated, insured and shipped, \$60.00. Same Chinese lions as seen in a shop in San Francisco, \$250.00.

A four-ounce glass trout fly rod made in Japan — nicely finished, \$9.50. A French-made precision fly reel, \$13.85.

Four tailor-made men's shirts, fine Swiss cotton, monogrammed, \$95.

A pair of prescription bi-focal spectacles with gold wire frames, \$36.00.

The above prices were based on \$4.70 Hong Kong to \$1.00 U.S. which was approximately the rate of exchange in February.

Chinese Arts and Crafts

An excellent place to shop for Oriental arts and crafts in Hong Kong is the Chinese Arts and Crafts store on Salisbury Road in Kowloon. The store is run by the People's Republic of China. All items come from China and the work is exquisite. There are carvings in jade, ivory, wood and stone; cloisonne, enamel and lacquer ware. Also porcelain, embroidery, carpets, furs, hand-made toys, screens, scrolls and jewelry.

Cloisonne

Cloisonne was developed in Peking and was called copper-body and wire inlaid enamel, which describes what it is rather well. Cloisonne was very popular in the years of the reign of Emperor Chingtai of the Ming Dynasty (1450-1456 A.D.) In those days Cloisonne was known as "Chingtai Blue".

The making of Cloisonne ware involves seven processes: body making, wiring, soldering, coloring, firing, polishing and gilding.

The Twenty-Four Hour Suit

Even the Hong Kong Tourist Association states that perhaps the 24-hour suit is a thing of the past. There are still good buys to be made in tailor-made clothes in Hong Kong. Pick a good shop and give the tailor plenty of time. One good shop, personally researched, is Celia Chien Ltd. Try her in the shopping arcade of the famed old Peninsula Hotel. She also has a shop in the Mandarin Hotel.



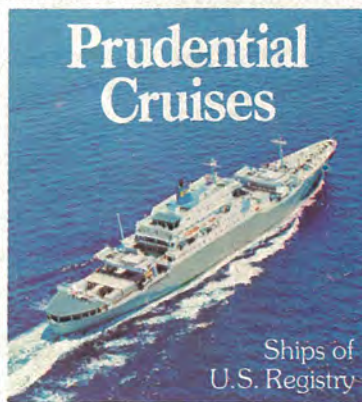
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The function of the Pacific Area Travel Association is to promote travel throughout the many countries of the Pacific Area.

One of the most entertaining events of PACIFIC WEEK will be the FESTIVAL OF PACIFIC TRAVEL FILMS. The Festival will be held on Monday, Tuesday, Wednesday and Friday, November 10, 11, 12 and 14 at the Giannini Auditorium in the Bank of America Building, California Street between Kearny and Montgomery, San Francisco. On each of these days there will be two completely different travel film programs; showings will be at 11:30 am, 12:30 pm, 1:30 pm, 4:30 pm, 5:30 pm and 6:30 pm. Admission to the Festival of Pacific Travel Films is free and there will be loads of valuable door prizes given away free.

In addition to the Festival of Pacific Travel Films, there will be many other city-wide events scheduled throughout the city, such as at Union Square, the Japanese Cultural Center, etc., and many of the city's merchants will feature PACIFIC WEEK displays. Tourist offices, travel agents and airlines will also join in on the promotion, and various personalities and speakers will make appearances throughout the city. There will also be scheduled some special art exhibits.

Further information will be forthcoming on the many other city-wide events that will be held during PACIFIC WEEK in the November issues of Performing Arts Magazine, San Francisco Opera Magazine 1975, and the Sunday Travel Sections of the San Francisco Chronicle-Examiner.



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THE PALACE HOTEL—continued

his famously beautiful daughter, Nopie, with a light russet complexion, big brown eyes and real Titian hair . . ."

Describing the permanent boarders at the Palace (between 1875-1885 there were often eight hundred), Major Truman wrote of "Sandy Austin, City Treasurer who became a defaulter and killed himself . . .; a professional gambler named Taylor, a man of excellent manner and good habits; the wife of Sewing Machine Singer and her four daughters and son, all very good looking, well mannered and well educated and rich . . ., Miss Dora Miller, fair and sweet looking and her chum, Miss Mary Eddy, extremely chic and vivacious. . . . Mrs. Chamberlain, a stately blonde who created a sensation in London . . ., Miss Estee, a bit thoughtful looking. . . . But in my opinion, the most beautiful girl of all was Miss Schmiedell, tall and straight as a spear, with lovely eyes and hair and carriage of a youthful queen."

Turning from such social history, consider the question in the spring of 1906, when the City lay in ruins: "When will the Palace be rebuilt?" Given the general assumption that the hotel would be reopened at the old site, there was debate whether to use the old walls, gutted by fire and stripped of their bay windows but still erect and declared by committees, engineers and architects to be safe and worthy of rebuilding. Nonetheless, the Palace Hotel Company decided to present to their guests an entirely new building. Forty-five months later, on December 15, 1909, the Palace Hotel reopened.

More than an event signalling the opening of a new building, this was a grand get-together on the part of the businessmen of San Francisco to honor this magnificent hotel, which like its predecessor claimed to be "the epitome of hotel excellence, the farthest advance in the science of hotel building and hotel keeping . . ., built to last for all time." The Palace symbolized completion of the city's reconstruction—indeed, its rebirth.

Like those earlier banquets of 1875 and 1909, the Grand Centennial Ball on October 18, 1975 will be more than a sumptuous celebration — it will bring together 450 Californians for an evening of nostalgia and elegance, to honor the Palace on its one-hundredth anniversary and to insure the continued strength of our statewide California Historical Society.

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MARKET SCENE—continued

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Ask to see samples of the firm's reports. Frequent, complete, accurate and understandable reports will be your primary tool for evaluating the capability of the investment firm.

Finally, you should discuss the fee. On the average, it ranges from one-half of one percent to one percent of the market value of the assets under management. You'll find that most firms have a minimum, which is generally around \$1,000-\$2,500 per year. Fees are either payable quarterly or annually, in advance, and are tax deductible. Ironically enough, it's to your benefit if the fee is on the high side. The best investment people and superior research are not inexpensive. The fee you will pay will probably be the least expensive item of your total investment program. Brokerage commissions, income taxes and poor investment decisions are obviously much more expensive than the difference between the least and most expensive investment counseling firm's fees.

One final suggestion: Once you have selected an investment counselor that meets the above suggested and your own, personal criteria, give him or her *one full market cycle* (about four years) to achieve your investment objectives. The only exceptions to this rule would be caused by either a disastrous performance on any one year, or a violation of any agreed-upon standards.

As stated in the beginning, nothing can guarantee the selection of a superior investment counselling firm, but some of the ideas in this article may help you avoid unnecessary errors.

We hope that this article will help you find the investment counsellor that can write, produce, direct and star in a musical version of The Hundred Year War!

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

King Size: 20 mg. "tar", 1.3 mg. nicotine;
100 mm: 19 mg. "tar", 1.3 mg. nicotine;
av. per cigarette, FTC Report April '75.