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And what we can do for you.

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Performing Arts

San Francisco's Music & Theatre Monthly

February 1974, Vol. 8, No. 2

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Another Look At ....
THE MONTEREY PENINSULA
by Roberta Joyce

We try to take an annual look at the Monterey Peninsula. The point is we like the Peninsula. Go there frequently and like to read and write about it.

Fifty Miles of Golf
Dedicated golfers probably see the Monterey Peninsula as a series of emerald fairways and greens, bounded on two sides by the Pacific Ocean, on another by Monterey Bay and on the fourth by the mansions of good golfers who have died and gone to heaven.

Today there are seventeen courses on the Peninsula and it would be possible to play more than fifty miles of golf there without replacing a single hole.

On Cypress Point's sixteenth hole the drive needed to reach the green must carry 227 yards over a inlet of the ocean; quite a hazard (water and mental) for even a pro.

With so many courses, the only time a three-hour tour of one of the championship courses is impeded is when there's a tournament on, and these are few, with the Bing Crosby Pro-Celeb this past month being the heralded.

Nine of the Peninsula courses are open to the public: Ranchos Cañada's two, Pacific Grove's Municipal two, the Peter Hay Par Three, Spyglass, Del Monte, Laguna Seca and Ranchos El Toro.

Three recognize reciprocal agreements with other clubs: the Carmel Valley Golf and Country Club, Monterey Peninsula Country Club and Corral de Tierra Country Club. The Naval Postgraduate School has one, and Fort Ord, two courses for the military and their guests. Only Pebble Beach and Cypress Point are private, and the former is open to anyone staying at Del Monte Lodge.

Cannery Row
Monterey's Cannery Row, until recently a one-mile trip of abandoned fish canneries, once was a booming community because of east schools of a small sardine in nearby waters. This same fish, the silvery pilchard, later made Cannery Row a ghost town.

Eighty-four of the big fishing boats called purse seiners, and many smaller craft, swept the seas with their nets and unloaded the catch at a row of canneries, which numbered sixteen in the 1930s heyday.

When the pilchard disappeared in the mid-Forties—one thought because of pollution, others simply because sardines, tuna and other fish tended to move southward every few decades—the canneries, which at their peak had hummed with the industry of more than 4000 workers, began to close down. Today, only one remains, packing small quantities of squid.

(continued)
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(continues)
As the machinery stopped and the area died, no one believed that raw row of building could become famous, attracting people from all over the world, and eventually begin to develop into a touristic mecca of fine restaurants, shops and galleries.

But even as the last pitchfork disappeared from the bay, the seeds of Cannery Row’s Renaissance were being planted. John Steinbeck was writing a novel about a colorful crowd of the row’s denizens—fishers, boomers, prostitutes, workers and a man he called Doc, who was a biologist and was thought by some to be a strange mixture of saint and sinner.

The book was, of course, “Cannery Row,” and soon after its publication, in 1945, the first pilgrims began arriving to visit the earthy shrine and meet Edward F. Ricketts, the real-life prototype of Steinbeck’s character, Doc.

Ricketts was still operating his laboratory when, in 1945, a car was driving into the Wharf, fish with an express train a few blocks from his home. He died two days later.

But the memory of the man who loved women, tipped his hat to dogs and handgaged the windrows of the debilics, remains. The builders of the developers are to spare that weatherbeaten fisherman near Cannery Row where Doc, for twenty years, collected specimens, and burned baracudas and octopi for sale to school teaching marine biology, and dozed off in his full share of the low forty-foots-a-gallon “panama red.”

Fifteen or so years ago, a group of about twenty Peninsular artists, writers and businessmen made the lab into a private club. They may have done as much as it was, refused to paint it. They do pretty much what Doc would have wanted them to do: Institute of Architects, and Indians who got caught and drink and talk.

So, in some ways, the history of Cannery Row has been even stranger than the fiction based on it. Today, with its gourmet restaurants and smart shops, it can hardly be termed a ghost town—except that the ghosts of Doc, Dora, Mack, Lee Chong and their great and good friend, John Steinbeck, still seem to be around somewhere.

The Butterflies

For reasons unknown to man, the Monarch butterfly, from time immemorial, has chosen to spend the winter in a certain stand of pines in Pacific Grove.

One October day, a few advance scouts will arrive from the Canadian Rockies. Within two weeks an orange horse numbering in the millions come gliding down to settle in their winter home.

The migratory insects are close neighbors: as many as one thousand clusters together on a three-foot branch. On sunny days they wake to fly about and mate. Their eggs are laid on milkweed plants, a specially-made food supply for the black and white caterpillars which soon hatch.

One female may lay as many as three hundred pale green eggs. The metamorphosis from caterpillar to butterfly takes about a month; but even the chrysalises are beautiful, be- holderseven dotted with gold.

Monarchs lead a charmed life. They can withstand fairly severe winter storms. The birds find them distasteful because of their larvae’s milkweed diet; and throughout their stay in Pacific Grove they are protected from human mo- lestation by a city ordinance which sets the maximum fine of $500 or up to six months in jail for anyone caught harming them.

The annual return of the butterflies is saluted by the local school children who, one Saturday in October, stage a Butterfly Parade, dressed as butterflies, conquistadores and indians.

fisherman’s Wharf

The one unanswerable question, un- thinking, through the lowered win- dow: turning away only to chase the chaff-feathered parakeets. Doc, finally, when the big bird uttered an aerosol, they, the tourists continued to hurry, it no longer, and reluctantly tossed out the remnants of his rock cod.

This happened to happen at Neptune’s Table, one of the fine seafood restaurants on Monterey’s fisherman’s wharf, which could have occurred at any of the restaurants on that historic spot.

The original pier was built in 1846 by slaver labor—the military, deserters, and convicts. It was rebuilt in 1851, when the shipping trade was a major station on the Pacific.

Eight years later, the booming whale industry took over the piers; to be followed by the tiny pitchfork, or quishquid, various sophisticated tourists. None is known why the brilliant insects choose to return every year, but one theory is that they come for a winter-long jamb on the juice of the local milkweed.

A Plan For All Seasons

A sandcastle contest, butterfly parade, golf and tennis tournaments, beach polo, vintage aircraft shows, dog and antique shows, kite-flying contest, night races, concerts, and fishing competition, Bach and Jazz Festival.

As though the natural scenic beauty of the Monterey Peninsula weren’t enough to bring people to fishing, flying and boating in from Here, There and Everywhere, the local people in- vite the further mass invasion of their favored area by staging seventy-five special events every year.

Why do they do it? It would appear they do it because they can’t help themselves; there is so much talent and creative energy around. The Peninsula’s 130,000 permanent residents that as many outlets as possible are needed to channel them.

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Something like 100,000 fans came to see the Crosby Pro-Am tournament each year. Their interest sparked by professional participants such as Arnold Palmer and Jack Nicklaus and amateurs such as James Garner and Tennessee Ernie Ford. In July the sports spotlight swings to the Clint Eastwood Invitational Celebrity Tennis Tournament; for sports cars built there are five races during the year; ten horse shows or competitions are offered; and there are several other races. The polo matches are held in April and October, and a two-day rugby tournament takes place in March.

For the culturally oriented; eleven concerts are given by Monterey and Carmel orchestras in January through March, and the Monterey County Painters Exhibition is held in February; the ten-day Bach Festival occurs each August; and during the month the Monterey Jazz Festival rocks the county fairgrounds, with an average attendance of more than 30,000.

The Peninsula’s two unique events, the Sandcastle Contest and the Butterfly Parade, are both staged in Oc- tober. Launched twelve years ago by the Martinis, the Sandcastle Contest now draws upwards of 400 entries and 5000 spectators each year.

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The Butterfly Trees

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The annual return of the butterflies is saluted by the local school children who, on Tuesday, October 31st, in a butterfly Parade, dressed as butterflies, with butterflies, and butterflies. The parade winds through the streets and arrives at the school, where it is greeted by a crowd of children with cards and flowers, and with pets and songs of welcome. The children then return to school, where they have a day of activities related to butterflies.

Fisherman’s Wharf

The once-desolate waterfront, is, unliking the lowered win- dow, turning slowly as to chase the feigned panchandled-ness. Finally, when the big bird uttered an occupation, the lot of them, on the time and sea, and for the post, local artists and antiques- create their works under the exiles of startling birds.

A whisker dash adjacent to which is open to visitors is the Customs House, California’s oldest public building still standing. It was there, in 1846, that Commodore John Sloat and his troops first raised the twenty-eight-sponsored American flag, claiming a vast Western Territory, now forming all or part of seven states, for the U.S.

The Wharf has seen many changes since then but somehow the old aura of mustied trading vessels, whaling, fishing boats, and the home seafarers who manned them, lingers; attended by harking seagulls and wheeling gulls.

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So whether you dig Brubeck or Bach, polo or golf, beautiful horses or dusty butterflies, in any month of any year the Monterey Peninsula offers something to fascinate or entertain you.
THE GREENING OF SPRING OPERA THEATER

by Caroline Crawford

A thrust stage was built out over the orchestra pit to help bring the audience and the performers into closer contact, and Spring Opera Theater launched its first season with a repertory that included Mozart's Titus, Donizetti's Don Pasquale set in post-earthquake San Francisco, Faust Counter Faust—a modern opera collage based on the Faust legend, and Rigoletto, an old-timer restored in modern dress.

Appropriately, directors for the new season were drawn from the theater: Obie-winner Gilbert Moses came to Spring Opera Theater via the New York stage and A.C.T. William Francisco was a well-known documentary filmmaker, Richard Pearlman had been with the American Shakespeare Festival and had worked with Franco Zeffirelli in Europe for several years. That year all of the productions were designed and coordinated by Robert Delfing, who had designed the new thrust stage as well. And in the next year, new talent: Gerald Freedman and Harold Stone, brilliant directors of both on- and off-Broadway stage plays, and designers John Wright Stevens and Ming Cho Lee. Many of the young artists featured by Spring Opera Theater had sung with Western Opera and the Merola Opera Program; many have since gone on to the San Francisco Opera, the Metropolitan, and other major locations. Spring audiences grew, and when Spring Opera Theater presented Carmina Burana in English and with spoken dialogue, staged Bach's St. Matthew Passion, and offered Monteverdi's classic tragedy Orfeo with authentic baroque instruments and Bracht-Weill's brilliant satire The Rise and Fall of the City of Mahagonny, the Curran didn't have enough seats to go around. There was indeed an audience that wanted the unusual, and expected the excellent in opera theater. After that first season, additional performances were scheduled every year, as they will be again in 1974.

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On a cold Friday night in January, The Greatest Ship in the World will slip from New York harbor to circumnavigate the earth. She will return at nine in the morning on Monday, March 31st.

The world in 80 days.

Her itinerary includes the most fascinating and exotic ports of call on four continents and seven seas. She'll sail to Curacao and Cape Town, Mombasa and Mahé in the Seychelles, Bombay and Bali, Hong Kong and Honolulu and fourteen other ports in between. She will, of course, cross the international date line and the equator, and sail through the Panama Canal.

Queen Elizabeth 2 is the perfect world cruiser. She was built as both a transatlantic liner and cruise ship. As a result she is capable of great port-to-port speed, allowing more time in major ports. It would take slower ships many more days to traverse her glamorous route and would require a proportionately higher fare.

Queen Elizabeth 2 is magnificent inside and out. She’s 65,000 tons and 13 stories high. Her staterooms and public rooms have been designed by noted interior designers.

And there is a great variety of things to see and do aboard her; nearly as much as there is in many of the ports to which she can take you.

Queen Elizabeth 2 will provide a dimension of comfort and luxury never before known on a world cruise. Room for room, her staterooms are the largest afloat and nearly three-quarters have a view of the sea. This service is British, and impeccable; with two crew members for every three passengers.

The food will be impeccable as well. You will be travelling with three of the world’s most superb restaurants. Each has an ocean view. Each has its own kitchen. Each has only one sitting, so dining is relaxed and unhurried. And the food will be, in preparation and presentation, some of the best the world has to offer.

Because it is her premiere world cruise and space is limited many of the most desirable staterooms are being reserved. If you would like to reserve space, or if you would like more information, simply call your Travel Agent or write Cunard, 555 Fifth Avenue, New York, N.Y. 10017. We'll be happy to send you our brochure.

Queen Elizabeth 2

The Greatest Ship in the World

Great Ships of British Registry since 1840.

The before and after of Shigemi Momeno at the young widow in Spring Opera The-3ter's production of Donizetti's Don Pas-quesi.
THE GREENING OF SPRING OPERA THEATER

by Caroline Crawford

A thrust stage was built out over the orchestra pit to help bring the audience and the performers into closer contact, and Spring Opera Theater launched its first season with a repertory that included Mozart's Don Giovanni, Dvorak's Smetana's Die Fledermaus, a modern opera, and Rossini's La Gazza Ladra. The audience that wanted the unusual, and expected the excellent in opera theater. After that first season, additional performances were scheduled every year, as they will be again in 1974.

Spring Opera Theater begins its 1974 season on May 5 with its original commitments intact. The company of young artists, directors, designers, and conductors, many of them new to the Spring Opera Theater stage, will present four original productions, including a new work by an American composer, the San Francisco premiere of a baroque masterpiece, and, to answer public demand, revivals of two great favorites from past seasons.

On June 1, and June 3, the forceful theater piece by Carlisle Floyd, will have its first major staging in California, where the story takes place. Carlisle Floyd is one of the most prominent and outstanding of American composers; his works are among those most performed on the opera stage today. Based on John Steinbeck's novel about the lives of itinerant farm workers in California's Salinas valley, the childlike Lennie and his protector George—Of Mice and Men—turn the old man and the sea into a world cruise. She was built as both a transatlantic liner and cruise ship. As a result she is capable of great port-to-port speed, allowing more time in major ports. It would take slower ships many more days to traverse her glamorous route and would require a proportionately higher fare.

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On January 10, 1975
Queen Elizabeth 2 will sail on her first voyage around the world.
80 days, from $4,800 to $86,240.

On a cold Friday night in January, The Greatest Ship in the World will slip from New York harbor to circumnavigate the earth. She will return at night in the morning on March 31st.

Around the world in 80 days.

Her itinerary includes the most fascinating and exotic ports of call on four continents and seven seas. She'll sail to Curacao and Cape Town, Mombasa and Mahé in the Seychelles, Bombay and Bali, Hong Kong and Honolulu and fourteen other ports in between.

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The Lark
Permatamite® You may want another one some day but you'll probably never need a new one.

GARDEN ARTS
by Bob Goerner

Looking over the stock of newly-arrived seed and plant catalogs I wondered if there are any gardens who only order the newest varieties, horticultural counterparts of the man who buys a new model automobile every year whether he needs it or not. Probably not. But I think all of us are subconsciously expect a new variety to be somewhat superior to an old favorite. That's necessarily so.

So rather than regret a list of the newest vegetables and flowers and the claims made for them, a task that would take more space than I have available, I'll just browse unsellectively through some of the catalogs at hand and share with you some of my thoughts.

Parks' 1974 Flower Book maintains its size and print quality against considerable odds and I never fail to be tempted into ordering more than I can plant. Rummaging through the fledge I found unopened packets from up to three years ago. My imagination is bigger than my garden. Nevertheless, I am trying with the idea of growing a new cattail variety called Kiriba. The first hybrid, with fully double flowers. My weakness for the dichotomus family is second only to my love affair with the Trandus Daisy. And Kiriba needs no support (it says here in the catalog). 20 seeds for $2.75. Won't hurt to try, will it?

Then there's that hot triangular bed near the curb that nothing thrives in. Maybe Park's exclusive portulaca "Sunkist" in seven clear colors with flowers up to 2½ inches wide will solve the neighbors' opinion of my gardening skills. And I remember the compliments I always get with my columbines, or aquatics, as it's sometimes listed. Park seems to have about 20 kinds, one of which, Longima, still survives in a neglected part of my garden from self-sown seeds. Columbines do tend to re-seed themselves, not always maintaining the original quality, so you could be faced with a weeding problem. But that happens with many flowers, as you probably have already discovered.

Another Park exclusive is double-flowered fibrous begonias, first offered in 1957 and now comprising many series available in seed and some are sold as plants. In my experience they travel well through the mailers growing, as they do, in unwieldy sphagnum moss. Just make sure you're not out of town when they arrive. Any extra time in their mailing cartons is not going to help them any good. You could easily become a specialist grower of these by ordering a sampler of 21 different plants for $28.95.

A very quick run-through the edibles, as last month I firmly vowed that I knew what I was going to plant. We'll see. With tomatoes you can always get a conversation started they're so extra delicious and the effort to stake them just let them roam over a heavy mulch. And why do some of them collapse for no apparent reason? Well, you'll see the better VPN after some of the varieties meaning they are resistant to verticillium, fusarium wilt and root knot nematodes, the three main causes of the collapse. If you're an apartment dweller then they're the way to go. For example, they only need six inches of sun to take heart. Small tomato plants will be happy in containers as small as eight inches. Larger plants mean better growth and less chance of running out of water. Park offers Passo, Small Fry and Sugar Lumps, the latter two being my personal recommendations for either garden or container use.

For further edibles let's switch to the Burpee catalog which happens to be big on cabbages, 21 varieties. Never having grown a cabbage, I pass this information along without comment. But Golden Pole Beans! They should look splendid in the garden, with the inch wide butter yellow pods hanging in clusters. Burpee says they're extra delicious and creative. Writing this in mid-winter I'll believe it. If only I weren't already growing four kinds of beans! Maybe I can talk a neighbor into trying them and I can get a sample picking.

Burpee is emphasizing dwarf fruit trees, an idea whose time has come. Especially on slopes where pruning, spraying and picking can be hazardous at the higher elevations of the standard size. Would that I had...
The Lark Permatamite
You may want another one someday but you probably never need a new one.

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Definitely not your standard two weeks. But 15 days is "far from the madding crowd." First Class all the way. At the royal Kahala Hilton on Oahu, the intimate Hotel Hanalei on Maui, and the secluded Kona Village Resort on the Big Island of Hawaii. Only $1,047.15 per person, double occupancy, featuring:
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PRE 471
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(800) 621-0422

Exterior
Sky state toll

The only way to FLY

nothing but dwarf! With space lim- ited the live-in-crate grafted apples and pears make a lot of sense, although I must say I'd rather see a different combination of varieties of pears for this area. Some day I hope this technique is extended to cherry, peaches, apricots and plums. Until last year I had a heavily-grafted plum on the local wild small-fruited variety. Must have had nine or ten kinds, bearing with varying enthusiasm. Satsuma was most prolific. The scions had been collected from anywhere they could be found, not always complete with proper name. But a sheer delight with the blossoms coming over a month's time and the harvest over two. But last summer it just up and died without saying a word. I intend to order two dwarf plums from Upright to partly compensate. Abundance and Burbank. I assure you that plums eaten directly from the tree at the peak of ripeness are indeed ambrosia.

I should insert a warning applicable to all catalogs meant for distribution over the entire country. We have a special climate here, a "Mediterranean" climate. Mild winters (I find this is actually P. nucipers, which see. P. nucarpa turns out to be the tamarillo or Mexican ground cherry. On the other hand Jane's Western Garden Book insists that the ground cherry or strawberry tomato is P. pruinosa. Back to Taylor who agrees that the strawberry tomato is P. pruinosa but adds that the Cape Gooseberry is actually P. peruviana. Mr. Storer, are you with me? The funny thing is that I always thought it was called pola, as in grown in Hawaii as new and in mainland countries. Not to mention South Africa where it is canned under the name of Goldenberries. Other names floating around are knicker tomato and jam- berry. Enough! I will plant some this year. In fact I have a few. I re-christened it something with a little zing to it. Suggestions are welcome.

Method acting? There are quite a few methods. Mine involves a lot of talent, a glass and some cracked ice.

— JOHN BARRYMORE

Having been made a Dame (by the Queen) has made a slight difference in my life. I had myself wearing gloves more often.

— DAME JUDITH ANDERSON

Another Short Afternoon

Here comes Sunday, February 17 again... at the chic hour of 5 p.m. . . . When Bobby Short, idol of sophistica- tion, returns to the Galen Theater for his annual concert before his adoring Bay Area fans. The exultant, pithy entertainer played to SRO houses and the last three years, and the upcoming gig should pack the Galen to the rafters once more, for Bobby's exposure during the past year has been greater than ever.

There have been more records (the most recent is "Bobby Short is Kotta- Zy for Gershwin" on Atlantic), TV shows with Mabel Mercer and with Arthur Fiedler; his sixth consecutive year at New York's Cafe Carlyle — the one remaining Supper Club that residually refuses to admit that civilization's niceties are completely gone, and numerous special concerts.

John Wasserman, reviewing the 1973 concert in the Chronicle wrote: "Bobby Short, the maestro of show tunes, returned for his third annual visit to the Galen, sold out the joint and did four encores, got a standing ovation, sprang about like a rotary-engine truck in a gymnasium" and all of the others saluted, "Bobby Short is a superb entertainer who can turn saloons into salons, theaters into saloons . . . his enthusiasm, his love of his songs and of his life, are his infections means of captivating an audience." If you want to forget about the energy crisis, Watergate and all the other calamities of current times, what better way than a Short matinee with Bobby? Hopefully, the S.F. Ticket Center, 224 O'Farrell Street, still has some tickets left...
nothing but dwarfs! With space limited the live-in-crate grafted apples and pears make a lot of sense although I must say I'd rather see a different combination of varieties of pears for this area. Some day I hope this method is extended to cherries, peaches, apricots and plums. Until last year I had a heavily-grafted plum on the local wild small-fruited variety. Must have had nine or ten kinds, bearing with varying enthusiasm. Saturna was most promising. The scions had been collected from any-where they could be found, not always complete with proper name. But a sheer delight with the blossoms coming out a month or two and the harvest over two. But last summer it just up and died without saying a word. I intend to order two dwarf plums from Uprupe to partially compensate. Abundance and Bubbonk, I assure you that plums eaten directly from the tree at the peak of ripeness are indeed ambrosia.

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The image contains text that appears to be from a magazine or a newspaper article. The content is a mixture of natural and scenic descriptions, possibly about travel or horticulture, with some names and places mentioned. The text is not coherent and seems to be a mix of different sentences and topics. It is not possible to extract a clear and meaningful summary from this text.
“A FULL AND VARIED 
EVENING’S ENTERTAINMENT...”

“In the year 1935,” Noel Coward later recalled, “upheld by my stub- 
born faith in the ‘star system’, I wrote the Tonight at 8:30 plays as acting, 
singing and dancing vehicles for Ger- 
trude Lawrence and myself. The suc- 
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both in London and New York en- 
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lic liked to see us playing together, 
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and the managements concerned, 
turned out to be fully justified.”

Tonight at 8:30 is the overall title 
for nine short plays and musicals by 
Coward which were divided into 
groups of three to make a trio of 
triple-bills. The first group opened 
in London on January 9, 1936, followed 
shortly by the second and third 
groups. They were then presented 
alternately for the remainder of the 
original 13th performance engage- 
ment at the Phoenix Theatre.

The nine plays, in order of their 
London openings, are Family Album, 
The Astonished Heart, “Red Pep- 
pers,” Hands Across the Sea, Fumed 
Oak, Shadow Play, We Were Danc- 
ing, Ways and Means and Still Life. 
A tenth play, Star Chamber, was 
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the Sea, then dropped altogether 
for the remainder of the run.

For its production of Tonight at 
8:30 this season, A.C.T. presents three 
of the original nine—“Red Peppers,” 
Family Album and Shadow Play. All 
three are musicals, and they contain 
some of Coward’s loveliest melodies 
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alogue that is alternately witty, tender 
and broadly funny.

In the program for the first London 
engagement, Coward prepared his 
audience for an evening of one-act 
plays with an awareness of the shub- 
tleby fate often accorded brief works 
in the theatre:

“Ladies and gentlemen—The idea of 
presenting three short plays in an 
evening instead of one long one is 
far from original. In fact, if one looks 
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during the last quarter of a century—
it has fallen from favour. Occasionally 
still a curtain-raiser appears in the 
provinces, but wearing a sadly hang- 
dog expression, because it knows 
only too well, poor thing, that it 
would not be there at all were the 
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A short play, having a great ad- 

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a better fate, and if by careful writing, 
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my more sentimental ambitions.

“For our point of view behind 
the footlights, the experiment will ob- 
viously be interesting. The monotony 
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"A FULL AND VARIED
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"In the year 1935," Noel Coward later recalled, "upheld by my stubbly beard faith in the 'star system,' I wrote the Tonight at 8:30 plays as acting, singing and dancing vehicles for Gertrude Lawrence and myself. The success we had had with Private Lives both in London and New York encouraged me to believe that the public liked to see us playing together, and this belief, happily for both the stars and the management concerned, turned out to be fully justified."

Tonight at 8:30 is the overall title for nine short plays and musicals by Coward which were divided into groups of three to make a trio of triple-bills. The first group opened in London on January 9, 1936, followed shortly by the second and third groups. They were then presented alternately for the remainder of the original 157-performance engagement at the Phoenix Theatre.

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In the program for the first London engagement, Coward prepared his audience for an evening of one-act plays with an awareness of the shabby fate often accorded brief works in the theatre:

"Ladies and gentlemen—The idea of presenting three short plays in an evening instead of one long one is far from original. In fact, if one looks back over the years, one finds that the 'triple bill' formula has been used, with varying degrees of success, since the earliest days of the theatre. Lately, however—that is, during the last quarter of a century—it has fallen from favour. Occasionally still a curtain-raiser appears in the provinces, but wearing a sadly hangdog expression, because it knows only too well, poor thing, that it would not be there at all were the main attraction of the evening long enough..."

"A short play, having a great advantage over a long one in that it can sustain a mood without technical creaking or overpadding, deserves a better fate, and if by careful writing, acting and producing I can do a little towards reinstating it in its rightful pride, I shall have achieved one of my more sentimental ambitions."

"From our point of view behind the footlights, the experiment will obviously be interesting. The monotony of repetition will be reduced considerably, and it is to be hoped that the stimulus Miss Lawrence, the company and I will undoubtedly derive from playing several roles during a week instead of only one will compensate itself to the audience, thereby ensuring that a good time be had by all."

"All of the plays included in the programmes have been written specifically. There has been no unworthy (continued on p. 22)
THE AMERICAN CONSERVATORY THEATRE presents

THE TAMING OF THE SHREW

by William Shakespeare

The members of the company dedicate this production to CYRIL MAGNIN, a great leader, a patron of the arts and a great friend.

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by RAUL PUCILLO

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Music by LEE HOBY

gratitude

Baptista Minola, a rich gentleman of Padua
Vincenzio, an old gentleman of Padua
Lucentio, son to Vincenzio
Petruccio, a gentleman of Padua

Suits to Lucentio

Gremio

JAMES R. WINNER

Scribes to Petruccio

Tibbles, a grocer

Nathaniel

LEN ACLAIR

BOBS GRAHAM

Sugarsap

A Pedant

ROBERT MOONEY

Talior

RICHARD KIRKLAND PRESCOTT

Haberdasher

BOBBY F. ELLENBER

Daughters to Baptista

Katherina, the Shrew

FRED OLSTER

Bianca

CLARE MALIS

Widow

DEBORAH MAY

Players:

James Arriington, Karen Henkel Bailey, Phillip W. Beck, Betty Bridges, Eugene Carroll, Karl Ellis, Jessica Epstein, S. Lockhart Fryer, Leslie Harrell, Lawrence Hecht, Charles H. Hyman, Christopher Kuhlman, Dori Magwill, Marion O'Keefe, Beth Rahier, Joan Carol Rayor, Angie Reynal, Craig Scott, Evelyn Seibert, Sandra Shotwell, Judy Teran, Wm. Todd Treesser, Joan Andre Vignam, Patti Walkar, Collins White

The action takes place in Padua and at Petruccio's country house.

There will be a 20-minute intermission

understudies:

Petruccio: Charles Laury

Gremio: Henry Hoffman

Baptista: Earl Boen

Gremio: Joseph Bird

Lucentio: J. Steven White

Tibbles: Stan Rogers

Nathaniel: Len Aclair

Len Aclair: Bob Graham

Sugarsap: Bobby F. Ellenber

Katherina, the Shrew: Fred Olster

Bianca: Claire Malis

Widow: Deborah May

NOTES ON 'THE TAMING OF THE SHREW'

In writing what scholars believe is his seventh play, The Taming of the Shrew (1597-98), Shakespeare turned to a popular theme of Medieval and Elizabethan literature, the subduing of a rebellious, unruly wife by a resourceful husband. Such stories were great favorites of the time, and one example from a 1567 work, Tales and Quick Answers, told of a husband who, upon learning that his wife has drowned in a river, mordantly advises her companions to look upstream for the body, since his wife always wanders against the current.

According to some specific sources on which Shakespeare drew in writing his comedy is the Italian volume, / Supposteurno (1566), by Ariosto, translated into French by Georges Cas- cogrne in 1566 as Supplices. Historians point out that this ancient Italian work probably gave Shakespeare the idea for play's setting as well as his principal subplot.

Another possible source of the comedy is still disputed by experts. This one is a similarly titled play which prefigures Shakespeare's famous version and contains the same basic story line of the siege and conquest of an evocatively through women paralleling the more traditionally romantic wooing of the Shrew's younger sister.

Some scholars contend that the scene written by a now forgotten scribbler, then pliocated by the brilliantly opportunistic Shakespear. An opposing camp suggests that it was actually the work of the Bard himself, a product of his fledgling days as a dramatist.

William Ball's production takes its cue from the play's Italian origins, placing it in the tradition of commedia dell'arte, a kind of theatre that started to flourish in Italy in the mid-sixteenth century. Usually performed on portable stages in public squares by troupes of travelling actors, commedia dell'arte plays began as slapstick comedies with which the actors freely improvised their own dialogue and stage business. The plays were mostly broad and lusty comedies filled with physical and verbal clowning and marked by a gallery of stock characters known for a single personality trait.

All elements of the production combine in an attempt to make each character stand out boldly in the commedia tradition and to interpret Shakespeare's text with the inventiveness and wit that has made the American Conservatory Theatre one of the nation's most influential and most adventurous theatre companies.
THE TAMING OF THE SHREW

By WILLIAM SHAKESPEARE

The members of the company dedicate this production to CYRIL MAGNIN, a great leader, a patron of the arts and a great friend.

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE Scenery by RALPH FUSCILENIO

Costumes by ROBERT FLETCHER Lighting by F. MITCHELL DANA

Music by LEE HOBY

dramatis personae

Baptista Minola, a rich gentleman of Padua

Vincentio, an old gentleman of Padua

Lucentio, son to Vincentio

Petruccio, a gentleman of Padua

Suits to Bianca

Servants to Lucentio

Tranio

Biondello

Grumio

Curtis

Servants to Petruccio

Nathaniel

Len Alclair

Boys Graham

Sugarap

A Pedant

Tamburlaine

Ric Hamilton

Mesopotamian

Katherine, the shrew

Daughters to Baptista

Katherina, the shrew

Diane

Claire Malis

Widow

DEBORAH MAY

Players:


The action takes place in Padua and at Petruccio's country house.

There will be a 20-minute intermission

understudies

Petruccio: Charles Larry

Grumio: Henry Hoffmann

Baptista: Earl Boen

Curtiis: Joseph Bird

Lucentio: J. Steven White

Tranio: Hertsho

Biondello: Brian 

Nathaniel: Len Alclair

Messopotamian: Bobby F. Ellebree

Katherine, the shrew: Friedrich Olster

Diane: Claire Malis

Widow: Deborah May

NOTES ON 'THE TAMING

of THE SHREW'

In writing what scholars believe is his seventh play, The Taming of the Shrew (1595-94), Shakespeare turned to a popular theme of Medieval and Elizabethan literature, the subduing of a rebellious, unruly wife by a resourceful husband. Such stories were great favorites of the time, and one example from a 1567 work, Tales and Quick Answers, told of a husband who, upon learning that his wife has drowned in a river, mordantly advises her companions to look upstream for the body, since his wife "always went against the current.

Among the many sources on which Shakespeare drew in writing his comedy is the Italian volume, I Suppositi (1558), by Ariosto, translated into French by Georges Gascogne in 1566 as Supplices. Historians point out that this ancient Italian work probably gave Shakespeare the idea for his play's setting as well as his principal subplot.

Another possible source of the comedy is still disputed by experts. This one is a similarly titled play which prefigures Shakespeare's famous version and contains the same basic story line of the siege and conquest of an unyieldingly strong-willed woman paralleling the more traditionally romantic wooing of the shrew as a younger sister.

Some scholars contend that the so-called "lost play" was written by a now forgotten scribbler, then picked up by the brilliantly opportunistic Shakespeare. An opposing camp suggests that it was actually the work of the Bard himself, a product of his fledgling days as a dramatist.

William Ball's production takes its cue from the play's Italian origins, placing it in the tradition of commedia dell'arte, a type of theatre that started to flourish in Italy in the mid-sixteenth century. Usually performed on portable stages in public squares by troupes of travelling actors, commedia dell'arte plays began as simple farces on which the actors freely improvised their own dialogue and stage business. The plays were most often broad and lusty comedies filled with physical and verbal clowning and marked by a gallery of stock characters known for a single personality trait.

All elements of the production combine in an attempt to make each character stand out boldly in the commedia tradition and at the same time commen
dicate the sense of travelling players performing a show and revelling in their work. The characters themselves are frequently modelled on the great stock figures of commedia.

The American Conservatory Theatre is supported by the California Association for A.C.T. as well as by grants from the Ford Foundation and the National Endowment for the Arts in Washington, D.C., a federal agency.
JAMES WHITMORE TO RECREATE WILL ROGERS’ U.S.A. AT MARINES’ THEATRE

Will Rogers’ U.S.A., the celebrated one-man show starring James Whitmore, returns to San Francisco under the auspices of the American Conservatory Theater for a limited four-week engagement beginning February 26. The show, based on material compiled by Whitmore, is being presented in association with William Nuewe Jr., at the Marines’ Memorial Theater.

Will Rogers, the legendary humorist who had a keen eye for human foibles but never met a man he didn’t like, achieved immense popularity during his lifetime as a rodeo bronco rider, standup comic, Ziegfeld Fellow, radio commentator and newspaper columnist.

For more than 20 years, the gung-ho, larger-than-life philosopher of homely humor captivated the nation and the world with his running commentary on the American scene.

Since his death in a 1935 air crash over Alaska with Wiley Post, Rogers has become an American folk hero whose observations are often pertinent today as when he first delivered them in his famous Oklahoma drawl. Indeed, many appear to have been expressly written for the post-Watergate world of today.

A distinguished stage, film and television actor, Whitmore received a Tony Award for his performance in Broadway’s “Command Decision” and an Astor nomination for “Battleground.” His many films also include “Alphonse Janssen, Cols of the Magnificent Seven,” “The Visit of the Alp and Sea,” and he starred in two TV series, “The Law and Mr. Jones” and “My Friend Flicka.”

Critics have praised Whitmore, who does not attempt physical or vocal “impersonation” of Rogers, for successfully evoking the great humorist’s spirit, warmth and gentle humanity in his performance. “What matters is that Whitmore has understood the psychology and style of a man who would say those things, and understood them intimately, deceptively and scrupulously,” said the Herald Examiner, and the Los Angeles Times declared simply, “The man is unequaled.”

Beginning with the Feb. 26 opening, Will Rogers’ U.S.A. will be presented Tuesday through Friday at 8:15 p.m., Saturday at 3 and 7:30. Tickets will be available at the Geary Theater box office and all agencies after Feb. 10.

WILL ROGERS SAID:

“Half of our life is spent trying to find something to do with the other half, and we have rushed through life trying to save.”

“Everybody is ignorant... only on different things.”

“We’ve got the best politicians money can buy.”

“If they ask why it’s called ‘the pack’ problem, when things cease to move, it’s not fair.”

“I don’t make up my jokes. I just read what happens in the newspaper.”

"Of course, my little jokes don’t hurt nobody but when Congress makes a joke it’s a law.”

“I’m not a member of any organized party—I’m a Democrat.”

“T here’s no way in this world you can make a political party respectable unless you keep it out of politics.”

“T in history, it’s not what you did that counts, but what you got away with.”

“Calvin Coolidge in the presidency was like a fellow playing the piccolo—you can’t tell whether he’s playing it or just making noise with it.”

“The Lord so constituted everybody that no matter what color you are, you require about the same amount of punishment.”

“Once a man holds public office, he’s absolutely no good for honest work.”

IF YOU ASK THEM, they say he is the President, since he hasn’t had one since Taft. Look at the United States. They haven’t had one since Lincoln.”

Whitmore in Will Rogers’ U.S.A.

In Rogers 1914

Notes on “Cyrano de Bergerac”

Following his infamously large nose which “made me seem like a man without a face,” the swashbuckling Cyrano de Bergerac returns to the Geary this month for a second season after the success of the 1987 production.

The courageous Gascon nobleman —adroitly droll as a swordsman, poet, musician and philosopher — doesn’t filch the spotlight from any character, let alone his epic nasal. He’s taken to be a bit of a pugilist, but his exuberance and flowing lines enchant. His nose, a living embodiment of the French term “parasol,” that unique amalgam of wit, poetry, sarcasm, swagger, courage, conceit and conscious superiority. Yet beneath his Three Musketeers-like heroes lies another side of Cyrano, his tireless striving for the ideal in all things, symbolized by the love he bears for the brilliant and brave Roxane.

Rostand, then 32, wrote the play in 1897 when he was 32, 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 but a fish merchant. As a writer, the original was a satirist, while Rostand’s is essentially a poet. It was once alleged that the real Cyrano—who died in the prime of life, probably as much from venereal disease as from a worm of wood that fell on his head—had to rob his brother wealthier later when the lay on his deathbed. However, the two Cyrano’s have in common, however, is a gigantic nose. The poet Gautier described the original Cyrano’s nose as the “highest mountain in the world above the sky.”

While Cyrano de Bergerac opened in Paris three years before the turn of the century, critic Max Beerbohm wrote, “The plot of Cyrano is one which, unless I am much mistaken, the great French actor in every future generation will desire to play.”

Realistic figures persist necessarily with the generation which they were created, and their place is taken by figures typical of the generation which outlives them. But romantic figures belong to no period, and time does not dissolve them.

As another observer of the time, Henry James, put it, “I wouldn’t, individually, part with an inch of Cyrano’s nose...”
JAMES WHITMORE TO RECREATE WILL ROGERS U.S.A. AT MARINES' THEATRE

Will Rogers U.S.A., the celebrated one-man show starring James Whitmore, returns to San Francisco under the auspices of the American Conservatory Theatre for a limited four-week only engagement beginning February 26. The George S. Kaufman production is being presented in association with William Nunez Jr., at the Marines' Memorial Theatre.

When first presented by A.C.T. in November of 1970, the show was adapted entirely from Rogers' own words by playwright Paul Shyre. It received much critical acclaim and was performed to sold-out audiences. The show has since been performed in other American cities, most recently in Los Angeles where it began an unprecedented third run with critics again echoing Whitmore's national acclaim.

Will Rogers, the legendary humorist who had a keen eye for human foibles but never met a man he didn't like, achieved immense popularity during his lifetime as a rodeo bronc rider, standup comic, Ziegfeld Follies headliner, radio commentator and newspaper columnist. For more than 20 years, the gregarious, laconic-walking philosopher of humanely captured the nation and the world with his running commentary on the American scene.

Since his death in a 1935 air crash over Alaska with Wiley Post, Rogers has become an American folk hero whose observations are always pertinent today as when he first delivered them in his famous Oklahomean drawl. Indeed, many appear to have been expressly written for the post-Watergate world of today.

A distinguished stage, film and television actor, Whitmore received a Tony Award for his performance in Broadway's Command Decision and an Emmy nomination for battle-ground. His many films also include Ashphalt Jungle, Guns of the Magnificent Seven, The Planet of the Apes and The Split, and he was starred in two T.V. series, The Law and Mr. Jones and My Friend Tony.

Critics have praised Whitmore, who does not attempt physical or vocal "impersonation" of Rogers, for successfully evoking the great humorist's spirit, warmth and gentle humanity in his performance. "What matters is that Whitmore has understood the psychology and style of the man who said those things, and understood them intuitively," observed the Herald Examiner, and the Los Angeles Times declared simply, "The man is understood.

Beginning with the Feb. 26 opening, Will Rogers' U.S.A. will be presented Tuesday through Friday at 8:30 p.m., Saturday at 7 and 10 p.m., Sunday at 3 and 7:30. Tickets will be available at the Geary Theatre box office and all agencies after Feb. 10.

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"Everybody is ignorant...only on different things."

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"Once a man holds public office, he's absolutely no good for honest work."

Whitmore is Will Rogers' U.S.A.
YOUR TICKET EXPIRES AT INTERMISSION!

That’s right. Your ticket to this A.C.T. performance doesn’t include the last half of the show.

We aren’t going to ask you to leave—only our way of emphasizing that the ticket you purchased pays for only half the cost of this repertory performance. The essential other half must come from direct gifts from theatre-goers like you and those seated around you.

Our “price of admission” does not, and should not, cover the total cost of your entertainment. If it did, you probably couldn’t afford us and we couldn’t serve you.

That’s not all. Your ticket to A.C.T. helps maintain our nationally-acclaimed conservatory which offers theatre training to more than 500 individuals of all age and experience levels. Our student scholarship program depends on your generosity.

As a contributing friend of A.C.T. you also help subsidize our School Matinee Program, providing 35,000 youngsters the chance to share the experience of living theatre at greatly reduced prices.

A.C.T.’s eighth season is a proud moment for us all and one made possible by our community’s gift-giving cast of thousands. Many are here in the audience—yes, all around you. Each one is a very real part of the best repertory theatre in America.

Please, if you have not already done so, won’t you share in our commitment to A.C.T.? A gift reply card may be found on the following page. We can assure you that your generosity will be personally rewarding...and A.C.T., your theatre, will be better for it. Thank you.

GET INTO THE ACT

Join us! You do make a difference.

We invite you to play a leading role in every stage production, every training scholarship, every school matinee performance.

Become a contributing friend of A.C.T. and join our supporting cast. You have a part in all that we do.

YES, I accept your invitation to join others in gift support of our AMERICAN CONSERVATORY THEATRE. Enclosed is my contribution.

Name: ____________________________

SUPPORT LEVEL: □ $100 or more □ $100 to $500 □ $50 to $100 □ $25 to $50 □ $0 to $25

Address: __________________________

City: __________________ Zip: ______

Telephone: _______________________

All contributions are tax deductible.

THE AMERICAN CONSERVATORY THEATRE presents

TONIGHT AT 8:30
by NOEL COWARD
Scenery by ROBERT BLACKMAN
Costumes by ROBERT MORGAN
Lighting by FRED KOOP
Musical Direction by J. M. SPECK

"RED PEPPERS" Direction & Musical Staging by PAUL BLAKE

The cast
George Pepper □ CHARLES HALLMAN
Lily Pepper □ JUDITH KNAUZ
All □ BOBBY F. ELLERBEE
Bert Bentley □ EARL BODIN
Mr. Edwards □ E. KERRIGAN PRESCOTT
Mabel Grace □ RUTH KOBART

The action of the play takes place on the stage, a dressing room, and the stage again of the Palace of Varieties in one of the smaller English provincial towns.

ten minute intermission

FAMILY ALBUM
Directed by EDWARD HASTINGS

The cast
Jasper Featherways □ RAY REINHARDT
Jane Featherways □ DEBORAH MAY
Levinia Featherways □ ANNE LAWDER
Richard Featherways □ STEPHEN SCHNETZER
Harriet Winter □ KATHRYN CROSBY
Charles Winter □ CHARLES LANVIER
Edward Value □ FREDI OLSTER
Edward Value □ JAMES R. WINKER
Burrows □ RAYE BIRK

The action of the play takes place in the dressing-room of the Featherways' house in Kent, England, on an Autumn evening in the year 1900.

ten minute Intermission

SHADOW PLAY
Direction & Musical Staging by PAUL BLAKE

The cast
MRS. F. KARL SCHONBORN □ FREDI OLSTER
LESA □ EIZABETH HUDDLE
Victoria Gayforth □ ANNE LAWDER
Martha Cunningham □ PAUL SHENAR
Simon Gayforth □ BOBBY F. ELLERBEE
Hodge □ JANIE ATKINS
Sylvia Grant □ L. STEVEN WHITE
Michael Doyle □ ROGER KERN
A Young Man □ GEORGE CUMMINGS
George Cunningham □ ROBERT MOONEY

ADDITIONAL MUSICAL STAGING by BETTY MAY

Waltz choreography by JOHN PASQUALLETI
Stage Managers: JAMES L. BURKE, RAYMOND S. GIN

SPECIAL PUBLIC PREVIEW of "BROADWAY" — Monday April 1 — 12 noon-1:00 p.m. Geary Theatre
The Friends of A.C.T., and the San Franciso, Inc., will sponsor a special preview of the upcoming new repertory production of Broadway. Edward Hastings, who directs the George Abbott and Philip Dunning comedy, will lead the informal discussion and demonstration session which is free and open to the public.

Nancy Wickwire (left) portrays the widowed matron Emily and Ruth Kokabitz is her loyal confidante, La Pamina, in The Magic Flute at the Shorenstein Center of the Stanford University Department of Theater and Performance Studies. She is seen here with Zachary de Jesús (centre) as the young Count Tamino, and Joe Devine (right) as Papageno. (Photo: Steve C. Smith)
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YES, I accept your invitation to join others in gift support of our AMERICAN CONSERVATORY THEATRE. Enclosed is my contribution:

Name... Support level...

Address...

City...

Telephone...

Please make checks payable to California Association for A.C.T.

All contributions are tax deductible.

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Musical Direction by J. M. SPECK
"RED PEPPERS"
Direction & Musical Staging by PAUL BLAKE

The action of the play: the last time on the stage, a dressing room, and the stage and the Palace of Varicel in one of the smaller English provincial towns.

ten minute Intermission

FAMILY ALBUM
Directed by EDWARD HASTINGS
'the cast
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Jane Feathersway
Lavinia Feathersway
Richard Feathersway
Harriett Winter
Harriett's son
Edward Valentine
Edward Valentine
Ray Reinhardt
Deborah May
Anne Lawder
Stephen Schetzer
Katheryn Crosty
Charles Laney
Fred Olster
James R. Winker
Raye Birk

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The Friends of A.C.T., and the laureate League of San Francisco, Inc., will sponsor a special preview of the upcoming new repertory production of Broadway. Edward Hastings, who directs the George Abbott and Philip Dunning comedy, will lead the informal discussion and demonstration session which is free and open to the public.
NOTES ON "THE HOUSE OF BERNARDA ALBA"

Widely acknowledged as Spain's greatest modern playwright, Federico García Lorca is also an important figure in twentieth-century poetry. He wrote only three major plays before his death at the hands of a Fascist firing squad in 1936, in the early days of the Spanish Civil War. He was thirty-seven years old.

Lorca completed The House of Bernarda Alba, the third of his "tragicomedies," shortly before his murder. The two earlier plays in the trilogy are Blood Wedding (1933) and Yerma (1934). Often regarded as his masterpiece, The House of Bernarda Alba was subtitled by Lorca, "a drama about women in the villages of Spain," and no male characters appear in it.

The current production marks the North American debut of actress Joy Carlin, seen here in The Hot T in Baltimore. You Can't Take It With You, The House of Blue Leaves, Paradise Lost, Dandy Dick and others. The production also brings to San Francisco the American premiere of a new English version of Lorca's drama. By Tom Stoppard, author of Rosencrantz and Guildenstern Are Dead.

Bernarda Alba, recently widowed and intensely proud of her ancestry, impatiently orders her five daughters to begin eight years of mourning. They see no men except priests, the mimetic declarations, and not a breath of air will get into this house of fists and priests. Contemptuous of the village men as unworthy of marriage to her daughters, Bernarda upholds the religious and social traditions of the past, placing respectability above compassion for the tragic emptiness of her daughters' lives.

The young women bow to their mother's edict with secret longing for release from the prison they succumb to a frenzy of jealousy and violence as the drama rises to its climax.

Noting Lorca's strong ties to his country, critic Allan Lewis writes, "In Spain, his work runs deep into the life of the audience, which, through the poet's eye, sees itself onstage. His plays are based on gypsy lore, but the experience of an entire nation is noted. Nowhere is the time of our past more completely accepted by its people...".

Lewis and other critics have observed that in the tragicomedy of Lorca's women, the story of Spain herself is implicit.

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“A FULL AND VARIED EVENINGS ENTERTAINMENT” (continued)

scuffling in cupboards and bureau drawers in search of forgotten manuscripts, and no hurried refurbishing of old, discarded ideas. "The primary object of the scheme is to provide a full and varied evening's entertainment for theatregoers who, we hope, will try their best to overcome any latent prejudice they may have. The scheme is at least, do us the honour of coming to judge for themselves." When the plays were published, Coward wrote briefly about each in an introduction. Among his comments on the three plays in the present production are the following:

"Red Peppers" is a vaudeville sketch sandwiched in between two parodies of musical-hall songs. We always enjoyed playing it and the public always enjoyed watching us play it, which, of course, was highly satisfying.

"Family Album...is a sly satire on Victorian hypocrisy, adorned with an unbearably true and agreeable musical score. It was stylised both in its design and its performance, was a joy to play, and provided the whole company with good parts.

"Shadow Play," with which we finished the second bill, is a musical fancy. It is a pleasant theatrical device which gave Gene and me a chance to sing as romantically as we could, dance in the moonlight and, we hope, entertain, without any hint that we were very fascinating indeed. It always seems extremely well, so I must presume that we succeeded.

Tonight at 8:30 was the last occasion on which Mr. Coward and Miss Wol- rence, who died in 1952, worked to- gether. Sir Noel Coward died last year at the age of 80. Mr. and Mrs. Coward are both well known for their work at the Ford Foundation and produced at the City Center. Mr. Ball has worked as the assistant director at all major North American theatre festivals, including the American Shakespeare Festival in Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington, D.C., the Alley Theatre in Houston, the Lyric Theatre in Chicago, and the San Francisco Antioch and Toledo Shakespeare festivals. He made his San Francisco debut in 1992, Reddick Scholarship, a Ford Foundation Direct Grant and an NBC/RRCA Direct Grant.

Johnnie, Ivan B. Russell, and Bernard C. Jones. The production features the music of Honor Blackman and John Neville in leading roles.

There will be one ten minute interval after the first two scenes.

understudies

Bernarda: Elizabeth Huddle; Maria Josefa: Lou Ann Graham; Angustias: Deborah May; Magdalenas/Adela: Claire Mallis; Martinillos/Poncia: Joy Carlin; Amelia: Kathryn Crosby; A Maid: Bonita Bradley.

Stage Manager: RAYMOND S. GIN

JAMES B. MCKENZIE, Executive Pro- ducer, has been associated with A.C.T. throughout its history. As a member of the Board of Trustees in 1966, he was host to the company for a spring season at his theatre in Connect- icut, the Westport Country Play- house. When the company moved to San Francisco shortly afterwards, he was actively involved in establishing basic contracts and policies as an of- ficer 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 pro- ducer ever since. He is also now 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 presented in the repertory, and development of A.C.T.'s non-repertory productions, such as Hair, Godspell, Shush, Don't Be a Brother Man. I Can't Shove Shakespeare, Red Hot and Roll, etc. In addition to his duties as pro- ducer and board member of A.C.T., Mr. McKenzie is an active participant in all phases of the theatre. He has pro- duced three plays on Broadway, and is currently presenting the national tour of a Butler production, starring Brian Bed- ford. He has been the developer of the Westport Country Playhouse in Connecticut since 1959, and of the Actors Rep Players in Fish Creek, Wis- consin since 1960. He is co-producer of the Butler Players in Fish Creek, Wisconsin, Florida, and president of the Producing Managers' Company in New York. McKenzie is active in packaging plays for tours throughout the country. Mr. McKenzie is vice-president of the Council of
THE HOUSE OF BERNARDINA ALBA

By FEDERICO GARCIA LORCA

English version by TOM STOPPARD

Directed by JOY CARLIN

Associate Director: ROBERT BONAVENTURA

Scenery by RALPH FUNCHIELLO

Costumes by ROBERT MORCAN

Lighting by F. MITCHELL DANA

Music by CONRAD SUSA

THE AMERICAN CONSERVATORY THEATRE presents

THE HOUSE OF BERNARDINA ALBA

Here is a play of human passions, a play of love and hate, a play of death and life. It is a play that makes one think about the nature of man and his place in the world. It is a play that deals with the complexities of human relationships and the struggles that people face in everyday life.

The House of Bernarda Alba is a three-act play written by Federico García Lorca in 1936. It is set in a small Spanish town and is based on the four tragic stories of four women who were married at an early age and who were forced to live in a state of seclusion after their husbands died or disappeared.

The play opens with the arrival of the women at their house, each with their own thoughts and feelings. The first act explores the relationships between the women and their servants, and the second act focuses on their encounter with a young man who comes to the house looking for work.

The play’s themes include the power of tradition, the struggle for individuality, and the importance of women’s rights. It is a powerful and moving play that continues to resonate with audiences around the world.
THE ACTING COMPANY

JOSEPH BIRD, who returns for a fourth season at A.C.T., holds a B.S. degree in drama from the University of Wisconsin and an M.A. degree in Film and Television from New York University. He has appeared in numerous films and television shows, and has been a regular on the NBC series "Night Court." He has also directed several productions of "The Importance of Being Earnest," "The Hound of the Baskervilles," and "The Importance of Being Earnest," among others. He has won several awards for his work in the theater, including the Tony Award for Best Direction of a Play and the Drama Desk Award for Outstanding Direction. He is a member of the Actors' Equity Association, and has been a member of the A.C.T. company since 1992.

ROBERT BONAVENTURA, Artist, has directed eight plays in the last three seasons. He is the artistic director of the A.C.T. and has directed numerous productions, including "A Christmas Carol," "The Three Musketeers," and "The Importance of Being Earnest." He has also directed several productions of "The Importance of Being Earnest," "The Hound of the Baskervilles," and "The Importance of Being Earnest," among others. He has won several awards for his work in the theater, including the Tony Award for Best Direction of a Play and the Drama Desk Award for Outstanding Direction. He is a member of the Actors' Equity Association, and has been a member of the A.C.T. company since 1992.

LENN AUGUST, who has studied at UCLA and the Yale School of Drama, has performed in numerous productions, including "The Importance of Being Earnest," "The Hound of the Baskervilles," and "The Importance of Being Earnest," among others. He has won several awards for his work in the theater, including the Tony Award for Best Direction of a Play and the Drama Desk Award for Outstanding Direction. He is a member of the Actors' Equity Association, and has been a member of the A.C.T. company since 1992.

ANDY BACKER, who returns to A.C.T. for his second season, holds a Bachelor's degree in Business Administration from the University of Wisconsin. He has also studied at the Actors Studio in New York City, and has performed in numerous productions, including "The Importance of Being Earnest," "The Hound of the Baskervilles," and "The Importance of Being Earnest," among others. He has won several awards for his work in the theater, including the Tony Award for Best Direction of a Play and the Drama Desk Award for Outstanding Direction. He is a member of the Actors' Equity Association, and has been a member of the A.C.T. company since 1992.

EUGENE U o'NEILL presents a new face to A.C.T. with the premiere of "The Hound of the Baskervilles," directed by Robert Bonaventura. This is the first of a series of new productions presented by A.C.T. in the next two years, and marks a new direction for the company. Under the leadership of Artistic Director Joseph Bird, A.C.T. is committed to presenting new and innovative works, and is looking forward to a new season of exciting and thought-provoking productions.
directed, composed music for and acted in a production for the National Festival Theatre of Canada, acting in The Trojan Women in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, the theatre arts department at UCLA, and, most recently, at the New California Institute of the Arts in Los Angeles.

SABIN EPHRUS, who taught during A.C.T.'s 1973 Summer Training Conference, 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. As an assistant director and former member of the managing ensemble of the Café 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 workshops. Mr. Ephrus, who spent two years as a guest director and director of physical training at the Utah Shakespearean Festival, served in a similar capacity at Holland's Mikkely Theatre and Edinburgh's Traverse Workshop, with notable roles, as well as also a part of their performing ensemble.

BARBARA DIRKISON, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyreno di Bergerac, The Merchant of Venice and The Crucible, 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 for airing in February. Miss Dirkison was seen as Rosalind in As You Like It in Portland and in The Country Wife and Alice in Wunderland this last summer with the Marin Shakespeare Festival at the Palace of Fine Arts.

ROBBY F. ELLERBE, who was a member of A.C.T.'s training program three years and last season appeared in Cyrano de Bergerac, The Merchant of Venice and The Crucible. It was recently 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 Broadhead at the Encino Summer Training Conference in 1970 which they continue to administer and instruct, doubles as an actor, having appeared in numerous A.C.T. productions, including Caesar and Cleopatra, Renaults and the Dead, She Stoops to Conquer and Crucible and Cyrano de Bergerac. In addition to A.C.T.'s forthcoming TV presentation of Cyrano for the new 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 last summer at the Stanford Summer Theatre and was seen as Nick in Who's Afraid of Virginia Woolf? at the Nebraska Repertory Theatre.

BARBARA DIKSON, 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 and The Crucible, 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 for airing in February. Miss Dirkison was seen as Rosalind in As You Like It in Portland and in The Country Wife and Alice in Wunderland this last summer with the Marin Shakespeare Festival at the Palace of Fine Arts.

BOBBY F. ELLERBE, who was a member of A.C.T.'s training program three years and last season appeared in Cyrano de Bergerac, The Merchant of Venice and The Crucible. It was recently 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 Broadhead at the Encino Summer Training Conference in 1970 which they continue to administer and instruct, doubles as an actor, having appeared in numerous A.C.T. productions, including Caesar and Cleopatra, Renaults and the Dead, She Stoops to Conquer and Crucible and Cyrano de Bergerac. In addition to A.C.T.'s forthcoming TV presentation of Cyrano for the new 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 last summer at the Stanford Summer Theatre and was seen as Nick in Who's Afraid of Virginia Woolf? at the Nebraska Repertory Theatre.

CHARLES HALLAHAN, who has appeared with the Philadelphia Drama Guild, was seen in several major roles at the Penn State Theatre Festival, including that of Artie in The House of Blue Leaves. He returned for his second season at A.C.T., having appeared in Cyrano de Bergerac, The House of Blue Leaves, and Brush Fire in Venice and The Mystery Cycle last year. He holds a Master of Fine Arts degree from Temple University in Philadelphia where he appeared in numerous productions, including roles of Max in The Homecoming, Thorfinn in The Night They Stood Up, and Angosture and Bugoryne in The Devil's Disciple.

ELEANOR HOFFMAN, who holds a BA from Cal State University at Fullerton and his master's degree from the Illinois State University, returned to the Bay Area to play Milo Tindle in A.C.T.'s long-running, Off Broadway, and joined the company last season, appearing in Cyrano de Bergerac, You Can't Take It With You, The Mister Cycle and The Merchant of Venice. He was with the Colorado Shakespeare Festival where he played major roles for three years, including Iago in Othello and Edmund in King Lear, and as a Woodrow Wilson Scholar and Fulbright Scholar for research in Kabuki Theatre, Hoffman has performed in the company's traditional drama and directed at Illinois State U, and studied at the Academy of Drama with Gerald Conover and directing with Edwin Ducer. The author of a book of poetry called The Reach, published in 1967, he is a former member of Hillbilly Rep in Detroit, and appeared with the Philadelphia Theatre in both Julius Caesar and Angel Street, and has appeared in several Shakespearean roles in the past six years.
directed, composed music for and acted in a production for the National Theatre (Canada), A Midsummer Night's Dream, and in a production of "The Dark Old Man for the Black Moses Theatre."

Bonita Bradley has been teaching Yoga to the A.C.T. Company and Conservatory since 1973. She studied Yoga in India for three years at the Bharat 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, REIKATION THROUG YOGA. She made her acting début with A.C.T. in Cyrano de Bergerac.

Joy Morison, who appeared as Miss Prim in The Importance of Being Earnest and in The Tavern during her first season at A.C.T., has returned from the University of Chicago and has also studied at Yale Drama School and the Lab Strasberg. She is a member of Chicago's Playwrights' Theatre. She has appeared on Broadway with The Second City, in several off-Broadway productions, and on national and summer theatre, made numerous radio and TV commercials and has played an assorted roles of in TV and feature films. Miss. Morison has also been seen in The Time of Your Life, Time Limit of the President, Paradise Lost, Dandy Dick, The House of Blue Leaves and You Can't Take It With You. She is directing The House of Bernarda Alba this season in addition to her acting assignments.

Robert Chaplin, master voice teacher for the acting company and conservatory, has appeared in A.C.T.'s productions of Oedipus Rex, Antony and Cleopatra and Macbeth. The recipient of a Rockefeller Foundation Foundation Grant in Literature and Music, he was seen in Unlikely in voice training teacher. Mr.

Chaplin has also taught at the Manhattan Theatre, the Stratford Festival Theatre (Canada), Actors' Equity Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, the theater's arts department at UCLA, and, most recently, at the New California Institute of the Arts in Los Angeles.

Elizabeth Cole, a Phi Beta Kappa graduate of Cambridge University who holds a master's degree from Tufts and 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 was seen in the title role of Mother Courage at the Palo Alto Community Theatre and appeared in two productions at the Seattle Repertory Theatre during the 1972 season. Miss Cole has been a leading actress with the Oregon Shakespeare Festival for the past two seasons, appearing in eight different productions, including The Taming of the Shrew (Kate), The Crucible (Elizabeth Proctor), The Importance of Being Earnest (Cecily), and Strindberg's Death of Desire (Alice).

Elizabeth Cole

Sabin Epstein, who taught during A.C.T.'s 1973 Summer Training Congress, 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, who spent two years as a guest director and director of physical training at the Utah Shakespearean Festival, served in a similar capacity at Holland's Mecky Theatre and Edinburgh's Traverse Workshop. He went to Denmark, where he was also a member of their performing ensemble.

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 played in various productions in the last season Cyrano de Bergerac and Two Plays in Progress productions. A director of children's theatre, Ross also directed several big musical productions including The Unsinkable Molly Brown and Hello Dolly! Without Really Trying, and appeared in the Manhattan Playhouse production of Alice in Wonderland, directed by Mr. Chaplin. Mrs. Graham's sister is Vivian Vance.

Barbara Dickson, 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 and The Crucible, has also appeared in television programs in Washington State and Portland, where she attended the University of Oregon, as well as in the PBS film ing of A.C.T.'s Cyrano for airing in February. Miss Dickson was seen as Rosalind in As You Like It and in The Country Wife and Alice in Wonderland this last summer with the Marin Shakespeare Festival at the Palace of Fine Arts.

Bobbi F. Ellerbe, who was a member of A.C.T.'s training program for three years and last season appeared in Cyrano de Bergerac, The Merchant of Venice and The Crucible, was recently seen in San Francisco's long-running production of One Flew Over the Cuckoo's Nest. Her summer, she appeared in 16 mm films of his own creation and also in The Broadcaster at the Encino Civic Theatre.

Ross Graham, who with his wife Lou Ann began A.C.T.'s Young Conservatory in 1970 which they continue to administer and instruct, doubles as an actor, having appeared in various A.C.T. productions, including Caesar and Cleopatra, Rosencrantz and Guildenstern Are Dead, Shylock, Botho and Cyrano de Bergerac. In addition to A.C.T.'s forthcoming TV presentation of Cyrano for the new 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 Shylock and Mastroser in Guys and Dolls. Mr. Graham appeared in three productions last summer at the Stanford Summer Theatre and was seen as Nick in Who's Afraid of Virginia Woolf at the Nebraska Repertory Theatre.

Charlie Hallahan, who has appeared with the Philadelphia Drama Guild, was seen in several major roles at the Penn State Theatre Festival, including that of Artie in The House of Blue Leaves. He returns for his second season at A.C.T., having appeared in Cyrano de Bergerac, The House of Mirth, The Importance of Being Earnest, and The Mystery Cycle last year. He holds a Master of Fine Arts degree from the University of Pennsylvania and has performed in numerous other productions throughout the Philadelphia area where he appeared in numerous roles, including those of Nick in Max in The Homecoming, Thoroughly Modern Millie, and in the One Night Stand production of The Gay and the Glory in The Devil's Disciple.

Elizabeth Huddleston, a native of Sacramento where she began her acting career as a child actress and played major roles for ten years with the Sacramento Civic Theatre, returns to the San Francisco stage for her second season with A.C.T. since spending three years as a featured actress with the Actor's Workshop. She has appeared in several productions with the Lincoln Center Repertory Company, played major roles for five years with the Oregon Shakespearean Festival as well as the California Shakespearean Festival. Ms. Huddleston was seen most recently as Cecily in The Importance of Being Earnest and as a leading actress for the past three seasons.

Ric Hamilton, in his first season with A.C.T., attended the University of Texas. He most recently appeared with the Milwaukee Repertory Theatre in both the Christmas and Easter versions of The English Mystery Plays (John the Baptist, Soldiers and Disciples, Dickery, and Two Gentlemen of Vernon). He has also been seen in numerous Oregon Shakespearean Festival rival productions, including Caesar and Cleopatra, Macbeth, and in Nothing, The Comedy of Errors, Henry IV Part II and As You Like It.

Lou Ann Graham

Henry Hoffman, who holds a BA from Cal State University at Fullerton and his master's degree from the Illinois State University, returned to the Bay Area to play Milo Tindle in A.C.T.'s long-running Murder, She Died, and joined the company last season, appearing in Cyrano de Bergerac, You Can't Take It With You, The Mystery Cycle and The Merchant of Venice. He was with the Colorado Shakespeare Festival where he played major roles for three years, including Iago in Othello and Edmund in As You Like It. A Woodrow Wilson Scholar and Fulbright Scholar for research in Kabuki Theatre, Hoffman performed in the kabuki drama and directed at Illinois State University and studied at the Actor's Studio with Harold Clurman and directing with Edwin Duerr. The author of a book of poetry called The Reacht published in 1967, he is a former member of Hillbilly Rep in Detroit, has appeared with the Oregon Shakespearean Festival in both Julius Caesar and Angel Street, and has appeared in 17 Shakespearean roles in the past six years.

Charles Hallahan

Daniel Kern

Roger Kern, who joins the A.C.T. company after two years in the training program, played the roles of Marv in Hagar's Children and Rutherford Davis in The Tunes of Chicken Soup at A.C.T. last season and appeared in Cyrano, The Crucible, Caesar and Cleopatra and Antony and Cleopatra and appeared in Cyrano, The Crucible, Caesar and Cleopatra and Antony and Cleopatra. He has spent the past two seasons with the Old Globe National Shakespeare Festival in San Diego where he played Speed in Two Gentlemen of Verona and King Lear and The Merry Wives of Windsor. Last year he was seen in productions in the local product of Jesus Christ Superstar. Several years ago, Mr. Kern appeared in Richard IV, King Lear and A Midsummer Night's Dream at the California Shakespearean Festival and at the University of Santa Clara appeared in major roles, including the title role in Uncle Vanya, Tony Lumpkin in The Shoemaker's Holiday as well as a revue at the Upstairs at the Downstairs. A member of the national company of George of No, No, Nanette prior to joining the company, he was seen in the San Francisco revue That's Entertainment on Broadway, and her off-Broadway credits include roles in Some Like It Hot and The Shoemaker's Holiday as well as a revue at the Upstairs at the Downstairs. A member of the national company of George of No, No, Nanette prior to joining the company, he was seen in the San Francisco revue That's Entertainment on Broadway, and her off-Broadway credits include roles in Some Like It Hot and The Shoemaker's Holiday as well as a revue at the Upstairs at the Downstairs. A member of the national company of George of No, No, Nanette prior to joining the company, he was seen in the San Francisco revue That's Entertainment on Broadway, and her off-Broadway credits include roles in Some Like It Hot and The Shoemaker's Holiday as well as a revue at the Upstairs at the Downstairs.

Judy Knaiz, in her second season with A.C.T., played a featured role and served as understudy to Helen Gallagher in the company's production of No, No, Nanette. Prior to joining the company, she was seen in the revue That's Entertainment on Broadway, and her off-Broadway credits include roles in Some Like It Hot and The Shoemaker's Holiday as well as a revue at the Upstairs at the Downstairs. A member of the national company of George of No, No, Nanette prior to joining the company, she was seen in the San Francisco revue That's Entertainment on Broadway, and her off-Broadway credits include roles in Some Like It Hot and The Shoemaker's Holiday as well as a revue at the Upstairs at the Downstairs. A member of the national company of George of No, No, Nanette prior to joining the company, she was seen in the San Francisco revue That's Entertainment on Broadway, and her off-Broadway credits include roles in Some Like It Hot and The Shoemaker's Holiday as well as a revue at the Upstairs at the Downstairs. A member of the national company of George of No, No, Nanette prior to joining the company, she was seen in the San Francisco revue That's Entertainment on Broadway, and her off-Broadway credits include roles in Some Like It Hot and The Shoemaker's Holiday as well as a revue at the Upstairs at the Downstairs. A member of the national company of George of No, No, Nanette prior to joining the company, she was seen in the San Francisco revue That's Entertainment on Broadway, and her off-Broadway credits include roles in Some Like It Hot and The Shoemaker's Holiday as well as a revue at the Upstairs at the Downstairs.
**Crucible and You Can't Take It With You.**

Judith Knais

**Cruel RUTH KOBART, most recently seen in San Francisco for the past season and a half as Nurse Ratched in One Flew Over the Cuckoo's Nest, is a member of A.C.T. for its first two seasons. She played major roles in Tartuffe, The Torchbearers, As Time Goes By and Old Lace, Thieves’ Carnival. The American Dream and also appeared in A Flea In Her Ear when A.C.T. took it to New York in 1969. In addition to appearing on the New York City Opera and NBC TV Opera, Miss KOBART was seen on Broadway in How to Succeed in Business Without Really Trying and A Funny Thing Happened on the Way Home. She also appeared in April with Forty Carats and The Last of the Red Hot Lovers, among others. A veteran of numerous national tours, she will also be remembered for her film roles in How to Succeed and Dirty Harry.

CHARLES LAYNER comes to A.C.T. from the past summer's season at the Old Globe Theatre in San Diego, where he appeared in Allen Ginsberg's Cohen in the production of Two Gentlemen of Verona as well as its première production of The Divine Companyman. He holds a bachelor of fine arts degree from the University of Washington, where he studied with W. Duncan Ross and Anne Zaslove, and also appeared there with the Seattle Repertory Theatre and The Contemporary Theatre, where he was seen in Moonchild. Among the roles Miss Layner has played are Tom Allen in The Tavern and the title role in Macbeth.

**Anne LAWTER, A.C.T.'s speech teacher who doubles as actress, went to school in Burlington, attended and was a San Mateo Junior College in order to study acting with Ada Beveridge, worked for Bob Braun at Hillbarn Theatre in San Mateo and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Layter has sung with the New York City Opera and worked with Iliis radio and drama workshops in New York where she studied speech with Alice Hermes. Miss Layter spent several seasons with the Oregon Shakespearean Festival and most recently appeared in the Seattle Repertory Theatre productions of Three Penny Opera, Lystikata, Mourning Becomes Electra and Our Town. At A.C.T., she has been seen in The Tempest, The Last of the Mohicans, The Time of Your Life, and Paradise Lost, The Tavern and A Doll's House.

CLAIRE MALIS joins A.C.T. this season after experiencing in New York productions, resident theatres and work in TV's Secret Storm. Another member of the World and various commercials, she won an ABC T.V. National scholarship which took her there for study at the Academy of Dramatic Arts where she also received their Charles Lillian Award as best actress. Miss Malis member of the pre-Broadway No Sex, No Show. Secondly, she also appeared in All the Cats on Broadway, and her off-Broadway credits include Miss Malis also appeared in his Miss Malis also appeared with the Olney Playhouse and the Indiana Repertory Company, and was seen in The John Cassavetes film, Husbands.

**CLARE MALIS**

J. STEPHEN SCHNEIDER, who teaches those skills at A.C.T., comes to his second season with the company from the Oregon Shakespeare Festival in Stratford, Conn. He was twice a member of the drama division of New York's Juillard School, served as a general understudy with The Incomparable Max on Broadway, and his off-Broadway credits include Cymbeline and Timon of Athens with A.C.T. and the New York Shakespeare Festival in Central Park. He has also appeared in A Midsummer Night's Dream, Cesar and Cleopatra with the American Shakespeare Theatre in Stratford, Conn., and was featured in the film Mr. Bill in That's Entertainment. Mr. Schneider has also danced in Prima's opera 'La Traviata' at both the Spoleto and Kirov Festivals.

**DEBORAH MAY, who came to A.C.T. from Conservatory of one year ago, holds a bachelor’s degree and teaching certificate from Indiana University, her home state. Selected Miss Indiana 1970-71, she was also the Golden Talent winner and Miss Congeniality at the Miss America pageant in 1971. Ms. May spent her first summer in artist-in-residence at the Pacific Conservatory of Performing Arts in Santa Maria, where she appeared in Masque 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.**

**DEBORAH MAY**

**FRED OLSTRI, who attended A.C.T. 's 1966 Summer Youth Congress, returns this 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 Jackson's English Mystery Plays and Ana in The Cherry Orchard. As a leading actress with the Oregon Shakespeare Company, 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.

**FREDDI OLSTRI**

**FRAK OTTLEW, who 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 Solomon 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. Ottlew has appeared in a number of productions as Three Sisters, Oedipus Rex, The Merchant of Venice and Cyrano de Bergerac.**

**FRANK OTTLEW**

**E. KERRIGAN PRESCOTT joined A.C.T. two seasons ago as an actor-director and has been seen in Rosencrantz and Guildenstern Are Dead, Cesar and Cleopatra, Paradise Lost, The Contrator, Cesar and Cleopatra. The Mystery Cycle, The Crucible and you Can’t Take It With You. Having trained at the Wellesley-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 leading companies in Great Britain, Europe and South Africa. Prior to returning to this country, he appeared in numerous stage, film and television roles and performed before Queen Elizabeth and the Duke of Edinburgh at the Cymbeline and Timon of Athens at A.C.T. and the New York Shakespeare Festival in Central Park. He has also appeared in A Midsummer Night's Dream, Cesar and Cleopatra with the American Shakespeare Theatre in Stratford, Conn., and was featured in the film Mr. Bill in That's Entertainment. Mr. Schneider has also danced in Prima's opera 'La Traviata' at both the Spoleto and Kirov Festivals.
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Cruel and You Can't Take It With You.

Judith Knit

RUTH KOBART, most recently seen in San Francisco for the past year and a half as Nurse Ratched in One Flew Over the Cuckoo's Nest, will play the role of Miss Muller, a member of A.C.T. for its first two seasons. She played major roles in Tartufi, The Torchbearers, Antigone and Old Lace, Thieves' Carnival, The American Dream and also appeared in A Flea in Her Ear when A.C.T. took it to New York in 1969. In addition to appearances with the New York City Opera and NBC T.V. Opera, Miss Kobart was seen on Broadway in How to Succeed in Business Without Really Trying and A Funny Thing Happened on the Way to the Forum with Forty Carats and The Last of the Red Hot Lovers, among others. A veteran of numerous television appearances, she will also be remembered for her film roles in How to Succeed and Dirty Harry.

CHARLES LAYERY, as A.C.T. from the past summer's season at the Old Globe Theatre in San Diego, where he appeared in Allen Tribble's production of Two Gentlemen of Verona as well as other roles, is now in New York. He holds a bachelor of fine arts degree from the University of Washington, where he studied with W. Duncan Ross and Anne Zaslove, and also appeared there with the Seattle Repertory Theatre and at Contempo- rary Theatre, where he was seen in Moonchildren. Among the roles Mr. Layery has played are Tom Allen in The Tavern and the title role in Macbeth.

ANNE LAWDER, a music teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College and in order to study acting with Ada Beveridge, worked for Bob Braun at Hillbarn Theatre in San Mateo and majored in drama at Stanford University. The voice of A.C.T. director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with radio and drama workshops in New York where she studied speech with Alice Helms, Miss Lawder spent several seasons with the Oregon Shakespearean Festival and most re- cently appeared in the Seattle Repertory Theatre productions of Three Penny Opera, Lysistrata, Mourning Becomes Electra and Our Town. At A.C.T., she has been seen in The Tempest, The Latent Heterosexual, The Time of Your Life, Paradise Lost, The Tavern and A Doll's House.

CLAIRE MALIS joins A.C.T. this season after experience in New York productions, resident theatres and work in TV's Secret Storm. Another who has appeared on stage and television in world and various commercials, she won an ABC T.V. national scholar- ship which took her there for study at the Academy of Dramatic Arts where she also received their Charles Lee dramatic award as best actress, a member of the pre-Broadway No Sex Show. More recently, she also appeared in All the Girls on Broadway, and her off-Broadway credits include Malin. With a flower in His Moustache, The Bedroom and Burning, by David Rabe, which will be presented at the Seattle Repertory Theatre by Joseph Papp next year. Miss Malis also appeared with the Olney Playhouse and the Indiana Theatre Company, and was seen in the John Cassavetes film, Husbands.

DEBORAH MAY, who came to A.C.T. after moving from the Conservatory of Music at the University of Pennsylvania a year ago, holds a bachelor's degree and teaching certificate from Indiana Univer- sity, her home state. Selected Miss Indiana 1970-71, she was also the Greater Talent winner at Miss Congeniality at the Miss Amer- icain pageant in 1971. Ms. May spent her last summer as an artist-in-resi- dence at the Pacific Conservatory of Performing Arts in Santa Maria, where she was seen in The Merry Widow 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 last season at A.C.T.

ROBERT MOONEY, in his second sea- son with A.C.T., was for three years associate director and a leading actor of the Berkeley Repertory Theatre. His performances there included in Epinec Mammon in The Alchemist, Father 2 in The Ploughman's Love in Love's Labour's Lost, and Dr. Walders- see in I'Idiot's Delight. Co-founder with the Seattle Repertory Theatre Company of Santa Cruz, Mr. Mooney holds an M.A. in English from the University of California at Santa Cruz, and also holds a Bachelor of Arts in Drama (theater, television and radio) from the University of California at Berkeley. Mr. Mooney has appeared in numerous roles in the Bay Area, including as Cassio in Othello, as Titus in Titus Andronicus, as a member of the original production of Richard II starring Richard Chamberlin. This was preceded by three years of summer stock experience playing lead roles at Seattle's A Contemporary Theatre. Mr. Mooney received his classical training (includ- ing mime and commedia dell'arte) while enrolled in Duncan Ross' Professional Actors Training Program at the University of Wash- ington. He appeared in the original production of Richard II starring Richard Chamberlin. This was preceded by three years of summer stock experience playing lead roles at Seattle's A Contemporary Theatre. Miss Lawder received her classical training (including mime and commedia dell'arte) while enrolled in Duncan Ross' Professional Actors Training Program at the University of Wash- ington.

WILLIAM PATerson acted with East- ern stock until 1947 when he began a 20-year career, having trained and performed with Provincetown Players and in Three Penny Opera Play House as a leading actor, director and as associate director of the Berkeley Playhouse. After performing in Cleveland, Mr. Paterson ap- peared on television in New York, and made five national tours of his one-man shows, A Profile of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among the many roles he has played are that of Mark Antony in Julius Caesar, Iago in Othello, Richard III, Richard, Macbeth, Mac- donald, Undershaw in Shaw's Major Barbara, Con Menody in O'Neill's Touch of the Poet and F.D.R. in Sun- rise at Campobello. Since joining A.C.T. in 1967, Mr. Paterson has appeared in numerous productions, including Long Day's Journey Into Night, Endgame, The Devil's Disciple, Three Sisters, Habenfeld, The Time of Your Life, Caesar and Cleopatra, The Tavern, Dandy Dick and as Gandalf Vender in You Can't Take It With You.

J. STEVEN WHITE, a specialist in still and industrial photography who teaches those skills at A.C.T., comes to his second season with the company from the American Shakespeare Festival in Stratford, Conn. He was twice awarded a fellowship from the National Endowment for the Arts, and received an Outstanding Scholarship at Southern Methodist University, from which he holds a Bachelor of Fine Arts. Mr. White also appeared in the Bob Hope Theatre three in shows such as Alhambra in Royal Hunt of the Sun and Edmund in King Lear, with Morris Carnovsky. A veteran of three seasons at the Oregon Shakespearean Festival, Mr. White was seen in featured roles in Shakespeare's The Taming of the Shrew and As You Like It. Since moving to San Francisco, he has been seen in A Midsummer Night's Dream, Tybalt in Romeo and Juliet and Claudio in Much Ado About Nothing. Last season at A.C.T., he was seen as Lorenzo in Much Ado About Nothing. Last season at A.C.T., he was seen as Lorenzo in Much Ado About Nothing. Last season at A.C.T., he was seen as Lorenzo in Much Ado About Nothing. Last season at A.C.T., he was seen as Lorenzo in Much Ado About Nothing.
JAMES B. WINTER, who spent a year in A.C.T.’s training program prior to joining the acting company this 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 this past summer at San Francisco’s Palace of Fine Arts in Your Like It, King Lear and Alice in Wunderland.

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.
The case for a Hawaii cruise vacation: 4 friendly islands, 2 friendly ships. A friendly price. And no fuss.

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SS Mariposa SS Monterey The friendly Americans.

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| Pacific Far East Line The Great American Tradition in the Pacific |
|--------------------------|------------------|
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JAMES B. WINNER, who spent a year in A.C.T.'s training program prior to joining the acting company this season, holds a master's degree in graphic design 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 this past summer at San Francisco's Palace of Fine Arts in A View Like It, King Lear and Alice in Wondeerland.

RICK WINTER, actor, singer and voice teacher, first joined A.C.T.'s teaching staff for the 1971 Summer Training Conference and has since made San Francisco his permanent home. Mr.
The Great Italian Accent

by Henry Grandin, Jr., Vice President, Davis Skaggs & Co., Inc.

Energy and key material shortages (steel, paper, aluminum, plastics, metals, chemicals) may combine with a 7% unemployment rate, 8% cost-of-living rise, and a 9% wage rise in some key industries, to make 1974 another trying year for investors. As of this writing, we have two additional (outside) major uncertainties: the state of our Presidency and the Middle East problem. On the plus side, we have a favorable balance of trade, increases in planned inventory accumulations and capital and government spending, possible lowering of some food prices, little domestic strife, and easing money rates. Perhaps most important of all, this country is emerging from a series of tragic experiences. We have the opportunity to work together to overcome the petroleum shortage and to develop our own self-sufficient energy system.

My market outlook for this quarterly journal was more optimistic last year; but the situation has changed. I want to identify emerging industries and depressed situations for their higher investment potential. However, it should be noted that the risks are higher with this concept, than with some more prosaic investments:

House International (56). This $4.5 billion company sold for $26 in 1933. Yielding 3.4%, its $3.65 dividend is well protected by company-estimated 1974 earnings of $1.40. A compound 9% growth rate and expanding travel and lower coal costs, make this my first choice for capital gains.

Flying Tiger ($5). Here is a strong growth company which sold for $1.2 in 1973. Selling at 6 times current earnings, its management has indicated that they will have adequate fuel to maintain schedules. Its rail equipment leasing should be better than in 1974, with increased rail traffic and a continuing rail car shortage.

American Micro Systems ($20). A provider of miniature components in the burgeoning semiconductor industry. The stock sold for $40 in 1973. Firm product pricing, plus a new plant in Idaho (plant of hydroelectric power), and improvement in manufacturing makes sure of this company's success. They sell for 14 x 12 months earnings. Spectra Physics ($25). This company makes high quality laser equipment. It had a 4% sales increase in its 4th quarter, while earnings per share were flat. Down from $35, its expected to benefit from several new products. There may be very large purchases for the huge output of the automobile industry, and a growing output of electrical goods.

MICHIELANGELO'S DAVID COMES TO SAN FRANCISCO

Around the turn of the century, many American museums had exquisite holdings of classical sculpture as part of their full schedule. The best cast models were generally produced in the Boston firm of P. P. Caproni and Brothers. Casts were made in the Metropolitan Museum of New York, the Art Institute of Chicago, the Museum of Fine Arts in Boston and Detroit, and in numerous schools and libraries.

During the last two decades of the Nineteenth Century Pietro Caproni traveled through Europe making direct plaster molds from the sculptures in museums such as the Louvre, the National in Athens, the British and Vatican Museums, and the Uffizi Gallery in Florence.

Beginning Saturday, February 10th in San Francisco, a group of these cast models will be on display and for sale for the first time in San Francisco. THE SECOND RENAISSANCE, a San Francisco based company owned by Paul M. Eisen and Clifford W. King has secured the world wide rights to these remarkable reproductions and will be launching their venture with the Bay Area as a preview market.

Included in the collection to be shown are Assyrian and Egyptian friezes, the original of which are over 2,500 years old. Also many beautiful casts from the Golden Age of Greece will be displayed including both free standing statues and some of the friezes from the Parthenon. In addition to the bust of David, which is estimated at $3,650, is by far the largest piece in the collection, other works by M. Chellini and A. Calvino of Medici and Ingres. The quality of the finish on the pieces equals or surpasses the casting. The Italian artisan responsible for the finish, is a true master and creates pieces which are individually created and are virtually indistinguishable from the original.

This exhibit is the Bay Area is fortunate to have and one to be missed by art lovers as well as those looking for something special for their home or office. Prices start at $15 with an average price of the pieces of $150. The exhibit will be held for a limited time, starting Saturday, February 9th through Sunday, March 12th, each day including weekends, from 11 A.M. to 8 P.M. at the Emil Coli Music Gallery, 536 Pacific Avenue (across the street from the Little Fox Theater) in San Francisco.

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The Market Scene—Special Opportunities In A Depressed Stock Market

by Henry Grandin, Jr., Vice President, Davis, Skaggs & Co., Inc.

Energy and key material shortages (steel, paper, aluminum, plastics, metals, chemicals) may combine with a 7% unemployment rate, 8% cost-of-living rise, and a 9% wage rise in some key industries, to make 1974 another trying year for investors. As of this writing, we have two additional (outside) major uncertainties: the state of our Presidency and the Middle East problem. On the plus side, we have a favorable balance of trade, increased in planining inventory accumulations and capital and government spending, possible lowering of some food prices, less domestic strife, and easing money rates. Perhaps most important of all, this country is emerging from a series of tragic experiences. We have the opportunity to work together to overcome the petroleum shortage and to develop our own self-sufficient energy supply.

My market outlook at this early January writing must necessarily be a longer view. I want to identify emerging industries and depressed situations for their higher investment potential. However, it should be noted that the risks are higher with this concept, than with some more prosaic investments:

Heath International (S&L). This S&L rated company sold for $26 in 1973. Yielding 5.4%, its $3.6 dividend is well protected by company estimated 1974 earnings of $1.40. A compound 9% growth rate and expanding travel and lower costs make this my first choice for capital gains.

Flying Tiger ($155). Here is a strong growth company which sold for $10 in 1973. Selling at 6 times current earnings, its management has indicated that they will have adequate fuel to maintain schedules. Its rail equipment leasing should be better than in 1974, with increased rail traffic and a continuing rail car shortage.

American Micro Systems ($20). Is a perusual manufacturer of miniature components in the burgeoning semiconductor industry. The stock sold for $40 in 1973. Higher product prices, plus a new plant in Idaho (plenty of hydroelectric power), and improvement in manufacturing earnings may benefit this success for this local company. Sells for 16 x last 12 months earnings. Spectra Physics ($25). This company leads the laser industry. It had a 4% sales increase in its fourth quarter, while earnings per share were flat. Down from $35, it expects to benefit from several new products. And there may be very large purchases for the huge point-of-purchase (automobile customers) industry being developed now by IBM and others. In 1974, earnings of $1.50 are possible.

Optical Coating Laboratory ($15). Was $205 in 1973. This Santa Rosa manufacturer of special optical coatings has rapidly increased both sales and backlog. New products, used in calculators and digital clocks should open large potential markets. Their automatic coating machines are now working three shifts, with 5% additional capacity planned for the year. Earnings of $1.40 are tentatively estimated for 1974, so this "growth" company sells for 11 x our 1974 estimate.

Census ($12). Sold for $35 in 1973, and the energy crisis may continue to depress the stock until fuel supplies are eased. But fuel costs are a non-factor part of the operating costs of private aircraft, and orders for Census' jet have continued strong. Earnings may decline to $2.00 in 1974, but the dividend would be well paid, and the stock would sell for 6 x earnings.

Tymshare ($94). Largest independent remote-access time-sharing company in U.S., ranking third behind the subsidiaries of G.E. and Control Data. With over 45,000 miles of private telephone lines and 33 international offices, sales reached $24 million in 1973, and earnings are estimated at $6.5 per share in 1974. In 1973, sales of $30 million should produce earnings of 15 cents. So Tymshare is selling at 10 x my 1974 estimate.

Coherent Radiation ($165). Sold for $23 in 1973. This firm has sales of about $13 million and specializes in laser applications and systems. Products are used in the medical, scientific, and industrial fields, with increased sales coming in part from photolithographic products—like the measuring of the objective refraction of the eye, with a digital print-out of the results. Their Ion Laser Photo-Coagulator, which welds detached retina, has been installed in 300 medical clinics. Coherent's stock sells for 20 x my 1974 estimate of $5.00 per share.

Additional information is available upon request through: Investment Department, Performing Arts Magazine, 6510 Romain St., San Francisco, Calif. 94107.

Michelangelo's David Comes to San Francisco

Around the turn of the century many American museums started acquiring copies of classical sculptures as part of their displays. The best cast made, it was generally believed, was one made by the Boston firm of P. F. Caproni and Brother. Caproni casts were carved in the Metropolitan Museum of New York, the Art Institute of Chicago, the Museum of Fine Arts in Boston and Detroit, and in numerous schools and libraries.

During the last two decades of the Nineteenth Century Pietro Caproni traveled through Europe making direct plaster molds from the original masterpieces in museums such as the Louvre, the National in Athens, the British and Vatican museums, and the Uffizi Gallery in Florence.

Beginning Saturday, February 10th in San Francisco the casts of Michelangelo's David will be on display and for sale for the first time in San Francisco. THE SECOND RENAISSANCE, a San Francisco based company owned by Paul M. Eisen and Clifford W. King has secured the world wide rights to these remarkable reproductions and will be launching their venture with the Bay Area as a preview market.

Included in the collection to be shown are Avignon and Florence freises, the originals of which are over 2,500 years old. Also many beautiful casts from the Golden Age of Greece will be displayed including both free standing statues and some of the friezes from the Parthenon. In addition to the bust of David, which is estimated at $50,000 for the largest piece in the collection, other works by Michelangelo, in the exhibit "Siules de Medicos y Enfermos" are expected to sell at $35,000 a piece. The quality of the finish on the pieces is superior to the casting. The Italian artisan responsible for the finishing is a true master and his delicate pieces which are individually completed are and are virtually indistinguishable from the originals.

This exhibit is the Bay Area is fortunate to have and one not to be missed by art lovers as well as those looking for something special for their home or office. Prices start at $15 with an average price for the pieces of $150. The exhibit will be held for a limited time, from Saturday, February 9th through Sunday March 5th, each day including weekends, from 11 A.M. to 8 P.M. at the Emil Collicin Marble Gallery, 336 Pacific Avenue (across the street from the Little Fox Theater in San Francisco).

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PERFORMING BACCHUS
by FRID OHERY

KITCHEN MUSIC FROM KOREA
If you were invited to dine with the great and lovely musician, Kyung-Wha Chung, whom the New York TIMES places among the finest violinists in the world, you might be served this favorite dish from her native land.

Wine-cooked Korean Lamb
2½ lb. of shoulder lamb cut in small pieces
1 cup of butter
1 cup of chopped onions
Equal amounts of boiling water and white wine (like chablis)
Salt and pepper
¼ cup sliced fresh mushrooms
3 tablespoons chopped celery
2 tablespoons chopped parsley
1 teaspoon bull
1 teaspoon rosemary
Season lamb with salt and pepper. Brown meat and onions in butter. In heavy pan, cover lamb with wine and water, bring to boil and simmer until meat is tender, then add herbs.

RAISE YOUR GLASSES
A British book with this title was brought to me by my friend Klaus Schmidt. The author, Douglas Sutherland, presents the social history of every kind of drinking during the last 200 years. It’s fun to read a book where wine, and other drinks blessed by alcohol — their makers, sellers, and drinkers — are the real heroes of this fascinating world.

Because wine drinkers are noted — not only for their consumption, but also for their wit, the book is full of delightful anecdotes and side lights

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On the drinking customs and habits of two centuries. Such fascinating marginalia is one of the many things about wine I treasure.

Since my column is also dedicated to Wine and the Performing Arts, this would be a very appropriate place to recount an interesting bit from the book about that esteemed English 17th Century dramatist, Ben Jonson.

"Ben Jonson was the finest of all believers in the stimulus of drink, and gloried in his intemperance. He notes: the first speech in my Cata- line, spoken by Sylla’s ghost, was writ after I had parted with my friends at the Devil’s Tavern. I drank well that night, and had brave notions. There is one scene in that play which I think is flat — I resolve to drink no more water with my wine."

"GIMME THAT WINE!"
Looking back on the smashing success of the Vintage Sounds concerts last fall in the Paul Mason Mountain Vineyards (which, incidentally, earned $2000 for Bay Area sickle cell anemia research), a vivid moment for an "enthusiast" (this wonderful word came from Ann Adair), was when Don Hendricks brought down the house with his original words-and-music, "Gimme That Wine."

There are four venues; here’s the first:
Mr. wife was tired o’ me runnin’ round. So she told me to keep me home.
Well, she broke m’ nose ‘n’ hid m’ clothes
But I continued ’r round. Well I finally hit m’ weak spot. Threat’-ned’ th’ throw my bottle out.
Well, from the basement to the roof-top
Ev’ry body could hear me shout:
Chorus:
"Gimme That Wine! (Unhand that bottle!)
Gimme That Wine! (Unhand that bottle!)
Gimme That Wine! (Unhand that bottle!)
Tag:
Cause I can’t cut loose without my juice!!"

MYSTERY
Alexandra "The Man Who Came to Dinner" Woolcott was a member of the famous Round Table at the Algonquin. She was a symbol, to many, of liberal thought and action, noted as a raconteur. One of his favorite "riddles" was typical of his wit — was this:
"Three men are drinking brandy together; each receiving an equal share. When the bottle is empty, one of the men gets up and leaves the room. The other two offer to guess who left."

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by FRID CHERRY
KITCHEN MUSIC FROM KOREA
If you were invited to dine with the great and lovely musician, Kyung-Wha Chung, whom the New York TIMES places among the finest violinists in the world, you might be served this favorite dish from her native land...

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1 cup of chopped onions
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Salt and pepper
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2 tablespoons chopped parsley
1 teaspoon bull
1 teaspoon rosemary

Season lamb with salt and pepper. Brown meat and onions in butter. In heavy pan, cover lamb with wine and water. Bring to boil and simmer until meat is tender, then add herbs.

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MYSTERY

Alexander Alexander "The Man Who Came to Dinner" Woolcott was a member of the famous Round Table at the Algonquin. He's also been named as a mystery writer, but I don't think he was... or was he?

"Three men are drinking brandy together; each receives an equal share. When the bottle is empty, one of the men gets up and leaves the room. The other two try to guess who left."
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- It is the only single overhead camshaft V-8 with computerized fuel injection that measures just the right amount of gas for any speed.
- The car weighs nearly a half ton less than comparable American cars. Again, better gas mileage.
- It has radial tires, which because of lower rolling resistance, contribute to fuel economy.

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Nevada Entertainment Guide
for March 1974
RENO
Harrah's Reno (Headliner Room)
(Reservations toll free 1-800-348-3773)
Mar. 17-20 - Wayne Newton
Mar. 21-24 - Peggy Fleming
John Ascuaga's Nugget (Sparkle)
Mar. 15-16, 22-23
29-30 - to be announced
Ponderosa Hotel (dancing and show)
(Reservations toll free 1-800-648-5771)
Mar. 1-31 - to be announced
LAKE TAHOE
Harrah's Tahoe (South Shore Room)
(Reservations toll free 1-800-348-3773)
Mar. 1-4 - John Davidson
Mar. 5-10 - Bob Newhart
Mar. 11-17 - Merle Haggard
Mar. 22-24 - Sonny & Cher
Sahara Tahoe (High Sierra Theatre)
(Reservations toll free 1-800-648-3372)
Mar. 1-2 - to be announced
Mar. 3-4 - to be announced
Mar. 6-7 - to be announced
Mar. 15-17 - to be announced
Mar. 22-24 - The Fifth Dimension
Mar. 25-26 - to be announced
LAS VEGAS
Caesars Palace
Thru Mar. 13 - Paul Anka
Mar. 14-20 - Frank Sinatra
Mar. 21-24 - Andy Williams
and The Lennon Sisters
Desert Inn
Thru Mar. 10 - Abbe Lane and Jack Carter
Mar. 12-14 - Bobbie Gentry
Flamingo
Thru Mar. 19 - Connie Stevens
Mar. 26-28 - Sandler & Young and Merv Griffin
Frontier
Thru Mar. 13 - Robert Goulet
Mar. 14-15 - Phil Harris
MGM Grand
Mar. 16-20 - to be announced
Mar. 21-22 - Dean Martin
Mar. 24-26 - Shelly Carson
Riviera
Thru Mar. 19 - Dionne Warwick
Mar. 26-28 - Burt Bacharach
Mar. 29-31 - to be announced
Sahara
Thru Mar. 15 - Sonny & Cher
Mar. 16-17 - Jerry Lewis
Mar. 19-22 - Buddy Hackett
Mar. 23-28 - Janie Nabors
Sands
Thru Mar. 5 - to be announced
Mar. 6-13 - Sammy Davis, Jr.
Mar. 17-20 - Wayne Newton
Tropicana
Mar. 1-31 - Ann-Margret
(above schedules are subject to change)
The Silver Martini.
For people who want a silver lining without the cloud.
Smirnoff Silver. Ninety point four proof. Smirnoff leaves you breathless.

Nevada Entertainment Guide
for March 1974

Reno
Harras' Reno (Headliner Room) -
(reservations toll free 800/648-3733)
thru Mar. 13—Wayne Newton
Mar. 14-Apr. 2—PegGY Fleming
John Ascuaga's Nugget (Sparks)
Mar. 1-2, 8-9, 15-16, 22-23,
29-30—to be announced
Ponderosa Hotel (dancing and show)—
(reservations toll free 800/648-1577)
Mar. 1-31—to be announced

Lake Tahoe
Harras' Tahoe (South Shore Room)—
(reservations toll free 800/648-3733)
Mar. 1-4—John Davidson
Mar. 8-10—Bobby Newhart
Mar. 15-17—Merle Haggard
Mar. 22-24—Sunny & Cher
Sahara Tahoe (High Sierra Theatre) —
(reservations toll free 800/648-3327)
Mar. 1-3—to be announced
Mar. 8-10—to be announced
Mar. 15-17—to be announced
Mar. 22-24—The Fifth Dimension
Mar. 29-31—to be announced

Las Vegas
Caesars Palace
Mar. 13—Paul Anka
Mar. 14-20—Frank Sinatra
Mar. 21-Apr. 3—Andy Williams
and The Lennon Sisters
Desert Inn
Mar. 11—Abbe Lane and Jack Carter
Mar. 12-20—to be announced
Flamingo
Mar. 13—Connie Stevens
Mar. 14-31—Sandler & Young and Merv Griffin
Frontier
Mar. 13—Robert Goulet
Mar. 14-31—Phil Harris
MGM Grand
Mar. 13—Bobbe Gentry
Mar. 14-27—Dean Martin
Mar. 28-Apr. 10—Shelly Craig
Riviera
Mar. 5—Dionne Warwick
Mar. 6-19—Burt Bacharach
Mar. 20-31—to be announced
Sahara
Mar. 5—Sunny & Cher
Mar. 5-19—Jerry Lewis
Mar. 20-22—Buddy Hackett
Mar. 23-Apr. 12—Len Nolands
Sandys
Mar. 5—to be announced
Mar. 13—Ann-Margaret
(Above schedules are subject to change.)

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Ninemouth features a great college town atmosphere, excellent food and incredibly reasonable prices. For you ivy leaguers, portions are immense! Full Cameron dinners are $4.50; a London Broil is $4.95 and a Sarah Shrimp is $4.75. Your dinner includes soup, salad, entree, fresh bread and butters, ice cream, coffee or tea! They even have a steak and shrimp combo for $6.50! If you prefer a la carte, there's an Ask-the-Water Soup for $0.85; escargot for $1.75; French Fondues for two for $3.95 or Beef Bourguignon for $3.95. The restaurant proudly advertises its "French Sour Dough French Bread, from San Francisco," and offers its best dessert — a yummy Tiramisu. Brandi Cakes $9.00. No liquor law, but domestic and imported beer and wine. For non-drinkers, they have special and excellent blended teas (including Irish, Jasmine, Mint and Sassafras, as well as many more).

**LEONARD'S BAKERY** — 933 Kapahulu Ave., Honolulu. (808)733-5591
HOURS: Tue-Sun 6-10 pm

Leonard's is the only bakery we've ever seen that makes Hulaasadu and gives them to you hot in a bag. These are a kind of Portuguese donuts, without the hole, and super tasty. We can't report on the other goodies sold, because each time we're in the islands, like Hula, the sun is very hot, and we're drooling for the Hulaasads, but they do sell Dole Donuts as well as other Portuguese baked goods.

**OSTER WATERBILLS** — 2281 Califormia St., S.F. (415)722-5764
HOURS: Mon-Sat 10-7, Sun 12-5.

This is the most reasonably priced of all the stores we found. It stocks well-made frames. U.L. quality, guarantees all its frames, and is extremely knowledgeable about glasses. They provide boaters and nice salespeople who speak with the usual gobbleygog. All beds (including a double-er) run between $100 and $375, since they state the money is basicer in the labor. If you want eyewear customizing, it will run extra. All sizes are carried, and we feel the frames are perfectly safe and well-engineered.

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At Benihana, a steak reaches heights undeserved of by ordinary steaks.

In front of your very eyes, a nimble-fingered chef turns it into that thing of glory called Hibachi steak.

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SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, buy and browse)

**Nimshe Station** — 135 West 57th St., Chicago (312/283-8000)

HOURS: 3-10 Tue.-Sat.

Nimshe features a great college town atmosphere, excellent food and VERY reasonable prices. For you, the portions are immense! Full Canelebri dinners are $4.50; the London Bors is $4.95 and Scalloped Cod is $4.75. Your dinner includes soup, salad, entree, French bread and butler, ice cream, coffee or tea. They even have a steak and shrimp combo for $6.95 complete. If you prefer a la carte, there’s an “Ask-the-Waiter Soup” for 50c; escargot for $1.75; Cheese Fondue for two for $3.95 or Beef Roulade for $2.50. The restaurant prides itself on its “French Sour Dough French Bread from San Francisco” and offers its best dessert — a yummy Tiramisu Brandy Cake ($8). No hard liquor, but domestic and imported beer and wine. For you non-drinkers, they have special and excellent blended teas (including Irish, Jasmine, Mint and Rosehip, as well as many more).

**Leonard’s Bakery** — 933 Kapahulu Ave., Honolulu (808/733-5591)

HOURS: Tue-Sun 5-10 pm

Leonard’s is the only bakery we’ve ever seen that makes Malasadas and gives them to you hot in a bag. There are a kind of Portuguese doughnuts, without the hole, and super tasty. We can’t report on the other goodies sold, since each time we’re in the islands, like Pavlov’s dog, we start drooling for the Malasadas, but they do sell Pau Duce as well as other Portuguese baked goods.

**Oyster Waterbeds** — 2281 California St., S.F. (415-247-4746)

HOURS: Mon-Sun 10-7, Sun 12-5.

This is the most reasonably priced of all the stores we found, and they also stock well-made frames, all better quality but higher prices, and nice salespeople who speak without the usual gibberish. All beds (including a double) run between $110 and $375, since they state the money is basically in the labor. If you want customizing, it will run extra. All sizes are carried, and we feel the frames are perfectly safe and well-engineered.

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from one of our readers . . .

**The Cat’s Restaurant** — Highway 20 at Los Gatos (408/354-4020)

HOURS: Bar: 4 pm-2 am; Dinner: 6-11 pm

Open 7 days a week, the owners provide all the entertainment (Dale Kennedy, Tom Paula, Rick Guido and James Booth). The menu includes salad, baked potato, garlic bread, Grip Steak is $7.85; Spareribs are $3.75 (cooked in honey and delicious!), barbecued chicken or pork is $2.50 (beef is $2.75) and a combination called “Cat Nap” (pork, chicken and ribs) is $2.95. The atmosphere consists of tables covered in collages of old music sheets, some antiques and beautiful pictures of cats on the walls. The real cats hang around outside, satisfying the health authorities. The jazz piano, guitar and singing is fine, and the Keefofoot dressing plus the special chive butter for the potatoes is almost worth the trip through the trip through the mountains.

**The Beverly House** — 140 S. Lasky Dr., Beverly Hills (213/271-2145)

The same management also runs the Cherry Hotel, in Beverly Hills, Rosenkrigen Hotel in Tucson and the Town House Motel in Stockton, and we’re assured the prices are just as enticing at all these other spots! Have you always wanted to stay in Beverly Hills and saunter along Wilshire Blvd., try the great restaurants in the area? This is the most reasonable hotel we’ve ever found anywhere in the country. A single room with shower is all of $10, a double with twin beds and a tub/shower costs about $15 a day. All rooms have TV, storage space, good size closets, decent bathrooms and there is a 24-hour watchman. On Sundays sweet rolls and coffee are served; otherwise, there are plenty of coffee shops and restaurants within walking distance. The help reminds us of our favorite hotel & bar – 8th hours — elaborate and super-friendly. Our rooms were clean, neat and functional — what more can one ask for?

(Extracted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and B.J.’s favorite and formerly secret spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH costs $15 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 387-1773). Send small samples or cards for sample copies. We are not responsible for the possibility of some of the quoted prices being changed.
PERFORMING ARTS MONTHLY ADVANCE GUIDE TO SPECIAL MUSIC, PRESENTATIONS ON TV, AM AND FM RADIO FOR MARCH 1974

Fri, March 1
7:20 PM—KRON/AFM (San Jose, 56.5)-—Show Album—"HELLO, DOLLY!"
8:00 PM—KRON/AFM (San Jose) and KRON/ FM (San Jose, 100.1)—SLEEPING BEAUTY Suite (Tchaikovsky) and VIOLIN CONCERTO IN E Minor
8:00 PM—KRFV—Showtime

Sat, March 2
7:20 PM—KRON/AFM—Show Album—"HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING"
8:00 PM—KRON/AFM—"THE ROAR OF THE GREAT.ua—The Smell of the Chimney"
8:00 PM—KRFV—Showtime—"HOUSE OF FLOWERS"

Sun, March 3
7:20 PM—KRON/AFM—Show Album—"GO! HILDE"
8:00 PM—KRON/AFM—Sunday Night Opera

Mon, March 4
7:20 PM—KRON/AFM—Show Album—"HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING"
8:00 PM—KRON/AFM and KRON/AFM—SYMPHONY NO. 1 IN C MINOR (Beethoven)
8:00 PM—KRFV—Showtime—"SPECIAL OF THE WEEK"
8:00 PM—KRFV—Showtime—"1776"

Tues, March 5
7:20 PM—KRON/AFM—Show Album—"SILENT S" 8:00 PM—KRFV/AM and KRON/AFM—"STRAUSS NO. 12 IN C MINOR (Ravel)
8:00 PM—KRFV/AM—Ground Floor
8:00 PM—KRFV—Showtime—"CAROUSEL"

Wed, March 6
7:20 PM—KRON/AFM—Show Album—"SUZAN"
8:00 PM—KRON/AFM and KRON/AFM—"FINO CONCERTO NO. 1 IN C (Berlioz)
8:00 PM—KRON/AFM—Estonian Symphony
8:00 PM—KRFV—Showtime—"THE FANTASTIC"
8:30 PM—KRFV (Channel 9) —THEATRE IN AMERICA

Thurs, March 7
7:20 PM—KRON/AFM—Show Album—"ZORA"
8:00 PM—KRFV/AM and KRON/AFM—SYMPHONY NO. 1 (Glazkov)
8:00 PM—KRFV/AM—Showtime—"CAMERON"

Fri, March 8
7:20 PM—KRON/AFM—Show Album—"THE ROAM OF THE GREAT.ua—The Smell of the Chimney"
8:00 PM—KRFV/AM and KRON/AFM—"DON QUIXOT" (Bis), OR: Strauss
8:00 PM—KRFV—Showtime—"THE UNSEALABLE BOX"

Sat, March 9
7:20 PM—KRON/AFM—Show Album—"GOOD SPLENDID"
8:00 PM—KRFV/AM and KRON/AFM—"DON QUIXOT" (Bis)
8:00 PM—KRFV/AM—"DEAN WORLD"
8:00 PM—KRFV/AM—"DEAN WORLD"

Sun, March 10
7:20 PM—KRON/AFM—Show Album—"THE BIRD"
8:00 PM—KRFV/AM—Sunday Night Opera

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Lunch 11:30-2:30 Dinner 6:00-10:00
Lunch Supper 11:30-1:45 PM
Reservations: 398-6750

What you see before you, ladies and gentlemen, is a car of obvious elegance and taste, an artfully sculptured automobile designed to draw admiring glances even in fancy surroundings. But what the picture cannot show is Monte Carlo’s other side. The driving side. That aspect of this car’s personality which many people consider even more elegant than the beauty of its lines. What we’re saying is this: Monte Carlo handles with a finesse which will quite likely surprise you. Steel-belted radial tires combine with a radial-tuned suspension and ride stabilizers to make this a remarkably satisfying and enjoyable car to drive.

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We suggest that you visit your Chevrolet dealer, find a worthy stretch of road, and find out once and for all what this stately automobile is all about.

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What you see before you, ladies and gentlemen, is a car of obvious elegance and taste, an artfully sculptured automobile designed to draw admiring glances even in fancy surroundings. But what the picture cannot show is Monte Carlo’s other side. The driving side. That aspect of this car’s personality which many people consider even more elegant than the beauty of its lines.

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Variable-ratio power steering and power front disc brakes heighten the pleasure.

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