1914, A FRAGRANCE CREATES DEEP, DEEP MEMORIES.

Guerlain introduced a perfume named for the twilight, L'Heure Bleue. Now the skies darken and the Western World is swept into the forces of The Great War...

A weary French officer finds a moment of peace. He pulls a letter from his tunic and inhales the fragrance lingering in the worn pages.

It is the fragrance she wore the last night they spent together. L'Heure Bleue, named for that moment when the sky has lost the sun but not yet found the stars.

He reads the letter for the hundredth time...

L'HEURE BLEUE
by Guerlain

In the California business community, one bank plays the lead.
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UNION BANK
CRITICAL WORDS

The critic leaves curtain fall
To find, in starting to review it,
He scarcely saw the play at all.
For watching his reaction to it.

— E. B. WHITE

O critic, cultured critic!
Who will praise me after I am dead?
— SAMUEL BUTLER

I begin to get a little acquainted with
My own strengths and weaknesses. Prize
Or blame has but a momentary effect
On the man whose love of beauty in
The abstract makes him a severe critic
Of his own works.
— JOHN KEATS

A good writer is not, per se, a good book critic. No more so than a good drunk is automatically a good bartender.
— JIM BISHOP

It is long since Mr. Carlyle expressed
His opinion that if any poet or other
Literary creature could really be “killed off by one critic” or many, the sooner
He was to dispatch the better; a sentiment
In which I, for one, humbly but heartily concur.
— SWINBURNE

The proper function of a critic is to
Save the tale from the artist who created it.
— D. H. LAWRENCE

It is only a long experience that men
Are able to define a thing in terms of
Its own genus, painting as painting,
Writing as writing. You can spot the
Bad critic when he starts by discussing
The poet and not the poem.
— E. O. WARD

Just then, with a wink and a sly normal
Look, The owl, very gravely, got down from
His perch.
Walked round, and regarded his fault
Finding critic.
(Who thought he was stuffed) with a
Glance analytic.
— JAMES THOMAS FIELDS

The praise of ancient authors proceeds
Not from the reverence of the dead,
But from the competition and mutual envy of the living.
— THOMAS HOBBES

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PERFORMING ARTS

THE BAY AREA'S MUSIC & THEATRE MONTHLY MAGAZINE
OCTOBER 1981/VOL 8, NO. 10

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publisher
JERRY FRIEDMAN
editor and general manager
OLGA TRENTO
managing editor
T. M. LUIENTHAC
director of advertising
FLORENCIO QUARTARARO
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PERFORMING ARTS is published monthly and circulated to audiences attending major concert artists, educators and contemporary musicians throughout the musical world.

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Visit New Zealand—
The Price is Right!

by TOM TALAMINI

What ever happened to the nickel phone call, the 20-cent glass of beer and the dollar haircut?

These and many more prices of the forties are alive and well in the down under land of New Zealand, where you can still get an ice cream cone with a double scoop for 20 cents, milk for four cents a pint and whisky for 23 cents "a nip."

And though American tourists insist on tipping just about everybody in sight, the practice is not encouraged in New Zealand. I remember the last time I was in Auckland when my kind friend Colin and I took a cab from my hotel to his downtown office. At Colin's insistence, I did not tip the driver and was pleasantly surprised when the cabbie didn't slam the door on my fingers. He gave me a smile, a friendly "thank you" and drove off.

The same is true at restaurants, even at the more elegant ones. Of course part of this is because life in New Zealand is probably as close as you'll come to a classless society in today's world. The truck driver, the bank president, the bus boy and the junior executive—they're all equals, each performing the job for which he is trained. And it's not unusual to see four such individuals together at the local pub at the end of their working day sharing a few of those good 20-cent beers.

This explains why New Zealanders themselves rarely tip, since tipping is generally something the "have's" give to the "have nots." In New Zealand there are virtually no rich and no poor—it's a nation of 1 million middle class citizens with a determined do-it-yourself attitude. The typical New Zealander is a rugged individualist who carries his own bag, opens the door for himself and shines his own shoes. In fact, these little personal services are difficult to find in New Zealand.

Getting back to the bargain prices in New Zealand, this small South Pacific country is one of the few travel destinations left where your dollar still buys a remarkable amount of goods and services.

You can in Rotorua. And the concert is not an ordinary one but features Maoris in full regalia performing dances and singing songs of their ancestors.

There are numerous restaurants throughout this two island country, where meals range well for less than $5—no tax, no tip.

As for accommodation, prices at first class hotels in major cities have risen and are pretty much in line with some other countries. For example, at the Rotorua Del, rates are $16.50 single and $26.60 twin. At the new Traveledge along the Auckland waterfront, rates are $24 and twins $32.50, and the newest addition to the South Island resort center of Queenstown, Ramada Inn, has rates of $20 single and $26.60 twin. However, there are no add-on taxes in New Zealand.

Of course, there are still many small guest houses where you can get a private room and breakfast (bed and breakfast) for under $8. And a New Zealand breakfast is not the skimpy Continental type. It's a hearty meal that could very well include lamb chops.

Admission to a movie might run $1.25, and a seat at a sporting event (rugby, soccer) is from $1 up. Even the gambler benefits in New Zealand. At the races, he's assured of losing his money more slowly, since the minimum bet is about 75 cents rather than $2.

James A. Michener referred to New Zealand as "probably the most beautiful country on earth." In his book Return to Paradise, he called it a land of unsmected beauty, whose two islands contain all types of alluring scenery...a land with so much natural beauty he found it difficult to believe.

He wrote of its soaring snow-capped alps, warm sandy beaches along some 4000 miles of coastline, of huge glaciers with icy fingers reaching almost to the sea, of the sparkling Eyres and bubbling mud pools in and around the thermal resort center of Rotorua, the countless alpine lakes, "each serving as a mirror for some great range of moun-
OUTSTANDING PERFORMANCE TAKES EXPERIENCE. WE'VE HAD MORE THAN 100 YEARS OF IT.

CROCKER BANK

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The same is true at restaurants, even at the more elegant ones. Of course part of this is because life in New Zealand is probably as close to a classless society in today's world. The truck driver, the bank president, the bus boy and the junior executive -- they're all equals, each performing the job for which he is trained. And it's not unusual to see four such individuals together at the local pub at the end of their working day sharing a few of those 20-cent beers.

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...tains.” He described Milford Sound as “first and finest of the fiords ... cutting deep inland, enclosed by brooding, majestic peaks,” and mentioned waterfalls so numerous that some don’t even have names.

Mitchener also wrote of the appealing and relaxed life in New Zealand and of the friendly welcome extended to visitors by a people who have the time to be friendly. He expressed his admiration for the Maoris who live and work like all New Zealanders in a modern society but who still cling proudly to their ancient culture. He described Maori entertainment as “sheer delight, one of those perfect art forms that baffle the memory with true loveliness.”

Mitchener was writing about the New Zealand of 20-odd years ago, but the basics are the same. The scenery is just as beautiful; the people just as friendly.

Through New Zealand is a long way from the United States (about 7000 miles from the West Coast), it’s not nearly as far as it used to be, thanks to the miracle of jet travel. More than a half-dozen major airlines serve New Zealand including Pan Am, American, Qantas, BOAC, UTA and the country’s own flag carrier, Air New Zealand, which offers daily flights out of Los Angeles.

Because of the distance involved, air fares are higher than for many other closer destinations, but once you reach this land, you’ll quickly make up for this excess in your day-to-day savings. Thus, the longer you stay, the cheaper your overall vacation.

Some might look at these two dots of green on the underside of the globe and decide they could see it all in a few days. Not so! New Zealand is small, about 1000 miles long and an average 75 miles across. The two islands would fit comfortably within the borders of California with enough room left over for a third island of about the same size.

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However, looks are deceptive. There's a reason travel writers have dubbed New Zealand “the world in miniature.” For this country has the scenic grandeur and variety of a dozen different countries—the Alps of Switzerland, the Rockies, and the Pyrenees. The beaches of the Riviera and Australia, the fjords of Norway, the alpine lakes of Northern Italy, and the South Island. The climate here is mild and normally settled. Another ideal time for a visit is in the autumn (March, April, May). The beauty of the countryside is surpassed at this time of the year as trees don their fall coats — a particularly rewarding time for the camera. The colors are especially vivid in the lake districts of both the North and South Islands.

One advantage in visiting New Zealand in the autumn or spring or even winter is that there are fewer tourists, the country is never overcrowded even during the peak of summer (December through February) when most of the New Zealanders themselves and their nearby Australian neighbors are vacationing. However, autumn, spring and winter tourists do receive better and more personal services and enjoy a wider selection of hotels and restaurants.

New Zealand's proximity to temperate-zonal ocean currents gives it a relatively mild year-round climate. Although perpetual snows coat the tops of some mountain ranges in the South Island, where there are 17 peaks over 10,000 feet and another 31 over 9,000 feet, the greater part of the country enjoys four distinctively different seasons, but without great temperature extremes. Thus, general sightseeing can be enjoyed any time of the year.

Apart from the Hauraki Gulf, the North Island and Queenstown area of the South Island are always booming. There are enough year-around activities in both centers to keep tourists interested and active for days and days.

One of the favorite vacation spots in the country is the area north of Auckland, where the climate is almost always pleasant. Yet it's one of New Zealand's most sparsely populated areas. There are magnificent beaches—Ninety Mile Beach, for example, where one can travel for miles and miles without seeing another person; there's some of the best deep sea fishing in the Pacific along the east coast at the Bay of Islands and further south at the Bay of Plenty. There's great swimming, boating, scuba diving and a number of interesting launch trips, and there are trails where you can hike through native bush and forests of giant kauri trees, many poling skiffs 150 feet or more. If you're a history buff, you'll find New Zealand's first capital up here as well as Treaty House, where a formal treaty was signed in 1840 bringing New Zealand into the British Empire.

New Zealand, too, is noted for its excellent trout and salmon fishing, an activity that can be pursued all year on two of the country's major lakes (Taupin and Rotorua) and through June on most of the other trout-rich waters of the North Island. Some of the best fly fishing on streams that flow into championship golf courses, at exclusive Beach and Tennis Clubs, riding stables and a Lodge of old-world elegance overlooking the sea. Superb cuisine, prepared with skill and care. Just another reason to sit yourself in, for once in your life, or as often as your life permits you, on the De Monte Lodge.

Wintertime at The Chateau, Tongariro National Park with Mt. Ngauruhoe in the background.
However, looks are deceptive. There’s a reason travel writers have dubbed New Zealand “the world in miniature.” For this country has the scenic grandeur and variety of a dozen different countries—the Alps of Switzerland and Austria, the geysers and thermal activity of Yellowstone and Iceland, the fjords of Norway, the alpine lakes of Northern Italy, the beaches of the Riviera and Australia, the largest glaciers outside the polar regions, volcanoes, waterfalls, swift rivers, and more.

It also has a few things found nowhere else... the Glow-worm Crotto at Waitomo, for instance, where you step into a boat on an underground river and drift silently into a cavern illuminated by a canopy of a million twinkling glow worms.

The best time of the year to visit New Zealand? It depends on your preference, since this truly is a land for all seasons. Right now, of course, it’s spring, when the weather is mild and normally settled. Another ideal time for a visit is in the autumn (March, April, May). The beauty of the countryside is unsurpassed at this time of the year as trees don their fall coats—a particularly rewarding time for the camera buff. The colors are especially vivid in the lake districts of both the North and South Islands.

One advantage in visiting New Zealand in the autumn or spring is that there are fewer tourists, and the country is not overwhelming even during the peak of summer (December through February) when most of the New Zealanders themselves and their nearby Australian neighbors are vacationing. However, autumn, spring and winter visitors do receive better and more personal services and enjoy a wider selection of hotels and restaurants.

New Zealand’s proximity to temperate-zone ocean currents gives it a relatively mild year-round climate. Although perpetual snows coat the tops of some mountain ranges in the South Island, where there are 17 peaks over 10,000 feet and another 31 over 9,000 feet, the greater part of the country enjoys four distinctively different seasons, but without great temperature extremes. Thus, general sightseeing can be enjoyed any time of the year.

Resort centers such as Rotorua on the North Island and Queenstown on the South Island are always booming. There are enough year-around activities in both centers to keep visitors interested... and active... for days and days.

One of the favorite vacation spots in the country is the area north of Auckland. Here the climate is almost always pleasant. Yet it’s one of New Zealand’s most sparsely populated areas. There are magnificent beaches—Ninety Mile Beach, for example, where one can travel for miles and miles without seeing another person; there’s some of the best deep sea fishing in the Pacific along the east coast at the Bay of Islands and further south at the Bay of Plenty; there’s great swimming, boating, skiing, diving and a number of interesting launch trips; and there are trails where you can hike through native bush and forests of giant kauri trees, many pohutukawa 150 feet or more. If you’re a history buff, you’ll find New Zealand’s first capital up here as well as Treaty House, where a formal treaty was signed in 1840 bringing New Zealand into the British Empire.

New Zealand, too, is noted for its excellent trout fishing, an activity that can be pursued all year on two of the country’s major lakes (Taupin and Rotorua) and through June on most of the other trout-rich waters of the North Island. Some of the best fly fishing on streams that flow into championship golf courses, an exclusive Beach and Tennis Club, riding stables and a Lodge of old world elegance overlooking the sea. Superb cuisine, prepared with skill and art. Just another reason to let yourself go, however you wish, for once in your life... or as often as your life permits.

DEL MONTE LODGE
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Lark Permanant. Anything else is just luggage.

Botanical Gardens, Christchurch.

Lakes is from March onwards when trout are running up the rivers after a summer of spawning in the lakes.

If you happen to be a winter sports enthusiast, New Zealand can offer some of the finest skiing in the Southern Hemisphere. Runs are easily accessible, uncrowded, and unspoiled. And since the seasons are reversed, you can enjoy skiing in New Zealand when it's summer at home. There are some 20 recognized skiing areas in the country, including two main areas which have been developed to particularly high standards, Mt. Ruapehu on the North Island and Coronet Peak on the South Island. In addition, there is a first-class ski-lifting area at Mount Cook, also on the South Island, which is world-renowned for its flights in ski-equipped aircraft that transport ski touring parties into the heart of the Southern Alps. For the experienced skier, there's a run down Tasman Glacier of some 15 miles.

There are countless well-marked tracks (trails) for tramping (hiking), including mountain climbing in the Southern Alps (New Zealander Sir Edmund Hillary "warmed up" here for his eventual conquest of Mt. Everest). The country's highest peak, Mount Cook (12,349 feet), was first climbed on Christmas Day, 1864, and is still a challenge today to the serious climber since fewer than 300 ascents have been made to date. Necessary equipment can be rented and guides are available.

In proportion to population, New Zealand is probably the "golfiest" country in the world. With only 3 million people, there are 323 registered golf clubs with more than 90,000 members.

There are two principal reasons for this: (1) green fees are extremely low, from $75 cents to $25, thus putting the sport within the means of nearly everyone, and (2) the country's moist, temperate climate makes golf a year-round sport.

In addition, New Zealand has some of the world's most picturesque courses. At Aukland-Papakura Golf Links the course runs atop New Zealand's underground thermal area, and hazards include hissing natural steam vents that may "cook" a ball that lands in the wrong place.

There are boat excursions on New Zealand's many bays, inlet, lakes, and rivers, including a fast hydrofoil ride across Auckland Harbor and a cruise across Lake Wakatipu at the South Island resort center of Queenstown to a remote sheep station. One of the most thrilling and exhilarating experiences is a jet boat trip up one of the rivers. These jet-propelled craft can travel and maneuver at remarkable speed and have been clocked at up to 45 miles per hour.

New Zealand is also great country for the armchair spectator . . . the spectator. There's night trotting and thoroughbred racing featuring locally bred horses that are second to none. And in the winter, rugby fever spreads through the nation, for New Zealanders rival South Africa for world leadership in rugby football. In addition, there are essentially New Zealand sports to watch such as girls' marching and Maori river sports; sports shared with neighboring Australia such as surf and life saving events, bushcrafter (wood chopping) and sheep shearing competitions; and ancient sports such as curling.

In short, New Zealand has something for everybody. It's a land of contrasts and variety, populated by 3 million friendly Kiwis (the human variety) and more than 60 million sheep. The air is clean; there are no health problems; the "natives" speak English. And the price is right!
Above all, it's Home

High atop San Francisco's Russian Hill at 999 Green Street a few city condominiums are now available. This stunning building — The Summit — opened in 1986 as an exclusive apartment building. When it was converted to condominiums this spring, a majority of the residents purchased their homes-in-the-sky. Only a few remain and, for the first time, these apartments are being offered for sale. The magnificent two and three bedroom homes are surrounded by decks with breathtaking views — from the Pacific to the Sierra. There is a doorman on duty 24 hours a day and parking within the building. The Summit's exceptional beauty and remarkable workmanship can only be appreciated by a personal visit. You'll find unsurpassed luxury and privacy. Delightful models by interior designer Michael Taylor may be seen by appointment. We invite you to call and arrange your own Summit meeting.

Prices range from $98,000 to $255,000 with a limited number of one-bedroom condominiums from $72,900. Excellent financing is available.

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Phone (415) 673-3770

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doesn't like
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Or a Butterfly Pick... Or...
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English translation. "That's Nice."
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Tuaca

The old days come back to life—Shangri-
town on the West Coast of South Island.
OPERATION IN SAN FRANCISCO-
THE STARTING YEARS
by Blake Anthony Samson

"Let me tell you how we landed. We came ashore at four o’clock in the afternoon, bag and baggage... We made a tent out of our bed sheets and camped on Telegraph Hill... Then we started to work the next morning putting up the little 'Knock down' house that we brought with us. We found some more lumber here, and added a little lean-to kitchen in which we cooked our meals, and which serves us as our dining room."

Thus wrote the basso Ronconi, in 1851 after a 25,000 mile tour which consumed six months and brought the Pellegrini Opera Company to San Francisco.

While there is mention of a French troupe coming here the first part of 1850 and an evening of operatic excerpts from a Spanish company on June 6, 1850, the Pellegrini company was the first to present regular performances of opera in San Francisco.

In the Opera House is a playful fan for an Lombardi in 1855. Its plaque says, "The first record of grand opera in San Francisco." However, the first documented full-length production came much earlier on February 12, 1851, when the Pellegrini Opera opened La Sonnambula at the Adelphi Theatre.

The season closed fifty-five days later. In that time the seven-member company had given five performances of La Sonnambula, two performances of Norma and one performance of Tisani. Twenty-six days after the closing, the Adelphi Theatre burned down, only a hundred and thirty-six days after being built.

 Fires were epidemic to the early theatres. The National Theatre was finished February 19, 1850 and burned on March 4th. Rowe’s Amphitheatre, finished in February, 1850, burned in May, 1851 and Foley’s Olympic Circus Building, built on Rowe’s site, was gone only a month later.

A second Adelphi Theatre opened in August of 1851 on the west side of Dupont Street (now Grant), between Clay and Washington. It had moved from Clay, near Kearny and Montgomery. Other theatres were located in what is now the lower Mission, Chinatown, the Fillmore and on the edge of the financial district.

At the rebuilt Adelphi, a second company, the Plane French Opera Company, presented a season of fourteen performances, opening on September 18, 1853. The season included Le Barbier de Seville and La Fille du Regiment. The cast list included both Ronconi, the basso, and Ronconi, a mezzo-soprano.

Ronconi had by now taken a wife, presumably Madame von Grepel, who stayed in San Francisco with him while the Pellegrini Company moved on. The other three operas were the three previously given by the Pellegrini Company. Ms. Plane also stayed in San Francisco, but her company changed names and continued on tour.

Tours of foreign opera companies were not unusual. Madame Anna
When the performance ends and a drink is in order, ask for Cluny. Cluny is a premium Scotch bottled in Scotland. Its light, smooth taste has made it one of the best selling scotches in the West. And the way it's priced, it's like getting an orchestra seat at balcony prices.

OPERA IN SAN FRANCISCO- THE STARTING YEARS
by Blake Anthony Samson

"Let me tell you how we landed. We came ashore at four o'clock in the afternoon, bag and baggage... We made a tent out of our bed sheets and camped on Telegraph Hill... Then we started to work the next morning putting up the little knock down house that we brought with us. We found some more lumber here, and added a little lean-to kitchen in which we cook our meals, and which serves us as our dining room."

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Tours of foreign opera companies were not unusual. Madame Anna
ThillHon toured the United States from 1830 to 1834. She arrived in San Francisco in January 1834 with a season of six operas and twenty-six performances at the New Metropolitian Theatre. Madame ThillHon's rendition of the repertoire was The Bohemian Girl and her company gave the first performances in English of the previous Italian and French works. Again the Roncoviers were in the casts.

The ThillHon Company became the Cailly French Opera Company, charging names as was apt to be done. Supported by the same local pool of singers, Madame von Gulpen and Monsieur Roncovier and Flannel, the Cailly Company was given eight seasons of opera before being disbanded.

By the end of 1845, there were eleven theatres in which opera had been performed.

The Icarus-Thom Italian Opera Company opened a Lucia di Lammermoor on October 31, 1854 at the Metropolitan. At the opening Carlotta Patti, sister to Adelina Patti, made her debut playing a piano solo before curtain time. It would be a year later, when she sang Schubert's "Serenade" at the Union Theatre on June 1st, that she revealed a singing voice reported as mezzo-soprano as her sister's.

Adelina was to debut with great acclaim and subsequent fame in New York in 1859, singing with Ettole Barili, her half-brother. Adelina was one of opera's first prima donnas. Her contracts stipulated that she "should be excused rehearsals" and in all advertisements her name was to appear on a line by itself and in type "at least one third larger than that employed for the announcement of any other artists." Characteristically, she retired to Wales to a castle complete with its own theatre.

The Icarus-Thom Opera Company added Don Giovanni and the previously-mentioned "Lombardi" to the repertoire but gave only sixteen performances. Its box office receipts totaled $18,392, suggesting that opera was indeed a popular entertainment even in San Francisco's infancy.

The book company shows "a nightly exercise of a carriage to convey Madame Thom to and from the theatre," suggesting that the accommodations for singers had also improved since the time of Roncovier's landing.

The Bianchi Opera, which opened at Tom Maguire's Opera House in 1856, came with "a grand orchestra" of seventeen players. There is also the story in Pauline Jacoby's "City of the Golden Lights" of Montier Bianchi introducing the Paris Conservatory's system of pitch.

"This is the right pitch," he said, striking the newly-invented tuning fork, "Gentlemen, you are all wrong. When I want to sing B flat, you force me to sing it natural. This is outrageous. You must change your pitch or you will kill me."

Tom Maguire later became the owner of the Metropolitan Theatre, later replacing it with his Academy of Music. Under Maguire's entrepreneurship, the William Lyster English Opera Troupe, the Republic Opera Company, the Caroline Richings Opera Company and the Adelaide Phillips Italian Opera Company all gave San Francisco seasons. The Caroline Richings Opera Company later changed names to the Caroline Richings Old Folks Company, showing that early opera also had its sense of humor.

It is around this time, the last years of the 1850's, that the consumer Goldstein began serving the opera, which his company, in one form or another, has done ever since.

The Euphrosyne Parque Opera Company rather than choosing the sea-route came to San Francisco in 1867 across the plains by stage coach. It is said that Madame Parque "looked with favor" upon Bigorni the tenor, who oddly enough always wore white kid gloves in every role he played. Finally, however, the diva "bestowed her fleeting hand upon the first violinist."

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Our red varietal Gamay Noir is made from the grape sometimes called "Gamay Noir a Jus Blanc" in the Beaujolais area of France.

Because of the variety of our soils and climate, we were able to select a perfect spot for Gamay Noir in our Napa Valley vineyards, and the grape has flourished. Its wine has many highly gratifying characteristics. There is great mellowness, and a velvety softness. Proper aging, both in oak casks and in the bottle has developed all its early promise, and given it a fine bouquet.

We make certain Gamay Noir does not lose our cellars till it is ready to drink, but as with all our other premium red wines, it will continue to improve in your own "cellar" for another three or four years. Store on its side in a cool, dark, arid area.

Brother Timmy's Napa Valley Notebook

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DAN WAGONER and DANCERS
Young, vigorous and modern dance company in its local debut October 30 - 8pm

For further information call 935-2361

For further information call 935-2361
Thillion toured the United States from 1803 to 1804. She arrived in San Francisco in January 1804 with a season of six operas and twenty-six performances at the new Metropolitan Theatre. Madame Thillion's addition to the repertoire was the Bohemian Girl and her company gave the first performances in English of the previous Italian and French works. Again the R oncovi eris were in the casts.

The Thillion Company became the Carly Italian Opera Company, changing names as was apt to be done. Supported by the same local pool of singers, Madame von Gufpen and Monseigneur R oncovi eri and Pianelli, the Carly company was given five seasons of opera before being disbanded.

By the end of 1854, there were eleven theatres in which opera had been performed.

The San Francisco Italian Opera Company opened a Lucia di Lammermoor on February 15, 1854 at the Metropole. At the opening Carlotta Patti, sister to Adelina Patti, made her debut playing a piano solo before curtain time. It would be a year later, when she sang Schubert's "Serenade" at the Union Theatre on June 1st, that she revealed a singing voice reported as melodious as her sister's.

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Adelina was one of opera's first prima donnas. Her contracts stipulated that she "should be excused rehearsals" and in all advertisements her name was to appear on a line above the other singers. She was the first prima donna to have her portrait on a signboard. Her coquetry and charm were as famous as her voice.

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Brother Timothy's Napa Valley Notebook

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A San Francisco presentation of Turandot Borgia sponsored by the Emperor of Brazil.

Carl Rosa was a German on a concert tour when he met Euphrosyne, a strong-willed woman, she merely changed the company’s name to the Pampa-Rosa Opera Company. After her death, the Carl Rosa Company was influential in bringing opera in English to London’s Drury Lane Theatre.

The opera in San Francisco continued to thrive right up to the 1906 earthquake. The old Civic Opera House had 800 performances in the 1906 and 1,000 in the 1907’s. On January 30, 1906, a familiar place for many a day to come—Sherman, Clay and Company—opened its first ticket office. While the earthquake did much to destroy the facilities for opera, it did nothing to the desire.

From 1906 to the appearance of that visionary Gaetano Merola, the history of San Francisco opera pretty much repeats itself; visiting troupes soon begot local efforts.

Gaetano Merola first came to San Francisco in 1906 with the W.A. Edward’s International Grand Opera Company. He returned in 1909 as their conductor for a season at the Princess Theatre on Ellis Street near Fillmore and after a 1913 season at the Curran, he moved here in 1921 making San Francisco “my other Italy.”

When Merola arrived, there was already an on-going effort to raise a permanent building to house the arts. He therefore set about to start the first San Francisco based opera company. This was not the first company he helped start. He had previously conducted with Henry Wilson Savage, a man responsible for Boston’s early opera. Savage built the Castle Square Theatre and after several years went broke, he gave a Carnelian Room

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A San Francisco presentation of Carnelian Room sponsored by the Emperor of Brazil.

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Challenge a stretch of country road. Feel how a separate suspension system for each wheel rates the radial tires to the road. Marvel at the road feel the variable ratio, servo-assisted steering, transaxle. And drive secure in the knowledge that a double-circuit, 4-wheel disc braking system is in your disposal.

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NEVADA ENTERTAINMENT GUIDE
for NOVEMBER 1974

RENO
Harrah's Reno—adients (Reservations toll free 800/648-3773)
Fri. Nov. 13—Bill Costa
Nov. 14-Dec. 1—Don Rickles
John Ansonia's Nugget (Reservas-
tion toll free 800/648-3773)
Fri. Nov. 13—Steve McQueen
Nov. 14-Dec. 1—Wayne Newton
 Sahara Tahoe—(Reservations toll free 800/648-3377)
Women's—To be announced

LAKE TAHOE
Harrah's Tahoe—(South Shore Room)—(Reserva-
tions toll free 800/648-3773)
Nov. 1-10—Glen Campbell
Nov. 11-Dec. 1—Wayne Newton
Sahara Tahoe—(High Sierra Room)—Reserva-
tions toll free 800/648-3377
Women's—To be announced

LAS VEGAS
Caesar's Palace—(Reservations 415/268-5500)
Fri. Nov. 6—Steve Lawrence and Eydie Gorme
Mon. Nov. 26—Carol Lawrence
Open Nov. 28—Dec. to be announced
Desert Inn—(Reservations toll free 800/634-2360)
Fri. Nov. 4—Bobbi Gentry
Sat. Nov. 3—Debby Reynolds
Dunes—(Reservations 415/797-7138)
Current—"Carolee de Keyser"
Flamingo Hilton—(Reservations 415/771-2700)
Fri. Nov. 6—Carrie Stevens and Laverne Silver
Mon. Nov. 7—Sandler & Young and
Myron Cohen
Fremont—(Reservations toll free 800/634-2360)
Fri. Nov. 20—Ray Clark and Diana Trask
Sat. Nov. 21—Bob & Carol Grodich and
Carole Lawrence
Las Vegas Hilton—(Reservations 415/771-2700)
Fri. Nov. 1—Ann Margret
Nov. 19—Johnny Cash
Open Nov. 28—Dec. to be announced
MGM Grand—(Reservations toll free 800/634-5555)
Sat. Nov. 5—Shirley Groome and
Barbara Eden
Nov. 13—Helen Reddy
Nov. 20-Dec. 3—Jackson Five
Riviera—(Reservations 415/431-4444)
Nov. 1-30—To be announced
Sahara—(Reservations toll free 800/634-5555)
Fri. Nov. 6—Jerry Lewis and Mel Torme
Nov. 5—Bud Cort and
James Darren
Nov. 12-Dec. 2—Jim Nabors and Chloe
Sandia—(Reservations toll free 800/634-8888)
Fri. Dec. 1—Rich Little and Jerry Vale
Stardust—(Reservations toll free 800/634-6088)
Current—"Jo Dee Pope"
The Stardust—(Reservations toll free 800/634-6088)
Fri. Dec. 14—Jim Bailey
Tropicana—(Reservations toll free 800/634-6088)
Current—"Fayes Berger"

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SHAKESPEARE’S CONSUMMATE VILLAIN

The first edition of King Richard III appeared in quarto form in 1597 four years after the supposed date of composition, with the following description on its title page:

The Tragedy of King Richard the third, containing his treacherous plots against his brother Clarence; the pitiful murder of his innocent nephews, his tyrannical usurpation with the whole course of his detested life, and most deserved death. As it hath severally been acted by the Right honourable the Lord Chamberlain his servants. At London. Printed by Valerian Sims, for Andrew Wome, dwelling in Paul’s Church-yard, at the Signe of the Angel, 1597.

The same version of the play was reissued regularly during the next forty years, an indication of its continuing popularity with Elizabethan audiences. In fact, Richard III has remained among the most frequently produced of all Shakespeare’s plays. Some scholars attribute the enduring popularity of the drama to audiences’ eternal fascination with the character of Richard himself rather than to the greatness of the work as a whole.

As scholar Hardin Craig says, “Richard III was evidently first made popular by the acting of Shakespeare’s companion, Richard Burbage, and no other play is more frequently alluded to in the literature of the time. It disappeared with the closing of the theatres in 1642, but Richard III himself was presented in several dramas of the Restoration with something approaching the force of Shakespeare’s conception.”

Craig goes on to describe such adaptations of Shakespeare’s work, this one done by the busy Colley Cibber in 1709: “Cibber begins his play with the scene of the murder of King Henry VI from Henry VI, Part III, shortening the play by dropping many scenes, until the parts of Margaret and Clarence, invents a scene in which the fabled Richard mock and hails their brothers as the murderers at their work of killing little princes, and makes of the play the picture of a single dominant villain. In this version have appeared the greatest actors of England and America—Garlick, Keen, Kemble, Edwin Forrest, and the Booths.”

Cibber’s heightening of Richard’s fiendishness brings to mind the efforts of several historians over the years to restore to Richard some semblance of humanity, thereby rescuing him from the murderous historical image imposed on him by Shakespeare’s play. Some have gone so far as to admonish the playwright posthumously for “distorting” the historical facts in his portrait of Richard. The point they miss is that Shakespeare’s Richard III is more interesting than any other Richard III, literary or historical, and that this in itself is complete justification for the portrayal.

William Shakespeare wrote King Richard III in 1593 or 1594, perhaps two years before he began work on the History plays. Richard III was first performed on the English stage in 1597, and it was the first Shakespeare play to be performed in America, at the Ford’s Theatre in 1869. Richard III is one of the most frequently performed of Shakespeare’s plays, appearing in repertory throughout the world. Richard III is often cited as an example of how Shakespeare’s plays reflect contemporary political and social issues.

In the words of Louis B. Wright, director of the Folger Shakespeare Library, “For more than three centuries the world has accepted Shakespeare’s picture of the evil monarch who murdered his own nephews and warded to the throne through a sea of blood. . . . On the American frontier this play was popular above all others. Over the centuries, countless millions have sat and suffered, enticed by the portrayal of one of literature’s most consummate villains.”

Richard III takes place at the end of the Wars of the Roses, which began soon after the close of the Henries.
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Craig goes on to describe such an adaptation of Shakespeare's work, this one done by the Busy Lady Cibber in 1708: "Cibber begins his play with the scene of the murder of King Henry VI from Henry VI, Part III, shortening the play by dropping many scenes, omitting the parts of Margaret and Clarence, invents a scene in which the fiendlike Richard chuckles with malicious satisfaction as he overhears the murderers at their work of killing the little princes, and makes of the play the picture of a single dominant villain... In this version there have appeared the greatest actors of England and America—Garriock, Keat, Kemble, Edwin Forrest, and the Booths."

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In the words of Louis B. Wright, director of the Folger Shakespeare Library, "For more than three centuries the world has accepted Shakespeare's picture of the evil hunchback who murdered his own nephews and waded to the throne through a sea of blood... On the American frontier, this play was popular above all others. Over the centuries, countless millions have sat tense and excited over the portrayal of one of literature's most consummate villains."

Richard III takes place in the end of the Wars of the Roses, which began soon after the close of the Hun... (continued on pg. 32)
AMERICAN CONSERVATORY THEATRE

THE ACTING COMPANY

THE AMERICAN CONSERVATORY THEATRE presents

RICHARD III

by WILLIAM SHAKESPEARE

Associate Director: ROBERT BONAFANTA

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Musical Composed by LOUISE HOBBY

Percussion: CONRAD SLUSA

Choreography: JOHN PASQUETTI

Dramaturge: DENNIS POWERS


dramatic personage

King Edward the Fourth

King Edward, Prince of Wales

afterwards Edward V

Richard, Duke of York

George, Duke of Clarence

Richard, Duke of Gloucester

Richard, Duke of York

afterwards Richard III

Henry, Earl of Richmond

afterwards Henry VII

Cardinal Beaufort, Archbishop of Canterbury

John Morton, Bishop of Ely

Humphrey Stafford, Duke of Buckingham

John Howard, Duke of Norfolk

Thomas Grey, Marquess of Dorset

Richard Grey

Anthony Woodville, Earl Rivers

brother to Queen Elizabeth

Queen Elizabeth

Thomas, Lord Hastings

Sir Richard Ratcliffe

Sir William Catesby

Sir James Tyrrell

Sir John Pole

Sir Robert Brakenbury, Lieutenant of the Tower

First Murderer

Second Murderer

A Messenger

Duchess of York

mother to Edward IV, Gloucester and Clarence

Lady Anne Neville, afterwards Queen Katharine

Guards, Monks, Lords, Ladies, Aldermen

Alan Jay Blumenfeld, Ralph Bourne, Scott Bylund, Patrick Carroll, David Coldumund, Michael K. Hall, Sandi Hall, William Harris, Michael Hill, Katherine James, Daniel F. Kunitz, Anne Long, Thomas Cr. Moses, Patrick Meyers, Peggy Schodt, Kent Williams, Chuck Wilson


unębdenitures


Stage Manager: DIANA CLARKE


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AMERICAN CONSERVATORY THEATRE

WILLIAM BAILL
General Director

JAMES B. MARSH
Executive Producer

ALISON BONNET
development director

EDWARD MURPHY
director of marketing

THE ACTING COMPANY

DAVE REID
Managing Director

JIM VINCENT
Artistic Director

EDWARD MURPHY
Executive Director

Executive producers: LAWRENCE J. BROWN, JAMES B. MARSH, WILLIAM BAILL

Aowyched by the California Arts Council and the National Endowment for the Arts, Washington, D.C., a federal agency.

THE AMERICAN CONSERVATORY THEATRE presents

RICHARD III

by WILLIAM SHAKESPEARE

Associate Director: ROBERT BONNIFONTA

Costume Designer: ROBERT BLACKMAN

Lighting by F. MITCHELL DANA

Music Composed by LEWIS HUBERT

Choreographed: JOHN PASQUALETTI

Dramaturge: DENNIS POWERS

Dramatic personage:

King Edward the Fourth

William Paterson

Richard Duke of York

Patrick Treadway

Earl of Northumberland

Christopher Abbe

Earl of Dorset

Daniel Davis

Earl of Surrey

Randall Duk Kim

Marquess of Dorset

Charles H. Hyman

Lord Grey

Andres Byker

Anthony Woodville

Michael Hume

Thomas Grey

Stephan Schetzer

Lord Hastings

Laird Williamson

Earl of Derby

Lawrence Hecht

Earl of Richmond

Ronald Bousom

Earl of Warwick

E. Kerrigan Prescott

Earl of Rutland

Charles H. Hyman

Earl of Salisbury

Andy Backer

Earl of Northumberland

Al White

Earl of Huntingdon

Robert Moody

Earl of Arundel

Michael Hume

Earl of Lincoln

Bob Ellis

Earl of Devon

Elizabeth Cole

Earl of Oxford

Fred Olsen

Earl of Rutland

Caroline Watrous

Queen Elizabeth

Alex Alexander-Willis

Duke of York

Hans Kranzler

"To the audience...

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 theater through Exit 771-9930 with their call services and give name and number to seating manager. Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance (around corner on Mason Street).

Credits: WILLIAM GANSLEN, HANK KRANZLER, DENNIS ANDERSON, and HILDE WYATA for photography.

A SPECIAL DISCOUNT RATE is available to clubs and organizations attending A.C.T. performances at the Geary and Maritime Memorial Theatres in groups of 20 or more. For discount information, call Laura Hitchcock at A.C.T. (415) 771-3800. Special student matinees (not listed on regular schedules) are also offered to school groups. Complete details are available from Joan Foeley, A.C.T., 450 Geary St., San Francisco 94102, telephone (415) 771-3800.

For ticket information, telephone the Geary Box Office (415) 673-6440 — from 9 a.m. through the first intermission Monday through Saturday. The Box Office is closed Sundays and will close at 6 p.m. on days when there is no performance.

We REGRET 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 Arts Council and the National Endowment for the Arts. Support is also gratefully acknowledged from the United States Information Agency. A.C.T. has a contract with the Cultural Exchange Fund, a program of the United States Information Agency, supported by the U.S. Department of State.
NOTES ON “CYRANO DE BERGERAC”

Following his infamously large nose which, as he says, “stuck me out before me by a quarter of an hour,” the swashbuckling Cyrano de Bergerac returns for a third season at the Geary as the central figure of Edmond Rostand’s classic comedy written in 1897. This season’s revival of the William Ball production is of special interest, since changes of setting in several key roles will allow nearly all of the cast to bring their own fresh interpretations to the famous tale of an eloquent noblemans and a handsome young soldier who join forces to woo a dazzling Parisienne.

Cyrano de Bergerac — equally admired as a swordsman, poet, musician and philosopher — doesn’t flinch at the prospect of taking on a band of one hundred assassins singlehandedly. And armed with a wit as quick as his tongue, he takes delight in defying the habit of his countrymen. “Cynicism is the scourge of Cyrano,” Rostand’s epic of love and honor, is the true embodiment of the French spirit. It concerns the story of the title character, a student of the arts, a man of the world, a man of action, a man of honor, a man of the people — in short, a man.

Cyrano of Bergerac by Edmond Rostand

Adapted by Gershom Kosker

Directed by William Ball

Associate Director: EGON BRANCO

Produced by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

SCENE 1 — Le Bâtiment de la Reine

SCENE 2 — La Place du Marché Saint-Jean

Fencing Choreographed by J. STEVEN WHITE

Music by LEEDY HOBY

The cast

Cyrano de Bergerac: RAY RINEHART

Christian de Neuvillette: STEPHEN CROOK

Eugene: LAIRD WILLIAMSON

Le Bât: EARL BORN

Ragueneau: ROBERT MOODY

Ugolin: DANIEL KERN

Vicomte de Valvert: J. STEVEN WHITE

Cogolin: C. MARQUIS

Montfleury: CHARLES HALLEHAN

Bellerose: BOBBY F. FELTERRE

Jodelet: RANDALL SMITH

Medecin: JORGE BIRD

Porter: ANDY BAKER

Curt Purse: AL WHITE

Musketeer: RANDALL SMITH

Capitaine d’Eon: ROBERT CHAPLIN

Pistol: ROBERT CHAPLIN, RICK WINER

Rozane: DEBORAH MAY

Duenna: ELIZABETH HUDSON

Orange Girl: PATRICIA PICKENS

Use: BARBARA DIRICKSON

Musicians: MARCO AMADORI, WILLIS SHERMAN

Sister Marie: BARBARA DIRICKSON


The first four scenes take place in 1640; the fifth in 1655.

Scene 1: A Performance at the Hotel de Bourgogne

Scene 2: The Bakery of the Poets

Scene 3: The Café de la Grenouillère

Scene 4: The Café des Gaucy

Scene 5: Cyrano’s Gazette

There will be two seven-minute intermissions

understudies

Cyrano de Bergerac: E. KERIGAN PICCOTT

Christian de Neuvillette: RANDALL SMITH

Ragueneau: CHARLES HALLEHAN

Montfleury: RANDALL SMITH

Bellerose: JAMES HAYES

Jodelet: WILLIAM PAYSON

Composers: RICHARD CLARK, RICK HAMILTON, CHARLES HAYNES

Medecin: WILLIAM PAYSON

Use: JACOB KAUFMAN, TONY LAZARUS, JAMES HAYES

Kendrick Marguerite: ANNE LEWIS

Iris: JACOB KAUFMAN

The presentation of “Pillars of the Community” is a new and exciting way to learn about this iconic character.

A.C.T.

Pillars of the Community

Written in 1877 when Henrik Ibsen was 49. Pillars of the Community was first seen in Norway as a grand drama of social criticism and, many critics agree, his first major play as well. Though rarely seen in the 1930’s, Pillars of the Community enjoyed widespread acclaim and popularity during Ibsen’s lifetime. The play portrays the life of a conservative, well-to-do family in a small Norwegian town. It tells the story of a young woman who wants to marry a man from an inferior social class. The play also explores themes of faith, tradition, and the struggle for individual freedom.

Ibsen’s play is set in a small Norwegian town during the mid-19th century. The town is ruled by a group of wealthy, conservative men who believe that social change is dangerous and that the status quo should be maintained. One of these men is Bjørnstjerne Bjørnson, a wealthy landowner who has been appointed mayor of the town. He is opposed to any change, and he is determined to keep the town in its current state.

Ibsen’s protagonist is Nora Helmer, who is married to Torvald Helmer. Nora is a young woman who wants to be free and independent. She is also the daughter of a distant relative, who is a successful businessman. Nora dreams of one day having her own business, but her husband does not want her to work outside the home.

As the play unfolds, Nora and her husband have a series of arguments about money, religion, and social class. Nora is determined to prove that she can support herself, and she begins to question the values of her society. She eventually leaves her husband and starts her own business. This is a bold move for a woman in the 19th century, and it shows her determination to break free from the constraints of her society.

Despite its age, Ibsen’s play is still relevant today. It explores themes of gender equality, social class, and individual freedom, which are just as important today as they were over a century ago.

In conclusion, Henrik Ibsen’s “Pillars of the Community” is a timeless classic. Its themes of social criticism, gender equality, and individual freedom are still relevant today, and it continues to be an important play in the canon of world literature. I highly recommend this play for anyone interested in the study of literature or the arts.
CYNRO DE BERGERAC

CYNRO DE BERGERAC

EDMUND ROSTAND

The American Conservatory Theatre

The casts

Cyrano de Bergerac

RAY RENARD

Christian de Neuvillette

STEVEN MONROE

Le Bret

EARL BORN

Lahire

KLAUS HAUSCHILD

Ugolino

LARRY KERN

Vicomte de Valvert

J. STEVEN WHITE

Cast

ARPA

RICK HAMILTON

Marquis

KEVIN PRECOTT

Montfleury

CHARLES HALHAN

Bellerive

BOBBY F. FELLER

Jodelet

RANDALL SMITH

Mederic

JOSEPH BIRD

Porte

ANDY RUPP

Cut Pursu

AL WHITE

Muskeeteer

RANDALL SMITH

Caporal de Lasso

MARTY ZALENE

Poesa

ROBERT CHAPLAIN, RICK WINTER

Rozanne

DEBORAH MAY

Farceurs

CRAIG ORRIS

Orange Girl

PATRICIA PICEDES

Use

BARBARA DICKISON

Mocker Marguerite

A. KEVIN WILSON

Sister Marche

BARBARA DICKISON

The four scenes take place in (1648), the fifth in 1655

Scene 1: A Performance at the Hotel de Bourgogne

Scene 2: The Bakery of the Poets

Scene 3: The Gallants of Gascony

Scene 4: Cyrano's Gazette

There will be two seven-minute intermissions

undertakings

Cyrano de Bergerac: E. KERRIGAN PRECOTT; Christian de Neuvillette: RANDALL SMITH; Comte de Gualche: LE BRENT; Charles Arnoux: CHARLES HALHAN; Bellerive: BOBBY F. FELLER; Jodelet: RANDALL SMITH; Mederic: BS. PHILIPPON; Porte: ANDY RUPP; Cut Pursu: AL WHITE; Muskeeteer: RANDALL SMITH; Caporal de Lasso: MARTY ZALENE; Poesa: ROBERT CHAPLAIN, RICK WINTER; Rozanne: DEBORAH MAY; Farceurs: CRAIG ORRIS; Orange Girl: PATRICIA PICOEDES; Use: BARBARA DICKISON; Mockor Marguerite: A. KEVIN WILSON; Sister Marche: BARBARA DICKISON; Alger: JAMES McCARLEY; Corporal: RICK HAMILTON; Poet: PAUL ROTH; Albert: FRANK WATKINS; Durene: CAROLYN WATSON; Marie: JANET FOSTER; Letort: JOHN HAGAN; Marion: ANNE MONLIER; Ada: JOEY CAMP; Orange Girl: PATRICIA PICOEDES; Sisters: JANET FOSTER, JANET FOSTER; Pickens: CAROLYN WATSON; Cut Pursu: BOBBY F. FELLER

NOTES ON "PILLARS OF THE COMMUNITY"

A.C.T.'s Mariner Memorial Theatre, which housed the return engagement of the musical Godspell last summer, won't remain dark for long. A new mystery musical, Something's Afoot, opens November 9, with low-priced preview performances beginning November 5, and will continue a limited engagement into January.

With book, music and lyrics by James M. Davidson, David Nervo and Sherman Farber, this musical revue is a salute to theatrical history, with 90 songs, 75 dances and 615 costumed performers. It begins with a time capsule from the 1880s, and each act is a salute to a different period of theatrical history.

In the 1890s, the audience wears 1890s costumes, and the set is in the style of the period. The music is a mix of operetta, musical comedy, vaudeville and early broadway musicals.

In the 1910s, the audience wears 1910s costumes, and the set is in the style of the period. The music is a mix of musical comedy and early Broadway musicals.

In the 1920s, the audience wears 1920s costumes, and the set is in the style of the period. The music is a mix of musical comedy and early Broadway musicals.

In the 1930s, the audience wears 1930s costumes, and the set is in the style of the period. The music is a mix of musical comedy and early Broadway musicals.

In the 1940s, the audience wears 1940s costumes, and the set is in the style of the period. The music is a mix of musical comedy and early Broadway musicals.

In the 1950s, the audience wears 1950s costumes, and the set is in the style of the period. The music is a mix of musical comedy and early Broadway musicals.

In the 1960s, the audience wears 1960s costumes, and the set is in the style of the period. The music is a mix of musical comedy and early Broadway musicals.

In the 1970s, the audience wears 1970s costumes, and the set is in the style of the period. The music is a mix of musical comedy and early Broadway musicals.

In the 1980s, the audience wears 1980s costumes, and the set is in the style of the period. The music is a mix of musical comedy and early Broadway musicals.

In the 1990s, the audience wears 1990s costumes, and the set is in the style of the period. The music is a mix of musical comedy and early Broadway musicals.

The audience is invited to sing along with some of the songs, and there are also some interactive elements, such as audience participation in the musical numbers.
died. Years later, England pulled itself together in a war that lasted from 1835 to 1845. A series of military and political events occurred between the years of the House of York and the House of Lancastor for possession of the English throne, with the Yorkists, also known as the House of York, holding their throne from the roses—white for York and red for Lancaster—until the battle of Bosworth Field, where the Wars of the Roses were over, and Richard III ascended the throne as Henry VII.

William Ball, director of A.C.T., finds his inspiration in the play as a fantasy of evil, a melodrama exploring the atomic world of Richard III, as an English history. "It's a prototype melodrama," Ball believes. "The story of a pariah who becomes a hubbubed tyrant in a nightmarish world of loneliness, I have two very strong images in mind when I think about the play. One involves the actions in I. R. Tolkien—and similar most of England to sway for a strong man who could put an end to the political turbulence and reunite the nation.

England got her strong man, in Richard III, known as the Arch Yorkist general to emerge in the cause of evil, in fact a Germanic warrioress who sought to make evil appear to be the power of the state, and, by winning the heart of the Queen, brought England into the war at last in 1485, when the Lancastor Henry VI. Lord of the English know the right man in Richard III, the final battle at Bosworth Field, the Wars of the Roses were over, and Richard III ascended the throne as Henry VII.

Houses of York and Lancaster

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. He is presently the director of the San Francisco Theatre Festival Foundation directorial grant and an NBC/KCAJ television directors' fellowship. For A.C.T. his productions include Tarras, Six Characters, King Lear, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Tiny Alice, Oedipus Rex, Three Sisters, The Tempest, A Midsummer Night's Dream, and Capercaillie. His productions of Cynara and Under Milkwood have been shown national on the P.B.S. television network. Aside from his work as a director, Mr. Ball is an active teacher in A.C.T.'s Conservatory training program.

JAMES B. MCKENZIE, Executive Producer, has been associated with A.C.T. throughout its history. As an member of the Board of Trustees in 1966, he was host to the company for a Spring season at his theatre in Connecticut, the Westcott Country Playhouse. When the company moved to San Francisco shortly afterwards, he was actively involved in establishing basic contracts and policies as an officer of the Board of A.C.T. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. Often referred to as the "godfather" of A.C.T., he spends much time travelling in connection with National Foundation for the Arts, making arrangements for plays to be in the repertoire, and development of A.C.T.'s non-repertory productions, such as Hair, Godspell, She, Don't Bother Me I Can't Cope, Oh Calpurnia, etc. In addition to his duties as producer and board member of A.C.T., 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 two productions at the West Coast Playhouse in Connecticut since 1959, and of the Peninsula Insular Players in Fish Creek, Wisconsin since 1960. He is co-producer of the Parker Playhouse in Fort Lauderdale, Florida, the Bucks County Playhouse in Pennsylvania, and president of the Producing Managers' Company in New York City, a firm that is in active in packaging plays for tours throughout the country. Mr. McKenzie is vice-president of the Council of Stock Theatres of the United States and of the Council of Resident Summer Theatres, an active member of The League of New York Theatres and Producers, the Independent Booking Organization, and the Organization of legitimate Theaters. 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 covers 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. Between productions, Mr. McKenzie can be found on the ship-to-shore telephone, furnishing the most comprehensive navigation of navigating ocean racing yachts to such exotic ports as Bermuda, Halifax and Nassau.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for the New York Shakespeare Festival. As a founding member, Off-Broadway's John Golden Theatre, a producing member of Margery Kempe, Epithalamion for George Dillon and he directed the nation's four major Shakespeare Festivals. He has served as a guest director in colleges and regional theatres and for A.C.T. an active resident director of the Eugene O'Neill Playwrights' Conference at Yale University. A.C.T.'s productions of Charley's Aunt and Cavetown were seen during A.C.T.'s summer season in Bethel, New York. He guided the Henley Fonds re-
died. Years of war had engulfed Eng-
land in civil war that lasted from
1455 to 1483. A series of military and
political events occurred between the
members of the House of York and the
House of Lancaster for possession of the
English throne. Richard II was deposed
by his son, Henry VI, and the emblem of
the Yorkists was a white rose, while the
emblem of the Yorkists was a red rose.

The Wars of the Roses were over, and
Richard ascended the throne as Henry VII.

William Ball, director of A.C.T., finds more fascination in the
task of a fantasy of evil, a melodrama,
exploring the satanic world of Richard
III, than as English history. "It's a pro-
toic melodrama." Ball believes.
"The story of a pariah, a humiliated,
terrible, terrifying, hateful character.
Our performance emphasizes this facet of
the character, experimenting with certain
stage techniques to our work, even though
the play is essentially a tragic. We
hope to realize the melodramatic
potential of this role by giving it the
"dramatic sense of light and shade.
Critic's have frequently compared
this early work by Shakespeare to the
play of his contemporary, Christo-
pher Marlowe, in view of its strong,
simple, boldy effective verse remin-
sant of such works as Marlowe's Tamburlaine.
"There is a storm of rhetoric in
King Richard III," Ball notes. "The
characters constantly talk with ter-
rifying intensity and ferocity and
with very little subtlety. The characters
verbally express each other to pieces
...as well they might, for these are
truly evil men, ugly and fright-
ening people."

WILLIAM BALL, General Director, founded the American Conservatory Theater (A.C.T.) in San Francisco in 1965 as a resident director, first as the Artistic Directo
of the American Conservatory Theater, University of California, Berkeley, and his second year, he was repre-
sented on the Bay Area stage as King
Richard III and Jumpers, as well as
revivals of Cymbeline and The Tem-
plar of the Shrew. He began his career as an actor on Broadway, Regional theater,
and in London. His productions of
Cymbeline and Under Milkwood have been shown national
ly on the P.S.B. television network.
Aside from his work as a director,
Mr. Ball is an active teacher in A.C.T.
's Conservatory training pro-
grams.

James B. McKenzie, Executive Pro-
ducer, has been associated with A.C.T.
throughout its history. As a member of the Board of Trustees in 1966, he was host to the company for a Spring season at his theater in Con-
necticut, the Westport Country Play-
house. When the company moved to San Francisco shortly afterwards, he was
actively involved in establishing
basic contracts and policies as an offi-
cial of the Board of A.C.T. In 1968
he became Executive Producer, took
the company on its first tour to Broad-
way, and has remained as pro-
ducer ever since. Often referred to as
the "gypsy" of A.C.T., he spends
much time travelling in connection
with National Foundation for the Arts
arrangements for plays to be in the
repertory and development of A.C.T.'s
non-profit repertory productions,
such as Hair, Godspell, She's
Don't, Brother to Eddie, Cat, Oh
 Erie, etc. In addition to his duties as pro-
ducer and board member of A.C.T.,
Mr. McKenzie is an active participant in
all phases of the theater. He has pro-
duced three plays on Broadway, and
15 national tours of Broadway plays.
He has been the producer of the
American Conservatory Theater in Con-
nnecticut since 1959, and of the Penn-
insula Players in Fish Creek, Wiscon-
sin since 1960. He is co-producer of
the Parker Playhouse in Fort Lauderdale,
Florida, the Bucks County Play-
house in Pennsylvania, and president of
the Producing Managers' Company
in New York City, a firm that is in
packaging plays for tours throughout
the country. Mr. McKenzie is
vice-president of the Council of Stock
Theaters of Connecticut, the Westport
Resident Theaters and of the Council of
Resident Summer Theaters, is an active
member of the League of New York
Theater and Producers, the Independent
Booking Organization, and the Organi-
zation of Legitimate Theaters. He is
a working member of the Association
of Theatrical Press Agents and Man-
gers, the International Alliance of Thea-
trical Stage Employees and Actors' Equi-
ity Association. His theatrical career
includes more than 1,000 produc-
tions, and includes work in every state
of the union. He was also recently
appointed to the Theatre Advisory
Panel of the National Endowment
for the Arts. Between productions, Mr.
Kenzie can be found on the ship-to-
ship tours of the company or in explo-
dition of navigating ocean-racing yachts
to such exotic ports as Bermuda, Haifer, and Nassau.

Edward Hastings, Executive Di-
rector and Resident Stage Director, was a Production Stage Manager for
Warsi Takes a bow, "the story of
A.C.T. as a founding member. Off-Broad-
way and the American Conservatory
Theater of Margery Kempe, Ephraim for
George Dillen and he directed the
national touring companies. He has
directed a host director in colleges and
regional theaters and for several
years as a resident director of the
eugene O'Neill Playwrights' Conference.
Mr. Hastings' productions of Charley's
Aunt and Car Town were seen during
A.C.T.'s 1969-70 tour. He is now
based in New York, he guided the Henry Ford re-

Houses of York and Lancaster
vival of Our Town with an all-star cast and has recently returned from directing the production at the Hot L. Baltimore. He has directed many other A.C.T. productions, most recently, Danny Dick, The House of Blue Leaves and Broadway and will stage Street Scene 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 Theatre. Mr. Flescher, who has directed for many companies, directed for the Oregon Shakespeare Festival, the Stratford Shakespearean 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, Aeneid and 40 Carats for the Berkeley Rep, Chekhov and Paradise Lost, as well as co-directed The Crucible, which entered the repertory at the Stanford Shakespeare Summer Festival in 1967. He also directed A.C.T.'s high-successful production of The Trojan Woman, directing member of the A.C.T. Homeless and An Enemy of the People. This season, he translates and directs Ibsen's Pillars of the Community, which he did for A.C.T.'s extremely popular A Doll's House in 1973, and also directs The Ring Cycle. This past summer he directed The Mikado for the Pacific Coast Company of Performing Arts in Santa Maria.

E D I T H M A R S K O, Development Director, was instrumental in the founding of A.C.T. 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. Marks was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young A.P.A. Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed Charles' Aunt and Six Characters in Search of an Author, in addition to the A.C.T. Theatre Company's production of; "The Importance of Being Earnest and Mother in Six Characters in Search of an Author.

ROBERT BONAVIANTURA, Artist and Acting Director, is a charter member of A.C.T. and responsible in large measure for the company's casting and repertoire scheduling. In addition to his work as associate director to the producer of A.C.T.'s productions such as Tiny Alice, Under Milkwood, Oedipus Rex and King Richard II, and to Allen Fletcher on Antony and Cleopatra and That Championship Season, Mr. Marks joined the 1972 production of The Merchant of Venice and, during the same year, he directed Bill Rapp's production of Southw in which he has been transferred from the Caiman to the Maritime Memorial Theatre for a highly successful extension engagement. He has also staged two productions in A.C.T.'s Plays in Progress series, Hagar's Children and A bunch of the Gods Were Sitting Around One Day, in 1973; on leave of absence from A.C.T. he directed A Noel at San Diego's Old Globe in Shakespeare Festival. More recently, he was director of Charles' Aunt and The Tavern at South Coast Repertory in Costa Mesa, where he will return early in 1975 to stage S.C.R.'s anniversary production of The Trafalgar of Our Town with an all-star cast and has recently returned from directing the production at the Hot L. Baltimore. He has directed many other A.C.T. productions, most recently, Danny Dick, The House of Blue Leaves and Broadway and will stage Street Scene this season. He heads A.C.T.'s own new play program, Plays in Progress.

JOSEPH BIRK, who returns for his third season at A.C.T., holds a master's degree from Cal State University. A featured actor in 17 productions at the APA Repertory Company, Mr. Birk starred in the 1969, 1970 and 1971 seasons. In 1969, Mr. Birk also toured the United States and the United States with that company. He appeared in the 1971 tour company of The Shaw on with George Crissey and Jessie Landis and the Eastern University tour with The Matchmaker and exit the King. He has also directed and dubbed in You Can't Take It With You, and has appeared in several productions, including Moon in the Yellow River and Elect, Mr. Birk appeared in the C.B.S. daytime serial, Love is a many Splendid Thing. For two seasons, he appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in Hailf, VV. The Latent Homelessness, An Enemy of the People, The Selling of the President, Cerri and Cleopatra, Antony and Cleopatra, The Tavern, Pandora Lost, Cyndro de Bergere, The Mystery Cycle, The Crucible, The Hot L. Baltimore, You Can't Take It With You, and on tour in Taming of the Shrew.

BONA BRADLEY has been teaching Yoga to the A.C.T. Company and Conservatory since 1971. She studied Yoga for three years at the Bilby School of Yoga and then taught Yoga in Europe and America for several years before coming to A.C.T. Bona has recently produced her own rec- ords and films, "YOGA VOGA." She was seen last at year at A.C.T. in Cyndro de Bergere, The House of Bernhard Alba and The Oracle. JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and in three shows during her first season at A.C.T., was graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Players' Theatre, she has appeared on Broadway with The Second City, Off-Broadway productions, with resident and summer theatres and has played in an assortment of roles in TV and feature films. Mrs. Carlin has also been seen in The Time of Your Life, The Life of Mr.QUENCE, Pandora Lost, Danny Dick, The House of Blue Leaves, The Hot L. Baltimore and You and The Hot L. Baltimore. At A.C.T. she directed The House of the Madman and in addition to her acting assignments,
vival of Our Town with an all-star cast and has recently returned from directing a production of *The Diary of Anne Frank*. Robert Bonaventura, Artists Repertory Director, is a charter member of A.C.T. and responsible in large measure for the company’s casting and repertory scheduling. In addition to his role as associate director and producer of productions such as *The Crucible*, he has served as committee chairman for the A.C.T. Gala Ball and as director of the San Francisco Festival, which he also directs. He is a member of the A.C.T. Board of Trustees and has served as vice president of the A.C.T. 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 A.P.A 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*. Mr. 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.

**THE ACTING COMPANY**

**Robert Bonaventura**

**HOPA ALEXANDER-WILLIS, who has been seen on several of the A.C.T. stages, studied with Paul Sills at his Story Theater Workshop in addition to spending two years in an apprentice with the San Francisco Actor’s Workshop and several years with the San Francisco Free Festival. Her acting credits include the Milwaukee Repertory Theatre, where she was seen as Vanya in *The Cherry Orchard*, the Oregon Shakespeare Festival, where she was seen as Dina in *The Crucible*, and the Chicago Shakespeare Festival, where she was seen in *Antony and Cleopatra* and *The Taming of the Shrew*. She is now in her third season with A.C.T.**

**CANDACE BARRETT came to A.C.T. last season with her husband, Raye Birk, and worked with the Young Company on the company’s summer touring shows as well as teaching. She has studied at Northwestern University and in Hollywood. Her acting credits include the University of Michigan, where she was seen as Vanya in *The Cherry Orchard*, the Oregon Shakespeare Festival, where she was seen in *The Taming of the Shrew*, and the University of California, Los Angeles.**

**RAYE BIRK came to A.C.T. last season from the Milwaukee Repertory Theatre where he acted and directed for two seasons. With a bachelor’s degree from Northwestern and a master’s from the University of Michigan, he has also taught at South- ern Methodist University in addition to directorial assignments there. Mr. Birk, whose acting credits also include having served as guest artist at the Utah Little Theater in Oklahoma and California’s Pacific Conservatory of Performing Arts at Santa Maria, most recently played Hamlet at the Oregon Shakespeare Festival, in three previous seasons with the Oregon Shakespeare Festival, he directed two plays and appeared in eight, including *Hamlet* and Hamlet. He also played the title roles, the Merchant of Venice, in which he was seen as Shylock, and Macbeth for All Seasons, in which he appeared as Macbeth. He was seen at last season as Gremio in *The Taming of the Shrew*, Kolanov in *You Can’t Take It With You*, and Benvolio in *Romeo & Juliet*.**

**JOSEPH BIRD, who returns for a fifth season at A.C.T., holds a master’s degree from the University of Pennsylvania. A featured actor in 17 productions at the A.P.A Repertory Company in six seasons. He has appeared in *A Midsummer Night’s Dream*, *Titus Andronicus*, *Hamlet*, and in *You Can’t Take It With You*, 1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1985 touring company of *The Shaw Strain with George Grizzard and Jessie Landis and the Eastern University tour with The Merchant of Venice and the King and Queen debuts de *You Can’t Take It With You*, and has performed in television and radio productions, including Moon in the Yellow River and Electric. Mr. Bird appeared on *The CBS daytime serial, Love is a Many Splendored Thing* for two summers, he appeared at the Old Globe Shakespeare Festival in San Diego, he has been seen at A.C.T. in *Hamlet*, *The Taming of the Shrew*, and *You Can’t Take It With You*, 1980, and has appeared at several colleges and universities, spent a season each at the Harvard Repertory Company, the Seattle Repertory Company and the Santa Fe Opera, and three with the Tyrone Guthrie Theatre. Playing major roles in many productions, including the title role in the premier production of *Futz*. Last season he was seen at A.C.T. in *You Can’t Take It With You*, Tonight. At 8:30, *Cyrano de Bergerac*, *The Cherry Orchard*, and on tour in Taming of the Shrew.**

**ANDY BACKER returns to A.C.T. for his third season. He has been in *Cyrano de Bergerac* and *You Can’t Take It With You*, 1969. A.C.T. Actor’s Repertory Company of several years, he directed *The Diary of Anne Frank* and directed in *Hamlet*, and *You Can’t Take It With You*, and has performed in television and radio productions, including Moon in the Yellow River and Electric*.

**EDITH MARKSON, Development Director, was instrumental in the founding of the A.C.T. and has served as vice president of the A.C.T.**

**BONITA BRADLEY has been teaching Yoga to the A.C.T. Company and Conservatory since 1971. She studied Yoga under Yogi Bhajan for three years at the Bilhar School of Yoga and then taught Yoga in Europe and America for several years before coming to A.C.T. Bonita has recently produced her own rec- ording of the bhuta Bhagya. She was seen last season at A.C.T. in *Cyrano de Bergerac*, *The House of Bernard Alba* and *The Cherry Orchard*.**

**JOY CARLIN, who appeared as Miss Prim in The Importance of Being Earnest during her first season at A.C.T. was graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago’s Players’ Theatre, she has appeared on Broadway with The Second City, Off-Broadway productions, with resident and summer theatres and has played in several films in the theatre.**
ROBERT CHAPLINE, master voice teacher for the acting company, and Conservatory, has appeared in A.C.T.'s productions of Orphans, Requiem, and Macedonia at the Los Angeles Music Center. The recipient of a Rockefeller Foundation fellowship with Kristin Linklater in voice teacher training, Mr. Chapline has also taught at the Manitoba Theatre Centre, the Stanford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum in Los Angeles, and the St. Louis Shakespeare Festival. He is also directing and producing the California Shakespeare Festival's production of Macbeth this year.

BARBARA DICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyrano de Bergerac, has also appeared in The Merchant of Venice, The Torch Song, and The Trojan Women. She has also appeared in television productions in San Francisco and in Portland, where she attended the University of Portland, as well as in the PBS film of A.C.T.'s Cyrano. Miss Dickson was also seen as Rose in A Midsummer Night's Dream and as a member of the theater company for the last two seasons, appearing in eight different productions, including The Taming of the Shrew (Kate), The Crucible (Elizabeth Proctor), and A Doll's House (Helene). The Importance of Being Earnest and The Importance of Being Earnest. Her credits at A.C.T. include You Can't Take It With You and The House of Bernarda Alba, Cyrano de Bergerac, and The Cherry Orchard.

ROANE ELMER, who was a member of A.C.T.'s training program three years ago, has appeared in Falstaff, The Merchant of Venice, The Crucible, The Taming of the Shrew, The HOT L. BALTIC. His recent credits include a role in the International Festival Theatre's production of Macbeth, the role of the Duke of Mantua in the A.C.T. production of Don Quixote, and the role of the Duke of Mantua in the A.C.T. production of Don Quixote.

DAVID DANIS has numerous stage credits in addition to two N.E.T. productions and a film. A member of the National Touring Company of CoCo with Katharine Hepburn, he has appeared on and off-broadway and in the major regional theaters including the American Shakespeare Festival, the Shakespeare Theatre of Cincinnati, the Purple Rose Theatre Playhouse in the Park, the Charles Street Playhouse in Boston, Oregon Shakespeare Festival, Actors Theatre of Louisville and the Stratford Festival of Canada in Ontario. Prior to beginning his first season with A.C.T., Mr. Danis was a member of the Tennessee Shakespeare Festival. He is also a member of the American Federation of Television and Radio Artists, Local 700. He was recently seen in the role of the Duke of Mantua in the A.C.T. production of Don Quixote.

SABINE EPSTAIN, who taught during A.C.T.'s 1974 Summer Training Congress, holds a master's degree from UC Berkeley and most recently served as a member of the acting faculty of the California Institute of the Arts, Santa Monica. In 1970 and as artistic director of the La Mama E.T.C. extension workshops, he was also seen as a guest director at Holland's Mikkerts. He is also the director and founder of the Mikkerts Workshop Company, where he has also been a member of their performing ensemble.

SALLY EPPS, who joined A.C.T. as a member of the training program two years ago, has appeared in Cyrano de Bergerac. She is also a member of the American Federation of Television and Radio Artists, Local 700. Miss Epps has also appeared in A.C.T.'s productions of Hamlet, Macbeth, and The Cherry Orchard. She was recently seen in the role of the Duke of Mantua in the A.C.T. production of Don Quixote.

MARTHA HUMMEL has made her professional debut in the Center for Shakespeare's production of the title role in The Country Wife. Since that time she has performed in all of the R.F. P. Shakespeare Festival's productions, including 11 performances of A Midsummer Night's Dream, in 1970. She has also performed in the roles of Portia in Othello, Jessica in The Merchant of Venice, The Taming of the Shrew, Tonight at 8:00, Broadway, and You Can't Take It With You. She holds a master's degree in directing from the University of Southern California. She was recently seen in the role of the Duke of Mantua in the A.C.T. production of Don Quixote.

MICHAEL HUME comes to A.C.T. from the South Coast Repertory in Costa Mesa, where he played featured roles in The House of Blue Leaves, The Would-Be Gentleman and The Taming of the Shrew, as well as touring with the Southern California with S.C.R.'s travel- ing shows for young people. His credits include the role of the Duke of Mantua in the A.C.T. production of Don Quixote. He is also a member of the American Federation of Television and Radio Artists, Local 700. Miss Epps has also appeared in A.C.T.'s productions of Hamlet, Macbeth, and The Cherry Orchard. She was recently seen in the role of the Duke of Mantua in the A.C.T. production of Don Quixote.

RANDALL DUK KIM, most recently seen in the title role of Pericles for the New York Shakespeare Festival in Central Park, as Fred Oom in The Year of the Dragon for the American Place, as Trinculo in The Taming of the Shrew and as Dardanelle in The Merchant of Venice. He is also a member of the American Federation of Television and Radio Artists, Local 700. Mr. Kim has also appeared in a number of productions throughout the United States, including the role of the Duke of Mantua in the A.C.T. production of Don Quixote.
SABIN EPSTEIN, who taught during the 1974 Summer Training Congress, holds a master's degree from UC Berkeley, and most recently served as a member of the acting faculty of the California Institute of the Arts. Playwright and dance in Valencia. An assistant director and former member of the performing ensemble of the Cafe La Mama Repertory Company, he also served as the managing director of the American Playwrights Theatre, which he founded, in the late 1960s. As a director, he has been honored at the American Playwrights Theatre, in which he has directed the world premieres of works by Ted Foote, William Shakespeare, and Tennessee Williams.

ELIZABETH HILLIE, who made her professional debut at the Oregon Shakespeare Festival, has been an assistant director at the Shakespeare Theatre Company in Malibu, where she has directed several productions of Shakespearean plays. She has also directed productions of plays by Shakespeare in New York City, and has been a director of the Oregon Shakespeare Festival, where she has directed productions of plays by Shakespeare, Molière, and Shakespeare.

JAMES HUMAN, who was a M.A. candidate at the University of Dallas, where he holds a B.A., also attended the University of Texas at Austin, where he attended the university for two years, and received a degree in English. He has directed productions of plays by Shakespeare, Molière, and Shakespeare in New York City, and has been a director of the Oregon Shakespeare Festival, where he has directed productions of plays by Shakespeare, Molière, and Shakespeare.

SABRA EPSTEIN

JAMES HUMAN

RICK HAMILTON, in his second season with A.C.T., attended the University of Texas. He most recently appeared at the Portland Shakespeare Festival, where he played the role of Shakespeare in the production of "Hamlet." He has also directed productions of plays by Shakespeare, Molière, and Shakespeare in New York City, and has been a director of the Oregon Shakespeare Festival, where he has directed productions of plays by Shakespeare, Molière, and Shakespeare.

MICHAEL HUME, who comes to A.C.T. from South Coast Repertory in Costa Mesa, where he played featured roles in "The House of Blue Leaves," "The Who's Gentleman," and "The Taming of the Shrew," is set to direct several productions of plays by Shakespeare, Molière, and Shakespeare in New York City, and has been a director of the Oregon Shakespeare Festival, where he has directed productions of plays by Shakespeare, Molière, and Shakespeare.

RANDALL DUK KIM, was most recently seen in the title role of Pericles for the New York Shakespeare Festival in Central Park, as Fedor in "The Year of the Dragon," and as a director, he has directed productions of plays by Shakespeare, Molière, and Shakespeare in New York City, and has been a director of the Oregon Shakespeare Festival, where he has directed productions of plays by Shakespeare, Molière, and Shakespeare.

DANIEL DAVID has numerous stage credits in addition to his N.E.T. production of "The Taming of the Shrew," for which he received a Drama Desk Award. He has directed productions of plays by Shakespeare, Molière, and Shakespeare in New York City, and has been a director of the Oregon Shakespeare Festival, where he has directed productions of plays by Shakespeare, Molière, and Shakespeare.

ROBERT CHAPLINE, master voice teacher for the acting company, and Conservatory, has appeared in A.C.T.'s productions of "Orpheus Descending," "The Mousetrap," and "The Misanthrope." The recipient of a Rockefeller Foundation fellowship with Kittin Linklater in voice teacher training, Mr. Chapline has also taught at the Manhattan Theatre Center, the Stanford Festival Theatre (Canad., Arena Stage in Washington, D.C., the Much Theatre in Toronto, and the Astor Centre in London, where he teaches singing and voice production.

ELIZABETH COLE, a Phi Beta Kappa graduate of Lawrence University who holds a master's degree from Tufts Medical Center, she has also taught at Los Angeles County College and Stanford University, where she has taught voice production. She has also taught at the Stanford University and Stanford University, where she has taught voice production. She has also taught at the Stanford University and Stanford University, where she has taught voice production.

RICHARD CRICKHAM, in his second season with A.T.C., attended the University of Texas. He most recently appeared at the Portland Shakespeare Festival, where he played the role of Shakespeare in the production of "Hamlet." He has also directed productions of plays by Shakespeare, Molière, and Shakespeare in New York City, and has been a director of the Oregon Shakespeare Festival, where he has directed productions of plays by Shakespeare, Molière, and Shakespeare.

LOU ANN GRAHAM, who began her husband Ross's A.C.T. Young Conservatory in 1970, continues her administrative duties as an artistic director, in addition to her role as manager of the A.C.T. Playhouse and Playwrights Horizon. She is also a member of the A.C.T. Board of Directors, and has been a member of the A.C.T. Board of Governors since 1970. She has also directed productions of plays by Shakespeare, Molière, and Shakespeare in New York City, and has been a director of the Oregon Shakespeare Festival, where she has directed productions of plays by Shakespeare, Molière, and Shakespeare.

ROBBY L. GLENN, who was a member of A.C.T.'s training program from 1971 to 1974, has appeared in productions at the San Francisco Playhouse, the First Stage Playhouse, and the Berkeley Repertory Theatre. He is also a member of the San Francisco Mime Troupe, where he has appeared in productions of plays by Shakespeare, Molière, and Shakespeare in New York City, and has been a director of the Oregon Shakespeare Festival, where he has directed productions of plays by Shakespeare, Molière, and Shakespeare.

DAVID DAVIS has numerous stage credits, in addition to his N.E.T. production of "The Taming of the Shrew," for which he received a Drama Desk Award. He has directed productions of plays by Shakespeare, Molière, and Shakespeare in New York City, and has been a director of the Oregon Shakespeare Festival, where he has directed productions of plays by Shakespeare, Molière, and Shakespeare.

SABRA EPSTEIN

Elizabeth Cole
DEBORAH MAY, who came to A.C.T. as a Conservatory student, holds a bachelor's degree and teaching certificate from the University of Minnesota, her home state. Selected Miss Indiana 1977-78, she was also the Grand Talent winner and elected Miss Congeniality at the Miss America pageant in Atlantic City, 1978. Ms. May spent the past two summers as an artist-in-residence at the Pacific Conservatory of Performing Arts in Santa Barbara, where she was seen as Marian in The Music Man. In 1984 she was seen in Gianni Schicchi, in Toronto. She also appeared there with the Canadian Opera Company in Phèdre. Among the other roles Mr. Laryea has played are Othello in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in A Midsummer Night's Dream and the title role in Macbeth.
MARIAN WALTERS received the Joseph Jefferson Award as "Best Actress" in 1973 for her portrayal of April in THE HOT L. BALTMore at the Ivanhoe Theatre in Chicago, where she was also seen in NIVER Too Late, and Weddings and W淚. For her portrayal of Grace in Bus Stop, starring Sandy Dennis, she won a Joseph Jefferson Award as "Best Actress in a supporting role." She appeared in the Goodman Theatre's The Rising Circle and in "Royal Family," and for a year as the lead in Hello, Dolly at The Round-Table Dinner Playhouse. Chicago. Marian has also appeared with the Tenthouse Theatre in Highland Park and two winters ago she toured in The Glass Menagerie with the New Montana Repertory Company. At Central Director Playhouse in Everything in The Garden, she received another Joseph Jefferson nomination. Miss Walters also appeared with Dyan Cannon at Phoenix Playhouse in Ninety Days of Mirth, opposite Vittorio Gassman at Mill Run in Angel Street, and played Sid Caesar's three wives in Plaisa Suite at the Drury Lane Playhouse. Having played over 500 roles, she also appeared with the touring Royal Theatre Repertory Company whose John Golden signed her for her Broadway debut with Donald Cook in Made In Heaven. Miss Walters was featured on Broadway with Robert Preston and Kim Hunter in The Tender Trap. In San Francisco, she appeared in Under the Yum Yum Tree for fourteen months at the On Broadway Theatre and Private Lives for nine months at the Little Fox Theatre. Her movie credits include: Petulia, Buffalo, Medium Cool and T. R. Baskin.

JAMES R. WINKLER, who spent a year in A.C.T.'s training program prior to joining the acting company last season, holds a master's degree in dramatics from the University of Wisconsin and has appeared three years at the On Stage, Tonight, a musical revue which toured resorts in Illinois and Wisconsin and made three U.S.O. tours and appeared in the Marin Shakespeare Festival at San Francisco's Palace of Fine Arts in As You Like It, King Lear and Alice in Wonderland. His A.C.T. credits include: The Taming of the Shrew, The Miller, Tonight at 8-90 and Broadway.

J. STEVEN WHITE, a specialist in sword and combat choreography who teaches those skills at A.C.T., came here from the American Shakespeare Festival at Stratford, Conn. for three season ago. At Southern Methodist University he played Edmond in King Lear with Morris Carnovsky. A veteran of three seasons with the Oregon Shakespeare Festival. Mr. White was seen in several featured roles including Park 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. BALTMore, Tonight at 8-90 and as Rumble in The House of Blue Leaves. This past summer he played Clayton in Mind With A Dirty Mind.

LAIRD WILLIAMSON comes to A.C.T. after three years with the Oregon Shakespearean Festival where he was seen in Twelfth Night, Hedda Gabler, Catharsis, Trellius & Cressida, Uncle Vanya and Henry VI Parts 1 and 3. As a former student of Alvina Krause at Northwestern University, he also studied at the University of Texas and his television credits include Mission Impossible and Man- nix. He directed six plays for the Oregon Shakespeare Festival and three for the Pacific Conservatory of Performing Arts where he was also seen in St. Joan, Rocket, Richard III and School for Scandal.

RICK WINTER, actor, singer and voice teacher, just joined A.C.T.'s teaching staff for the 1971 Summer Training Congress and has since made San Francisco his permanent home. Mr. Winter studied voice production with Kristin Linklater in New York and completed his teacher training with Richard Chase at A.C.T. He has also taught at the Lee Strasberg Theatre Institute and the Oxford Theatre School in Hollywood. His Broadway and off-Broadway credits include numerous musicals, among them Pajama Game, South Pacific, Pal Joey and Kiss Me Kate, and he has been seen at A.C.T. in Cyrano de Bergerac and The House of Bernarda Alba.

There is so much to do at Liberty House San Francisco in October

Friday, October 4 to Friday, October 11 A RARE OPPORTUNITY TO VIEW THE WORK OF 22 CONTEMPORARY SOUTH AMERICAN ARTISTS. Original signed gouaches, linocuts, oils, pastel art, as some of the scope of the magnificent BRANIFF INTERNATIONAL COLLECTION. See the Alexander Calder "FLYING COLORS" JET. A COMMISSION OF BRANIFF AIRLINES. Alexander Calder, the father of kinetic art, accepted a commission to use an enviromental jet Braniff II to South Americ as his canvas. We are honored to be able to show you the actual 6-foot jet models Calder used while working on the full-size jet. Featured in our special gallery. For your travels, Jack Winter brings jet-away clothes, shown in our McDonnell Sportswear.

Saturday and Sunday, October 5 and 6, 11 a.m. to 3 p.m. V.I.P. VISIT FROM AMIR'S PERSONAL ENVOY from New York to show you a collection of clothes for holiday and resort reveling. Many turn the fashion world upside down... elegant days and casual evenings. Why not?
In our Closet Room.
Friday, October 11, Saturday and Sunday, October 12 MEET OUR MAGICIAN. He will show you a trick or two in our Stationary Department, all packaged for you to purchase, take home and try.
Friday, October 11, 10 a.m. to 3 p.m. THE SPLASH YOU HEAR IS CAKE OF CALIFORNIA IN OUR POLYNESIA SHOP. Cake season is upon us... and your trip to Asisico or whatever it's called with fabulous Cali resort wear. Our limited collection still available. We are excited to unveil this new world.

Friday, October 11, 9 a.m. to 5 p.m. WHY READ A BOOK, OUR WINK DUKES SKIRTS TELL STORIES. Beautiful long skirts you wear on formal occasions from night out through the 2nd of January. All lined in lace and each has a historical tale to tell. For example, the skirts were worn by a group of enterprising "business women," who kept track of their appointments times by which posted had the coin in it. Come later, and MEET THE MAN FROM WINK DUKES.

Monday, October 14 through Saturday, October 19 2000 APPETIZER WEEK. IN NORMANDY LANE. Sample, savour, stroll in a new taste world—everything from candies to cocktails. Meet the experts from every field, food, cooking, wine. Explore our famous Vindier Cellars during special wine tastings. Experience a new gourmet menu every day in the Plant Restaurant.

Thursday, October 24 and Friday, October 25, 11 a.m. to 3 p.m. THE WORLD OF LEO NARDOUCCI. Currently editing the fashion shows with the collection you will see. Informal modeling PLUS a special visit from Max Bargeron, in The Closet Room.
MARRIAN WALTERS received the Joseph Jefferson Award as “Best Actress of 1973” for her portrayal of April in THE HOT L. BALTMore at the Tarrance Theatre in Chicago. In the same year, she was also seen in Never Too Late and Wedding Band. For her portrayal of Grace in Bus Stop, starring Sandy Dennis, she won a Joseph Jefferson Award as the Best Actress in a supporting role. She appeared in the Goodman Theatre’s THE ROLLING CITIZEN and in the Royal Family and for a year as the lead in Hello Dolly in The Round-Table Playhouse in Chicago. She was also a member of the Tenth House Theatre Company in Highland Park and two winters ago she toured in The Glass Menagerie with the New Montana Repertory Company. At California Theatre Playhouse in Everything in The Garden, she received another Joseph Jefferson nomination. Miss Walters also appeared with Dan Cannon at Pikes Peak Playhouse in Ninety Days and was featured in The Mountaineer at Mill Run in Angel Street, and played Sid Caesar’s three wives in Plaka Suite at the Drury Lane Playhouse. Having played over 500 roles, she also appeared in the touring Royal Theatre Repertory Company. Miss Walters was featured in Chicago with Robert Preston and Kim Hunter in The Tender Trap. In San Francisco, she appeared in The Tiniest Yum Yum Tree for fourteen months at the On Broadway Theatre and Private Lives for nine months at the Little Fox Theatre. Her movie credits include: Peplum, Built, Medium Cool and T. R. Baskin.

JAMES R. WINKER, who spent a year in A.C.T.’s training program prior to joining the acting company last season, holds a master’s degree in dramatics from the University of Wisconsin. Winker has appeared three years on Stage Tonight, a musical revue which toured resorts in Illinois and Wisconsin and made three USO tours and appeared with the Marin Shakespeare Festival at San Francisco’s Palace of Fine Arts. As You Like It, King Lear and Alice in Wonderland, his A.C.T. credits include: The Tempest, The Rising Sun, The Miser, Tonight at 8:30 and Broadway.

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. At Southern Methodist University he played Edmund in King Lear with Morris Carnovsky. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Poor Jack 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 Cuckoo, THE HOT L. BALTMORE, Tonight at 8:30 and as Rumble in The House of Blue Leaves. This past summer he played Clayton in Mind With A Dirty Mind.

LORD WILLIAMSON comes to A.C.T. after three years with the Oregon Shakespearean Festival where he was seen in Twelfth Night, Heredia Gabriel, Othello, Titus & Crescend, Uncle Vanya and Henry VI Parts 0 and II. A former student of Alaina Kruse at Northwestern University, he also studied at the University of Texas and his television credits include Mission Impossible and Mannix. He directed six plays for the Oregon Shakespeare Festival and three for the Pacific Conservatory of Performing Arts where he was also seen in St. Joan, Rocket, Richard III and School for Scandal.

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SEE THE ALEXANDER CALDER “FLYING COLORS” JET, A COMMISSION OF GRANITE AIRLINES. Alexander Calder, the father of kinetic art, accepted a commission to use an airconditioned jet Braniff IV to South America as his canvas. We are honored to be able to show you the actual 6-foot jet model Calder used while working on the full-size jet. Featured in our special gallery. For your tour, Jack Winter brings jet-away clothes, shown in our McDonnell Sportswear.

Friday and Saturday, October 4 and 5, 11 a.m. to 3 p.m.
V.I.P. VISIT FROM A.E. INDUSTRIAL EXPO, jarring from New York to show you a collection of clothes for holiday and resort wear. Many turn the fashion world upside down—elegant days and casual evenings. Why not?

In our Coast Room.
Friday, October 11 and Saturday, October 12
MEET OUR MAGICIAN. He will show you a trick or two in our Stationary Room, all packaged for you to purchase, take home and try.
Friday, October 11, 11 a.m. to 3 p.m.
THE SPLASH YOU WEAR IS COOL OF CALIFORNIA IN OUR POLYNECK SWEAT. Come see us on your way up...
and your trip to San Francisco in style with fabulous Cole resort wear. Your collection to date will be informally modeled.

RICK WINTER, actor, singer and voice teacher, first joined A.C.T.’s teaching staff for the 1971 Summer Training Congress and has since made San Francisco his permanent home. Mr. Winter studied voice production with Kristin Linklater in New York and completed his teacher training with Robert Chaplin at A.C.T. He has taught at the Lee Strasberg Theatre Institute and the Oxford Theatre School in Hollywood. His Broadway and off-Broadway credits include numerous musicals, among them Pajama Game, South Pacific, Pal Joey and Kiss Me Kate, and he has been seen at A.C.T. in Cyrano de Bergerac and The House of Bernarda Alba.

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3 Great Country Club Lifestyles

The choice of lifestyles is yours to live at The Villages, a 2,200 acre private preserve of unequaled natural beauty. Set deep in the scenic Evergreen Valley. The Villages is a snug, secure domain for active people over 45. Golf, tennis, crafts, hobbies, group activities all available.

Casitas As the name implies, these are small, intimate homes created especially for the single person or couple who loves to travel and not leave a big house behind. Though easy to care for, the Casitas have all the day-to-day living conveniences. We see these charming little homes (Casitas) as ideal for fog-bound San Franciscans.

Haciendas The gracious mood of classic Spanish architecture is lifted into the twentieth century with the bold, dramatic designs of the Villages Haciendas. Oversized patios, high walled for added privacy, have ample space for pools, fountains, and objects to enhance interiors.

Villas Our popular best seller, updated with the most modern conveniences, is destined to continue as a leader. Living rooms, dining rooms, areas where you entertain have been expanded, opened up, Kitchens have more windows so they are lighter, brighter. The new Villa looks bigger than big. There are five distinctive models for you to choose from.

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Ask About Our Guaranteed Purchase Plan

Garden spots
Bob Grünner
Some long range weather forecasters have been predicting a winter which may affect the traditional role of October as a second spring for gardeners in this area. Summer temperatures have been noticeably cooler in many places, bringing a rush of complaints about the failure of corn, tomatoes and other vegetables to do as well as last year.

Taking an optimistic view, all we would need to start planting our Oc- tober planting as usual. We might paint it in four sections, the first being the planting of permanent material such as vines, shrubs and trees. See your nursery this month and unless the growers were not off schedule by the weather then you should have a choice of bedding plants, shrubs for instant color. The warmth in the ground should get them off to a good start.

Next would come plants for winter color. Planted this season are calendula, cape marigold, chestnut, stock, Iceland poppy, primula malacoides, viola and pansy, the last three being notably happy in contain- ers. We remind you that October can have some hot days and the transplants will need to be watered regularly. That may mean every day until they get established. Also watch for wilting from uncustomed full sun. You’re on your own as to how you can handle that. Perhaps you’ll be lucky enough to be able to plant them later in the afternoon at the end of a hot spell.

Spring snowflakes heavy on bulbs with daffodils as the top sellers. Do try some variety other than “King Alfred.” It’s been around for about 75 years and more than a few other varieties are considerably improved over it. We still think daffodils are ideal in containers in this area. They can be moved into a spot of sunlight when their peak and whisked offstage when their act is finished. Pots also allow you to move them into areas of best sunshine or protection, depending on the needs of the moment. We have found that with an adequately enriched soil mix and the proper care after bloom that the bulbs will last for years and some varieties can increase if the plants are not too close together in the container.

If tulips are your thing remember we lack the winter chilling of the eastern climates where their annual magnificence is taken as a matter of course. Better buy them now, put them in the refrigerator and plant between mid-November and the first of the year.

The South African or “Cape” bulbs are quite at home here and we have seen drifts of freesias that have natural- ized in a Carmel garden and are well in their second decade. Under the right conditions they are truly a no-care plant but be prepared to plant a summer color cover around the dried stems. The older white and yellow varieties are the most fragrant and can be cut and brought into the house to perfume an entire house. Freesias will also be happy in contain- ers which can also be moved into the house.

This month and next is the time for ranunculus tubers to go in for a great spring show if the birds don’t get at the emerging foliage. We would suggest training your cat to stand guard. Failing to get tabby’s cooperation you’ll have to do as the rest of us do and protect them with wire mesh or netting. The usual planting routine is to plump up the tubers in water for a few hours then place them with prongs down about 2 inches deep and 6 or 8 inches apart. Water the entire area thoroughly after planting and not again until the sprouts show above ground, which should be within two weeks. If an inordinately hot spell hits and the ground dries out it may be necessary to add water, remembering that the tubers are subject to rot if overly wet before the roots form. Occasionally you’ll find flat- growing seedlings at the nursery which you could uncompliment things a great deal. This by no means exhausts the list of bulbs for spring color. Check your local nurseries for further suggestions especially adapted to your neighborhood and garden situa- tion.

Let’s turn to the vegetable garden where interest is growing as the prices go higher at the supermarket and the quality leaves something to be desired in terms of freshness and flavor. For winter and spring harvests in the home garden lettuce tops many a list. Whether you buy seed locally or by mail our best advice would be to try at least two varieties. In fact, this is what many experts will tell you about any vegetable. You may have selected a favorite variety after much experimenting and decided to plant it exclusively.

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Haciendas

Spanish architecture is lifted into the twentieth century with the bold, dramatic designs of the Villages Haciendas. Oversized patios, high walled for added privacy, have ample space for pools, fountains, and the large pool to enhance interiors.

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After Dessert, Oklahoma Is On The House!

Or Cabaret, My Fair Lady, Godspell and many more excerpts from Broadway musicals, performed by the young, talented "Standing Room Only" Continental cuisine and family friendly stock in the 1906 Dining Establishment...then catch the show after, no cover, no minimum.

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DIRECTLY ACROSS FROM THE GEARY AND CURRAN THEATRES
Open Until Midnight

However there may come the year when it fails. "Groudz" zucchini and "White Topky" corn both were well below standard for us this summer. Fortunately we were also trying out the newly introduced "Clarta" hybrid squash and it turned out to be most prolific, saving the day. We didn't fare so well with the corn, having relied on the single variety. Next year we'll go back to two varieties and we won't worry about the odd-colored kernels from cross pollination.

Returning to lettuce we remind you that it can be tucked among the flowers and even grown in pots. Just don't let it go beyond maturity before picking. The flavor goes off, becomes bitter, and the plant itself may go to seed. Available also as transplant.

Salads are the most popular method to add broccoli to your garden. There seem to be varied experiences in growing it. Apparently some years and in some places asparagus aphids and worms raise havoc and the birds can develop a taste for the ripening buds. Your heads probably will not be as full as the commercial growers produce but you won't have to worry about pesticide residues either. You could have a problem with two kinds of heads ripening at once and the birds starting to open and show the yellow of the flowers. Better get a large pot and plan a vegetarian meal.

We could never get enthusiastic about planting onions sets but we are obviously out of sync as a survey taken a few years back showed onions to be the number one winter garden favorite, perhaps because they pose few problems. Space the sets 1½ to 2 inches apart in the row. Also with few problems are carrots. Don't let the newly seeded bed dry out in a hot weather spell and you should see the first green appearing within two weeks. The thinnings make good eating which usually takes place right there in our own garden. As for radishes—what can you say except this is as close to never-fail as any crop.

A final word about the timing of peas. You could start some from now until January but last year we discovered a migrating bird of unknown species who arrived just in time to neatly excavate a series of one inch holes and capture each and every pea seed of the last three plantings. If our winged friends arrive on schedule this winter they'll go hungry as our pea crop will have long since germinated and grown. We have been known to be conspicuous to that effect.

There are two times when a man should not speculate; when he cannot afford to, and when he can.
—Mark Twain

OPTIONS—A NEW INVESTMENT APPROACH

by Thomas C. Henry
E. F. Hutton & Company, Inc.

Trading in options is older than the 4000 years of recorded history. Options contracts give the buyer the right to buy from the seller a commodity, security, or real estate at a specified price before the contract expiration date. An option can also be written to give the seller the right to sell an asset to a buyer at a price before the expiration date. Trading in options was the basis on which commerce began on the scale seen in Egypt, Greece, and Rome. Businesses bought and sold goods without having possession of wheat or wool.

The development of the modern corporation with its vast accumulations of private capital has greatly reduced the need for options but has by no means eliminated it. These accumulations of capital have been created by selling shares of ownership in common stock of corporations. The corporations have inventoried raw materials for manufacturing. Options, however, still play a big role in real estate transactions and agricultural products.

Investors have purchased common stock of corporations because they hoped the business would be successful and return a substantial income on the investment. Business, however, is always an uncertainty. There is no way to tell how big a product's market is or how long the product will remain useful and desirable. It is uncertain how long a successful company will remain large and profitable. This uncertainty has made the prices for common stock very volatile. Prices for stock have reflected current expectations of future events, whether or not those events have occurred. The stock market has at times gone high enough to discount not only the future but the hereafter; at times it goes high enough to discount Armageddon and an eternity of shoveling coal for the flames of Hades. Common — thus — is an option on the future.

We know a great little pub for pre-theatre dining.
And a romantic rooftop for after-theatre dancing.

Eddy Ameling
Only Bay Area Concert
Friday, November 8
8:30 p.m.
PARAMOUNT THEATRE
Oakland

Only Bay Area Concert
Friday, November 8
8:30 p.m.
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MAGNIFICENT DUTCH SOPRANO

The Magnificent Dutch Soprano

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After Theatre Desserts & Drinks
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Sundaes, Floats, Crushes
Mousse, Cream Pies, Pastries and more...
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(and, of course, those famous Soups, Salad and Quiche)
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SALMAGUNDI
San Francisco's International Gourmet Soup Restaurant

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We know a great little pub for pre-theatre dining.
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After Theatre Desserts & Drinks
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Sundaes, Floats, Crushes
Mousse, Cream Pies, Pastries and more...
Espresso, Cappuccino, Wines and Beer
(and, of course, those famous Soups, Salad and Quiche)

DIRECTLY ACROSS FROM THE GEARY AND CURRAN THEATRES
Open Until Midnight

However, there may come the year when it falls. "Franz Waxman" zucchini and "White Tokay" corn both were well below standard for us this summer. Fortunately, we were also trying out the newly introduced "Clarita" hybrid squash and it turned out to be most prolific, saving the day. We didn't fare so well with the corn, having relied on the single variety. Next year we'll go back to two varieties and we won't worry about the odd-colored kernels from cross pollination.

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Transplants are the most popular method to add broccoli to your garden. These seem to be more successful in growing it. Apparently some years and in some places ascorbic aids and worm flats raise havoc and the birds can develop a taste for the repelling buds. Your heads probably will not be as full as the commercial growers produce but you won't have to worry about pesticide residues either. You could have a problem with two main heads ripening at once and the birds starting to open and show the yellow of the flowers. Better get a large pot and plan a vegetarian meal.

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The development of the modern corporation with its vast accumulations of private capital has greatly reduced the need for options but has by no means eliminated it. These accumulations of capital have been created by selling shares of ownership in common stock of corporations. The corporations have inventoried raw materials for manufacturing. Options, however, still play a big role in real estate transactions and agricultural products.

Inventors have purchased common stock of corporations because they hoped the business would be successful and return a substantial income on the investment. Business, however, is always an uncertainty. There is no way to tell how big a product's market is or how long the product will remain useful and desirable; it is uncertain how long a successful company will remain large and profitable. This uncertainty has made the prices for common stock very volatile. Prices for stock have reflected current expectations of future events, whether or not those events have occurred. The stock market has at times gone high enough to discount not only the future but the hereafter; at times it has gone low enough to discount Armageddon and an eternity of shoveling coal for the Flames of Hades. Common therefore is an option on the future.

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Investors have bought stock when it was optimistic about the future and sold when they were pessimistic. A fortunate few have bought when the crowd was pessimistic and sold when the masses were believing the millennium had begun.

Options trading has been growing in popularity as a way to reduce the certain uncertainty of common stock prices. An option buyer can commit to buy from or sell to another investor, 100 shares of stock at a specified price before the expiration date of the contract. This contract has its own value independent of the price of the underlying security. This price is usually a fraction of the stock's market price because it only has value if the stock price is above or below a specified figure.

At this point the speculative features of options should become clear. Suppose a common stock sells at $47 per share and an option to buy 100 shares of the stock at $50 trades for 100 to expire in 60 days. If the price of the stock drops to $40 per share, the option holder would have a loss of $100. If the price rose to $75 the option holder would have a profit of $2500 minus the $100 option premium and the shareholder would have a profit of $3000. The option holder has the possibility of a large profit and more importantly is limited to a small loss. The same holds true on the downside of the stock market. If the option gave the holder the right to sell at a particular price he would profit when the stock dropped below that price.

An option to buy a stock is a call option; to sell a stock is a put option. An individual investor can be either a buyer or seller (often called a writer) of both kinds of options. A buyer pays a premium to the writer for the right to buy or sell stock at an agreed upon price before the expiration date. The writer receives an option premium for which he agrees to sell his stock or buy your stock at the striking price before the expiration date. The individual investor can participate because the option unit is 100 shares.

Trading in options requires less money than holding securities. The option buyer does not have to put up more money than his premium to exercise his option if he sells or buys. 100 shares of the same stock on the same day. If he calls a stock in and sells it or buys a stock in the open market and puts it to the option writer on the same trading day he has no financial commitment. Option writers have similar leveraging possibilities. A call option writer must post either 100 shares of the common stock or maintain a cash balance equal to 40% of the stock's market price, which may require the deposit of additional funds if the market price rises. A put option writer must sell short 100 shares, that is 100 shares which he borrows from his broker or put up 40% of the striking price which may be increased as the stock drops.

Enter The CBOE

Options have grown in popularity to the extent that an exchange has been established to meet the demands of interested traders. This new addition has added an important new dimension to the options market: Board Options Exchange opened for business in May of 1973. (Like good theater, finance is leaving New York). The volume of business has reached 1,500,000 options daily, far exceeding expectations. For a fee of $30 per option, the exchange will guarantee that buyers and sellers now have liquidity. The options not listed on the CBOE are difficult to resell before the expiration date and have no value if the price of the stock falls below the striking price on a call option or rises above the striking price on a put option. The CBOE brings buyers and sellers together permitting an option holder to sell his option before the expiration date if he feels the profit potential has been realized. If the stock begins to fall the option may be sold before the entire premium is lost.

The option writer also can use this liquidity feature. If he holds a stock and he thinks it may be stable or drop in price he can sell an option for a premium. If the stock is below the striking price before the expiration date the option is not exercised and he has earned a premium. If the CBOE's outlook improves the option can be prolonged by the option holder to sell his stock with the hope of further price increase. The reverse would be true for a put option. While the liquidity feature would be negated by a common feature by everyone to cancel out their obligation, the rapid rise in price responding to the demand would deter some re-buyers. This is why stocks and options do not go to a price of infinity on good news.

Another feature of CBOE options allows the option writer to keep all dividends distributed before the option is actually exercised. This is the mathematical formula used by option writers.

Purchase 100 shares
Comission $45
Total $2045
Sale of one call option (90 days)
Commission $20
Total $122

The 3 month option premium amounts to 6% return which is equal to 24% annually. If the option writer retains stocks that pay more than 6% dividend return he can bring his total annual return on investment to over 30%. The writer however does give up his right to a large capital gain if one should develop. He also has the risk of loss if his stock should drop in price and not come back, which is another reason to stay with 6% paying blue-chips. The option writer is giving up the possibility of quick big gain for a big annual return. He is also disciplined to sell when his stock is up in price and the dividend return not so high.

The option buyer is looking for additional leverage, whatever it is risk and interest charges of a margin account. A gain of 20% in the price of a stock can mean a 500% gain for an option. On the downside the option buyer's loss is limited to the premium he paid for the option.

If you want to learn more about option techniques ask for the option specialist at you preferred brokerage firm. Whether you want income or capital gains he can show you an opportunity to increase both without an increase in the certain uncertainty of investing.

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Piano for Grand Piano and Voice
Investors have bought stock when they were optimistic about the future and sold when they were pessimistic. A fortunate few have bought when the crowd was pessimistic and sold when the masses believed the millennium had begun.

Options trading has been growing in popularity as a way to reduce the certain uncertainty of common stock prices. An option buyer can choose to buy from or sell to another investor, 100 shares of stock at a specified price before the expiration date of the contract. This contract has its own value independent of the price of the underlying security. This price is usually a fraction of the stock's market price because it only has value if the stock price is above or below a specified figure.

At this point the anticipative features of options should become clear. Suppose a common stock sells at $47 per share and an option to buy 100 shares of the stock at $50 trades for 100 to expire in 60 days. If the price of the stock drops to $45, the option holder would have a loss of $100. If the price rose to $75 the option holder would have a profit of $2500 minus the $100 option premium and the shareowner would have a profit of $500. The option holder has the possibility of a large profit and more importantly is limited to a small loss. The same holds true on the downside of the stock market. If the option gave the holder the right to sell at a particular price he would profit when the stock dropped below that price.

An option to buy a stock is a call option; to sell stock is a put option. An individual investor can be either a buyer or seller often called a writer of both kinds of options. A buyer pays a premium for the right to buy or sell stock at an agreed upon price before the expiration date. The writer receives an option premium for which he agrees to sell his stock or buy your stock at the striking price before the expiration date. The individual investor can participate because the option unit is 100 shares.

Trading in options requires less money than holding securities. The option buyer does not have to put up more money than his premium to exercise his option if he sells or buys. 100 shares of the same stock on the same day, if he calls a stock in and sells it or buys a stock in the open market and puts it to the option writer on the same trading day he has no financial commitment. Option writers have similar leveraging possibilities. A call option writer must post either 100 shares of the common stock or maintain a cash balance equal to 40% of the stock's market price, which may require the deposit of additional funds if the market price rises. A put option writer must sell short 100 shares, that is to sell 100 shares which he borrows from his broker or put up 40% of the striking price which may be increased as the stock drops.

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Another feature of CBOE options allows the option writer to keep all dividends distributed before the option is actually exercised. This is the mathematical formula used by option writers.

Purchase 100 shares $2000
Commission $45
Total $2045
Sale of one call option (90 days) $150
Commission $20
Total $170

The 3 month option premium amounts to a 6% return on the stock which is equal to 24% annually. If the option writer remains with stocks that pay more than 6% dividend return he can bring his total annual return on investment to over 30%. The writer however does give up his right to a large capital gain if one should develop. He also has the risk of loss if his stock should drop in price and not come back, which is another reason for staying with 6% paying blue-chips. The option writer is giving up the possibility of a quick big for a for a large annual return. He is also disillusioned to sell when his stocks are up in price and the dividend return not so high.

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If you want to learn more about option techniques ask for the option specialist at your preferred brokerage firm. Whether you want income or capital gains he can show you an option that can increase both without an increase in the certainty of investing.
SHARE THE WEALTH WITH PERFORMING ARTS

CHUNG KAM RESTAURANT — 815 Clement St., S.F. (387-4011) HOURS: 7 days a week, 11:30-9:30
This new and delightful Chinese restaurant was the site of one of our company's banquets. Let us preface by stating the bill: $5 per person, plus tax and tip. Our repast started with a fabulous Peking Duck (one 100-layer pancake bun for each), then proceeded through Won Ton Soup, Almond Chicken, Chinese Vegetables, Prawns with Black Bean Sauce, Sweet & Sour Pork, Tomato Beef, Pork Fried and Steamed Rice, Tea, and almond and fortune cookies! It was all served superbly by the wheels of the waiter. The location is now different, but the service is still excellent. A delightful evening.

Guy's Freigh Salvage — 29576 Mission Blvd., Hayward (587-2000) HOURS: Mon-Sat 10:30; Sun Noon-5
Does 50% to 75% less than retail on a vast variety of everyday and gift items appeal to you? Of course, as it does to us! We were delighted to stumble onto this place in our vagrancies. Owner Guy Brown buys stock from all the West Coast ports, freight companies, stores going out of business and various local and federal agencies, so he has literally unbelievable variety. Everything from car mufflers to Sheffield China and Crystals! He has a cabinet upon cabinet of sewing patterns which sell for 25% of retail value, fabrics and sewing notions for 50% of value, cosmetics, toiletries, foodstuffs, hardware and on and on. We even found four of sliced carrots. How about heavy cotton and coffee cups that you see worn by mechanics? Guy has all wool boys' shirt-jackets for very little — and there is an entire row of suits in the store! Let's get going! Go in and browse; if you don't see what you want, ask — he may have it or be awaiting a new shipment. About the time you read this, Guy will be bringing up on order new stock of items purchased from Los Angeles' Customs Department. Crystal and china are kept in a back room, out of harm's way, so ask to see them.

Colma Farmer's Market — 1777 Hillside Blvd., Colma next to Joe's Nursery HOURS: Tues-Sat from about 10 a.m.
The Colma Farmer's Market comes very highly recommended by Barbara Carson (wife of the famous KGO radio personality, Jim Carson). Barb reports that she always saves money, as well as having fresh-picked fruit and vegetables at the same time. She also buys Joe's next door for super-fresh plants, plus good advice to keep them well nourished and living.

TWO GOLDEN VOICES CELEBRATE A GOLDEN WEDDING

by BUD CARY

On October 16th, San Francisco Opera's first lady, Bianca Sarno and her tenor husband Dimitri Oonfre, celebrate their twentieth wedding anniversary. Madame Sarno sang the title role as a result of being the first soprano signed by the late Costa and Menola for his then fledgling San Francisco Opera which performed its first season at Stanford Stadium in June of 1922. The following year saw the first performances in the City by the new company with Sarno taking part on the second night in Andrea Chenier with Beniamino Gigli.

The story of the Oonfre's meeting is like the plot of a musical comedy. Both singers became members of the popular San Carlo Opera. Sarno was performing with the company in San Francisco while Sarno was in San Francisco completing an engagement. On short notice which both singers did in a general role of the San Carlo Company Sarno was summoned to sing Marguerite in Faust with Oonfre leading him, which after the first performance the first night which neither one of them had met before. Their initial encounter was on stage as Marguerite and Faust. Both met for the first time at the act. Neither cares love at first sight but became obvious that a romance was in the offing.

In the ensuing six months the two singers spent much time together although neither expressed a great deal of common interest except for their music. On a Sunday outing at the popular Cliff House, Oonfre decided to ask the question. Having a sweet sense of humor coupled with a heavy Roman accent and a less than adequate command of the English language at that time, Sarno thought he was joking. Expressing her thoughts with the word "nuts" of...
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THE MUSIC SWAP SHOP—S.F. Conservatory of Music, 1203 Ortega St., S.F. (664-0066) HOURS: Mon-Wed 1-5 p.m.; Sat 10 a.m.-1 p.m.
This intriguing shop is run by the Music Guild (volunteers), and stocks items of interest to the music lover and player, all proceeds going to the scholarship fund. A large selection of sheet music dating from the Civil War through ragtime and music from the musicals of the 30's and 40's is available. Even classical selections are here, and most of the sheet music is priced between 25c and 50c per piece. Chairman Kiki Gets tells us of one avid collector who is using the covers as wallpaper for a music room in her home! Musical Instruments are also sold, either on a donated or consignment basis, and there is a group of books on musical subjects. So, if you’re “doing” Irving Berlin or Trivial Pursuit or are just on your way to Daly City or Stonestown, drop in and browse through this interesting and worthwhile shop!

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Two Golden Voices Celebrate A Gold Wedding
By Bud Cary

On October 16th, San Francisco Opera’s first lady, Bianca Sanoya and her tenor husband Dimitri Onofrei, celebrate their thirtieth wedding anniversary. Madame Sanoya sprang into public notice as the result of being the first sopranos signed by the late Gustavo Metra for his then fledgling San Francisco Opera which performed its inaugural season at Stanford Stadium in June of 1922. The following year saw the first performances in the City by the new company with Sanoya taking part on the second night in Andrea Chenier with Benjamin Gigli.

The story of the Onofreis’ meeting is like the plot of a musical comedy. Both singers became members of the popular San Carlo Opera. Onofrei was performing with the company in San Francisco while Sanoya was Euston completing an engagement. On short notice which both singers admit was a general rule of the San Carlo Company, Sanoya was summoned to sing Marguerite in Faust with Onofrei leading the tenor. She had never met before. Their initial encounter was onstage as Marguerite and Faust first meet at the fair. Neither claim love at first sight but it became obvious that a romance was in the offing.

In the ensuing six months the two singers spent much time together although neither expressed a great deal of common interest except for their music. On a Sunday outing at the popular Cliff House, Onofrei decided to ask the question. Having a sense of humor coupled with a heavy Romanian accent and a less than adequate command of the English language at that time, Sanoya thought he was joking, Expressing her thoughts with the word “nuts” of...
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Blanca Sanza as Puccini's Tosca as she appeared in her debut season with the San Francisco Opera Company—1922.

Blanca Sanza as Puccini's Madama Butterfly in 1924.

We have a small achievement by any singer's standards.

Although they often sang together, both singers worked with other impresario personalities. Sanza remembers fondly singing with John Charles Thomas, Gigli, Richard Crooks and Leon Roffler. She has a few sly comments about Giovanni Martinelli who "didn't think much of American singers." The soprano remembers her work with Leopold Stokowski who she claims "got me started."

Onofrei's colleagues included Ciccio Gaudio, a popular Carmen of the day; Rosa Rana, Elisabeth Reitberg, Maria Jeritza, Gigli, and Salazar who often and without explanation would disappear and for whom Onofrei frequently substituted.

Both artists remained close to the standard repertoire with the exception of Wolf-Ferrari's Jewels of the Maharadjah, an opera both enjoyed performing and one each feels strongly should be staged more often. Sanza's roles included Thais, Micaela, Nedda, Maddalena in Andrea Chenier, Mimì, Giorgetta in Il Tabarro, Suor Angelica, Marguerite in both Faust and Mefistofele, Tosca, and a one-time stint as Madama Butterfly which the soprano claimed to be the low point for herself.

Onofrei performed mainly in the lyric repertoire with La Bohème, The Pearl Fishers, Carmen, Martha, Tales of Hoffman, Tosca, Cavalleria Rusticana, Madama Butterfly, Rigoletto, Lucia, Mefistofele, Faust, Mazeppa, La Gioconda, Mignon, and once as a favor to his wife, sang the small role of Niclaus to her Thais.

Having tired of the rigor of traveling and heavy schedules, both Sanza and Onofrei decided upon an early retirement and settled in Chicago for some time where they operated a music store jointly. Teaching young singers has been particularly rewarding for the Onofreis which the tenor part of the team still enjoys. Of special pride to Onofrei is his work with and for Rolf Bojerling, son of the late Jussi Björling. "He was difficult to teach but the effort was worth it to him and to me." Onofrei now teaches a limited class in San Francisco but is always ready to take on a pupil who shows exceptional willingness for hard work and whom he feels has talent. Both singers consider hard work more essential in the study of voice than making a beautiful sound.

When asked about opera today, the Onofreis admit that they rarely attend because "the stage is so dark we can't see anything!" However, both admire many of today's singers, among them Luciano Pavarotti, Mirella Freni, and Birgit Nilsson.

In 1973 when the San Francisco Opera celebrated its fiftieth anniversary with festivities at Stern Grove and at the Opera House, Sanza took part and asked, "My, has it been 50 years already? When close friends witness the verve and energy of the Onofreis in their 50th year of marriage, all can ask is, "Has it been 50 years already?"
founded her suitor but apparently communication was worked out because the two have been together since that day in spite of heavy singing commitments and periodic separation.

Although the name sounds European, Blanca Satyna is a Philadelphian by birth and made a name in opera at a time when American singers were not considered for many leading roles. She began her career in opera and starred for some time in The Highwaysman with John Charles Thomas in New York. Merola first heard her. She was engaged for all three of the Stanford operas and for the initial season in the city. Most of all the roles she performed were new to her.

Dimitri Onofrei, Romanian by birth, started his musical career at a young age as a boy soprano graduating later to the tenor repertoire and an active career in the lyric tenor field. He went to the Metropolitan Opera at a time he claimed was not right for him and sang Lohengrin with Elisabeth Rethberg. However, he found his operatic footing with the San Carlos and Chicago Opera Companies even though the demands made by the San Carlo were often grueling. In San Francisco Onofrei was called upon to sing the tenor leads in Tales of Hoffman, Tosca and Martha all in the course of 24 hours due to the disappearance of the scheduled tenor. Obviously, Onofrei had as much stamina in those days as he exhibits today.

Thumbing through the Onofrei/Scudder book is a fascinating experience. Apparently neither ever received bad press notices and were big favorites with Chicago critics, Claudia Cassidy—no small achievement by any singer's standards.

Although they often sang together, both singers worked with other impressive personalities. Satyna remembers fondly singing with John Charles Thomas, Gigli, Richard Crooks and Leon Schuster. She has a few salient comments about Giovanni Martinelli who "didn't think much of American singers." The soprano remembers best her work with Leopold Stokowski who she claims "got me started."

Onofrei's colleagues included Cecilia, a popular Carmen of the day; Rosa Rana, Elisabeth Rethberg, Maria Jeritza, Gigli, and Salazar who often and without explanation would disappear and for whom Onofrei frequently substituted.

Both artists remained close to the standard repertoire with the exception of Wolf-Ferreiro's Jewels of the Calatravas, an opera both enjoyed performing and one each feels strongly should be staged more often. Satyna's roles included Thais, Micaela, Nedda, Maddalena in Andrea Chenier, Moni, Giorgetta in Il Tabarro, Soprano Angelica, Marguerite in both Faust and Mefistofele, Tosca, and a one-time stint as Madama Butterfly which the soprano claimed to be the last for.

Onofrei performed mainly in the lyric repertoire with La Boheme, The Pearl Fishers, Carmen, Martha, Tales of Hoffman, Tosca, Cavalliera Ragiciona, Madama Butterfly, Rigoletto, Lucia, Mefistofele, Faust, Manon, La Gioconda, Mignon, and once as a favor to his wife, sang the small role of Nicolai in her Thais.

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Opening Night Day

A quick look at the Opera House the day of opening night (September 13)—behind the scenes preparations for the opening of Puccini's Manon Lescaut—kicking off the 52nd San Francisco Opera season.

Sagely handing Monte Norman and Dave Watton move Manon's dress forms and her sitting quarts's music stand from House Auditorium, where many rehearsals are held, to the Opera House.

Standing in line to purchase their tickets in the afternoon brought a tasty picnic dinner.

Following dress rehearsal of Puccini's Technical Director John Priest finishes at the row removes the last of the set to make way for Manon Lescaut.

Dan Mitchell, Gary Blinkley, and Rick Manos check the set, hence (part of the set seen in the third photo) and prepare it for installation on stage.

Chorus Director Byron Down Ryan, Assistant Conductor Allan Lewis, General Director Kurt Hartman and Stage Manager Matthew Lunsford gather for a final checkout before going home to change into their costumes.
Opening Night Day

A quick look at the Opera House the day of opening night (September 13)—behind the scenes preparations for the opening of Puccini’s Manon Lescaut—kicking off the 52nd San Francisco Opera season.

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Sitting

Lying down

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Standing:

Monte Norman and Dave Watson move Manon’s dress forms and her sitting quartet’s music stand from House Auditorium, where many rehearsals are held, to the Opera House.

Following dress rehearsal of Manon, Technical Director John Priest finishes up the crew removes the last of the set to make way for Manon Lescaut.

Chorus Director Byron Dean Ryan, Assistant Conductor Allan Lewis, General Director Kurt Herbert Adler and Stage Manager Matthew Lefevre gather for a final checkout before going home to change into tuxes and tiaras.

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7 p.m.—park near the Curran; catch a cable to the Fairmont; 7:10 — the Brasserie Restaurant in the lobby (open 24 hours; dinner from 5 p.m.), menu and wine list presented; 7:30 — orders taken; 7:40 — soup; 7:55 — wine; 8:15 — entrée; 8:50 — check presented; coffee cups relit; 8:15 — walk down hill; 8:30 — in the theatre seats.

OPINION: Decor elegant, but not extravagant. Service keeps pace with our eating; no delays. Menu features a number of soups, salads, and representative dishes from the cuisines of France, Italy, and the U.S.

SUPER SURPRISE: Campani with brandy float; Vichysoise — a lighter, more refreshing version of the classic cold soup; Carne Asada — a pleasant trace of piquancy in the onion, pepper, and tomato sauce, perfect for a hot afternoon; and immense prawns! The wine — a 120 on the list — Pierre Selz 1970 Estate bottled Grand Reserve Gewurztraminer — as fine and flowery an example of the only dry table wine (Alsace) which can hold its own with Mexican food. Eleven minutes to spare; dawdle over a bottomless cup of good black coffee. About $25 for two, including wine.

**WINE TASTING SONGS**

On 15 nights of the year, Vougeot, France (halfway between Beaune and Dijon, in the middle of Burgundy) becomes the wine-drinking capital of the world.

For here, on these nights, the Chevaliers du Tastevin meet to honor the great wines of Burgundy at lunch in black-tie affairs, where nearly every country in the world is represented.

Promptly at 8 p.m., the guests are summoned to the table in the great hall by trumpeters in scarlet-coated hunting garb. From then till midnight, eating, drinking, singing and speech-making never stop.

First there are comic speeches emphasizing the importance of wine-drinking and the unimportance of other endeavors. Finally, to cheers and shouts, the Cafés de Bourgogne march in and sing. They are a group of approximately 20 local men, aged from 78 to 31, who seem to have learned every song about drinking, love-making and burgundy.

**The Greeks Had Words for It**
The great dramatist Sophocles wrote in the Fourth Century B.C.,

Where there is no wine, love parches,

And everything else that is pleasant to run.

And Aristophanes, his contemporary, observed,

When men drink, they are rich, they are busy and they are happy, they help their friends.

**Opera-Loving Wine Maker**

Louis M. Martini was born in 1887 and died in 1974. He was famed as a great wine maker; but to his native town of San Carlo, the Italian cultural society debated — among other things — to Grand Opera. Louis M. Martini was the man whose harvest-time hospitality made the club's Opera Outing in the vineyards the special thing it was.

Louis' son continues the tradition. Monte Rosso will be opened every year to members of the club and their guests, who will spend the day with members of the San Francisco Opera Company.

At the Opera Outing last month, a scroll was presented to Louis P. Martini to honor the memory of the great vintner. It read:

"Wine, which music is — music and wine are one." — Ralph Waldo Emerson

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SUPER SUPPER: Campani with brandy roast; Vichysoise — a lighter, more refreshing version of the classic cold soup; Cazones Ranchero — a pleasant trace of picnics in the onion, pepper, and tomato sauce, perfect fire, and immense prawns! The wine — $120 on the list— Pierre Selz 1970 Estate Bottled Grand Reserve Gewurtzterminer — as fine and flowery an example of the dry table wine (Alsace) which can hold its own with Mexican food. Eleven minutes to spare; dawdle over a bottomless cup of good black coffee. About $25 for two, including wine.

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For here, on these nights, the Chevaliers du Tastevin meet to honor the great wines of Burgundy at lunch-black-tie affairs, where nearly every country in the world is represented.

Promptly at 8 p.m. the guests are summoned to the table in the great hall by trumpeters in scarlet-coated hunting garb. From them till midnight, eating, drinking, singing and speech-making never stop.

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THE GREEKS HAD WORDS FOR IT
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Louis M. Martini was dedicated to wine and to opera. He will be missed by all of us who share his enthusiasms.

Fred Cherry writes an off-beat "Personal Wine Journal" each month. Readers of this column may have a sample issue without charge by writing to PERFORMING ARTS.
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This new gallery specializes in ancient creations replicas of European museum art, virtually indistinguishable from the originals. Many of the works were cast from the original statues in the nineteenth century when the great museums of Europe permitted this practice. Pietro Caproni, the foremost master of his day, spent many years making these priceless casts from which the Second Renaissance makes its sculptures.

But casting is only the first step. The finishing process involves the application of many signs designed to make each piece unique in its own right. An Italian artisan, Ugo Guitr, has spent years developing the techniques that produce these remarkable masterpieces.

A partial list of the museums represented at the gallery and some of the statues and wall friezes shown are:

Acropolis Museum - Athens, Greece Nike Uniting Sandals by Praxiteles.

Baptistery - Florence, Italy Figure from the North Door by Ghiberti.

Bargello Museum - Florence, Italy Bronz by Michelangelo.


Assyrian Pieces - Assyrian Bliss hunting Lion Lion Hunt in Chariot. Wounded Lioness.

Laurentian Library - Florence, Italy Decorative Wall Frieze by Michelangelo.


Medici Chapel - Florence, Italy - Head of Giottolino by Michelangelo.

Notre Dame Cathedral - Paris, France - Plague of Griffin.

Olympic Museum - Olympia, Greece - Head of Hermia by Praxiteles.

Parthenon - Athens, Greece - Frieze from the Pediment.

Staatsliche Kunstsammlungen - Dresden, East Germany - Head of the Lennern by Praxiteles.

If you loved that trip to Europe or want to get a taste of what you will see when you go, stop in at this unique San Francisco gallery. The Second Renaissance, located in the courtyard at 212 Union Street, San Francisco. They also have an excellent collection of fine art prints as well as a framing service.

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THINK YOU'VE SEEN IT ALL?
THEN GUESS WHICH COUNTRY IS WHICH.

HINT: During the gold rush, boom towns sprang up almost overnight.

HINT: Schoolboys sporting blazers and straw boaters bike by cricket fields and Gothic cathedrals.

HINT: Her Polynesian ancestors settled here after crossing the Pacific in canoes.

HINT: This country is known for its magnificent fiords.
THINK YOU’VE SEEN IT ALL?
THEN GUESS WHICH COUNTRY IS WHICH.

HINT: During the gold rush, boom towns sprang up almost overnight.

HINT: Schoolboys sporting blazers and straw boaters bike by cricket fields and Gothic cathedrals.

HINT: Her Polynesian ancestors settled here after crossing the Pacific in canoes.

HINT: Children and adults alike thrill to the sound of pipers parading through narrow, tree-lined streets.

HINT: This country is known for its magnificent fords.

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The city of Christchurch was settled by the English over 100 years ago. Lovely examples of Gothic architecture include a cathedral, the University of Canterbury and Christ's College. Add the beautiful English gardens and boating on the Avon River, and you can see why Christchurch is called "the most English city outside of England."

Legend traces the genealogy of New Zealand's Maori people to the seven canoes of the Great Migration from the Society Islands in 1350 A.D. Today, there are over 220,000 Maori citizens in New Zealand. In Rotorua, visitors enjoy Maori concerts, tours of model villages, and watching wood carvings take shape. Like Rome, the city of Dunedin is built on seven hills. But the similarity ends there. Originally settled by the Free Church of Scotland, the entire city has a Scottish accent! During Festival Week, vintage cars, floats, clover and pipe bands parade down the main street.

Milford Sound is just one of the beautiful sights in New Zealand's Fiordland National Park. Much of the park remains unexplored. It's no wonder. This mountainous land of unspoiled forests, fiords, sounds and waterfalls covers over 3,000,000 acres.

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So next time you're planning a trip Down Under, put New Zealand on the top of your list. And plan to stay at least two weeks. There's no point missing half the fun, when there's a whole world here.

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MOST MEMORABLE BOOK: Dante's "Divine Comedy"
LAST ACCOMPLISHMENT: Recently conducted the Opera Orchestra of New York at Carnegie Hall in Bizet's "Pearl Fishers," receiving raves from New York music critics.
QUOTE: "I think all you American conductors should have the opportunity to come up the way many European conductors have—through opera. It gives you fantastic background and absolute mastery of your materials."
PROFILE: Vigorous, Chic. Exciting. Conducts with a sure command of her music and her musicians.
SCOTCH: Dewar's "White Label"
SURPRISE!
THEY'RE ALL NEW ZEALAND.

Although not quite as famous, New Zealand’s 1862 Gold Rush was every bit as exciting as California’s. Today, gold towns complete with old-time saloons, “prospectors” and “dancing girls” create a scene right out of the old West. Nearby, visitors can try their hands at panning for gold.

The city of Christchurch was settled by the English over 100 years ago. Lovely examples of Gothic architecture include a cathedral, the University of Canterbury and Christ’s College. Add the beautiful English gardens and boating on the Avon River, and you can see why Christchurch is called “the most English city outside of England.”

Legend traces the genealogy of New Zealand’s Maori people to the seven canoes of the Great Migration from the Society Islands in 1350 A.D. Today, there are over 250,000 Maori citizens in New Zealand. In Rotorua, visitors enjoy Maori concerts, tours of model villages, and watching wooden carvings take shape. Like Rome, the city of Dunedin is built on seven hills. But the similarity ends there. Originally settled by the Free Church of Scotland, the entire city has a Scottish accent! During Festival Week, vintage cars, boats, clowns and pipe bands parade down the main street.

Millford Sound is just one of the beautiful sights in New Zealand’s Fiordland National Park. Much of the park remains unexplored. It’s no wonder. This mountainous land of unspoiled forests, fiords, sounds and waterfalls covers over 3,000,000 acres.

A vacation in friendly New Zealand is like visiting a dozen other countries — without jumping from airport to airport and language to language.

You see, all that New Zealand has to offer (and that’s a lot), is squeezed into two spectacular islands. Together, the country is about the size of Colorado.

But New Zealand is more than a world in miniature. It’s a world apart.

New Zealand. Where you can soar among snowy alps in a flight-seeing plane one day, bask in the sun on a flower-lined beach the next.

New Zealand. Where you can take a quiet ride along an underground river and through a cavern lit by twinkling glowworms. Or ride a jet boat up a raging white-water river.

New Zealand. Where you can pick up a hint of any type of accommodations including modern hotels, ski lodges, beach resorts and guest houses. Where hotels and restaurants never add on service charges or taxes, tipping isn’t a way of life, and the cost of meals, services and entertainment is still reasonable.

You really haven’t seen it all until you’ve seen New Zealand.

So next time you’re planning a trip Down Under, put New Zealand on the top of your list. And plan to stay at least two weeks. There’s no point missing half the fun, when there’s a whole world to see.

Meanwhile, send in the coupon for more information.

You’re in for one pleasant surprise after another.

New Zealand
One pleasant surprise after another

New Zealand Government Tourist Office
One Maritime Plaza, Suite 470, San Francisco, Calif., 94111
200 Fifth Avenue, New York City, 10020
120 Wilshire Boulevard, Los Angeles, 90015

Calendar: Please send me more information on New Zealand.

Name
Address
City State Zip

DEWAR’S PROFILES
(Pronounced Do-era “White Label”)

EVE QUELER
HOME: New York, N.Y.

AGE: 37

PROFESSION: Conductor

HOBBIES: Playing the piano; attending concerts.

MOST MEMORABLE BOOK: Dante’s “Divine Comedy.”

LAST ACCOMPLISHMENT: Recently conducted the Opera Orchestra of New York at Carnegie Hall in Bizet’s “Pearl Fishers,” receiving raves from New York music critics.

QUOTE: “I think all young American conductors should have the opportunity to come up the way many European conductors have — through opera. It gives you fantastic background and absolute mastery of your materials.”

PROFILE: Vigorous, Chic, Exciting. Conducts with a sure command of her music and her musicians.

SCOTCH: Dewar’s “White Label”

Authentic. There are more than a thousand ways to blend whiskies in Scotland, but few are authentic enough for Dewar’s “White Label.” The quality standards we set down in 1846 have never varied. Into each drop go only the finest whiskies from the Highlands, the Lowlands, the Hebrides.

Dewar's never varies.
A steak deserves a grander destiny than just rare, medium or well-done. At Benihana, a steak reaches heights undreamed of by ordinary steaks. In front of your very eyes, a nimble-fingered chef turns it into that thing of glory called Hibachi steak. You say you've never eaten a steak that was anything more than rare, medium or well-done? Drop in. It's obviously you deserve a grander destiny yourself.

**Benihana of Tokyo**
740 Taylor St.
San Francisco 771-8414

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8:00 PM—KIU/AM/FM—COUNT OF LUXEMBOURG w/VA (Czech), IRISH PUB w/SCOTTISH ALBANIAN DANCE (Scotland) and SYMPHONY ORCHESTRA (Scotish)
7:00 PM—KIU/AM/FM—Show Album — "WEST SIDE STORY"
8:00 PM—KIU/AM/FM—KODA/FM—SYMPHONY ORCHESTRA (Korea) and STRING QUARTET (Korea)
Tues., November 28
7:00 PM—KIU/AM/FM—Show Album — "ANYTHING GOES"
8:00 PM—KIU/AM/FM—and KODA/FM—RUSIAN & LADINIAN OVERTURE (Russia) and VIOLIN CONCERTO (Ladina) and JAZZ QUARTET 1 & 2 (Korea)
Sat., November 25
7:00 PM—KIU/AM/FM—Show Album — "NO STRING"
8:00 PM—KIU/AM/FM—and KODA/FM—SATURDAY NIGHT MUSICAL "RAMBLIN' ET FOLK"
Sun., November 26
7:00 PM—KIU/AM/FM—Show Album — "PURPLE"
8:00 PM—KIU/AM/FM—and KODA/FM—Piano Concerto 1 in E Flat (Bach), and RACHMANINOFF HYMN TO THE KING (Russia)
Mon., November 27
7:00 PM—KIU/AM/FM—Show Album — "THE BOYS FROM SYRACUSE"
8:00 PM—KIU/AM/FM—KODA/FM—OVER- TURE TO THE TALES OF HOFFMANN (Maier), EMBRACE FOR PIANO & ORCHESTRA (Dehme) and LA BOUTIQUE BOUTIQUE (Dehme)
Tue., November 28
7:00 PM—KIU/AM/FM—Show Album — "DEAR MOLLY"
8:00 PM—KIU/AM/FM—and KODA/FM—OVER- TURE TO THE TALES OF HOFFMANN (Maier), EMBRACE FOR PIANO & ORCHESTRA (Dehme) and LA BOUTIQUE BOUTIQUE (Dehme)

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The sensibilities of our uppermost Chevrolet. We couldn't expect you to change your standards. So we've changed Caprice. Caprice Classic for 1975 still provides you with the elegance and style of your taste demands. Plus Chevrolet's new Efficiency System with very important engineering improvements designed to work together to clean the air and save you money. Run leaner? Run cleaner? What's that mean?

Run leaner means Caprice is designed to run more economically. By run leaner, we mean the 1975 Caprice Classics are designed to meet the stiffer new Federal emission standards, with engines that stay cleaner internally because of no-lead fuel.

The 1975 Caprice Classic Sport Sedan.

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1975 Caprice Classic
IT RUNSLEANER.
IT RUNS CLEANER.
IT SAVES YOU MONEY.
EVERY MILE.

Chevrolet's new catalytic converter, designed to make the '75 Chevrolets better performers than the cars of the last few years. Our new catalytic converter allows Chevrolet engines to go back to doing what they've always expected them to do: Perform smoothly, responsively, efficiently. Fewer and simpler tune-ups.

With High Energy Ignition, there are no points to replace, and there's no ignition condenser to replace. Spark plugs, instead of lasting 6,000 miles, should now last up to 22,500 miles.

Faster warm-ups.
Caprice for '75 features Early Fuel Evaporation as part of the new Efficiency System. EFE efficiently uses exhaust gases to give you a smoother, shorter warm-up period.

Better performance.
The features we've listed so far, combined with Chevrolet's new catalytic converter, are designed to make the '75 Chevrolets better performers than the cars of the last few years. Our new catalytic converter allows Chevrolet engines to go back to doing what they've always expected them to do: Perform smoothly, responsively, efficiently.

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an Irish coffee is awaiting you
at the buena vista

**A BOTTOMLESS BOTTLE OF WINE**

Wine takes a lifetime of study — and the homework's wonderful! Fred Cherry may be the most popular guide, teacher, and fellow-drinker around; by his wide, many think, is the best way to learn about wine. When you join his Wine Discovery Club, you experience international wine dinners, tastings, tours, advance news of wine boys, classes, a Personal Wine Journal, and much more.

Telephone, write . . . or just drop in for a glass of wine.
FRED CHERRY
1700 COLUMBUS AVE.
SAN FRANCISCO 94133
CALL 982-9624

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More miles between oil changes and chassis tubes. We've extended our recommended maintenance as follows: Oil change and chassis lube — every six months or 7,500 miles. Oil filter change — first 7,500 miles, then every 15,000 miles. Automatic transmission fluid change — every 30,000 miles.

All that and cleaner air. We've met the new Federal emission reductions: Exhaust hydrocarbon drops 50% from 1974; carbon monoxide reduced 46% from 1974.

Things that make Caprice Classic, classic. We didn't want you to think for a minute that we've forgotten the things that have made Caprice our uppermost Chevrolet. We haven't. In fact, we've added to Caprice Classic's traditional elegance with a new front grille, new tail-light arrangement and new rear quarter window design. Plus special sound insulation designed to make Caprice quieter and more comfortable on the road. See your Caprice dealer soon. See just how sensible our uppermost Chevrolet is for '75.
A steak deserves a grander destiny than just rare, medium or well-done. At Benihana, a steak reaches heights undreamed of by ordinary steaks. In front of your very eyes, a nimble-fingered chef turns it into that thing of glory called Hibachi steak. You say you've never eaten a steak that was anything more than rare, medium or well-done? Drop in. It's obviously you deserve a grander destiny yourself.

BENIHANA of TOKYO
740 Taylor St.
San Francisco 771-9414
Free Valet Parking
Boston, Hamburg, Fort Lauderdale, Chicago, Seattle, Portland, LA, Los Angeles, Las Vegas, Honolulu, Tokyo, Mexico City.

A BOTTOMLESS BOTTLE OF WINE
Wine takes a lifetime of study—and the homework's wonderful! Fred Cherry may be the most popular guide, teacher, and fellow-drinker around; his way, many think, is the best way to learn about wine.

When you join his Wine Discovery Club, you experience international wine dinners, tastings, tours, advance news of wine buys, classes, a Personal Wine Journal, and much more.

Telephone, write...or just drop in for a glass of wine.

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470 COLUMBUS AVE.
SAN FRANCISCO 94113
CALL 982-9624

1975 CAPRICE CLASSIC
IT RUNS LEANER.
IT RUNS CLEANER.
IT SAVES YOU MONEY EVERY MILE.

The sensibilities of our upstairs Caprice.

Chevrolet couldn't expect to change your standards. So we've changed Caprice. Caprice Classic for 1975 still provides you with the elegance and style your taste demands. Plus Chevrolet's new Efficiency System with some very important engineering improvements designed to work together to clean the air and save you money.

Run leaner? Run cleaner? What's that mean? Run leaner means Caprice is designed to run more economically. By run leaner, we mean the 1975 Caprice Classics are designed to meet the stricter new Federal emission standards, with engines that stay cleaner internally because of no-lead fuel.

Caprice's new catalytic converter, designed to make the '75 Caprices much better performers than the cars of the last few years. Our new catalytic converter allows Caprice engines to go back to doing what you've always expected them to do: Perform smoothly, responsively, efficiently.

Fewer and simpler tune-ups.
With High Energy Ignition, there are no points to replace, and there's no ignition condenser to replace. Spark plugs, instead of lasting 6,000 miles, should now last up to 25,000 miles.

Improved fuel economy; thanks to the new Efficiency System, new engine tuning and easy-rolling GM-Specification steel-belted radial tire tires.

Surer starting.
High Energy Ignition, standard on all 1975 Caprice Classics, delivers a spark that's up to 85% hotter than conventional ignition systems deliver. We wanted to make it easy for you to appreciate it. Each Caprice with greater confidence on cold, wet mornings.

Faster warm-ups.
Caprice for '75 features Early Fuel Evaporation as part of the new Efficiency System. EFC efficiently uses exhaust gases to give you a smoother, shorter warm-up period.

Better performance.
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More miles between oil changes and chassis tubes.
We've extended our recommended maintenance as follows: Oil change and chassis lube—every six months or 7,500 miles; Oil filter change—first 7,500 miles, then every 15,000 miles. Automatic transmission fluid change—every 50,000 miles.