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CRITICAL WORDS



*The critic leaves at 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 critics, cultured critics!
Who will praise me after I am dead!*
— SAMUEL BUTLER

*I begin to get a little acquainted with
my own strengths and weakness. Praise
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 bar-
tender.* — 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 so dispatched the better; a sen-
timent 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 cre-
ated it.* — D. H. LAWRENCE

*It is only after 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.*
— EZRA POUND

*Just then, with a wink and a sly normal
lurch,
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 HOBBS

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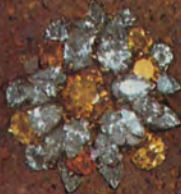
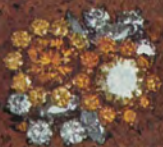
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PERFORMING ARTS

THE BAY AREA'S MUSIC &
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OCTOBER 1974/VOL. 8, NO. 10

contents	
visit new zealand— the price is right! <i>by Tom Talamini</i>	9
opera in san francisco— the starting years <i>by Blake Anthony Samson</i>	16
nevada entertainment guide	22
the program	following 24
garden arts <i>by Bob Goerner</i>	43
options—a new investment approach <i>by Thomas G. Henry</i>	45
share the wealth with performing arts	48
two golden voices celebrate a golden wedding <i>by Bud Cary</i>	49
opening night day	52
performing bacchus <i>by Fred Cherry</i>	54
after the theatre	55
reliving europe on union street	56
monthly advance guide— tv, am/fm radio	58

MICHEL PISANI
publisher

JERRY FRIEDMAN
editor and general manager

OLGA TRENTO
managing editor

T. M. LILIENTHAL
director of advertising

FLORENCE QUARTARARO
director of sales

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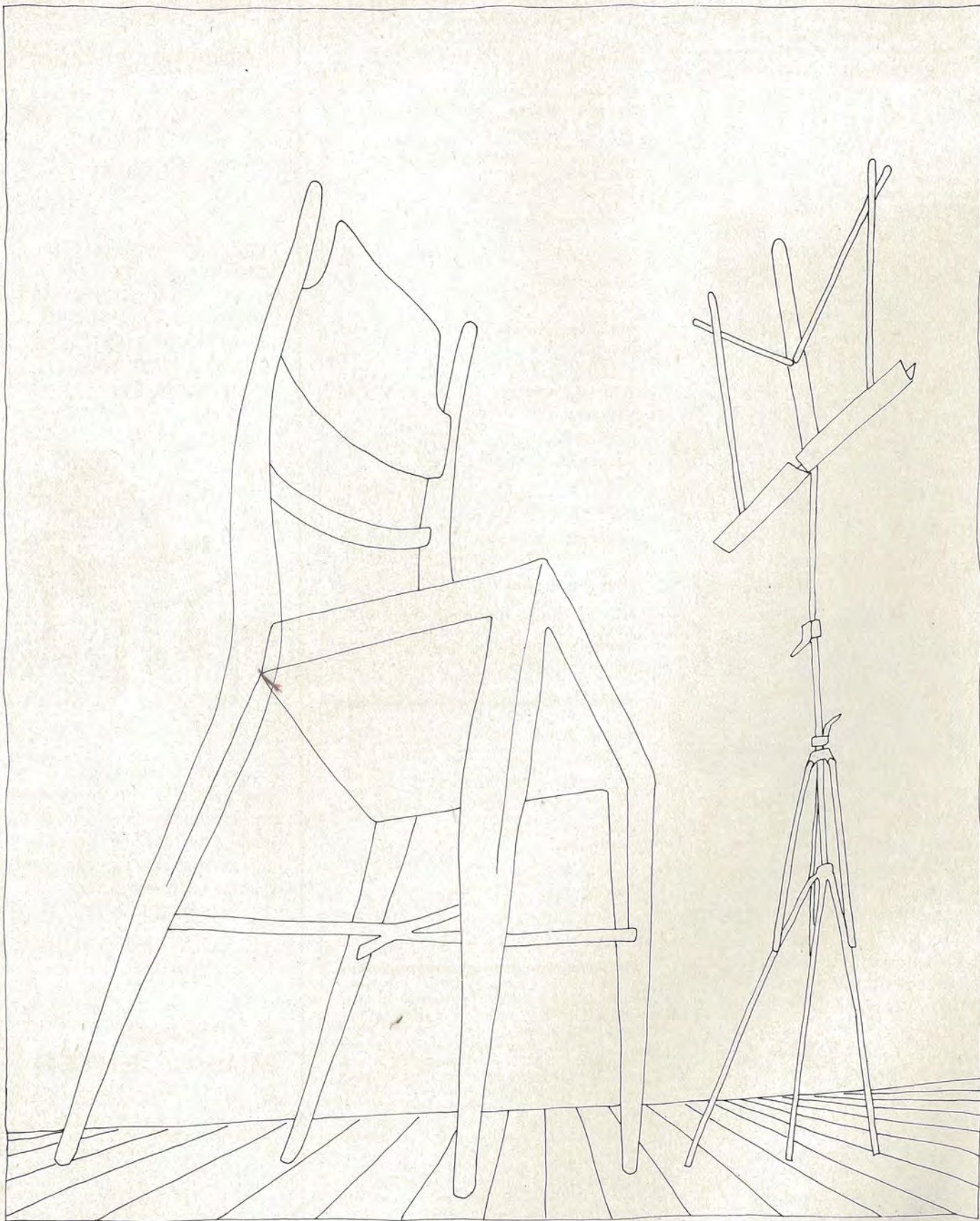
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Visit New Zealand- The Price is Right!

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 kiwi 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 "thanks, mate" (pronounced mite) 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 "haves" give to the "have nots." In New Zealand there are virtually no rich and no poor—it's a nation of 3 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.

Can you think of any place where you can enjoy an eight-course dinner, watch a concert and then have a snack afterwards, all for just \$6?



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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 you can dine well for less than \$3—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 DB, rates are \$18.50 single and \$26.60 twin. At the new Travelodge along the Auckland waterfront singles 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 unmatched 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 spouting geysers 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-

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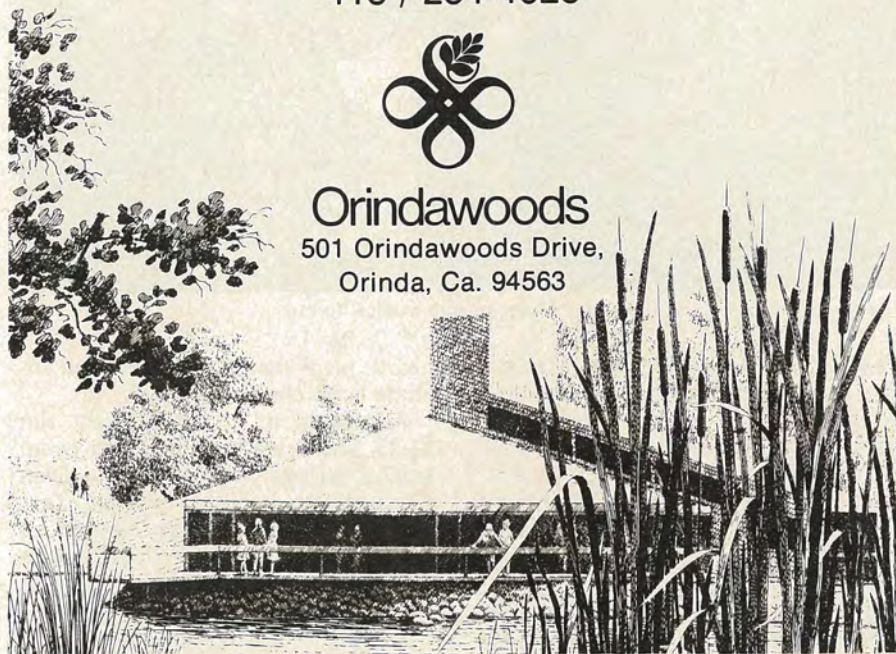
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tains." He described Milford Sound as "first and finest of the fiords . . . cutting deep inland, enclosed by brooding, majestic peaks," and mentioned waterfalls so numerous that some don't even have names.

Michener 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 haunts the memory with true loveliness."

Michener 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.


Though 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 this deficit 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.

(Continued)

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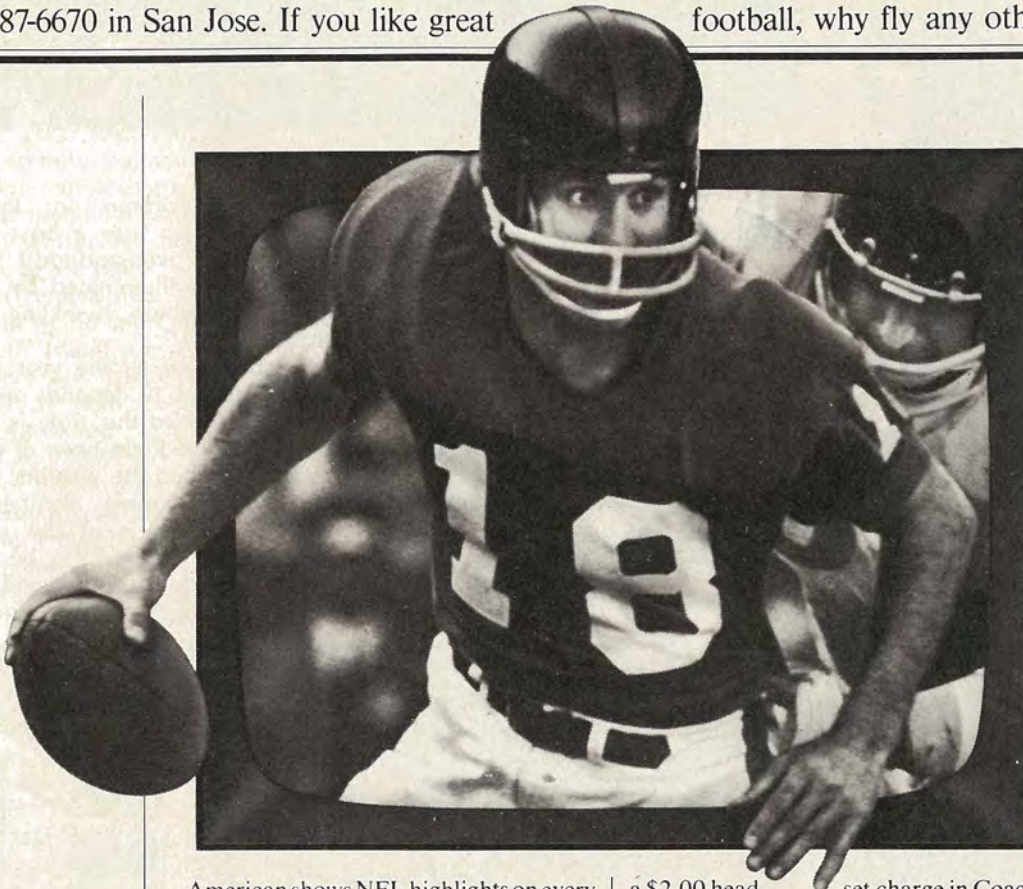
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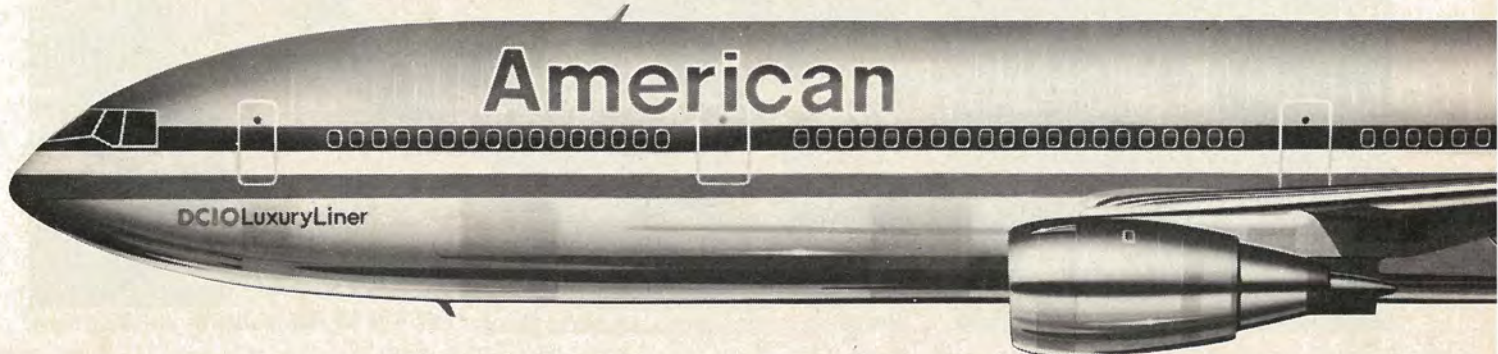
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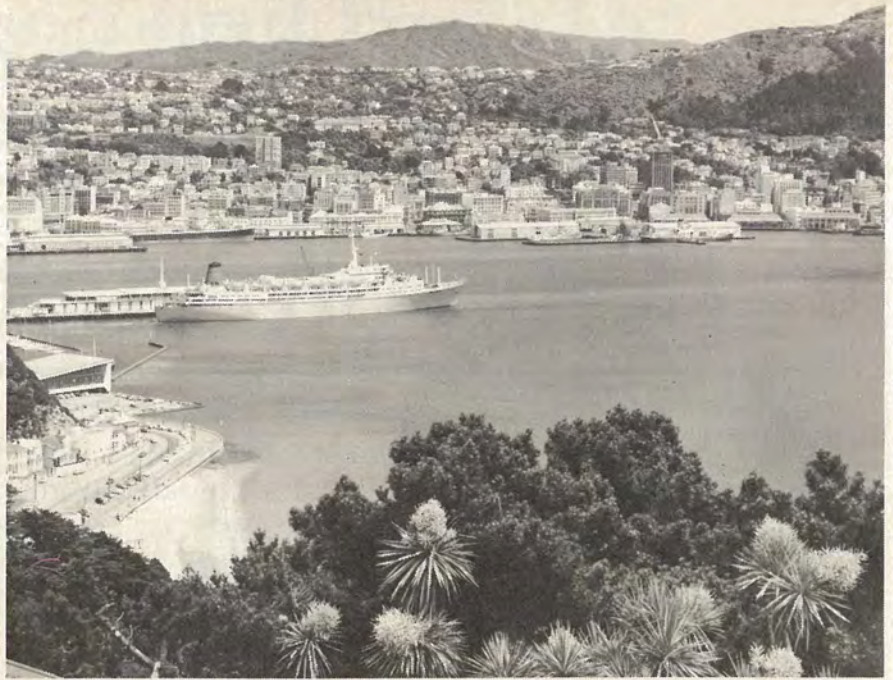
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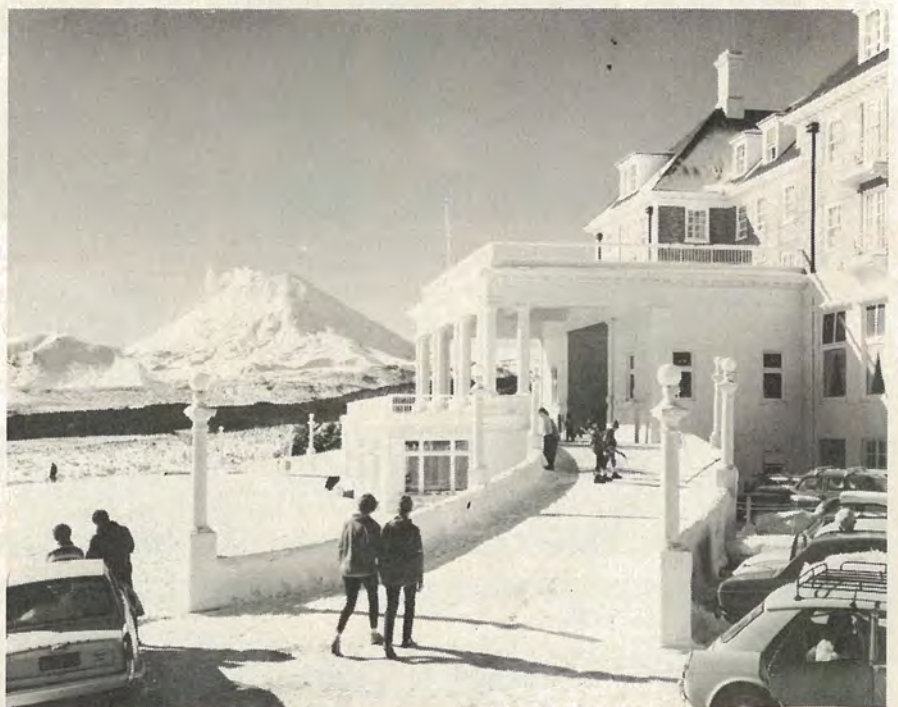
The attractive harbor at Wellington, New Zealand's capital.

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 fiords 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

Grotto 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



Wintertime at The Chateau, Tongariro National Park with Mt. Ngauruhoe in the background.

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 or even winter is that there are fewer tourists, not that the country is ever 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 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 along the Pacific along the east coast at the Bay of Islands and further south at the Bay of Plenty; there's great swimming, boating, skin-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 poking skyward 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 (Taupo 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



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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-touring area at Mount Cook, also on the South Island, which is world-renowned for flights in ski-equipped aircraft that transport ski tour 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

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The old days come back to life—Shantytown on the West Coast of South Island.

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, 1894, 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 "golfingest" country in the world. With only 3 million people, there are 325 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 \$3.00, 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 Arikikipakapa Golf Links the course rests 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, inlets, 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 speeds and have been clocked at up to 45 miles per hour.

New Zealand is also great country for the armchair sportsman . . . 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, bushcraft (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 startling 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 1966 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 now, 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.

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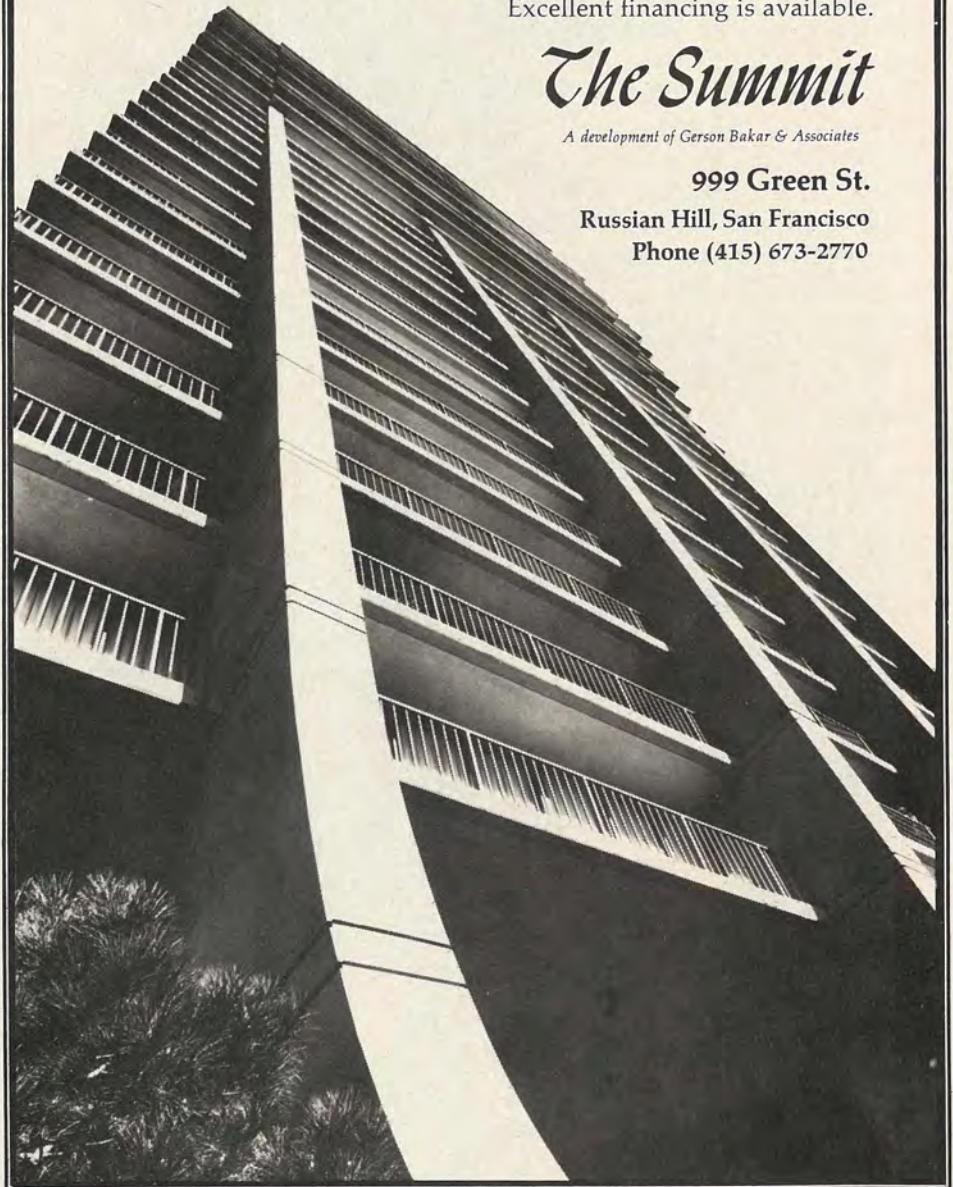
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OPERA IN SAN FRANCISCO- THE STARTING YEARS

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 bedsheets 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."

Thus wrote the basso Roncovieri 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 playbill for an *I 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 *Ernani*. 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 May 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 Planel 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 Roncovieri, the basso, and Roncovieri, a mezzo-soprano.

Roncovieri had by now taken a wife, presumably Madame von Gulpen, 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. Mr. Planel also stayed in San Francisco; his company changed names and continued on tour.

Tours of foreign opera companies were not unusual. Madame Anna

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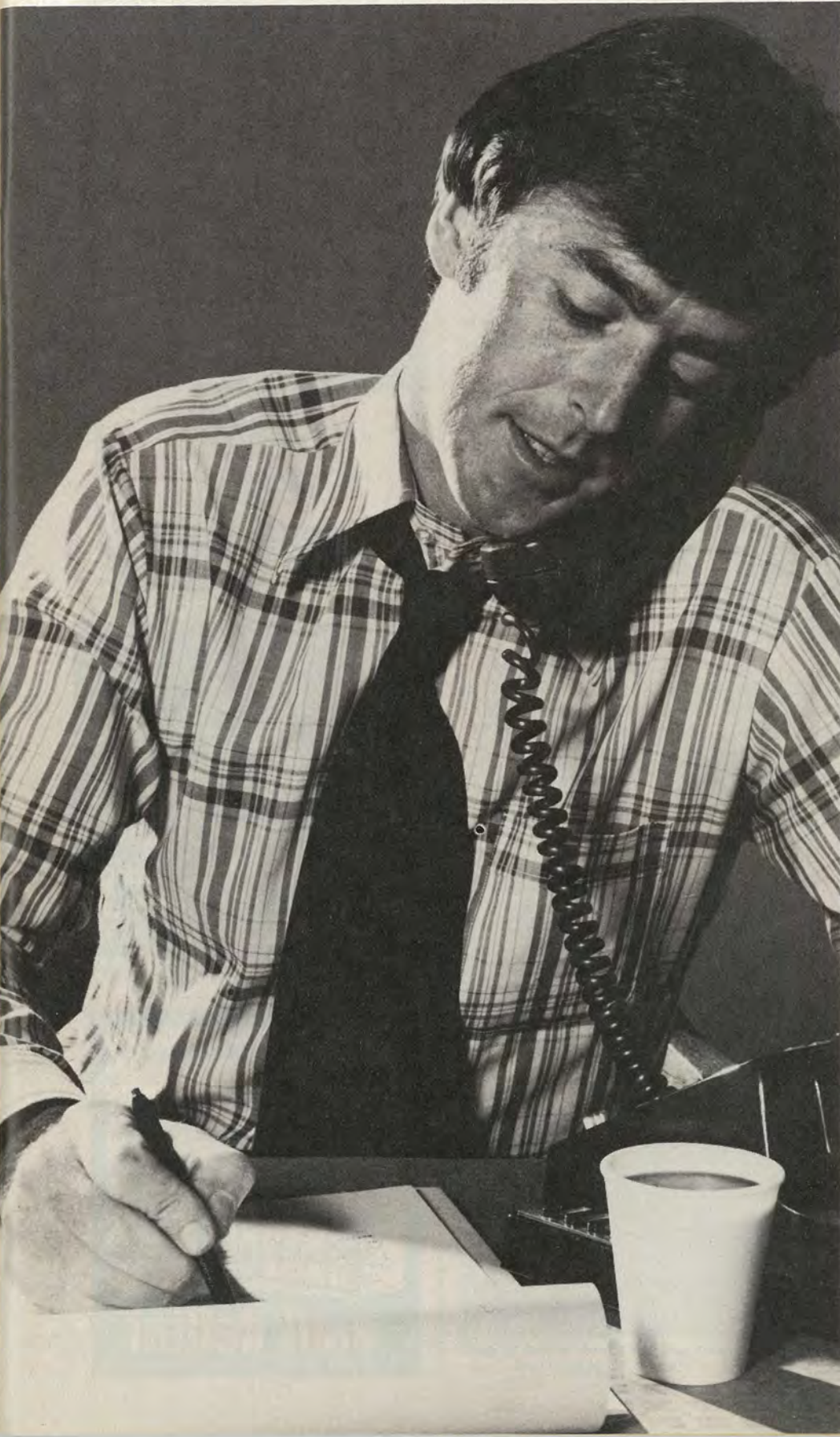


TIVOLI GARDEN, JULY 13th, 1879.

A rare view of the inside of one of San Francisco's early opera houses.

Illustrations courtesy of the Bancroft Library.

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Thillion toured the United States from 1850 to 1854. She arrived in San Francisco on January 16th 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 Roncovieris were in the casts.

The Thillion Company became the Cailly French Opera Company, changing names as was apt to be done. Supported by the same local pool of singers, Madame von Gulpen and Monsieurs Roncovieri and Planel, the Cailly company was to give eight seasons of opera before being disbanded.

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

The Barili-Thorn 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 reportedly as melodious as her sister's.

Adelina was to debut with great acclaim and subsequent fame in New York in 1859, singing with Ettore 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

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PROGRAMME.

PART I.
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SIGNOR ALBERTO DELLA TORRE, SECONDO TENORE CALABRO, SECONDO FRANCESCO BUTERA, BASSO
AND AN ORCHESTRA OF SELECTED PERFORMERS.

PART II.
Third Act of Donizetti's Opera "LUCIA DE LAMMERMOOR."
MADAME ADELINA PATTI, PRIMA DONNA
SIGNOR ALBERTO DELLA TORRE, SECONDO TENORE CALABRO, SECONDO FRANCESCO BUTERA, BASSO
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Before retiring to a castle in Wales, Adelina Patti gave a series of farewell tours.

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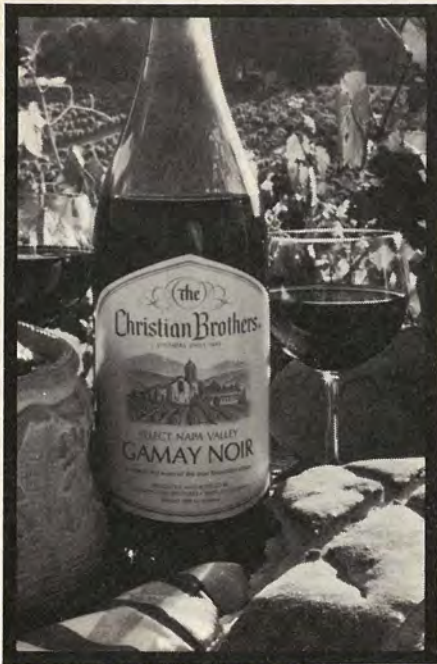
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by itself" and in type "at least one third larger than that employed for the announcement of any other artists." Characteristically, she retired to Wales to a castle complete with its own theatre.

The Ba.ili-Thorn Opera Company added *Don Giovanni* and the previously-mentioned *I Lombardi* to the local repertoire and gave sixteen performances. Its box office receipts totaled \$18,392, suggesting that opera was indeed a popular entertainment even in San Francisco's infancy.

The company books show "a nightly expense of a carriage to convey Madame Thorn to and from the theatre," suggesting that the accommodations for singers had also improved since the time of Roncovieri'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 Jacobsen's *City of the Golden Fifties* of Monsieur 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 B 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 Howison 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 costumer Goldstein began serving the opera, which his company, in one form or another, has done ever since.

The Euphrosyne Parepa 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 Parepa "looked with favor" upon Brignoli the tenor, who oddly enough always wore white kid gloves in every role he played; finally, however, the diva "bestowed her fluttering hand upon the first violinist."

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Elegance.

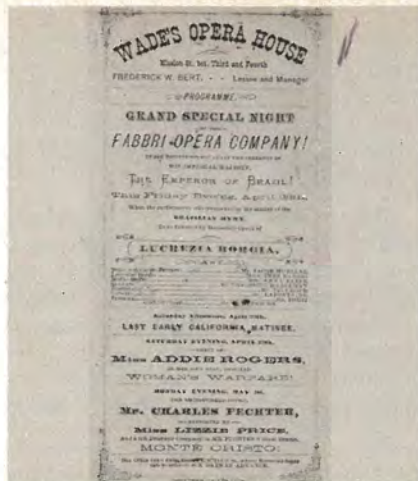
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A San Francisco presentation of Lucrezia Borgia sponsored by the Emperor of Brazil.

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 Parepa-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 1860's and 1,000 in the 1880's. On January 30, 1890, 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 1919 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 tenants went broke, he gave a

(continued on p. 57)

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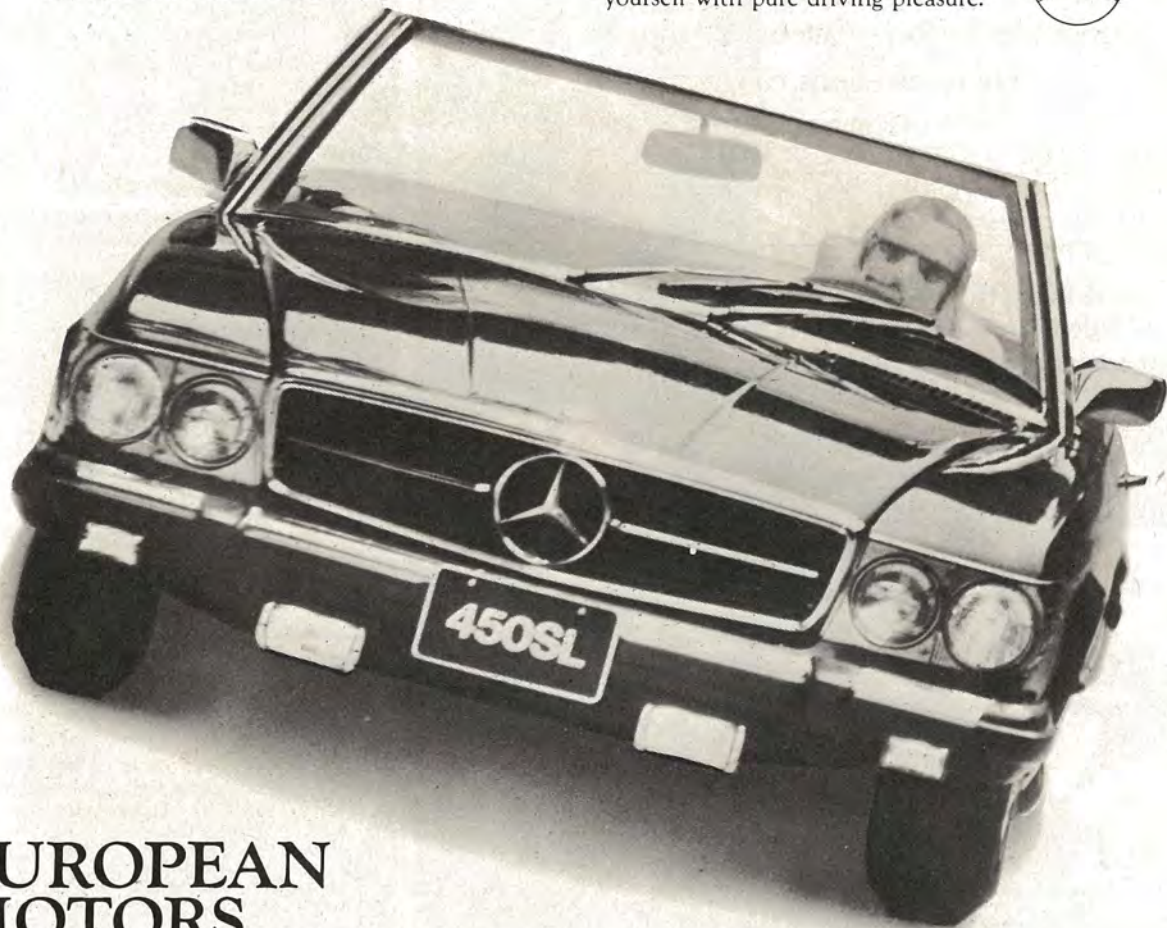
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NEVADA ENTERTAINMENT GUIDE for NOVEMBER 1974

RENO

Harrah's Reno (Headliner Room)—Reservations toll free 800/648-3773
thru Nov. 13—Bill Cosby
Nov. 14-Dec. 1—Don Rickles

John Ascuaga's Nugget (Sparks) — (Reservations toll free 800/648-1177)
thru Nov. 13—Jimmy Dean
Nov. 14-Dec. 26—Showroom closed

LAKE TAHOE

Harrah's Tahoe (South Shore Room)—(Reservations toll free 800/648-3773)
Nov. 1-10—Glen Campbell
Nov. 11-Dec. 1—Wayne Newton

Sahara Tahoe (High Sierra Room)—Reservations toll free 800/648-3327
Weekends—to be announced

LAS VEGAS

Caesars Palace (Reservations 415/398-5500)
thru Nov. 6—Steve Lawrence and
Eddie Gorme
Nov. 7-27—Alan King
Opens Nov. 28—to be announced

Desert Inn (Reservations toll free 800/634-6906)
thru Nov. 4—Bobbie Gentry
Nov. 5-Dec. 2—Debbie Reynolds

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

Flamingo Hilton (Reservations 415/771-1200)
thru Nov. 6—Connie Stevens and
Lonnie Shorr
Nov. 7-Dec. 4—Sandler & Young and
Myron Cohen

Frontier (Reservations toll free 800/634-6966)
thru Nov. 20—Roy Clark and Diana Trask
Nov. 21-Dec. 11—Robert Goulet and
Carol Lawrence

Las Vegas Hilton (Reservations 415/771-1200)
thru Nov. 1—Ann-Margret
Nov. 19-25—Johnny Cash
Opens Nov. 26—to be announced

MGM Grand (Reservations toll free 800/634-6363)
thru Nov. 5—Shecky Greene and
Barbara Eden
Nov. 6-19—Helen Reddy
Nov. 20-Dec. 3—Jackson Five

Riviera (Reservations 415/421-6466)
Nov. 1-30—to be announced

Sahara (Reservations toll free 800/634-6666)
thru Nov. 4—Jerry Lewis and Mel Torme
Nov. 5-11—Buddy Hackett and
James Darren
Nov. 12-Dec. 2—Jim Nabors and Charo

Sands (Reservations toll free 800/634-6901)
thru Dec. 1—Rich Little and Jerry Vale

Stardust (Reservations toll free 800/634-6988)
Current—"Lido de Paris"

Thunderbird (Reservations toll free 800/634-6894)
thru Dec. 14—Jim Bailey

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



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Thru Oct. 10

Jim Nabors

Oct. 11 thru 31

Glen Campbell

Nov. 1 thru 10

Wayne Newton

Nov. 11 thru Dec. 1

RENO

Mitzi Gaynor

Thru Oct. 2

Merle Haggard

Oct. 3 thru 16

Totie Fields

Oct. 17 thru 25

Bill Cosby

Oct. 26 thru Nov. 13

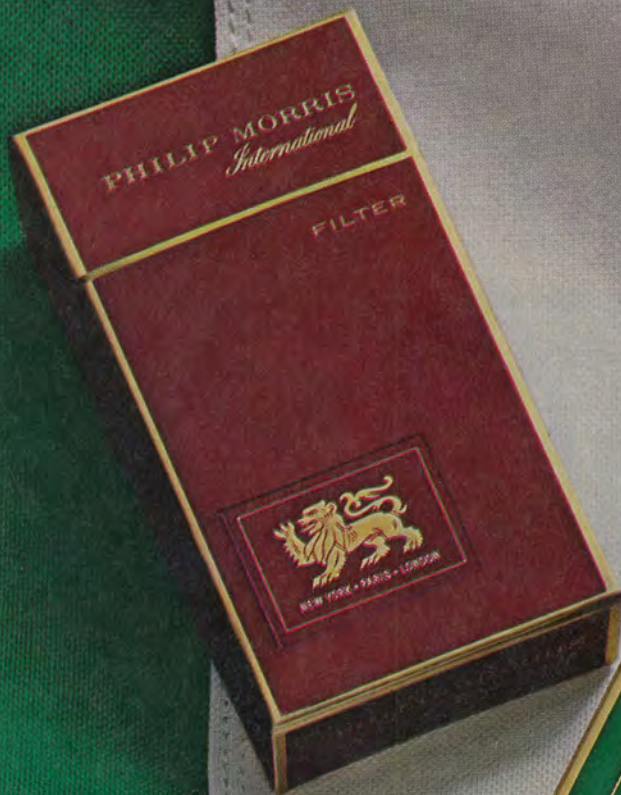


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SHAKESPEARE'S CONSUMMATE VILLAIN

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 pittiefull murder of his innocent nephewes: his tyrannical vsurpation: with the whole course of his detested life, and most descred death. As it hath beene lately Acted by the Right honourable the Lord Chamerlaine his seruants. At London. Printed by Valentine Sims, for Andrew Wise, dwelling in Paulus Church-yard, at the Signe of the Angell. 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 an adaptation of Shakespeare's work, this one done by the busy Colley Cibber in 1700: "Cibber begins his play with the scene of the murder of King Henry VI from *Henry VI, Part III*, shortens the play by dropping many scenes, omits the parts of Margaret and Clarence, invents a scene in which the fiendlike Richard chuckles with malign 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 have appeared the greatest actors of England and America—Garrick, Kean, Kemble, Edwin Forrest, and the Booths."



William Shakespeare wrote *King Richard III* in 1593 or 94. Scholars believe it was his fourth play, following the three parts of *Henry VI* and preceding *The Comedy of Errors*.



Richard Burbage, Shakespeare's friend and colleague, was probably the first actor ever to play *Richard III*. The play was a great popular success in its day and remains among the most frequently produced of all Shakespearean works.

Cibber's heightening of Richard's fiendishness brings to mind the efforts of several historians over the years to restore to Richard some resemblance 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.



History's King Richard III was born in 1542 and ascended the throne of England in 1483. His bloody reign lasted only two years, for Richard was killed in battle in 1485 at the age of thirty-three.



Randall Duk Kim plays the title role in William Ball's production of *King Richard III*. Among other major Shakespearean characters he has played are *Pericles* and *Titus Andronicus*.

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 at the end of the Wars of the Roses, which began soon after the close of the Hun-

(continued on pg. 32)

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Andy Backer
Candace Barrett
Joseph Bird
Raye Birk
Earl Boen
Ronald Boussom
Bonita Bradley
Joy Carlin
Robert Chapline
Elizabeth Cole
Daniel Davis
Barbara Dirickson
Peter Donat*
Bobby F. Ellerbee
Sabin Epstein
Lou Ann Graham
Ross Graham
Charles Hallahan
Rick Hamilton
Lawrence Hecht
Elizabeth Huddle
Michael Hume
Charles H. Hyman

Daniel Kern
Randall Duk Kim
Ruth Kobart*
Charles Lanier
Anne Lawder
Deborah May
Robert Mooney
Fred Olster
Frank Ottiwell
William Paterson
Patricia Pickens
E. Kerrigan Prescott
Ray Reinhardt
Juanita Rice
Eve Roberts
Stephen Schnetzer
Sandra Shotwell
Randall Smith
Sydney Walker
Marrian Walters
Al White
J. Steven White
Laird Williamson
James R. Winker
Rick Winter

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Scott Bylund
Terri Campillo
Patrick Carroll
David Goldmund
Prindle Gorman
Michael K. Hall
Sands Hall
William Harrison
Michael Hill
Ken Hixon
Christine Hulter
Amy Ingersoll
Katherine James
Daniel K. Kumler
Anni Long
Thomas G. Moses
Patrick Meyers
Peggy Schoditsch
Peggy Scott
Anna D. Smith
Alice Rangeley Travis
Lynn Wanlass

Kent Williams
Chuck Wilson

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Allen Fletcher
Edward Hastings
James Dunn

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DIRECTORS IN RESIDENCE
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Paul Blake

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Paul Blake, *Acting*
Ronald Boussom, *Movement*
Bonita Bradley, *Yoga*
Stewart Brady, *Singing*
Joy Carlin, *Acting*
Robert Chapline, *Voice*
Sabin Epstein, *Activation*
Allen Fletcher, *Acting*
Charles Hallahan, *Dialects*

David Hammond, *Acting*
Edward Hastings, *Acting*
Lawrence Hecht, *Voice*
Elizabeth Huddle, *Project Director*
Gordon Keller, *Mime*
Charles Lanier, *Project Director*
Anne Lawder, *Phonetics & Ear Training*
Mamako, *Mime*
Robert Mooney, *Project Director*

Frank Ottiwell, *Alexander and Feldenkreis*
John Pasqualetti, *Dance*
Juanita Rice, *Scansion*
Eve Roberts, *Acting*
Betty May Russell, *Tap*
Doug Russell, *History, Period, Style*
J. Steven White, *Fencing & Stage Combat*
Laird Williamson, *Project Director*

Paul Willis, *Make-Up*
Rick Winter, *Voice*
Richard Baylis Edwards,
Conservatory Manager

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David Conte,
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Mary Garrett, *Production Secretary*
Joe Broido, *Production Associate*
Julia Fletcher,
Stage Management Assistant
Gamble Wetherby,
Production Assistant

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David Conte, *Production Manager*
Michael Garrett,
Designer/Technical Director
John McKie, *Stage Manager*
Barbara Hartman, *Wardrobe*
Jack Fletcher, *Production Assistant*
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Donald Alexander,
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Ralph Bourne, *Playwriting Fellow*
Walter Davis, *Playwriting Fellow*

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Dirk Epperson, *Lighting Associate*
Robert Fletcher, *Costumes*
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J. Allen Highfill, *Costumes*
John Jensen, *Scenery*
Robert Morgan, *Costumes*
Bartholomew Rago, *Sound*
Walter Watson, *Costumes*

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Lee Hoiby, *Composer*
Mel Marvin, *Composer*
Conrad Susa, *Composer*
Fae McNally, *Music Director*

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Laura D. Richarz, *Artisan*
Helen G. Ripple, *Artisan*
Michelle L. Souza, *Artisan*

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Leo Loverro, *Assistant Foreman*
Richard Hamilton, *Scenic Artist*

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Richard Echols, *Wigmaster*
Cathy Edwards,
Wardrobe Supervisor
Harry Rotz, *Milliner*
Olga Gressot, *Costume Assistant*
Mary Elizabeth Still, *Costume Assistant*
Erica Young, *Costume Assistant*
Janice Cobb, *Wardrobe Assistant*
Anne Polland, *Wardrobe Assistant*
Fred Mlejnek, *Tailor*
Sonia Tchakedjian,
Seamstress Supervisor
Bernice Matthews, *Seamstress*

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Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Music Composed by LEE HOIBY

Percussion: CONRAD SUSA

Choreographer: JOHN PASQUALETTI

Dramaturge: DENNIS POWERS

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There will be one fifteen-minute intermission

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TO THE AUDIENCE . . .

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credits ■ WILLIAM GANSLER, HANK KRANZLER, DENNIS ANDERSON, and HIRO NARITA for photography.

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**NOTES ON
"CYRANO DE BERGERAC"**

Following his infamously large nose which, as he says, "Marches on 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 heroic comedy written in 1897. This season's revival of the William Ball production is of special interest, since changes of casting in several key roles will allow newcomers to bring their own fresh interpretations to the famous tale of an eloquent nobleman and a handsome young soldier who join forces to woo a dazzling Parisienne.

The courageous Gascon nobleman — equally adroit 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 that cuts as deeply as his sword, he takes delight in deflating the hypocrite and exposing the scoundrel. Cyrano is a living embodiment of the French term, *panache*, that unique amalgam of pride, gallantry, swagger, courage, conceit and conscious superiority. Yet beneath all his Three Musketeer-heroic lies still another side of Cyrano, his tireless striving for the ideal in all things, symbolized by the great love he bears for the brave and beautiful Roxane.

Rostand, then twenty-nine years old, based his play very loosely on a minor French figure from the seventeenth century called Savinien Cyrano. The "real" Cyrano was neither noble nor Gascon; his grandfather was a fish merchant. As a writer, the original was a satirist, while Rostand's is essentially a poet. It was even alleged that the real Cyrano—who died in the prime of life, probably as much from venereal disease as from a beam of wood that fell on his head—had tried to rob his wealthy father when the latter lay on his deathbed. One thing the two Cyranos have in common, however, is a gigantic nose. The poet Gautier described the original Cyrano's nose as "the highest mountain in the world after the Himalayas."

When *Cyrano de Bergerac* opened in Paris three years before the turn of the century, critic Max Beerbohm wrote, "The part of Cyrano is one which, unless I am much mistaken, the great French actor in every future generation will desire to play . . . Realistic figures perish necessarily with the generation in which they were created, and their place is taken by figures typical of the generation which supervenes. But romantic figures belong to no period, and time does not dissolve them . . ."

THE AMERICAN CONSERVATORY THEATRE

presents

CYRANO DE BERGERAC

by EDMOND ROSTAND

Translated by BRIAN HOOKER

Adaptation by DENNIS POWERS

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Fencing Choreographed by J. STEVEN WHITE

Music by LEE HOIBY

the cast

<i>Cyrano de Bergerac</i>	RAY REINHARDT
<i>Christian de Neuville</i>	STEPHEN SCHNETZER
<i>Comte de Guiche</i>	LAIRD WILLIAMSON
<i>Le Bret</i>	EARL BOEN
<i>Ragueneau</i>	ROBERT MOONEY
<i>Ligniere</i>	DANIEL KERN
<i>Vicomte de Valvert</i>	J. STEVEN WHITE
<i>Chavigny</i> } <i>Marquis</i>	E. KERRIGAN PRESCOTT
<i>Cuigy</i> }	RICK HAMILTON
<i>Montfleury</i>	CHARLES HALLAHAN
<i>Bellerose</i>	BOBBY F. ELLERBEE
<i>Jodelet</i>	RANDALL SMITH
<i>Meddler</i>	JOSEPH BIRD
<i>Porter</i>	ANDY BACKER
<i>Cut Purse</i>	AL WHITE
<i>Musketeer</i>	RANDALL SMITH
<i>Capuchin</i>	ANDY BACKER
<i>Poets</i>	ROBERT CHAPLINE, RICK WINTER
<i>Roxane</i>	DEBORAH MAY
<i>Duenna</i>	ELIZABETH HUDDLE
<i>Orange Girl</i>	PATRICIA PICKENS
<i>Lise</i>	BARBARA DIRICKSON
<i>Mother Marguerite</i>	HOPE ALEXANDER-WILLIS
<i>Sister Marthe</i>	BARBARA DIRICKSON

and

Christopher Abbe, Candace Barrett, Virginia M. Bingham, Alan Jay Blumenfeld, Bonita Bradley, Scott Bylund, Terry Campillo, Patrick Carroll, David Goldmund, Prindle Gorman, Lou Ann Graham, Michael K. Hall, Sands Hall, William Harrison, Michael Hill, Ken Hixon, Christine Hulter, Michael Hume, Charles H. Hyman, Amy Ingersoll, Katherine James, Daniel F. Kumler, Anni Long, Patrick Meyers, Thomas G. Moses, Peggy Schoditsch, Peggy Scott, Anna D. Smith, Alice Rangeley Travis, Lynn Wanlass, Kent Williams, Chuck Wilson

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: Roxane's Kiss

Scene 4: The Cadets of Gascoyne

Scene 5: Cyrano's Gazette

There will be two seven-minute intermissions

understudies

Cyrano de Bergerac: E. Kerrigan Prescott; *Christian de Neuville*: Randall Smith; *Comte de Guiche*: Andy Backer; *Le Bret*: Charles Lanier; *Ragueneau*: Charles Hallahan; *Montfleury*, *Valvert*, *Bellerose*, *Musketeer*: Ronald Boussom; *Jodelet*: Rick Hamilton; *Poets*: Charles Hyman; *Meddler*: William Paterson; *Capuchin*, *Porter*: James R. Winker; *Marquis*, *Musician*: Sabin Epstein; *Roxane*: Fredi Olster; *Duenna*, *Mother Marguerite*: Anne Lawder; *Lise*: Joy Carlin; *Orange Girl*: Hope Alexander-Willis; *Sister Marthe*: Patricia Pickens; *Cut Purse*: Bobby F. Ellerbee

Something's Afoot

A.C.T.'s Marines' 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 McDonald, David Vos and Robert Gerlach and additional music and musical consultation by Ed Linderman, this outrageous spoof of "mysterious murder most foul" was first presented last fall at the Goodspeed Opera House in East Haddam, Conn., and later at the American Theatre in Washington, D.C., where it was staged by Tony Tanner, noted British actor-director who will repeat the assignment for A.C.T.'s production.

Received by capacity audiences and ecstatic critics in both places, the musical is set in a British country house and features all the familiar ingredients, including a disappearing cast of ten. "The show's vitality explodes in epidemic proportions," raved the CBS Radio reviewer; the Washington Post applauded it as "bursting with good cheer;" and the Hollywood Reporter declared, "something's afoot and in brilliant comic style."

Audiences here as elsewhere will be asked to refrain from revealing the ending, but we can tell you that the butler didn't do it . . .



Tony Tanner

NOTES ON "PILLARS OF THE COMMUNITY"



Ibsen, 1877

Written in 1877 when Henrik Ibsen was 49, *Pillars of the Community* was the great Norwegian playwright's first drama of social criticism and, many critics agree, his first major play as well. Though rarely seen in the 1970's, *Pillars of the Community* enjoyed widespread acclaim and popularity during Ibsen's life. One critic of the day suggested that it "will help to dispel the idea that Ibsen is primarily a polemical writer. The real targets of Ibsen's indignation are mean-mindedness and pettiness, wherever they may be found. He does not position the sheep and goats so that all the goats are to be found on one side and all the sheep on the other."

As a drama exploring social problems, *Pillars of the Community* foreshadowed such future Ibsen works as *A Doll's House*, *Ghosts*, *Hedda Gabler* and *An Enemy of the People*. The playwright set the early drama in a small Norwegian seaport where Karsen Bernick married a woman he didn't love in order to further his career and is now a wealthy shipyard owner and leading citizen. Outwardly, his life is an admirable success, but Bernick's achievements are all founded on lies. Professionally, his business deals are sometimes frankly shady; personally, he has let others take the blame for his own indiscretions. Threatened with exposure, he quickly arranges for his would-be expositor to sail to America on a rotten, unseaworthy ship sure to sink during the voyage.

Ibsen's biographer, Michael Meyer, notes that "the play dealt with two problems of especial topicality for the 1870s. One was the question of women's rights; the other, that of 'floating coffins' . . . The presentation in dramatic form of problems that

were urgent and topical rather than eternal was not unprecedented; it was the depth and subtlety of Ibsen's characterization, his psychological insight and ability to strip respected people and institutions of their masks, that made *Pillars of the Community* such a revelation to its contemporaries, especially the young."

One of the young people drawn to the play was Paul Schlenker, a young German actor, who recorded its powerful effect on him and his friends: "Our young eyes were opened to the false tinsel of the theatre that was being offered to us. We thrilled with joy. We returned incessantly to the theatre where it was being played . . . Until then, Ibsen had been an empty name to us. It was this play that taught us to love him, a love that lasted for life."

In the more than ninety years that have passed since *Pillars of the Community* was published, the criticism probably most often levelled at the play is that its ending is unconvincing. Meyer admits the weakness but adds, "The rest of the play is so fine that with a good production we forgive this unlikely ending, as we forgive the equally unlikely ending of, for example, *A Winter's Tale*."

Allen Fletcher, director and translator of the A.C.T. production, concurs in this instance. "The end is overwritten," he says, "and the last act has to be cut. It is also somewhat melodramatic." In previous seasons, Fletcher was director-translator of both *A Doll's House* and *An Enemy of the People* for A.C.T.

"In our production," he says about *Pillars of the Community*, "we want to make the people real, and we want to try and make the audience understand where the characters go wrong rather than criticising them for going wrong. We want the audience to understand that, yes, Ibsen's people do have a very narrow conception of religion and morality and ethics which is not genuinely religious at all. But they've been brought up that way, and nobody has ever made them see anything else. So, in a way, they're not to blame. I think it's a very warm play."

The title of Ibsen's play is frequently rendered into English as *The Pillars of Society*. Fletcher explains why he chose to use the word "community" in titling his own translation: "The word in Norwegian — 'samfundets' — can mean either community or society in general. I chose 'community' because I think that in America now, the word 'society' connotes a social distinction, as in 'high society,' and the play has nothing to do with that."

THE AMERICAN CONSERVATORY THEATRE

presents

PILLARS OF THE COMMUNITY

By HENRIK IBSEN

Translated and Directed by ALLEN FLETCHER

Associate Director: DAVID HAMMOND

Scenery by RALPH FUNICELLO

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

the cast

<i>Karsten Bernick</i>	EARL BOEN
<i>Betty, his wife</i>	JOY CARLIN
<i>Olaf, their son</i>	DAVID DARLING
<i>Marta, Karsten's sister</i>	ANNE LAWDER
<i>Johan Tønnesen, Betty's younger brother</i>	CHARLES LANYER
<i>Lona Hessel, her elder half-sister</i>	ELIZABETH HUDDLE
<i>Hilmar Tønnesen, Betty's cousin</i>	SYDNEY WALKER
<i>Herr Rørlund, a schoolmaster</i>	JAMES R. WINKER
<i>Herr Rummel</i>	CHARLES HALLAHAN
<i>Herr Vigeland</i>	ROBERT MOONEY
<i>Herr Sandstad</i>	ANDY BACKER
<i>Dina Dorf, a young girl living with the Bernicks</i>	BARBARA DIRICKSON
<i>Krap, chief clerk</i>	RICK HAMILTON
<i>Aune, shipyard foreman</i>	JOSEPH BIRD
<i>Fru Rummel</i>	CANDACE BARRETT
<i>Fru Holt, the postmaster's wife</i>	MARRIAN WALTERS
<i>Fru Lyngre, wife of the local Doctor</i>	SANDRA SHOTWELL
<i>Katrine, a maid</i>	BONITA BRADLEY

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The action takes place in Karsten Bernick's house
in a small Norwegian seaport

Act I

Scene 1: A Summer morning

Scene 2: The next morning

Act II

Scene 1: Afternoon, a day later

Scene 2: The next evening

There will be one fifteen-minute intermission between Acts I and II.

understudies

Karsten Bernick: Ross Graham; Betty: Sandra Shotwell; Marta: Hope Alexander-Willis; Johan: Daniel Davis; Lona: Elizabeth Cole; Hilmar: Charles H. Hyman, Herr Rørlund: Daniel Kern; Krap: Michael Hume, Dina: Fredi Olster; Fru Rummel: Deborah May; Fru Lyngre: Patricia Pickens; Herr Rummel: William Ball; Herr Vigeland/Aune: Allen Fletcher; Herr Sandstad: Eugene Barcone

Stage Manager: JAMES L. BURKE

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dred Years' War and plunged England into civil war that lasted from 1455 to 1485. A series of military and political encounters between members of the house of York and the house of Lancaster for possession of the English throne, the Wars take their name from the roses—white for York and red for Lancaster—that were the emblems of the opposing factions. It was a confused era of marching and killing, historians say, causing most of England to yearn for a strong man who could put an end to all the turbulence and reunite the nation.

England got her strong man in Richard III, known as the ablest Yorkist general to emerge in the course of the Wars of the Roses. But Richard's villainy was hardly likely to subdue skirmishing among the nobility or bring peace to the country at large, and his passion for the crown plunged England into yet another bloody reign of terror. Peace returned at last in 1485, when the Lancastrian Henry, Earl of Richmond, defeated Richard at the Battle of Bosworth. The Wars of the Roses were over, and Richmond ascended the throne as Henry VII.

William Ball, director of A.C.T.'s production, finds more fascination in the play as a fantasy of evil, a melodrama exploring the satanic world of Richard, than as English history. "It's a prototypic melodrama," Ball believes, "the story of a paranoid, humpbacked tyrant in a nightmarish world of unreality. I have two very strong images in mind when I think about the play. One involves the orks in J. R. R. Tolkien—and similar demons and cacademons who go reeling about in unmitigated commitment to evil. The other is Kabuki theatre, with its unrelenting sense of predestination.

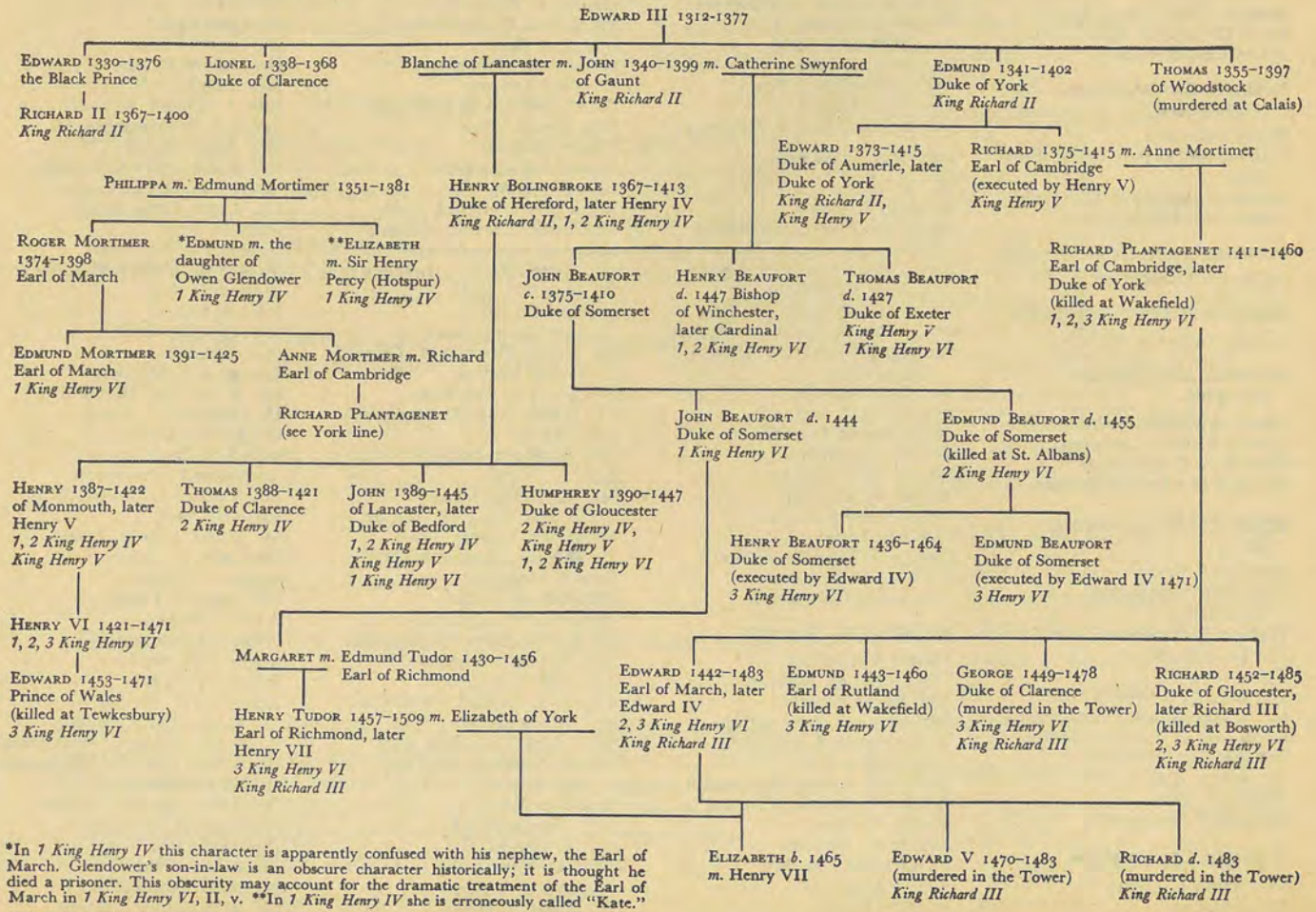
"The society in *King Richard III* is distorted and apart from any natural order. Everyone demands his own way and presses to the limit of what he thinks he can get for himself. When you have a houseful, or in this case a kingdomful, of greedy people, it's inevitable that they will tear themselves apart. Everyone wants a piece of the crown and the power it represents, but Richard is the greediest of them all, the ugliest, meanest, most ambitious and the least conscience-struck. In the end, however,

the universal sense of right is glimpsed in operation, for Richard is destroyed and society, at least for a time, has been cleansed of a malignancy."

Ball feels that, at times, "The play is almost a parody of reality, and in this sense it becomes like a farce. Our production emphasizes this facet of the text by applying certain farce techniques to our work, even though the play is essentially a tragedy. We have also sought to realize the melodramatic potential which intensifies the excitement and heightens the relentless, pulsating progress of the events themselves."

Critics have frequently compared this early work by Shakespeare to the plays of his contemporary, Christopher Marlowe, in view of its strong, simple, boldly effective verse reminiscent of such works as Marlowe's *Tamburlaine*. "There is a storm of rhetoric in *King Richard III*," Ball notes. "Everybody talks with tremendous intensity and ferocity and with very little subtlety. The characters verbally rip each other to pieces—as well they might, for these are almost all vicious, ugly and frightening people."

Houses of York and Lancaster



*In 1 King Henry IV this character is apparently confused with his nephew, the Earl of March. Glendower's son-in-law is an obscure character historically; it is thought he died a prisoner. This obscurity may account for the dramatic treatment of the Earl of March in 1 King Henry VI, II, v. **In 1 King Henry IV she is erroneously called "Kate."



William Ball



James B. McKenzie



Edward Hastings



Allen Fletcher

WILLIAM BALL, *General Director*, founded the American Conservatory Theatre in 1965. Last season, he directed *Cyrano de Bergerac*, *The Taming of The Shrew* and *The Cherry Orchard*, and this season he is represented on the Geary stage by *King Richard III* and *Jumpers*, as well as revivals of *Cyrano* and *The Taming of the Shrew*. He began his career as an actor, appearing with such companies as the Oregon Shakespearean Festival, the San Diego Shakespeare Festival, the Antioch Shakespeare Festival in Ohio and the Arena Stage in Washington, D.C. Mr. Ball made his New York directorial debut with Chekhov's little-known *Ivanov* in an Off-Broadway production that won unexpectedly wide praise as well as the Obie and Vernon Rice Drama Desk awards for 1958. During the next few years, he directed at Houston's Alley Theater, San Francisco's Actor's Workshop, Washington's Arena Stage, San Diego's Shakespeare Festival and Stratford, Connecticut's American Shakespeare Festival. In addition, he staged several productions for the New York City Opera, including *Così fan Tutte*, *The Inspector General*, *A Midsummer Night's Dream*, *Don Giovanni* and *Porgy and Bess*. In 1969, Mr. Ball's Off-Broadway production of Dylan Thomas' *Under Milkwood* won the Lola D'Annunzio and Outer Circle Critics' awards. It was followed by his 1962 Off-Broadway production of Pirandello's *Six Characters in Search of an Author*, another multiple award-winner. After directing *Yeomen of the Guard* at Canada's Stratford Festival, he wrote the libretto for an opera, *Natalia Petrovna*, with composer Lee Hoiby, based on Turgenev's *A Month in the Country*. In the year prior to A.C.T.'s beginnings, Mr. Ball directed the acclaimed Lincoln Center productions of *Tartuffe* and *Homage to Shakespeare*, the latter starring John Gielgud, Edith Evans and Margaret Leighton, and travelled to London to recreate his staging of *Six Characters* with a cast headed by Ralph Richardson and Michael O'Sullivan. A grad-

uate of the Carnegie Institute of Technology, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. For A.C.T., his productions include *Tartuffe*, *Six Characters*, *King Lear*, *Under Milkwood*, *The American Dream*, *Twelfth Night*, *Hamlet*, *Tiny Alice*, *Oedipus Rex*, *Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern Are Dead* and *Caesar and Cleopatra*. His productions of *Cyrano* and *Under Milkwood* have been shown nationally 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 programs.

JAMES B. MCKENZIE, *Executive Producer*, 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 theatre in Connecticut, the Westport 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 "gypsy" of A.C.T., he spends much time travelling in connection with National Foundation support, arrangements for plays to be in the repertory, and development of A.C.T.'s non-repertory productions, such as *Hair*, *Godspell*, *Sleuth*, *Don't Bother Me I Can't Cope*, *Oh Coward*, 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 the Westport Country Playhouse in Connecticut since 1959, and of the Pen-

insula 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 active in packaging plays for tours throughout the country. Mr. McKenzie is vice-president of the Council of Stock Theatres, a director of the league of Resident Theatres and of the Council of Resident Summer Theatres, and is an active member of The League of New York Theatres and Producers, the Independent Booking Organization, and the Organization of Legitimate Theatres. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. He was recently appointed to the Theatre Advisory Panel of the National Endowment for the Arts. Between productions, McKenzie can be found on the ship-to-shore telephone pursuing his avocation 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 David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and he directed the national touring company of *Oliver!* He has served as a guest director in colleges and regional theatres and for two summers as a resident director of the Eugene O'Neill Playwrights' Conference in Connecticut. Mr. Hastings' productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons. In New York, he guided the Henry Fonda re-



Edith Markson



Robert Bonaventura

vival of *Our Town* with an all-star cast and has recently returned from directing the Australian premiere of *The HOT L BALTIMORE*. He has directed many other A.C.T. productions, most recently, *Dandy 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 Company. Among the many companies he has directed for are the Oregon Shakespearean Festival, the San Diego Shakespeare Festival, the New York City Opera and the APA. He spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the training program and two as artistic director. Mr. Fletcher has directed the A.C.T. productions of *Uncle Vanya*, *Death of a Salesman*, *Arsenic and Old Lace*, *The Hostage*, *Antony and Cleopatra* and *Paradise Lost*, as well as co-directed *The Crucible*, which entered the repertory at the Stanford Summer Festival in 1967. He also directed A.C.T.'s highly successful productions of *Hadrian VII*, *The Latent Heterosexual*, *That Championship Season*, *The HOT L BALTIMORE*, *The Miser* and *An Enemy of The People*. This season, he translates and directs Ibsen's *Pillars of the Community*, as he did for A.C.T.'s extremely popular *A Doll's House* in 1973, and also directs *The Ruling Class*. This past summer he directed *The Mikado* for the Pacific Conservatory of Performing Arts in Santa Maria.

EDITH MARKSON, *Development Director*, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the

Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginning. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed *Charley's Aunt* and *Six Characters In Search of an Author*, as well as Allen Fletcher, where he first directed *The Crucible*. Mrs. Markson currently serves on the executive board of directors of The Theatre Communications Group of which she is vice president, and on the Theatre Advisory Panel of the National Endowment for the Arts, for which she is also a consultant.

ROBERT BONAVENTURA, *Artists and 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, he has served as associate director to William Ball on such productions as *Tiny Alice*, *Under Milkwood*, *Oedipus Rex* and *King Richard III*, and to Allen Fletcher on *Antony and Cleopatra* and *That Championship Season*. Mr. Bonaventura directed A.C.T.'s 1972 production of *The Merchant of Venice* and, during the same year, restaged Ellis Rabb's production of *Sleuth* when it transferred from the Geary to the Marines' Memorial Theatre for a highly successful extended 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 1970, on leave of absence from A.C.T., he directed *The Knack* at San Diego's Old Globe Shakespeare Festival. More recently, he was the director of *Charley's Aunt* and *The Tavern* at South Coast Repertory in Costa Mesa, where he will return early in 1975 to stage S.C.R.'s tenth anniversary production of *Tar-tuffe*.

THE ACTING COMPANY

HOPE ALEXANDER-WILLIS, who has been seen on several Bay Area stages, studied with Paul Sills at his Story Theater Workshop in addition to spending two years as an apprentice with the San Francisco Actor's Workshop and several years with the San Francisco Actor's Lab. A professional blues, jazz and folk singer and the mother of a five year old son, she has played major roles at the Marin Shakespeare Festival, including Katherina in *The Taming of the Shrew*, at Stanford Repertory Theater, and in *Walking in My Time* and *No Place to Be Somebody* at the On Broadway Theater here. Miss Alexander-Willis has also been a leading actress with the Actor's Theater of Louisville and South Coast Repertory Theater.

Hope Alexander-Willis



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* for two seasons, playing many roles, including De Guiche in *Cyrano* for part of last season. He has also played featured roles in *The Taming of The Shrew*, *The Merchant of Venice*, *The Miser*, *The Crucible*, and *Broadway*. He also was in *A Doll's House* with Marsha Mason, and went with the production on its tour to Hawaii. He was in the television production of *Cyrano*, and this past summer made his first movie, *Smile*, directed by Michael Ritchie, to be released at Easter. He has taught in the A.C.T. Summer Training Congress and acted in the *Plays in Progress*. He is also a playwright, and had his play, *The Nebraskan Barbarian*, produced as a staged-reading at the Squaw Valley Writer's Conference this summer, directed by John Lion of S.F.'s Magic Theatre. He has an M.F.A. from Cornell, a B.F.A. from Nebraska, has been seen in more than 75 stage productions before coming to A.C.T. playing the title roles in *King Lear*, *Scapin*, *Sgt. Musgrave's Dance*,

George in *Who's Afraid of Virginia Woolf?* and Tyrone in *Long Day's Journey Into Night*. He has played in theatres in Connecticut, New York, Alabama, Michigan and Nebraska.

CANDACE BARRETT came to A.C.T. last season with her husband, Raye Birk, and worked with the Young Conservatory as a director of their touring shows as well as teaching. She has studied at Northwestern University and the University of Minnesota. Her acting credits include the Milwaukee Repertory Theatre where she was seen as Varya in *The Cherry Orchard*, the Oregon Shakespearean Festival, where she played Titania in *A Midsummer Night's Dream* and the Nurse in *Romeo and Juliet*, and the Pacific Conservatory of the Performing Arts in Santa Maria where she was guest artist appearing as Lady Bracknell in *The Importance of Being Earnest* and Mother in *Six Characters in Search of an Author*.

Candace Barrett



JOSEPH BIRD, who returns for a fifth season at A.C.T., holds a master's degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1969 touring company of *The Show Off* with George Grizzard and Jessie Royce Landis and the Eastern University tour with *The Misanthrope* and *Exit the King*. He made his Broadway debut in *You Can't Take It With You*, and has appeared in 10 off-Broadway productions, including *Moon in the Yellow River* and *Electra*. Mr. Bird appeared as Dr. Cambell 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 *Hadrian VII*, *The Latent Heterosexual*, *An Enemy of the People*, *The Selling of the President*, *Caesar and Cleopatra*, *Antony and Cleopatra*, *The Tavern*, *Paradise Lost*, *Cyrano de Bergerac*, *The Mystery Cycle*, *The Crucible*, *The HOT L BALTIMORE*, *You Can't Take It With You* and as Shylock in *The Merchant of Venice*.

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 Minnesota, he has also taught at Southern Methodist University in addition to directorial assignments there. Mr. Birk, whose acting credits also include having served as guest artist at the Tulsa Little Theater in Oklahoma and California's Pacific Conservatory of Performing Arts at Santa Maria, most recently played Hamlet at the Oregon Shakespearean Festival. In three previous seasons with the Shakespearean Festival, he directed two plays and appeared in eight, including *Macbeth* and *Hamlet*, in which he played the title roles, *The Merchant of Venice*, in which he was seen as Shylock, and *Man for All Seasons*, in which he appeared as Thomas More. He was seen at A.C.T. last season as Gremio in *The Taming of The Shrew*, Kolenkhov in *You Can't Take It With You* and Burrows in *Tonight at 8:30*.

Raye Birk



EARL BOEN, who joined A.C.T. to play Le Bret in the PBS filming of *Cyrano* for the *Theatre in America* series, has several other television and radio-TV commercial credits in addition to extensive stage appearances at major resident theatres. As a leading actor with the Pittsburgh Playhouse for two seasons, he was seen in ten productions, including *The Man of La Mancha*, *The Boys in the Band* and as Grandpa in *You Can't Take It With You*. Mr. Boen, who has also made guest artist appearances at several colleges and universities, spent a season each with the Harvard Repertory Company, the Seattle Repertory Company and Heartland Productions, and three with the Tyrone Guthrie Theatre, playing major roles in many productions, including the title role in the premiere 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*.

RONALD BOUSSOM, an associate artistic director of South Coast Repertory Company and director of their

Actor's Mime Theatre, was a founding member of the A.C.T. Mime Troupe five years ago and spent a year with the training program. Mr. Boussom's stage credits include one season at the Oregon Shakespearean Festival and four with South Coast Repertory, where he appeared in many leading roles, including that of Malcolm Scrawdyke in *Hail Scrawdyke!* and Pavlo Hummel in *The Basic Training of Pavlo Hummel*. A writer of silent comedies and an ardent supporter of the genre, he also wrote, produced, directed, composed music for and acted in a production for the National Endowment for the Arts entitled *The Clowns* about Laurel and Hardy, Buster Keaton and Charlie Chaplin. In addition to teaching pantomime at A.C.T., Mr. Boussom has been seen in *The Taming of the Shrew*, *The Miser* and *The Cherry Orchard*.

Ronald Boussom



BONITA BRADLEY has been teaching Yoga to the A.C.T. Company and Conservatory since 1971. She studied Yoga in India for three years at the Bihar School of Yoga and then taught in Europe and America for several years before coming to A.C.T. Bonita has recently produced her own record, *RELAXATION THROUGH YOGA*. She was seen last year at A.C.T. in *Cyrano de Bergerac*, *The House of Bernarda Alba* and *The Cherry Orchard*.

JOY CARLIN, who appeared as Miss Prism in *The Importance of Being Earnest* and in *The Tavern* 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 Playwright's Theatre, she has appeared on Broadway with *The Second City*, in off-Broadway productions, with resident and summer theatres and has played an assortment of roles in TV and feature films. Mrs. Carlin has also been seen in *The Time of Your Life*, *The Selling of the President*, *Paradise Lost*, *Dandy Dick*, *The House of Blue Leaves*, *You Can't Take It With You* and *The HOT L BALTIMORE*. At A.C.T. she directed *The House of Bernarda Alba* last season in addition to her acting assignments.

Joy Carlin



ROBERT CHAPLINE, master voice teacher for the acting company and Conservatory, has appeared in A.C.T.'s productions of *Oedipus Rex*, *Anthony and Cleopatra* and *Cyrano de Bergerac*. 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 Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, the theatre arts department at UCLA, and at the California Institute of the Arts in Los Angeles.

ELIZABETH COLE, a Phi Beta Kappa graduate of Lawrence University who holds a master's degree from Tufts and spent two years of doctoral work in London, has numerous resident theatre credits in addition to having worked at Harvard and Stanford and served as musical director in productions at Tufts University and Ledges Playhouse in Michigan. She appeared at the Seattle Repertory Theatre during the 1972 season, and has been an instructor at the Institute of Renaissance Studies in Ashland, Oregon, as well as an acting teacher with the A.C.T. Evening Extension Program. Miss Cole was a leading actress with the Oregon Shakespearean Festival for two seasons, appearing in eight different productions, including *The Taming of the Shrew* (Kate), *The Crucible* (Elizabeth Proctor), *Uncle Vanya* (Helene), *The Importance of Being Earnest* (Gwendolyn) and *Strindberg's Dance of Death* (Alice). Her credits at A.C.T. include *You Can't Take It With You*, *The House of Bernarda Alba*, *Cyrano de Bergerac* and *The Cherry Orchard*.

Elizabeth Cole



DANIEL DAVIS has numerous stage credits in addition to two N.E.T. pro-

ductions and a film. A member of the National Touring company of *Coco* with Katharine Hepburn, he has appeared on and off-Broadway and with most of the major regional theatres including the American Shakespeare Festival, Cincinnati's Playhouse in the Park, the Charles Street Playhouse in Boston, Oregon Shakespearean Festival, Actors' Theater of Louisville and the Stratford National Theater of Canada in Ontario. Prior to beginning his first season with A.C.T., Mr. Davis was seen in *King Lear* and *The Mikado* at the Pacific Conservatory of the Performing Arts.

BARBARA DIRICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in *Cyrano de Bergerac*, *The Merchant of Venice*, *The Crucible*, *The HOT L BALTIMORE*, *The House of Bernarda Alba* and *The Cherry Orchard*, 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 filming of A.C.T.'s *Cyrano*. Miss Dirickson was also seen as Rosalind in *As You Like It* and in *The Country Wife* and *Alice in Wonderland* with the Marin Shakespeare Festival. This past summer she was seen with sada Thompson at the Westport County Playhouse in *Shay*, which was originally presented as part of the A.C.T. Plays in Progress program.

Barbara Dirickson



BOBBY F. ELLERBEE, who was a member of A.C.T.'s training program for three years has appeared in *Cyrano de Bergerac*, *The Merchant of Venice*, *The Crucible*, *The Taming of the Shrew*, *The HOT L BALTIMORE*, *Tonight at 8:30*, *Cyrano de Bergerac* and *You Can't Take It With You*. He was also seen in San Francisco's long-running production of *One Flew Over the Cuckoo's Nest*. He has appeared in 16 mm films of his own creation and also in *The Breadwinner* at the Encore Theatre and *Ceremonies in Dark Old Men* for the Black Moses Theatre.

SABIN EPSTEIN, who taught during A.C.T.'s 1973 and 1974 Summer Training Congresses, holds a master's degree from UC Davis and most recently served as a member of the acting faculty of the California Institute of the Arts' School of theatre 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 company manager for their European tour in 1970 and as artistic director for the La Mama E.T.C. extension workshop. Mr. Epstein served as a guest director at Holland's Micky Theatre and Edinburgh's Traverse Workshop Company, where he was also a member of their performing ensemble. He has been seen at A.C.T. in *The HOT L BALTIMORE*, *The Miser* and in the Plays in Progress productions of *The Miss Hamford Beauty Pageant* and *the Battle of the Bands* and *Academy of Desire*.

Sabin Epstein



LOU ANN GRAHAM, who with her husband Ross began A.C.T.'s Young Conservatory in 1970 which they continue to administer and instruct, doubles as an actress having appeared in *Cyrano*, *Broadway*, *The House of Bernarda Alba*, *The HOT L BALTIMORE*, and two Plays in Progress productions. A director of children's theatre for 18 years, she has also directed several big musicals including *The Unsinkable Molly Brown* and *How to Succeed in Business Without Really Trying*. Mrs. Graham's sister is Vivian Vance.

ROSS GRAHAM, who with his wife Lou Ann began A.C.T.'s Young Conservatory in 1970 which they continue to administer and instruct, also doubles as an actor, having appeared in numerous A.C.T. productions, including *Caesar and Cleopatra*, *Rosencrantz and Guildenstern Are Dead*, *The Crucible*, *Cyrano de Bergerac*, *The Merchant of Venice*, *The Taming of the Shrew* and *The Miser*. In addition to A.C.T.'s presentation of *Cyrano* for the PBS series, *Theatre in America*, his television credits include two specials in Manila and Korea, made in connection with his USO tours of

more than 100 performances as Sky Masterson in *Guys and Dolls*. Mr. Graham appeared in three productions at the Stanford Summer Theatre and was seen in two Plays in Progress productions.

Ross Graham



CHARLES HALLAHAN, who was seen in the leading role of R. P. McMurphy this summer in the San Francisco production of *One Flew Over the Cuckoo's Nest*, returns for his third season at A.C.T., having appeared in *Cyrano de Bergerac*, *The House of Blue Leaves*, *The Merchant of Venice*, *The Mystery Cycle*, *The Taming of the Shrew*, *Tonight at 8:30, Broadway* and *You Can't Take It With You*. He holds a Master of Fine Arts degree from Temple University in Philadelphia where he appeared in numerous leading and major roles, including those of Max in *The Homecoming*, Thoreau in *The Night Thoreau Spent in Jail*, Pat in *The Hostage* and Burgoyne in *The Devil's Disciple*.

RICK HAMILTON, in his second season with A.C.T., attended the University of Texas. He most recently appeared with the Milwaukee Repertory Theater in both the Christmas and Easter versions of *The English Mystery Plays* (John The Baptist), *Sticks and Bones* (Rickey) and *Two Gentlemen of Verona* (Speed). He has also been seen in numerous Oregon Shakespearean Festival productions, including *Caesar and Cleopatra*, *Much Ado About Nothing*, *The Comedy of Errors*, *Henry IV Part II* and as Tom in the indoor production of *The Glass Menagerie*. At A.C.T. last season he appeared in *The Taming of the Shrew*, *Broadway* and *Cyrano de Bergerac*.

Rick Hamilton



LAWRENCE HECHT, who joins the acting company after two years as a fellowship student in the A.C.T. train-

ing program, holds a B.A. from the University of San Francisco. He was seen recently in the Xoregos Performing Company's production of *Macbeth* playing the role of MacDuff and has also performed with the Company Theatre in Berkeley and with the University of San Francisco as well as the Marin Shakespeare Festival. He will be teaching voice this season in the training program.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory playing the title role in *The Country Wife* and Grusha in *The Caucasian Chalk Circle*. Since that time she has performed with both the California Shakespeare Festival and San Diego's National Shakespeare Festival, her roles including Titania in *Midsummer Night's Dream*, Goneril in *King Lear* and Viola in *Twelfth Night*. This is her third season with A.C.T. and she was featured last year in *The HOT L BALTIMORE*, *The Miser*, *Tonight at 8:30, Broadway*, *The House of Bernarda Alba*, *The Cherry Orchard* and *Cyrano de Bergerac*. She will be seen on T.V. later this season on *The Streets of San Francisco*, *Mannix* and in John Korty's T.V. film *The Music School*.

Elizabeth Huddle



MICHAEL HUME comes to A.C.T. from 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 Southern California with S.C.R.'s travelling shows for young people. A native of Tustin, California, he began acting in high school, and his work earned him a scholarship to Hollywood's Professional Theatre Workshop. After a year's study there, he was accepted into A.C.T.'s Advanced Training Program for actors and was subsequently chosen to join the company's second-year program as a full fellowship student. During that year, he was seen on the Geary stage in *Cyrano de Bergerac*, *The Merchant of Venice* and *The Crucible*. In addition, he had a leading role in the Plays in Progress production of *Hagar's Children* and played the aged Argante in the A.C.T. Conservatory

touring production of *That Scoundrel Scapin*. Offstage Mr. Hume is a movie buff and a backpacking enthusiast.

CHARLES H. HYMAN, who was a M.A. candidate at the University of Dallas, where he holds a B.A., joins the company after two years in the training program. A professional drummer who began playing at the age of ten, he was also a member of the Dallas Theatre Center where he understudied Michael O'Sullivan as Prospero in *The Tempest*. Last season he was seen as Matthew in *Private Parts*, an A.C.T. Plays in Progress production.

Charles H. Hyman



DANIEL KERN, who joined the acting company after two years as a fellowship student in the A.C.T. Training Program, holds a B.S. and a B.A. from the University of Vienna and the University of Oregon. He was a member of the *Cyrano* company which was filmed for the PBS series *Theatre in America*. Mr. Kern played the Fool in the Marin Shakespeare Festival's production of *King Lear*, and has played numerous classical roles with the Colorado and Oregon Shakespeare Festivals. His A.C.T. credits include *The Taming of the Shrew*, *Cyrano de Bergerac*, and *The Cherry Orchard*.

RANDALL DUK KIM was most recently seen in the title role of *Pericles* for the New York Shakespeare Festival in Central Park, as Fred Eng in *The Year of the Dragon* for the American Place Theatre, as Trinculo in *The Tempest* again for the N.Y.S.F. at Lincoln Center, and as the criminal in *Nourish The Beast* (which was later taped for N.E.T.). Since his professional debut with *Hair* in Las Vegas, he has played C. Shunk in *Jungle of Cities* (N.Y.S.F. Public Theatre), Prince Lyov Myshkin in *Subject to Fits* (Folger Shakespeare Library Theatre), Pantalone in *Servant of Two Masters* (Equity Library Theatre), and Tam Lum in *The Chickencoop Chinaman* and Frederick Engels in *The Karl Marx Play* (American Place Theatre). He spent three summers with the

Champlain Shakespeare Festival playing Cassius (*Julius Caesar*), Gremio (*Taming of the Shrew*), Dr. Caius (*Merry Wives of Windsor*), Touchstone (*As You Like It*), Capulet (*Romeo and Juliet*), Puck (*A Midsummer Night's Dream*) and the title roles of *Titus Andronicus* and *Richard III*. Mr. Kim's "repertoire" also includes two one-man shows of his own devising, *Mark Twain* and *Edgar Allan Poe*.

Randall Duk Kim



CHARLES LANYER came to A.C.T. last season from the Old Globe Theatre in San Diego, where he had appeared as Valentine in Allen Fletcher's production of *Two Gentlemen of Verona* and as Edmund in their *King Lear*. He holds a bachelor of fine arts degree from the University of Washington, where he studied under W. Duncan Ross and Arne Zaslav, and also appeared there with the Seattle Repertory Theatre and A Contemporary Theatre, where he was seen in *Moonchildren*, and as Will Shakespeare in *A Cry of Players*. Among the other roles Mr. Lanyer has played are Oberon in *A Midsummer Night's Dream* and the title role in *Macbeth*. He was seen last season at A.C.T. in *The HOT L BALTIMORE*, *The Miser*, *Tonight at 8:30* and *Broadway*.

ANNE LAWDER majored in drama at Stanford University, was an original member of the Actors' Workshop, and has spent several seasons with the Oregon Shakespearean Festival. In New York she worked with NBC's radio and drama workshops, studied movement with Katya Delakova and phonetics and ear training with Alice Hermes (which Ms. Lawder teaches in the Conservatory training program). She also studied voice with Ester Fischer and has sung with the New York City Opera. Most recently she has appeared in the Seattle Repertory Theatre productions of *Three Penny Opera*, *Lysistrata*, *Mourning Becomes Electra* and *Our Town* and has just completed a TV film for John Korty. At A.C.T., she has been seen in *The Tempest*, *The Latent Heterosexual*, *The Time of Your Life*, *Paradise Lost*, *The Tavern*, *A Doll's House*, *The House of Bernarda Alba*, *Tonight at 8:30*, and *You Can't Take It With You*.

Anne Lawder



DEBORAH MAY, who came to A.C.T. as a Conservatory student, holds a bachelor's degree and teaching certificate from Indiana University, her home state. Selected Miss Indiana 1970-71, she was also the Grand Talent winner and elected Miss Congeniality at the Miss America pageant in 1971. Ms. May spent the past two summers as an artist-in-residence at the Pacific Conservatory of Performing Arts in Santa Maria, where she was seen as Marian in *The Music Man*, Fiona in *Brigadoon*, Yum Yum in *The Mikado*, and Rosabella in *The Most Happy Fella*. In addition to appearances in *The Mystery Cycle* and *The House of Blue Leaves*, she was also seen as Roxane in *Cyrano*, Alice in *You Can't Take It With You*, and Abigail in *The Crucible*, as well as in featured roles in *The Taming of the Shrew*, *The Miser*, *Tonight at 8:30* and *Broadway*.

ROBERT MOONEY, in his third season with A.C.T., was for three years associate director and a leading actor of the Berkeley Repertory Theatre. His performances there included Sir Epicure Mammon in *The Alchemist*, Father Barré in *Devils*, Holofernes in *Love's Labour's Lost*, and Dr. Walderssee in *Idiot's Delight*. Co-founder with Eric Christmas of the University Theatre Company of Santa Cruz, Mr. Mooney holds an M.A. in English from UC Berkeley and currently teaches drama at Stanford University. He trained with A.C.T. as an acting fellow in 1968 and has appeared in *Cyrano de Bergerac*, *The Crucible*, *The Taming of the Shrew*, *The Miser*, *Tonight at 8:30* and *The Cherry Orchard*.

Robert Mooney



FREDI OLSTER, who attended A.C.T.'s 1969 Summer Training Congress, re-

turned last season as a member of the acting company. A native of Brooklyn who holds a bachelor's degree from Brooklyn College, she appeared in many major roles with the Milwaukee Repertory Theatre, including Silvia in *Two Gentlemen of Verona*, the Angel Gabriel in Nagle Jackson's *English Mystery Plays* and Anya in *The Cherry Orchard*. As a leading actress with the Oregon Shakespearean Festival, Miss Olster was seen as Portia in *The Merchant of Venice*, Beatrice in *Much Ado About Nothing*, Laura in *The Glass Menagerie* and the title role of *Antigone*, among others. She was featured last season in *The House of Bernarda Alba*, *Tonight at 8:30*, *Broadway* and as Katherina in *The Taming of the Shrew*.

FRANK OTTIWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexanderizing" A.C.T.'s actors, Mr. Ottiwell has appeared as an actor in such productions as *Three Sisters*, *Oedipus Rex*, *The Merchant of Venice*, *Cyrano de Bergerac* and *The Cherry Orchard*.

Frank Ottiwell



WILLIAM PATERSON joined the A.C.T. company in 1967 after a 20-year association with the Cleveland Playhouse. He has appeared on television in New York and Hollywood and made five national tours with his original one-man shows, *A Profile of Justice Oliver Wendell Holmes* and *A Profile of Benjamin Franklin*. Among his many major roles are Undershaft in Shaw's *Major Barbara*, Vanya in *Uncle Vanya*, Prospero in *The Tempest* and George in *Who's Afraid of Virginia Woolf?* In his seven seasons with A.C.T. Mr. Paterson has appeared in many productions including *Long Day's Journey Into Night*, *Three Sisters*, *The Time of Your Life*, *Caesar and Cleopatra*, *Dandy Dick*, *The Taming of the Shrew*, *The Cherry Orchard* and as

Grandpa Vanderhof in *You Can't Take It With You*.

PATRICIA PICKENS came to A.C.T. last season. She was seen in *The Miser* and *You Can't Take It With You*. Concurrently she participated in A.C.T.'s Training Program. She has performed in the New Shakespeare Company productions of *Romeo and Juliet*, *As You Like It* and *A Midsummer Night's Dream*; and in Phillip Pruneau's Poverty Theatre Workshop. In addition, she attended U.C.L.A. and Santa Monica College. Patricia often sings with Tim Dawe as half of the duo, Sins and Goodness.

Patricia Pickens



E. KERRIGAN PRESCOTT joined A.C.T. three seasons ago as an actor-teacher and has been seen in *The Tavern*, *Caesar and Cleopatra*, *The Contractor*, *Cyrano de Bergerac*, *The Mystery Cycle*, *The Crucible*, *You Can't Take It With You*, *The Taming of the Shrew*, *Tonight at 8:30* and *Broadway*. Having trained at the Webber-Douglas Academy of Dramatic Art in London, Mr. Prescott was the first American accepted into the Old Vic Theatre, where he played many roles, and later appeared with other major repertory theatres in England and Scotland. Prior to returning to this country, he appeared in numerous stage, film and television roles and performed before Queen Elizabeth and the Royal Family in *Sabrina Fair* at the Theatre Royal in Windsor. Besides acting in and directing university productions at UC, Berkeley, where he obtained a Ph.D. in 1965 and taught until 1972, he was a founding member of the Magic Theatre of Berkeley, acting the title roles in *Miles Gloriosus* and *Sheriff Bill*.

RAY REINHARDT, whose portrayal of *King Lear* at the Palace of Fine Arts last summer was a triumphant success, appeared last season in *The HOT L BALTIMORE*, *Tonight at 8:30*, and *Broadway*, as well as the title role in *The Miser*. Past seasons have seen him as Andrew Wyke in *Sleuth*, Stanley in *A Streetcar Named Desire*, George in *That Championship Season*, and Astrov in *Uncle Vanya*. Prior to joining A.C.T., he appeared as

the lawyer in the original Broadway production of Albee's *Tiny Alice*, a part he recreated with A.C.T. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., he was also seen as Marat in *Marat/Sade* at Manitoba Theatre Centre in Canada. Mr. Reinhardt's television credits include several award winning NET dramas and roles in *Gunsmoke*, *Arnie* and *Nichols*.

Ray Reinhardt



JUANITA RICE, teacher of Scansion/Dynamics on the Conservatory faculty for the past several seasons, returns this year as an actress as well. In A.C.T.'s second and third San Francisco seasons, she appeared with the acting company in *The Hostage*, *In White America*, *Tartuffe*, and *The Crucible*, and also in the new play series, where in 1970 a play of her own, *Open Forum*, was produced. Seen last year as Blanche in *A Streetcar Named Desire* at UC Berkeley where she's completing work on her doctorate in directing, she also appeared in their earlier productions of *The Brothers Karamazov* and *The Infernal Machine*, and played Lady Macbeth in *Macbeth* at the Marin Shakespeare Festival.

EVE ROBERTS is currently on a sabbatical leave of absence from the University of Washington, where she is an Associate Professor in the school of drama and works with the Seattle Repertory Theatre. Ms. Roberts has been featured in Seattle in *The Price*, *The Little Foxes* and *Jaques Brel* as well as *Who's Afraid of Virginia Woolf?* and *Mourning Becomes Electra*, both directed by Allen Fletcher. Her association with Mr. Fletcher goes back to 1960 during the inaugural season of the Association of Producing Artists and their production of *Man and Superman*. Some of the many A.P.A. productions Ms. Roberts appeared in were *Twelfth Night*, *The Lady's Not For Burning*, *Right You Are* and *Taming of the Shrew*. She has appeared on Broadway and Off-Broadway in *The Big Knife* and *Once In A Lifetime*, directed by Peter Bogdanovitch. Her major effort has been in regional and repertory theatres such as Group 20, The McCarter Theatre, Boston Arts Festival and the

University of Michigan. In addition to teaching in the Conservatory this season, she will be working on a special project involving acting and medical students to develop a new approach in medical education.

Eve Roberts



STEPHEN SCHNETZER, who came to A.C.T. after a year in the drama division of New York's Juilliard School, served as a general understudy with *The Incomparable Max* on Broadway, and his off-Broadway credits include *Cymbeline* and *Timon of Athens* with the New York Shakespeare Festival in Central Park. He has also appeared in *Julius Caesar* and *Antony and Cleopatra* with the American Shakespeare Theatre in Stratford, Conn., and was seen in the film *Hail*. He most recently danced in Pro Musica's opera *La Daphne*, at both the Spoleto and Korfu Festivals. He appeared in *The Taming of the Shrew*, *Tonight at 8:30*, *Broadway* and *Cyrano de Bergerac* last season at A.C.T.

SANDRA SHOTWELL, who joins the acting company this season after two years in the training program, holds a B.A. from the University of Illinois. She has appeared in over 50 productions in the past including seasons with the Cafe T.O.P.A. in Chicago, The Shady Lane Playhouse in Marenago, Illinois and was seen with Kathryn Crosby in *The Prime of Miss Jean Brodie* in St. Louis in 1969. Last season she was seen in the A.C.T. Plays in Progress production of *The Miss Hamford Beauty Pageant and Battle of the Bands* and was featured as Lady Macbeth this summer with the Xoregos Performing Company's *Macbeth*.

Sandra Shotwell



RANDALL SMITH comes to A.C.T. from the Goodman Theatre in Chicago where he was seen in *Henry IV* last spring. He received his B.A. from

Western Illinois University where he studied with Dr. James McTeague, Dr. Jared Brown, Mr. Bil Pfuderer and Dr. Ralph Miller. He has also been seen on television in *The Family Kovack*.

SYDNEY WALKER, a veteran of nearly 30 years of stage, film and television work, has been seen on and off-Broadway in numerous roles, on several national tours and in one opera, *Joan of Arc at the Stake*, with Dorothy McGuire and Lee Marvin. As a leading actor with the APA Repertory Theater he appeared in 23 productions and with the Repertory Theater of Lincoln Center in twelve. Mr. Walker's Broadway credits include *Becket* with Laurence Olivier and Anthony Quinn, his film credits include *Love Story* and he has been seen in three continuing TV soap operas as well as the *Theater in America* presentation of *Enemies*, directed by Ellis Rabb, which also featured Peter Donat. He previously appeared in San Francisco (1952-55) with the Playhouse Repertory Company and Interplayers, most notably in Lessing's *Nathan the Wise* and Eliot's *The Family Reunion*.

Sydney Walker



MARRIAN WALTERS received the Joseph Jefferson Award as "Best Actress of 1973" for her portrayal of April in *The HOT L BALTIMORE* at the Ivanhoe Theatre in Chicago, where 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 Ruling Class* and *The Royal Family*, and for a year as the lead in *Hello Dolly* at In-The-Round Dinner Playhouse. Chicago audiences saw her as leading lady with the Tenthouse Theatre in Highland Park and two winters ago she toured in *The Glass Menagerie* with the New Montana Repertory Company. At Candlelight Dinner Playhouse in *Everything In The Garden*, she received another Joseph Jefferson nomination. Miss Walters also appeared with Dyan Cannon at Pheasant Run Playhouse in *Ninety Day Mistress*, opposite Ray Milland at Mill Run in *Angel Street*, and

played Sid Caesar's three wives in *Plaza Suite* at the Drury Lane Playhouse. Having played over 500 roles, she also appeared with the touring Royal Theatre Repertory Company when 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*, *Bullit*, *Medium Cool* and *T. R. Baskin*.

AL WHITE, who holds a third class radio operators license, is from San Francisco and graduated from George Washington High School and City College. He comes to A.C.T. after having been seen as George in *The Ballad of Dangerous George*. Bay area audiences have also seen him in *Plays For Living*, *The Man Nobody Saw*, *For Sale*, *All The Caterpillars You Want* and *Time Bomb*. His TV credits include *The Streets of San Francisco* and he appeared in the film *Harold and Maude*.

Al White



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 Puck in *Midsummer Night's Dream*, Tybalt in *Romeo and Juliet* and Claudio in *Much Ado About Nothing*. At A.C.T. he has appeared in *Cyrano de Bergerac*, *The Merchant of Venice*, *The Mystery Cycle*, *You Can't Take It With You*, *The Crucible*, *The HOT L BALTIMORE*, *Tonight at 8:30* and as Ronnie in *The House of Blue Leaves*. This past summer he played Clayton in *Mind With A Dirty Man*.

LAIRD WILLIAMSON comes to A.C.T. after three years with the Oregon Shakespearean Festival where he was

seen in *Twelfth Night*, *Hedda Gabler*, *Othello*, *Troilus & Cressida*, *Uncle Vanya* and *Henry VI Parts II and III*. 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 Shakespearean Festival and three for the Pacific Conservatory of Performing Arts where he was also seen in *St. Joan*, *Becket*, *Richard III* and *School for Scandal*.

Laird Williamson



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 graphics from the University of Wisconsin. He spent three years with *On Stage Tonight*, a musical revue which toured resorts in Illinois and Wisconsin and made three USO tours and appeared with 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 Miser*, *Tonight at 8:30* and *Broadway*.



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 Chapline at A.C.T. He also 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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Garden Arts

Bob Goerner

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 rash of complaints about the failure of corn, tomatoes and other vegetables to do as well as last year.

Taking an optimistic view, as all inveterate gardeners do, we might as well go ahead and plan our October planting as usual. We might think of 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 thrown off schedule by the weather you should have quite a selection of berried 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 at this season are calendula, cape marigold, candy tuft, stock, Iceland poppy, primula malacoides, viola and pansy, the last three being notably happy in containers. 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 unaccustomed 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 late in the afternoon at the end of a hot spell.

Spring color leans heavily 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 spotlight position when at 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 will increase if the plantings

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 fridge 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 naturalized in a Carmel garden and are well into their second decade. Under the right conditions they are truly a no-care plant but be prepared to plant a summer color cover or ignore the dried stems. The older white and yellow varieties are the most fragrant and can be cut and brought into the home to perfume an entire house. Freesias will also be happy in containers which can also be moved into the house.

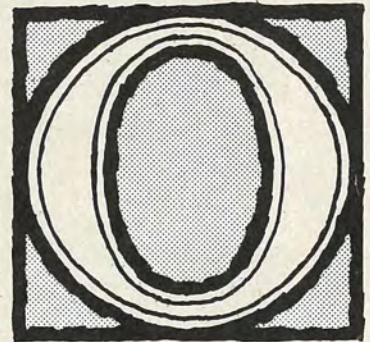
This month and next is the time for ranunculus tubers to go in for a great spring show if the birds don't get at the emerging foliage. We would suggest training your cat to stand guard. Failing to get tabby's cooperation you'll have to do as the rest of us do and protect them with wire mesh or netting. The usual planting routine is to plump up the tubers in water for a few hours then place them with prongs downward 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-grown seedlings at the nursery which could uncomplicate things a great deal. This by no means exhausts the list of bulbs for spring color. Check your local nurseryman for further suggestions especially adapted to your neighborhood and garden situation.

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 experimentation and decided to plant it exclusively.

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However there may come the year when it fails. "Greyzini" 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.

Returning to lettuce we remind you that it can be tucked in 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 transplants.

Transplants are the most popular method to add broccoli to your garden. There seem to be mixed experiences in growing it. Apparently some years and in some places assorted 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 many heads ripening at once and the buds 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 onion 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 sow them any time 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 peas will have long since germinated and grown. We have made a conspicuous note to that effect.

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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 G. Henry
E. F. Hutton & Company, Inc.

Trading in options is older than the 4000 years of recorded history. Option 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. Businessmen 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 has gone low enough to discount Armageddon and an eternity of shoveling coal for the Flames of Hades. Common stock therefore is an option on the future.

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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 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 contract 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 antispeculative 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 \$10 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 \$300. 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 seller 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 sell 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 a new exchange has been established to meet the demands of interested traders. This new exchange has added an important new dimension to the option market: liquidity. The Chicago 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. The reason for this is 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 he thinks may be stable or drop in price he can sell an option for a premium. If the stock is below the striking price after the expiration of the contract he is free to sell another option. If the stock's outlook improves he can repurchase an option cancelling out his obligation 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 desire 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.

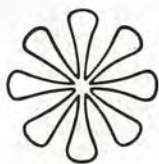
Purchase 100 shares	\$2000
Commission	\$45
Total	\$2045

Sale of one call option (90 days)	\$150
Commission	\$28
Total	\$122

The 3 month option premium amounts to a 6% return 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 to stay with 6% paying blue-chips. The option writer is giving up the possibility of quick big gains for a large 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 without the 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 your 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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This new and delightful Chinese restaurant was the site of one of our company 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 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 (sigh!) almond and fortune cookies! It was all served superbly by the funniest waiter in town since Edsel Ford Fong was discovered, Stephen, and we all had a grand filling time. If you go in a group of two or more, there are special family dinners (\$3 to \$4.75 per person), and their special luncheon runs \$1.50 with four choices of two items, fried rice, tea and cookies. Jim Chen is the friendly owner/manager, and makes you individually feel very welcome (not always the case on Clement Street!). A happy addition to the street, and one we can honestly recommend for quality, quantity and low prices!

THE MUSIC SWAP SHOP—S.F. Conservatory of Music; 1201 Ortega St., S.F. (564-8086) HOURS: Mon-Wed-Fri 1-5 pm; Sat 10 am-1 pm

This intriguing shop is run by the Music Guild (volunteers), and stocks items of interest to the music lover and player, with 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 Kris Gets tells us of one avid collector who is using the covers as wallpaper for a music room in a 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 or Taraval Streets 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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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 venturings. 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 Crystal! He has 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 jars of diced cactus. How about heavy, white lab coats that you see worn by mechanics? Guy has all-wool boys' shirt-jackets for VERY little — and have you seen the prices of wool lately? 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 an entire 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.

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(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and Gayle's favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is \$7.50 per year, \$14 for two years, \$20 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Geary Blvd., San Francisco, Ca. 94118, or call 387-1728). Send 75c for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.

TWO GOLDEN VOICES CELEBRATE A GOLDEN WEDDING

by BUD CARY

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

The story of the Onofreis' meeting is like the plot of a musical comedy. Both singers became members of the popular itinerant San Carlo Opera. Onofrei was performing with the company in San Francisco while Saroya was East completing an engagement. On short notice (which

both singers admit was a general rule of the San Carlo Company) Saroya was summoned to sing Marguerite in *Faust* with Onofrei her leading man. Neither had 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 wild sense of humor coupled with a heavy Roumanian accent and a less than adequate command of the English language at that time, Saroya thought he was joking. Expressing her thoughts with the word "nuts" of-

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Gaetano Merola, Bianca Saroya and Armando Agnini with friend the day Saroya was signed for the new San Francisco Opera Company—1922.

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Bianca Saroya as Puccini's *Tosca* as she appeared in her initial season with the San Francisco Opera Company—1922.

fended 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, Bianca Saroya 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 operetta and starred for some time in *The Highwayman* with John Charles Thomas in New York where 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, Roumanian 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 claims was not right for him and sang Lohengrin with Elisabeth Rethberg. However, he found his operatic footing with the San Carlo 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 Hoffmann*, *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 Onofreis' scrapbook is a fascinating experience. Apparently neither ever received bad press notices and were big favorites with Chicago critic, Claudia Cassidy—

no small achievement by any singer's standards.

Although they often sang together, both singers worked with other impressive personalities. Saroya remembers fondly singing with John Charles Thomas, Gigli, Richard Crooks and Leon Rothier. She has a few salty 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 Coe Glade, a popular *Carmen* of the day, Rosa Raisa, 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-Ferrari's *Jewels of the Madonna*, an opera both enjoyed performing and one each feels strongly should be staged more often. Saroya's roles included *Thais*, *Micaela*, *Nedda*, *Maddalena* in *Andrea Chenier*, *Mimi*, *Giorgietta* 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 too tall for.

Onofrei performed mainly in the lyric repertoire with *La Bohème*, *The Pearl Fishers*, *Carmen*, *Martha*, *Tales of Hoffmann*, *Tosca*, *Cavalleria Rusticana*, *Madama Butterfly*, *Rigoletto*, *Lucia*, *Mefistofele*, *Faust*, *Manon*, *La Gioconda*, *Mignon*, and once as a



Bianca Saroya and Dimitri Onofrei in Puccini's *Madama Butterfly*—circa 1924.



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Bianca Saroya as Puccini's Madama Butterfly.

favor to his wife, sang the small role of Nicias to her Thais.

Having tired of the rigors of traveling and heavy schedules, both Saroya and Onofrei decided upon an early retirement and settled in Chicago for some time where they operated a music studio 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 Bjoerling, son of the late Jussi Bjoerling. "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, Mirrella Freni, and Birgit Nilsson.

In 1972 when the San Francisco Opera celebrated its fiftieth anniversary with festivities at Stern Grove and at the Opera House, Saroya took part and asked, "My, has it been 50 years already?" When close friends witness the vivacity and energy of the Onofreis in this their 50th year of marriage, all they can ask is, "has it been 50 years already?"



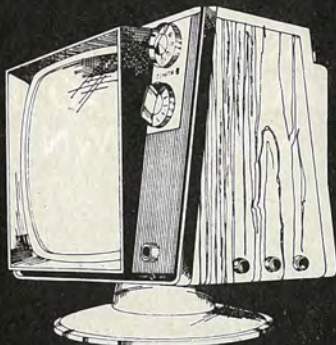
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Opening Night Day

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.



Stagehands Monte Norman and Dave Watson move *Manon's* dress forms and her string quartet's music stands from Nourse Auditorium, where many rehearsals are held, to the Opera House.



Dan Michalske, Gary Brickley and Nick Bracisco check the iron fence (part of the set seen in the third act) and prepare it for installation on stage.

Photographs by Jill Steiner and Caroline Crawford



Standeers waiting in line to purchase their tickets in the afternoon brought a festive picnic dinner.



Following dress rehearsal of Parsifal, Technical Director John Priest watches as 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 Farruggio gather for a final checkout before going home to change into tails and tuxedos.

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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. 7:15—orders taken. 7:20—soup. 7:25—wine. 7:35—entree. 8:05—check presented; coffee cups refilled. 8:15—walk down hill. 8:25—in our 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 Mexico, France, Italy, and the U.S.

SUPER SUPPER: Campari with brandy float; Vichyssoise — a lighter, more refreshing version of the classic cold soup; Camarones Rancheros—a pleasant trace of piquancy in the onion, pepper, and tomato sauce, perfect rice, and immense prawns! The wine —#120 on the list—Pierre Seltz 1970 Estate Bottled Grand Reserve Gewurztraminer . . . as fine and flowery an example of the only dry table wine (Alsatian) 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 lavish 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 'til 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 *Cadets de Bourgogne* march in and sing. They are a group of approximately 20 local men, aged from 78 to 21, who seem to have learned every song about drinking, love-making and burgundy.

THE GREEKS HAD WORDS FOR IT

The great dramatist Euripides wrote in the Fourth Century B.C.:

Where there is no wine, love
perishes,

And everything else that is
pleasant to man.

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 *Il Cenacolo*, the Italian cultural society devoted — among other things — to Grand Opera, Louis 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 each year to members of the group 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

LOUIS M. MARTINI
1887 - 1974

Like the alchemists of old, he took the four elements—earth, air, water, and the fiery sun—and transformed them into the gold of wine. . . . just as another man of genius, Giuseppe Verdi, took the seven musical notes and created golden operas.

Louis M. Martini was dedicated to wine and to opera. He will be missed by all of us who share his enthusiasms.

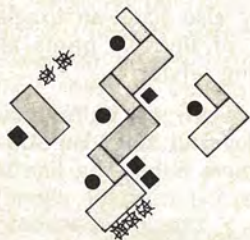
Fred Cherry writes an off-beat "Personal Wine Journal" each month. Readers of this column may have a sample issue without charge by writing to PERFORMING ARTS.



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RELIVING EUROPE ON UNION STREET

All those treasured memories of that wonderful summer touring European museums can be relived at a spectacular new gallery just opened on Union Street. The Second Renaissance is providing San Franciscans with an opportunity to review many of the great sculptures and wall friezes of Europe without leaving the City.

This new gallery specializes in artisan created 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 caster of his day, spent years making these irreplaceable casts from which the Second Renaissance makes their sculptures.

But casting is only the first step. The finishing process involves the application of many steps designed to make each piece unique in its own right. An Italian artisan, Lino Guist, 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:

Academy - Florence, Italy—Head of David by Michelangelo.

Acropolis Museum - Athens, Greece—Nike Untying Sandals by Praxiteles.

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

Bargello Museum - Florence, Italy — Brutus by Michelangelo.

British Museum - London, England—Horse of Selene from the Parthenon.

Assyrian Pieces—King Assur-bani-pal Hunting Lions. Lion Hunt in Chariot. Wounded Lioness.

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

Louvre - Paris, France—Head of Dying Slave by Michelangelo. Winged Victory of Samothrace. Venus de Milo. Egyptian Frieze.

Medici Chapel - Florence, Italy—Head of Giuliano de' Medici by Michelangelo.

Notre Dame Cathedral - Paris, France —Plaque of Griffin.

Olympic Museum - Olympia, Greece —Head of Hermes by Praxiteles.

Parthenon - Athens, Greece — Frieze from the Pediment.

Staatlich Kunstsammlungen - Dresden, East Germany—Head of the Lemnian Athena by Pheidias.

If you loved that trip to Europe or want to get a taste of what you will see when you do go, stop in at this unique San Francisco gallery, The Second Renaissance, located in the courtyard at 2124 Union Street, San Francisco. They also have an excellent collection of fine art prints as well as a framing service.

The shop is open 10 - 6 Tuesday through Saturday and 12 - 6 on Sunday. Stop in, there is nothing like it in the Bay Area.



King Assur-bani-pal Hunting Lions. Assyrian piece, 9th Century B.C., now in the British Museum, London. Magnificent wall frieze amazingly timely and modern though over 2800 years old.

(continued from p. 20)

season of opera in English, forming one of Boston's first companies.

Following a successful season given in the Stanford Football Stadium, Merola set about to rehearse Puccini's *La Bohème*. The rehearsals on Hyde Street prompted more than one passing cablecar conductor to ring his bell announcing "Rue de L'Opera." The September 26, 1923 production at the Civic Auditorium launched the present-day opera company, seventy-two years after the first full-length opera ever given in San Francisco.

During the early years before the building of the Opera House, Merola's growing company gave its annual season in the Civic Auditorium with the exception of the 1928 and 1929 seasons. These were given in that unlikely setting called "Dreamland," now "Winterland." These seasons are well-covered by Arthur Bloomfield's *Fifty Years of San Francisco Opera* and so I'll not go over the same ground except to give a final indication of opera's popularity in 1932.

Claudia Muzio opened the newly-built Opera House with *Tosca*; later that season Lily Pons sang Lucia. She was so popular that a matinee performance was relayed from a filled Opera House to a filled Civic Auditorium and out to an over-flow crowd in the City Hall Plaza. Surely opera had found a city in which to nest and grow.

Could that audience have imagined that such legendary singers as Schwarzkopf, Nilsson, Price and Boris Christoff would make their American debuts here? Could they have foreseen the history of voices that would sing here? Jussi Björling, Lotte Lehmann, Leonard Warren, Del Monaco, Tebaldi, Saroya. The list is forever increasing. Could they have predicted Tибbett's *Rigoletto*, Albanese's *Violetta*, Flagstad's *Isolde*, Melchior's *Tristan* or Sayao's *Juliet*? Could they have imagined Sutherland, Sills, Price, Verrett, Pavarotti and the other stars of our day?

In comparison the past was more rugged, the names more colorful and the ladies probably more earthy, but little did they know what they would start. The Pellegrini Opera Company unloaded its goods and set about to produce the first full-length opera way back in 1851 and opera has been an ever-increasing enjoyment for the city ever since.



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PERFORMING ARTS MONTHLY ADVANCE GUIDE TO SPECIAL MUSICAL PRESENTATIONS ON TV, AM and FM RADIO for NOVEMBER 1974

Fri., November 1

7:00 PM—KRON/FM (Stereo, 96.5 mh.) — Show Album—"SONG OF NORWAY"

8:00 PM—KIBE/AM (1220 kh.) and KDFC/FM (Stereo, 102.1 mh.)—PRINCE IGOR OVERTURE (Borodin), SYMPHONY #5 (Vaughn-Williams) and SLAVONIC DANCE #4 IN F (Dvorak)

7:35 PM—KKHI/AM-FM—S.F. Opera (live)—"La Cenerentola" (Rossini)

Sat., November 2

7:00 PM—KRON/FM—Show Album—"FUNNY GIRL"

8:00 PM—KIBE/AM and KDFC/FM—Saturday Night Opera—"PETER GRIMES" (Britten)

8:00 PM—KKHI/AM (1550 kh.) and KKHI/FM (Stereo, 95.7 mh.) — Debut (new recordings)

Sun., November 3

7:00 PM—KRON/FM—Show Album—"OVER HERE!"

8:00 PM—KIBE/AM and KDFC/FM — OVERTURE TO RUDDIGORE (Sullivan), SYMPHONY #43 (Haydn), PAS DE CARACTRE (Glazunov) and DOLLY SUITE (Faure)

Mon., November 4

7:00 PM—KRON/FM—Show Album—"FIDDLER ON THE ROOF"

8:00 PM—KIBE/AM and KDFC/FM — ZIG-EUNEWEISEN FOR VIOLIN & ORCHESTRA (Sarasate), GOOD HUMOURED LADIES SUITE (Scarlatti-Tommasini) and SYMPHONY ON A FRESH MOUNTAIN AIR FOR PIANO & ORCHESTRA (D'Indy)

Tue., November 5

7:00 PM—KRON/FM—Show Album—"DO I HEAR A WALTZ?"

8:00 PM—KIBE/AM and KDFC/FM — KING STEPHEN OVERTURE (Beethoven), ENGLISH FOLKSONG SUITE (Vaughn Williams), HORN CONCERTO #4 (Mozart) and TAPIOLA (Sibelius)

8:00 PM—KKHI/AM-FM—Boston Pops

8:30 PM—KQED (Channel 9) — Evening at Symphony

Wed., November 6

7:00 PM—KRON/FM—Show Album—"KISMET"

8:00 PM—KIBE/AM and KDFC/FM — SLAVONIC DANCE #16 IN A-FLAT (Dvorak), A SONG BEFORE SUNRISE (Delius) and PIANO CONCERTO #2 (Rachmaninov)

8:00 PM—KKHI/AM-FM—Boston Symphony

Thu., November 7

7:00 PM—KRON/FM—Show Album—"PLAIN AND FANCY"

8:00 PM—KIBE/AM and KDFC/FM — LEGENDS (Dvorak) and RHAPSODY ESPAGNOLE (Ravel)

Fri., November 8

7:00 PM—KRON/FM—Show Album—"HIT THE DECK" and "TILL THE CLOUDS ROLL BY"

8:00 PM—KIBE/AM and KDFC/FM—KHAMMA (Debussy), PIANO CONCERTO #1 IN B FLAT MINOR (Tchaikovsky) and ROMANCE IN C (Sibelius)

7:35 PM—KKHI/AM-FM—S.F. Opera (live)—"Esclarmonde" (Massenet)

Sat., November 9

7:00 PM—KRON/FM—Show Album—"CAROUSEL"

8:00 PM—KIBE/AM and KDFC/FM—Saturday Night Opera—"THE DAMNATION OF FAUST" (Berlioz)

Sun., November 10

7:00 PM—KRON/FM—Show Album—"JUMBO"

8:00 PM—KIBE/AM and KDFC/FM — MAID OF PSKOV OVERTURE (Rimsky-Korsakov), PIANO CONCERTO #3 IN C MINOR (Beethoven) and ROMANCE FOR VIOLIN & ORCHESTRA (Dvorak)

Mon., November 11

7:00 PM—KRON/FM—Show Album—"ANYONE CAN WHISTLE"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY FANTASTIQUE (Berlioz)

Tue., November 12

7:00 PM—KRON/FM—Show Album—"THE ROTHSCHILDS"

8:00 PM—KIBE/AM and KDFC/FM—A LONDON OVERTURE (Ireland), SERENADE IN A (Brahms) and MEPHISTO WALTZ (Liszt)

8:00 PM—KKHI/AM-FM—Boston Pops

8:30 PM—KQED (Channel 9) — Evening at Symphony

10:00 PM—KQED (Channel 9)—Sound Stage

Wed., November 13

7:00 PM—KRON/FM—Show Album—"FANNY"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY #1 IN D (Schubert), IN THE STEPPES OF CENTRAL ASIA (Borodin) and CAPRICCIO FOR PIANO & ORCHESTRA (Stravinsky)

8:00 PM—KKHI/AM-FM—Boston Symphony

Thu., November 14

7:00 PM—KRON/FM—Show Album—"HALF A SIXPENCE"

8:00 PM—KIBE/AM and KDFC/FM—CAPRICCIO ITALIEN (Tchaikovsky), HOLBERG SUITE (Grieg) and PRINTEMPS (Debussy)

7:35 PM—KKHI/AM-FM—S.F. Opera (live)—"Otello" (Verdi)

Fri., November 15

7:00 PM—KRON/FM — Show Album—"GEORGE M!"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY #48 IN C (Haydn), INTERMEZZO-GOYESCAS (Granados) and CREATURES OF PROMETHEUS (Beethoven)

Sat., November 16

7:00 PM—KRON/FM—Show Album—"BRIGADONN" and "ST. LOUIS WOMAN"

8:00 PM—KIBE/AM and KDFC/FM—Saturday Night Opera—"RIGOLETTO" (Verdi)

Sun., November 17

7:00 PM—KRON/FM—Show Album—"PROMISES, PROMISES"

8:00 PM—KIBE/AM and KDFC/FM — OVERTURE TO IPHIGEN AULIBE (Gluck), MAGIC FIRE MUSIC FROM "WALKURE" (Wagner), SYMPHONY #5 (Schubert) and CONTERDANCES (Mozart)

Mon., November 18

7:00 PM—KRON/FM—Show Album—"HALLELUJAH, BABY!"

8:00 PM—KIBE/AM and KDFC/FM — CAVALERIA RUSTICANA INTERMEZZO (Mascagni), WISE VIRGINS SUITE (Bach-Walton), OTHELLO BALLET (Verdi) and SYMPHONY #36 IN C (Mozart)

Tue., November 19

7:00 PM—KRON/FM—Show Album—"THE STUDENT PRINCE"

8:00 PM—KIBE/AM and KDFC/FM — DANSE MACABRE (St. Saens), DANCE OF THE HOURS FROM "LA GIOCONDA" (Ponchielli) and PIANO CONCERTO #1 (Beethoven)

8:00 PM—KKHI/AM-FM—Boston Pops

8:30 PM—KQED (Channel 9) — Evening at Symphony

10:00 PM—KQED (Channel 9)—Sound Stage

Wed., November 20

7:00 PM—KRON/FM — Show Album—"OLIVER"

(continued on p. 62)

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

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

1



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

3

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

2

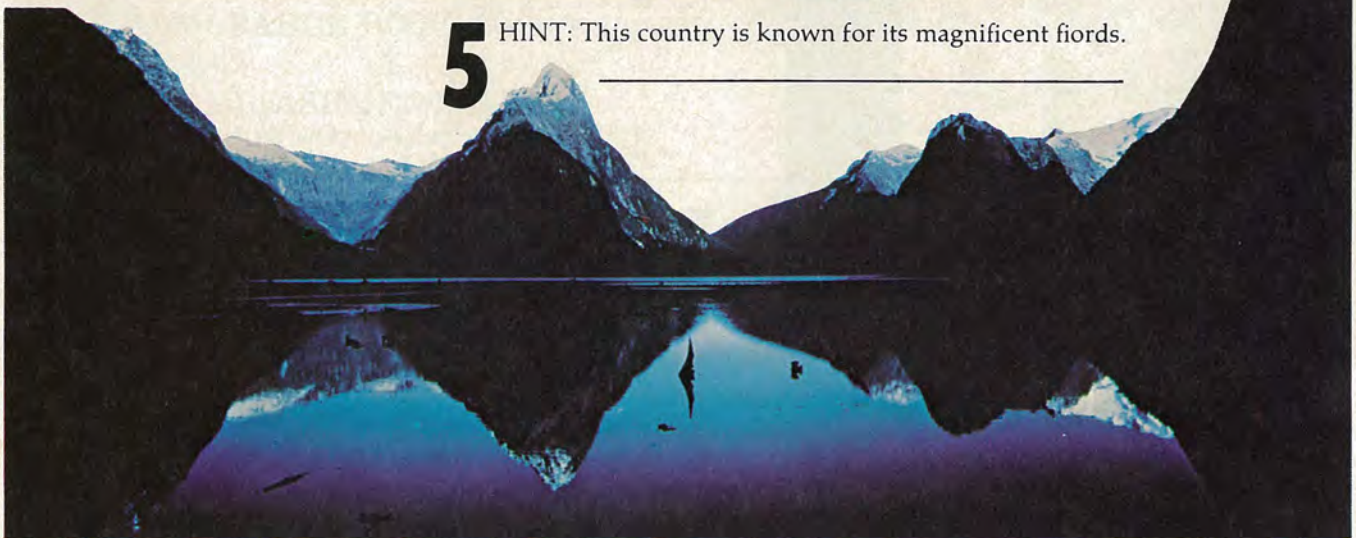


HINT: Children and adults alike thrill to the sound of pipers parading through narrow, tree-lined streets.

4

HINT: This country is known for its magnificent fiords.

5



TURN THE PAGE FOR THE ANSWERS.

SURPRISE!

THEY'RE ALL NEW ZEALAND.

1 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.

2 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."

3 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 230,000 Maori citizens in New Zealand. In Rotorua, visitors enjoy Maori concerts, tours of model villages, and watching wood carvings take shape.

4 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, clowns and pipe bands parade down the main street.

5 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.

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



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



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



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



5 HINT: This country is known for its magnificent fiords.



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

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HOBBIES: Playing the piano; attending concerts.

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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.

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8:00 PM—KIBE/AM and KDFC/FM — COUNT OF LUXEMBOURG WALTZ (Lehar), SWAN OF TUONELA (Sibelius), IMPROMPTU (Faure) and SINFONIE CAPRICIEUSE (Berwald)

8:00 PM—KKHI/AM-FM—Boston Symphony
Thu., November 21

7:00 PM—KRON/FM—Show Album — "WEST SIDE STORY"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY #8 IN F (Beethoven) and STRING SONATA #1 IN G (Rossini)

Fri., November 22

7:00 PM—KRON/FM—Show Album — "ANYTHING GOES"

8:00 PM—KIBE/AM and KDFC/FM—RUSLAN & LUDMILA OVERTURE (Glinka), VIOLIN CONCERTO (Brahms) and DIVERTIMENTO IN B (Mozart)

7:35 PM—KKHI/AM-FM—S.F. Opera (live)—"Don Giovanni" (Mozart)

Sat., November 23

7:00 PM—KRON/FM — Show Album — "NO STRINGS"

8:00 PM—KIBE/AM and KDFC/FM—Saturday Night Opera — "SAMSON ET DALILA" (Saint Saens)

Sun., November 24

7:00 PM—KRON/FM—Show Album — "PUR-LIE"

8:00 PM—KIBE/AM and KDFC/FM — PIANO CONCERTO #5 IN E FLAT (Beethoven) and ROUMANIAN RHAPSODY #1 (Enesco)

Mon., November 25

7:00 PM—KRON/FM—Show Album — "THE BOYS FROM SYRACUSE"

8:00 PM—KIBE/AM and KDFC/FM — OVERTURE TO A BARTERED BRIDE (Smetana), FANTASY FOR PIANO & ORCHESTRA (Debussy) and LA BOUTIQUE FANTASTIQUE (Rossini-Respighi)

Tue., November 26

7:00 PM—KRON/FM—Show Album — "DEAR WORLD"

8:00 PM—KIBE/AM and KDFC/FM — OVERTURE TO MERRY WIVES OF WINDSOR (Nicolai), JEUX D'ENFANTES (Bizet), FLUTE & HARP CONCERTO (Mozart) and DANCE FROM JEWELS OF THE MADONNA (Wolf-Ferrari)

7:35 PM—KKHI/AM-FM—S.F. Opera (live)—"The Daughter of the Regiment (Donizetti)

8:30 PM—KQED (Channel 9) — Evening at Symphony

10:00 PM—KQED (Channel 9)—Sound Stage

Wed., November 27

7:00 PM—KRON/FM—Show Album — "LADY IN THE DARK"

8:00 PM—KIBE/AM and KDFC/FM — HUNGARIAN DANCE #5 (Brahms-Harris) and GISELLE SUITE (Adams)

8:00 PM—KKHI/AM-FM—Boston Symphony

Thu., November 28

7:00 PM—KRON/FM—Show Album — "GYP-SY"

8:00 PM—KIBE/AM and KDFC/FM — SORCERERS APPRENTICE (Dukas), DIVERTIMENTO IN F (Mozart) and PICTURES AT AN EXHIBITION (Musorgsky)

7:35 PM—KKHI/AM-FM—S.F. Opera (live)—"Luisa Miller" (Verdi)

Fri., November 29

7:00 PM—KRON/FM—Show Album — "TOM SAWYER" and "THE RAILWAY CHILDREN"

8:00 PM—KIBE/AM and KDFC/FM — DER MEISTERSINGER (Wagner), VIOLIN ROMANCE #2 (Beethoven) and CLARINET CONCERTO IN A (Mozart)

Sat., November 30

7:00 PM—KRON/FM—Show Album — "FIORILLO"

8:00 PM—KIBE/AM and KDFC/FM—Saturday Night Opera—"SIEGFRIED" (Wagner)



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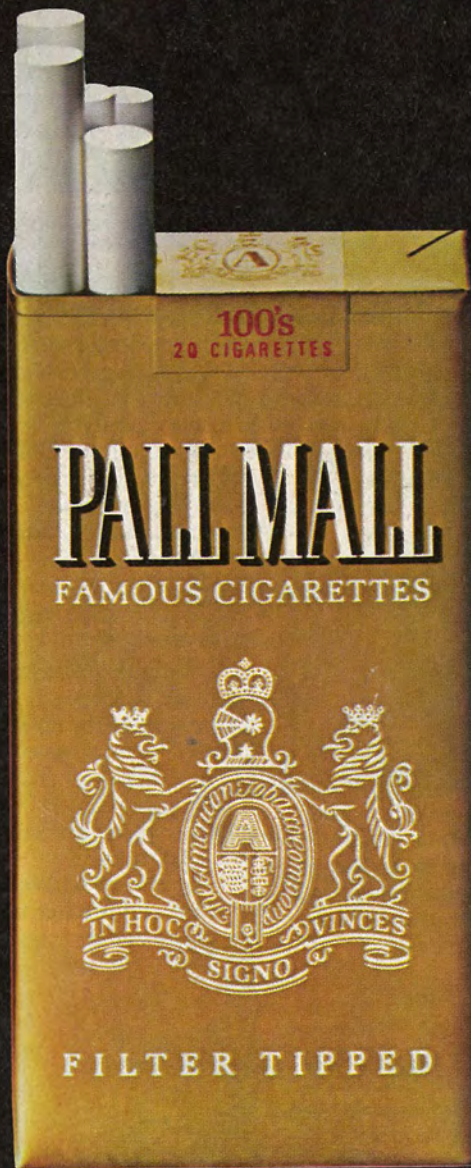
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