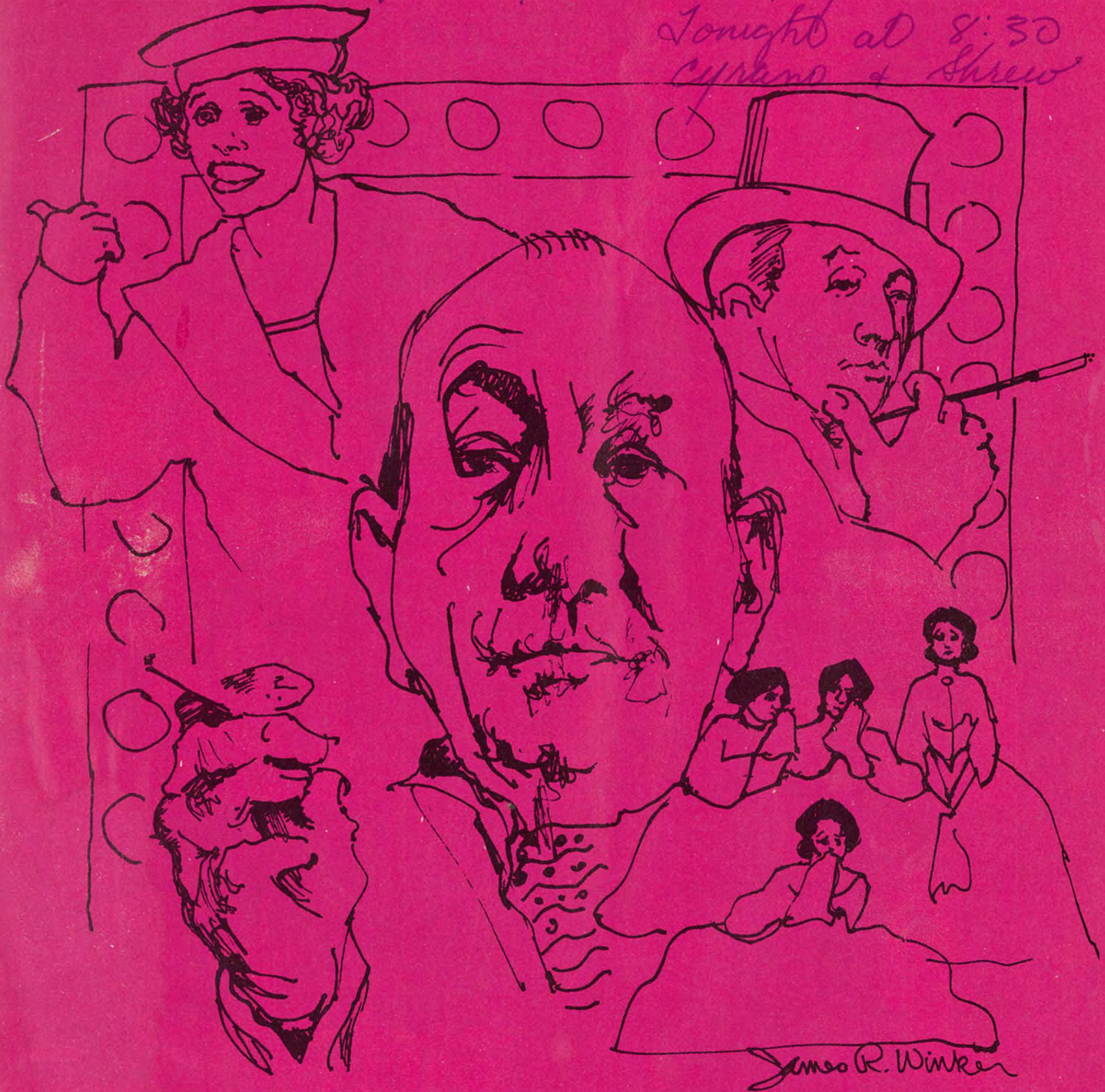


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SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
FEBRUARY 1974/VOL. 8 NO. 2

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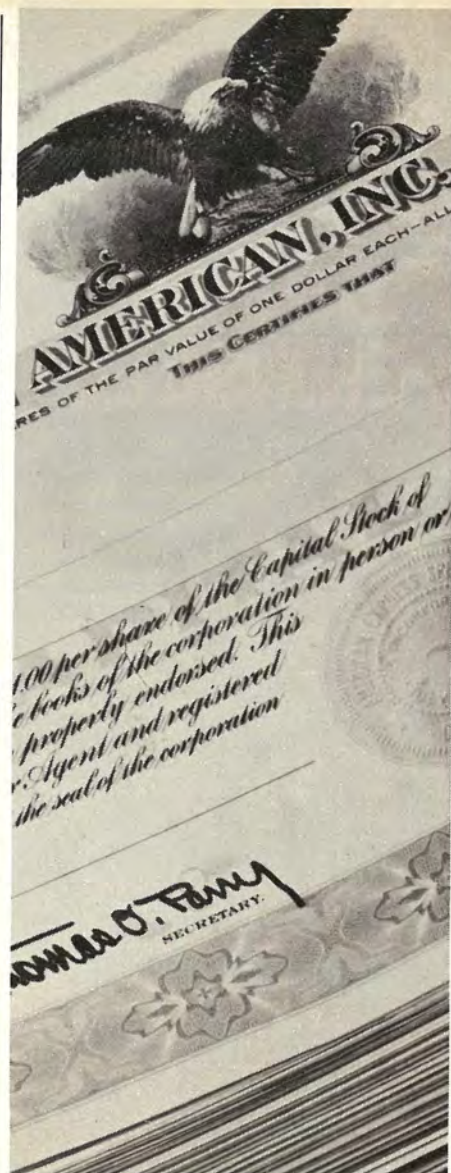
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PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the Opera House and other San Francisco theatres—average monthly circulation 150,000. Performing Arts is also published in Los Angeles and circulated at The Music Center and Shubert Theatre—average monthly circulation 250,000. All rights reserved, © 1974 by Performing Arts. Reproduction from this magazine without written permission is prohibited. PERFORMING ARTS—S.F. Edition: 651 Brannan Street, San Francisco, California 94107. Telephone (415) 781-8931; L.A. Edition: 147 S. Robertson Boulevard, Beverly Hills, California 90211. Telephone (213) 659-2160. Printed in San Francisco.



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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 replaying a single hole.

On Cypress Point's sixteenth hole the drive needed to reach the green must carry 227 yards over an 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 most heralded.

Nine of the Peninsula courses are open to the public: Rancho Canada's two, Pacific Grove's Municipal two, the Peter Hay Par Three, Spyglass, Del Monte, Laguna Seca and Rancho 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 recent years a one-mile strip of abandoned fish canneries, once was a boomtown because of vast 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—some thought because of pollution, others simply because sardines, tuna and other fish tend 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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As the machinery stopped and the area died, no-one could have believed that that row of rotting buildings would become famous, attracting people from all over the world; and eventually begin to develop into a tourist mecca of fine restaurants, shops and galleries.

But even as the last pilchard 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 — loafers, boozers, prostitutes, workers and a man he called Doc, who ran a biological laboratory and was thought by some to be a strange mixture of saint and satyr.

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 proto-type of Steinbeck's character, Doc.

Ricketts was still operating his laboratory when, in 1948, a car he was driving was hit by 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 bandaged the wounds of the derelicts, remains. The bulldozers of the developers are to spare that weatherbeaten frame building at 800 Cannery Row where Doc, for twenty years, collected sponges, anemones, barnacles and octopi for sale to schools teaching marine biology, and downed his full share of the local forty-cents-a-gallon "paisano red."

Fifteen or so years ago, a group of about twenty Peninsula artists, jurists and businessmen made the lab into a private club. They've left it pretty much as it was, refused to paint it. They do pretty much what Doc would have wanted them to do: sit 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 Butterfly Trees

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 horde numbering in the mil-

lions come gliding down to settle in their winter home.

The migrant insects are close neighbors: as many as one thousand cluster together on a three-foot branch. On sunny days they wake to fly about and mate. Their eggs are laid on milkweed plants, a ready-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, being light green dotted with gold.

Monarchs lead a charmed life. They can withstand fairly severe weather; birds find them distasteful because of their larvae's milkweed diet; and throughout their stay in Pacific Grove they are protected from human molestation by a city ordinance which prescribes a 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-legged seagull stared, unblinking, through the louvered window; turning away only to chase other feathered panhandlers away. Finally, when the big bird uttered an accusatory cry, the tourist could stand 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, but it could have occurred at any of the restaurants on that historic pier.

The original pier was built in 1846 by slave labor — military deserters, convicts, and Indians who got caught in the white man's net. At that time, it was provided not for fishermen but for the many trading vessels which leaned into Monterey Bay when the port was a major station on the Pacific.

Eight years later, the booming whale industry took over the pier; to be followed by the tiny pilchard, or sardine, which made Monterey the canning capitol of the world. This led to the founding of a Wharf suburb, Cannery Row, later to become famous when John Steinbeck wrote his novel. Sardines did not have a monopoly of the Wharf, however; daily catches of salmon, albacore, mackerel, rock cod and squid were deposited there.

The commercial fishing fleet now is based at the municipal wharf and



the old pier is given over to visitors with cameras and a taste for history. There are enough restaurants on Fisherman's Wharf that it has been suggested that perhaps it should be renamed Trencherman's Wharf.

Sportsfishing and sightseeing boats are available at the old Wharf and there are some Monterey seals in residence, for children to feed. Along the wood-planked pier and in some of the shops, local artists and artisans create their works under the eyes of strolling kibitzers.

A wharfside adjunct 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-starred 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 masted trading vessels, whalers, fishing boats, and the hardy seafarers who manned them, lingers; attended by barking sea lions and wheeling gulls.

A Plan For All Seasons

A sandcastle contest, butterfly parade, golf and tennis tournaments, rugby, polo, equestrian events, dog and antique shows, a kite-flying contest, yacht races, concerts, a painting competition, Bach and Jazz Festivals.

As though the natural scenic beauty of the Monterey Peninsula weren't enough to bring people driving, flying and boating in from Here, There

and Everywhere, the local people invite further mass invasions 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 among the Peninsula's 130,000 permanent residents that as many outlets as possible are needed to channel them.

A plan for all seasons, the year-round schedule begins in January with concerts and the Bing Crosby Golf Tournament, and ends in December with the Festival of the Trees; but, really, there is no end, because January follows December.

Something like 100,000 fans come to see the Crosby Pro-Am tournament each January, their interest sparked by professional participants like 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 car buffs there are five races during the year; ten horse shows or competitions are offered; and there are seven yacht 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 May; the Monterey County Painting Competition is held in February; the ten-day Bach Festival occurs each July; and for three days in September 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, both are staged in October. Launched twelve years ago by the American Institute of Architects, the Sandcastle Contest now draws upwards of 400 entries and 5000 spectators each year.

When millions of orange Monarch butterflies glide in from Canada to spend the winter on certain trees in Pacific Grove, their arrival is celebrated by a parade of youngsters in butterfly, Indian, pilgrim and conquistadore costumes. No-one is sure why the brilliant insects choose to return every year, but one theory holds that they come for a winter-long jag on the juice of the local milkweed.

So whether you dig Brubeck or Bach, polo or golf, beautiful horses or drunken butterflies, in any month of any year the Monterey Peninsula offers something to fascinate or entertain you.

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THE GREENING OF SPRING OPERA THEATER

by Caroline Crawford

The opera company that dares to call itself theater is in its annual greening process, preparing to emerge into full flower early in March with a typically lively, provocative repertory of works that span musical time from the mid-1600s to the beginning of our own decade. Spring Opera Theater, founded in 1961 under Kurt Herbert Adler, committed itself to the propositions that new works should be tried, that the off-beat and the rarely-performed should be heard and that young artists need seasoning on a professional opera stage. At the same time an additional commitment was made to a prospective audience: Spring Opera promised opera in the American idiom insofar as possible, a fresh dramatic approach to opera production, and not least important, a price that was right. Opera theater was to be made available for little more than the cost of a seat in a first-run movie house.

In 1971, to prove a point, Spring Opera added the word Theater to its name, packed its trunks, and moved out of the Opera House, making a formal break with the grand opera staging setup and looking for a new home that would be more appropriate to its needs. Several theaters were considered before the Curran was finally chosen. Very much on the beaten track of the regular theatergoer, the 1700-seat Curran offered an intimate setting, a downtown location, and a place where productions could be staged more reasonably.

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 restaged 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 Darling, who had designed the new thrust stage as well. And in the next years, 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 companies.

Spring audiences grew, and when Spring Opera Theater presented Car-

men in English and with spoken dialogue, staged Bach's *St. Matthew Passion*, and offered Monteverdi's classic tragedy *Orfeo* with authentic baroque instruments and Brecht-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.

Spring Opera Theater begins its 1974 season on March 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.

Of Mice and Men, a 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 prolific 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* de-



The before and after of Shigemi Matsumoto as the young widow in Spring Opera Theater's production of Donizetti's *Don Pasquale*.





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Another first for Spring Opera Theater will be an opera from a different age. *L'Ormindo* by Francesco Cavalli had its premiere at the Teatro San Cassiano of Venice in 1644. Cavalli's comedy is in the tradition of his teacher Monteverdi, and was written at a time when opera was moving from the elegance of the court into the public hall. *L'Ormindo* has been the subject of considerable attention since Raymond Leppard revived and edited it for the world-renowned Glyndebourne Music Festival in 1967, one of its first stagings in three and one quarter centuries. *L'Ormindo* typifies the mid-seventeenth century view of opera as a purely diversionary entertainment, a story of tangled love plots, dramatic devices, and amusing contrivances.

Two great comic favorites return in 1974. Donizetti's *Don Pasquale* had Spring Opera Theater audiences chortling from overture to finale in 1971 with its switch of scene from the Rome of the early 1800s to turn-of-the-century San Francisco and its hilarious tale revolving around the age-old generation gap. Of Donizetti's more than seventy works, *Don Pasquale* is one of the liveliest, funniest, and fastest-paced of the lot.

And as the final offering of the season, satire at its most biting revisits the Spring Opera Theater stage with the return of *The Grand Duchess of Gerolstein*. Jacques Offenbach takes a royal poke at the monarchy and the military in this comic work, which has been regaling audiences the world over since "le tout Paris" (including Napoleon II, the Czar of Russia, Bismarck and most of the other titular heads of Europe) gathered at its premiere performance on April 12, 1867. The Duchess rules a highly fictionalized duchy somewhere in eighteenth century Europe in a hilarious and somewhat licentious manner; her unlikely administration is not altogether irrelevant to modern times.

For 1974 a Spring season to match the standards the young Company has set for itself, and a season that is proof positive that opera can indeed be theater.

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GARDEN ARTS

by Bob Goerner

Looking over the stack of newly-arrived seed and plant catalogs I wondered if there are any gardeners 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 subconsciously expect a new variety to be somehow superior to an old favorite. T'ain't necessarily so.

So rather than recite 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 unselectively through some of the catalogs at hand and share with you some of my thoughts.

Park's 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 fridge I found unopened packets from up to three years ago. My imagination is bigger than my garden. Nevertheless, I am toying with the idea of growing a new carnation called Kiriba. The first F₁ hybrid with fully double flowers. My weakness for the dianthus family is second only to my love affair with the Transvaal Daisy. And Kiriba needs no support (it says here in the catalog). 20 seeds for \$2.75. Won't hurt to try, would it?

Then there's that hot triangular bed near the curb that nothing thrives in. Maybe Park's exclusive portulaca "Sunkiss" in seven clear colors with flowers up to 2½ inches will raise the neighbors' opinion of my gardening skills. And I remember the compliments I always got with the columbines, or *acquilegia* as it's sometimes listed. Park seems to have about 20 kinds, one of which, *longissima*, 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 of-

fered in 1957 and now comprising many series available in seed and some very special selections sold as plants. In my experience they travel well through the mails growing, as they do, in unmilled 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 do 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 with a gardener. Whether it's worth the effort to stake them or just let them roam over a heavy mulch. And why do some of them collapse for no apparent reason? Well, you'll see the letters VFN 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 with only a deck in the sun take heart. The small tomatoes will be happy in containers as small as eight inches. Larger pots mean better growth and less chance of running out of water. Park offers Patio, Small Fry and Sugar Lump, 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. 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 sloping ground where pruning, spraying and picking can be hazardous at the higher elevations of the standard size. Would that I had

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THE ONLY WAY TO FLY

nothing but dwarfs! With space limited the five-in-one 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 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. 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 Burpee 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 to the entire country. We have a special climate here, a "Mediterranean" climate. Mild winters (and I write this viewing snow-capped Mt. Tamalpais from my window) and mild summers with an equable humidity range. So do not get carried away with Burpee's description of their French hybrid wine grapes. True, they have been especially developed for wine-making — but not in our California climate. This is for the east and mid-west. Buy wine grapes locally. As for fruit trees, an informed nurseryman who wants to stay in business is not going to sell you a tree that will fail in your neighborhood. Not if he can help it. On the other hand, many varieties that will do well here are not stocked due to lack of demand, in turn due to unawareness of their existence. Stark Brothers, for instance, has a tremendous selection of fruit trees and I have many of them growing for years producing bumper crops of apples, fewer pears and scarcely any peaches. With more warmth, the peaches would have done very well. Now I know.

Before leaving Burpee's catalog, I must report that they have yet to find that white marigold for which they are offering \$10,000. The idea is that you sow a packet of their near-to-

white marigolds and perhaps one plant will be pure white. You send them the seeds from it and if it indeed does come out true white the \$10,000 is yours and your only problem then is settling with the IRS. Burpee's problem would be what to do for an encore. How about a *blue* marigold? That search ought to last past the year 2000.

Lastly turning to one of England's most famous firms, Suttons Seeds, whose re-designed catalog may be obtained free by writing them at Reading, RG6 1AB, England, we discover again that their land and ours is separated by a common language. But the division is narrowing. This time eggplant is found under "E" rather than "A" for aubergine. However, squashes are still marrows when they are not courgettes. Want seeds for sweet peppers? Look under capsicum. As for what they call Cape Gooseberry, it would take a determined detective to seek out all the synonyms. I will have a go at it. Stand by. Firstly, Suttons has the botanical *Physalis edulis* in parenthesis by way of clarification. On consulting Taylor's Encyclopedia of Gardening I find this is actually *P. ixocarpa*, which see. *P. ixocarpa* turns out to be the tomatillo or Mexican ground cherry. On the other hand Sunset'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. Sutton, are you with me? The funny thing is that I always thought it was called *poha*, as grown in Hawaii and there made into jam for us mainlanders. Not to mention South Africa where it is canned under the name of Goldenberries. Other names floating around are husk tomato and jamberry. Enough! I will plant some this spring and if it turns out well I will re-christen 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 find myself wearing gloves more often.

— DAME JUDITH ANDERSON

ANOTHER SHORT AFTERNOON



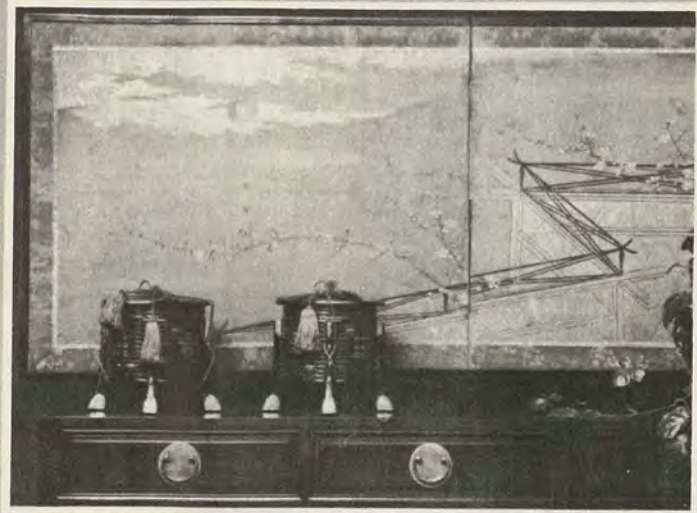
Here comes Sunday, February 17 again . . . at the chic hour of 5 p.m. . . . when Bobby Short, idol of sophisticates, returns to the Geary Theater for his annual concert before his adoring Bay area fans. The exuberant, pixyish entertainer played to SRO houses the last three years, and the upcoming gig should pack the Geary to the rafters once more, for Bobby's exposure during the past year has been bigger than ever.

There have been more records (the most recent is "Bobby Short Is K-Razy 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 resolutely 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 Geary, sold the joint out, did four encores, got a standing ovation, sprang about like a rotary-engined yo-yo and generally delivered himself of total mastery in a highly select field," while Phil Elwood raved in the Examiner that "Bobby Short is a superb entertainer who can turn saloons into salons and theaters into saloons . . . his enthusiasm, his love of his songs and of his life, are his infectious 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 . . .

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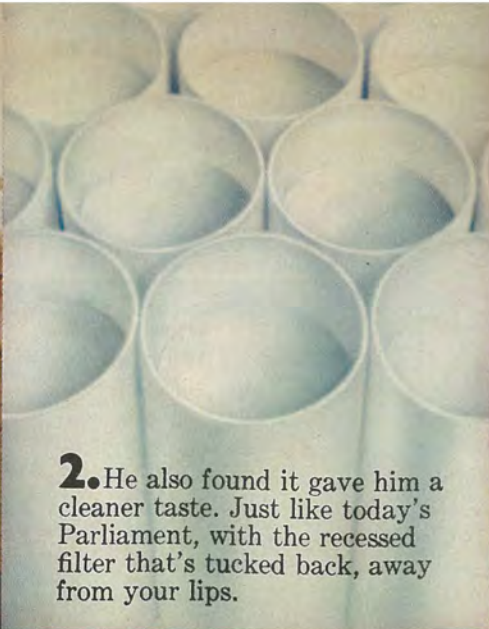
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RECESSED FILTER WITH CHARCOAL

"A FULL AND VARIED EVENING'S ENTERTAINMENT..."

"In the year 1935," Noel Coward later recalled, "upheld by my stubborn 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 us both 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 157-performance engagement at the Phoenix Theatre.

The nine plays, in order of their London openings, are *Family Album*, *The Astonished Heart*, "*Red Peppers*," *Hands Across the Sea*, *Fumed Oak*, *Shadow Play*, *We Were Dancing*, *Ways and Means* and *Still Life*. A tenth play, *Star Chamber*, was briefly substituted for *Hands Across 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 and most charming lyrics amid dialogue 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 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



"Red Peppers"

Noel Coward and Gertrude Lawrence in *Family Album*



Shadow Play



the 'triple bill' formula has been used, with varying degrees of success, since the earliest days of the theatre. Latterly, 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 hang-dog 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 communicate 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 specially. There has been no unworthy

(continued on p. 25)

AMERICAN CONSERVATORY THEATRE

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Conservatory Director

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Earl Boen
Ronald Boussom
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Joy Carlin
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Kathryn Crosby
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Lou Ann Graham
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Rick Hamilton
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Roger Kern
Judith Knaiz
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Fredri Olster
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Betty Bridges
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Larry Hecht
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Chris Kuhlman
Ron Lazar
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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.

presents

THE TAMING OF THE SHREW

By WILLIAM SHAKESPEARE

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

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by RALPH FUNICELLO

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Music by LEE HOIBY

dramatis personae

<i>Baptista Minola, a rich gentleman of Padua</i>	WILLIAM PATERSON
<i>Vincentio, an old gentleman of Pisa</i>	ANDY BACKER
<i>Lucentio, son to Vincentio</i>	STEPHEN SCHNETZER
<i>Petruchio, a gentleman of Verona</i>	MARC SINGER
<i>Suitors to Bianca</i>	<i>Gremio</i> RAYE BIRK
	<i>Hortensio</i> JAMES R. WINKER
<i>Servants to Lucentio</i>	<i>Tranio</i> ROGER KERN
	<i>Biondello</i> DANIEL KERN
<i>Servants to Petruchio</i>	<i>Grumio</i> RONALD BOUSSOM
	<i>Curtis</i> CHARLES HALLAHAN
	<i>Nathaniel</i> LEN AUCLAIR
	<i>Philip</i> ROSS GRAHAM
	<i>Sugarsop</i> BOBBY F. ELLERBEE
<i>A Pedant</i>	ROBERT MOONEY
<i>Tailor</i>	E. KERRIGAN PRESCOTT
<i>Haberdasher</i>	RIC HAMILTON
<i>Messenger</i>	BOBBY F. ELLERBEE
<i>Daughters to Baptista</i>	<i>Katherina, the shrew</i> FREDI OLSTER
	<i>Bianca</i> CLAIRE MALIS
	<i>Widow</i> DEBORAH MAY

Players:

James Arrington, Karen Hensel Bailey, Phillip W. Beck, Betty Bridges, Eugene Carroll, Karl Ellis, Jessica Epstein, S. Lockhart Fryer, Leslie Harrell, Lawrence Hecht, Charles H. Hyman, Christopher Kuhlman, Dom Magwili, Maureen O'Kelley, Beth Raines, Jean Carol Rasey, Angie Reynal, Craig Scott, Evelyn Seubert, Sandra Shotwell, Judy Teran, Wm. Todd Tressler, Joan Andrea Vigman, Patti Walker, Collis White

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

There will be one ten-minute intermission

understudies

Petruchio: Charles Lanyer; Grumio: Henry Hoffman; Baptista: Earl Boen; Gremio: Joseph Bird; Lucentio: J. Steven White; Tranio, Hortensio: Sabin Epstein; Biondello: Bobby F. Ellerbee; Vincentio: E. Kerrigan Prescott; Pedant: Allen Fletcher; Tailor: Robert Chapline; Haberdasher, Curtis: Len Auclair; Katherina: Elizabeth Cole; Bianca: Janie Atkins; Widow: Barbara Dirickson

Stage Manager: JAMES L. BURKE

NOTES ON 'THE TAMING OF THE SHREW'

In writing what scholars believe is his seventh play, *The Taming of the Shrew* (1593-94), 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 had drowned in a river, mordantly advises his comrades to look upstream for the body, since his wife always went against the current.

Among the more specific sources on which Shakespeare drew in writing his comedy is the Italian volume, *I Suppositi* (1509), by Ariosto, translated into French by Georges Gascoigne in 1566 as *Supposes*. 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 extravagantly shrewish woman paralleling the more traditionally romantic wooing of the shrew's gentle younger sister.

Some scholars contend that the earlier comedy was written by a now forgotten scribbler, then pirated 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 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 basic plot outlines 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 to communicate 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*.

NOTES ON

"CYRANO DE BERGERAC"

Following his infamously large nose which "marches on before me by a quarter of an hour," the swash-buckling Cyrano de Bergerac returns to the Geary this month for a second season as the central figure of Edmond Rostand's heroic comedy, written in 1897 and a favorite of theatre-goers ever since.

The courageous Gascon nobleman — equally adroit as a swordsman, poet, musician and philosopher — doesn't flinch at the prospect of taking on a band of one hundred assassins singlehandedly. And armed with a wit that cuts as deeply as his sword, he takes delight in deflating the hypocrite and exposing the scoundrel. Cyrano is a living embodiment of the French term, *panache*, that unique amalgam of pride, gallantry, swagger, courage, conceit and conscious superiority. Yet beneath all his Three Musketeer-heroics lies still another side of Cyrano, his tireless striving for the ideal in all things, symbolized by the great love he bears for the brave and beautiful Roxane.

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

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

As another observer of the time, Henry James, put it, "I wouldn't, individually, part with an inch of Cyrano's nose . . ."

THE AMERICAN CONSERVATORY THEATRE
presents

CYRANO DE BERGERAC

by EDMOND ROSTAND
Translated by BRIAN HOOKER
Adaptation by DENNIS POWERS
Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANA
Lighting revived for the repertory by FRED KOPP
Fencing choreographed by PATRICK CREAM
Music by LEE HOIBY

* * * * *

{ In recognition of his loyalty, leadership and wisdom, the members
of the American Conservatory Theatre dedicate this production to
Mortimer Fleishacker Jr. }

* * * * *

the cast

<i>Cyrano de Bergerac</i>	PETER DONAT
<i>Christian de Neuville</i>	MARC SINGER
<i>Comte de Guiche</i>	PAUL SHENAR
<i>Le Bret</i>	EARL BOEN
<i>Ragueneau</i>	ROBERT MOONEY
<i>Ligniere</i>	HENRY HOFFMAN
<i>Vicomte de Valvert</i>	J. STEVEN WHITE
<i>Chavigny</i>	E. KERRIGAN PRESCOTT
<i>Cuigy</i>	ROGER KERN
<i>Montfleury</i>	CHARLES HALLAHAN
<i>Bellerose</i>	BOBBY F. ELLERBEE
<i>Jodelet</i>	STEPHEN SCHNETZER
<i>Meddler</i>	JOSEPH BIRD
<i>Porter</i>	ANDY BACKER
<i>Cut Purse</i>	LEN AUCLAIR
<i>Musketeer</i>	RICK HAMILTON
<i>Musician</i>	DANIEL KERN
<i>Capuchin</i>	ANDY BACKER
<i>Roxane</i>	DEBORAH MAY
<i>Duenna</i>	ELIZABETH HUDDLE
<i>Orange Girl</i>	JANIE ATKINS
<i>Lise</i>	KATHRYN CROSBY
<i>Mother Marguerite</i>	ELIZABETH COLE
<i>Sister Marthe</i>	JUDITH KNAIZ

and

Chris Abbe, James Arrington, Karen Hensel Bailey, Phillip W. Beck, Bonita Bradley, Betty Bridges, Barbara Crepier, Eugene Carroll, Robert Chapline, Karl Ellis, Jessica Epstein, S. Lockhart Fryer, Lou Ann Graham, Leslie Harrell, Lawrence Hecht, Charles H. Hyman, Christopher Kuhlman, Ronald Lazar, Dom Magwili, Arthur Michaels, Maureen O'Kelley, Frank Ottiwell, Beth Raines, Jean Carol Rasey, Angie Reynal, Karen Schwartzman, Craig Scott, Evelyn Seubert, Sandra Shotwell, James Stephens, Judy Teran, William Todd Tressler, Joan Andrea Vigman, Patti Walker, Collis White, Rick Winter

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

- Scene 1: A Performance at the Hotel de Bourgogne
- Scene 2: The Bakery of the Poets
- Scene 3: Roxane's Kiss
- Scene 4: The Cadets of Gascoyne
- Scene 5: Cyrano's Gazette

There will be two seven-minute intermissions

understudies

Cyrano: E. Kerrigan Prescott; Christian: Stephen Schnetzer; deGuiche: Andy Backer; Le Bret: Charles Lanyer; Ragueneau: Charles Hallahan; Ligniere/Jodelet: Rick Hamilton; Valvert: Daniel Kern; Marquis: Sabin Epstein; Montfleury/Bellerose/Musketeer: Ronald Boussom; Meddler: William Paterson; Porter: Frank Ottiwell; Cut Purse: Bobby F. Ellerbee; Poets/Capuchin: Len Auclair; Roxane: Fredi Olster; Duenna/Mother Marguerite: Anne Lawder; Lise: Nancy Wickwire; Sister Marthe: Janie Atkins

Stage Manager: JAMES HAIRE

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 only engagement beginning Feb. 26. The George Spota production is being presented in association with William Nuerge Jr. at the Marines' Memorial Theater.

When first presented by A.C.T. in November of 1970, the unique show adapted entirely from Rogers' own words by playwright Paul Shyre broke all house records. Its success here has since been repeated 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, movie star, radio commentator and newspaper columnist. For more than 20 years, the gum-chewing, lariat-twirling 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 as

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 Oscar nomination for *Battleground*. His many films also include *Asphalt 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 a man who would say those things, and understood them intimately," observed the Herald Examiner, and the Los Angeles Times declared simply, "The man is uncanny."

Beginning with the Feb. 26 opening, *Will Rogers' U.S.A.* will be presented Tuesday through Friday at 8:30 p.m., Saturday at 6 and 9, and Sunday 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 time we have rushed through life trying to save."

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

"We've got the best politicians money can buy."

"Why do they call it 'the traffic problem?' When things cease to move, it's not traffic."

"I don't make up my jokes. I just read what happens in the newspapers."

"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."

"There's no way in this world you can make a political party respectable unless you keep it out of office."

"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 ukulele — you can't tell whether he's playing it or just monkeying with it."

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

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

"Ohio claims they are due a President, since they haven't had one since Taft. Look at the United States. They haven't had one since Lincoln."



Rogers in 1914



Whitmore in Will Rogers' U.S.A.

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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—it's 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 yourself 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 gift 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 experiences 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 . . . 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.

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THE AMERICAN CONSERVATORY THEATRE
presents

TONIGHT AT 8:30

by NOEL COWARD

Scenery by ROBERT BLACKMAN
Costumes by ROBERT MORGAN
Lighting by FRED KOPP
Musical Direction by J. M. SPECK

"RED PEPPERS"

Direction & Musical Staging by PAUL BLAKE

the cast

George Pepper	CHARLES HALLAHAN
Lily Pepper	JUDITH KNAIZ
Alf	BOBBY F. ELLERBEE
Bert Bentley	EARL BOEN
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
Lavinia Featherways	ANNE LAWDER
Richard Featherways	STEPHEN SCHNETZER
Harriet Winter	KATHRYN CROSBY
Charles Winter	CHARLES LANYER
Emily Valance	FREDI OLSTER
Edward Valance	JAMES R. WINKER
Burrows	RAYE BIRK

The action of the play passes in the drawing-room of the Featherways' house in Kent, England, on an Autumn evening in the year 1860.

ten minute intermission

SHADOW PLAY

Direction & Musical Staging by PAUL BLAKE

the cast

Lena	FREDI OLSTER
Victoria Gayforth	ELIZABETH HUDDLE
Martha Cunningham	ANNE LAWDER
Simon Gayforth	PAUL SHENAR
Hodge	BOBBY F. ELLERBEE
Sybyl Heston	JANIE ATKINS
Michael Doyle	J. STEVEN WHITE
A Young Man	ROGER KERN
George Cunningham	ROBERT MOONEY

understudies

RED PEPPERS: George: J. Steven White; Lily: Fredi Olster; Bert: Andy Backer; Edwards: Raye Birk; Alf: Roger Kern; Mabel: Joy Carlin.
FAMILY ALBUM: Jasper: Len Auclair; Charles/Edward: Rick Hamilton; Jane: Lou Ann Graham; Lavinia: Elizabeth Cole; Richard: Roger Kern; Harriet: Claire Malis; Emily: Judith Knaiz; Burrows: Henry Hoffman.
SHADOW PLAY: Victoria/Sibyl: Deborah May; Simon: Charles Lanyer; Martha: Ruth Kobart; Hodge: Charles Hallahan; Young Man: Stephen Schnetzer; George: Earl Boen; Lena: Judith Knaiz; Michael: James R. Winker.

Additional Musical Staging by BETTY MAY

Waltz choreography by JOHN PASQUALETTI

Stage Managers: JAMES L. BURKE, RAYMOND S. GIN



A.C.T.'s current revival of *Cyrano de Bergerac* features Marc Singer (left) and Peter Donat who return to their respective roles of Christian and Cyrano, which they played last season and in the WNET television production.

SPECIAL PUBLIC PREVIEW OF "BROADWAY"

— Monday April 1 —

12 noon-1:00 p.m.

Geary Theatre

The Friends of A.C.T. and the Junior 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.



Nancy Wickwire (right) portrays the widowed matriarch Bernarda and Ruth Kobart is her loyal confidant, *la Poncia*, in *The House of Bernarda Alba*.

NOTES ON

'THE HOUSE OF BERNARDA ALBA'

Widely acknowledged as Spain's greatest modern playwright, Federico Garcia 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 "rural tragedies," 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 A.C.T. directorial debut of actress Joy Carlin, seen here in *The HOT L 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, imperiously orders her five daughters to begin eight years of mourning. They may see no men except priests, the matriarch declares, "and not a breath of air will get into this house from the street." Contemptuous of the village men as unworthy of marriage to her daughters, Bernarda upholds the repressive codes of the past, placing respectability above compassion for the tragic emptiness of her daughters' lives.

The young women bow to their mother's edict while secretly longing for release from their imprisonment. 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 eyes, sees itself onstage. His plays are based on gypsy lore, but the conscience of an entire nation is bared. No playwright of our time has been more completely accepted by his own people..."

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

THE AMERICAN CONSERVATORY THEATRE

presents

THE HOUSE OF BERNARDA ALBA

By FEDERICO GARCIA LORCA

English version by TOM STOPPARD

Directed by JOY CARLIN

Associate Director: ROBERT BONAVENTURA

Scenery by RALPH FUNICELLO

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Music by CONRAD SUSA

the cast

<i>la Poncia</i>	RUTH KOBART
<i>A Maid</i>	LOU ANN GRAHAM
<i>Bernarda</i>	NANCY WICKWIRE
<i>Angustias</i>	ELIZABETH COLE
<i>Magdalena</i>	BARBARA DIRICKSON
<i>Amelia</i>	JANIE ATKINS
<i>Martirio</i>	JUDITH KNAIZ
<i>Adela</i>	FREDI OLSTER
<i>Maria Josefa</i>	ANNE LAWDER

Mourners:

Bonita Bradley, J. Carlin, Diana Clarke, Renee Encoyand, Jessica Epstein, Anita Feldman, Julia Fletcher, Ann Fox, Janet Grayson, Laura Gude, Kathy James, Carole Keane, R. Lazar, Maureen O'Kelley, Beth Raines, Hilary Anne Reichert, Evelyn Seubert, Sandra Shotwell, Chely Simon, Maryanne Simon, Judy Teran, Joan Andrea Vigman, Patti Walker, Sharon Weimar

Place: The house of Bernarda Alba.

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

understudies

Bernarda: Elizabeth Huddle; Maria Josefa: Lou Ann Graham;
Angustias: Deborah May; Magdalena/Adela: Claire Malis; Martirio/la Poncia:
Joy Carlin; Amelia: Kathryn Crosby; A Maid: Bonita Bradley.

Stage Manager: RAYMOND S. GIN

"A FULL AND VARIED
EVENING'S 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 against short plays and, 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 works 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 satisfactory."

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

"Shadow Play, with which we finished the second bill, is a musical fantasy. It is a pleasant theatrical device which gave Gertie and me a chance to sing as romantically as we could, dance in the moonlight and, we hoped, convince the audience that we were very fascinating indeed. It always went extremely well, so I must presume that we succeeded."

Tonight at 8:30 was the last occasion on which Coward and Miss Lawrence, who died in 1952, worked together. Sir Noel Coward died last year at the age of seventy-four. Tonight at 8:30—or part of it—has had several major revivals, most recently in a 1970 London production featuring Gary Bond and Millicent Martin. Two years earlier, a London musical based on *Still Life* and *Fumed Oak* and titled *Mr. and Mrs.* failed to engage audiences despite the presence of Honor Blackman and John Neville in leading roles.

Still Life found its way to the screen in a memorable 1946 David Lean film called *Brief Encounter*, starring Trevor Howard and Celia Johnson. *The Astonished Heart* was filmed in 1950. And in 1952, "Red Peppers," *Fumed Oak* and *Ways and Means* were incorporated into a single movie called *Meet Me Tonight*.



William Ball

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Last season, he directed *Cyrano de Bergerac* as well as the revival of *The Crucible* and stages both *The Taming of the Shrew* and *The Cherry Orchard* this season. Prior to A.C.T.'s beginnings, he staged the highly acclaimed Lincoln Center production of *Tartuffe* in New York and *Homage to Shakespeare*, starring John Gielgud, Edith Evans and Margaret Leighton, at Philharmonic Hall. His Off-Broadway productions include *Six Characters in Search of an Author*, which won him the Outer Circle Critics', Obie and D'Annunzio awards; *Under Milkwood*, honored with the D'Annunzio and Outer Circle Critics' awards; and *Ivanov*, winner of the Obie and Vernon Rice Drama Desk awards. In 1964, he recreated his production of *Six Characters in Search of an Author* in London with a cast headed by Ralph Richardson and Michael O'Sullivan. Among the operas he directed at the New York City Center are *Don Giovanni*, *A Midsummer Night's Dream*, *Porgy and Bess*, *The Inspector General*, *Così fan tutte* and *Six Characters in Search of an Author*. He served as both director and librettist of Lee Hoiby's *Natalia Petrovna*, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has worked as guest director at all major North American theatre festivals, including the American Shakespeare Festival at 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, and the Antioch and Toledo Shakespeare Festivals. He made his San Francisco directional debut in 1959 with the Actor's Workshop production of *The Devil's Disciple*. A graduate of the Carnegie Institute of Technology, Mr. Ball has been the recipient of a Fulbright Scholarship, a Ford Foundation Directional Grant and an NBC-RCA Director's Fellowship. He directed the A.C.T. productions of *Tartuffe*, *Six Characters*, *King Lear*, *Under Milkwood*, *The American Dream*, *Twelfth Night*, *Hamlet*, *Tiny Alice*, *Oedipus*



James B. McKenzie

Rex, *Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern Are Dead* and *Caesar and Cleopatra*. In addition to his work as a director, Mr. Ball teaches in the company's Conservatory training programs and two years ago headed an Australian national theatre workshop at the invitation of a government sponsored foundation. More recently, he directed the television production of A.C.T.'s *Cyrano de Bergerac* for nationwide showing on N.E.T. in February.

JAMES B. MCKENZIE, Executive Producer, has been associated with A.C.T. throughout its history. As a member of the Board of Trustees in 1966, he was host to the company for a Spring season at his theatre in Connecticut, the Westport Country Playhouse. When the company moved to San Francisco shortly afterwards, he was actively involved in establishing basic contracts and policies as an officer of the Board of A.C.T. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. Often referred to as the "gypsy" of A.C.T., he spends much time travelling in connection with National Foundation support, arrangements for plays to be in the repertory, and development of A.C.T.'s non-repertory productions, such as *Hair*, *Godspell*, *Sleuth*, *Don't Bother Me I Can't Cope*, *Oh Coward*, etc. In addition to his duties as producer and board member of A.C.T., McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and is currently presenting the national tour of BUTLEY, starring Brian Bedford. He has been the producer of the Westport Country Playhouse in Connecticut since 1959, and of the Peninsula Players in Fish Creek, Wisconsin since 1960. He is co-producer of the Parker Playhouse in Fort Lauderdale, Florida, and president of the Producing Managers' Company in New York City, a firm that is active in packaging plays for tours throughout the country. Mr. McKenzie is vice-president of the Council of



Edward Hastings



Allen Fletcher



Edith Markson



Paul Blake



Robert Bonaventura

Stock Theatres, a director of the league of Resident Theatres and of the Council of Resident Summer Theatres, and is an active member of The League of New York Theatres and Producers, the Independent Booking Organization, and the Organization of Legitimate Theatres. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. Between productions, McKenzie can be found on the ship-to-shore telephone pursuing his avocation of navigating ocean-racing yachts to such exotic ports as Bermuda, Halifax and Nassau.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and he directed the national touring company of *Oliver!* He served as guest director of *The Rake's Progress*, *Lemon Sky* and *A Man for All Seasons* in colleges and regional theatres. Mr. Hastings' productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons. In New York he guided the Henry Fonda revival of *Our Town* with an all-star cast. He has directed eight other A.C.T. productions, most recently *The Time of Your Life*, *Dandy Dick*, *The House of Blue Leaves*. This summer, Mr. Hastings was resident director at the Eugene O'Neill Playwriting Conference in Connecticut and at the Squaw Valley Community of Writers. He heads A.C.T.'s own new play program, *Plays In Progress*, and will direct *Broadway and Family Album*, one of the three plays included in *Tonight at 8:30*.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is 26

former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera, the Pennsylvania State Festival Theatre, the Antioch Area Shakespearean Festival, the APA, the McCarter Theatre in Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the A.C.T. productions of *Uncle Vanya*, *Death of a Salesman*, *Arsenic and Old Lace*, *The Hostage*, *Antony and Cleopatra* and *Paradise Lost*, as well as co-directed *The Crucible*, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher also directed A.C.T.'s highly successful productions of *Hadrian VII*, *The Latent Heterosexual* and *An Enemy of the People*, and his new translation of *A Doll's House* and *That Championship Season* for the 1972-73 repertory. He directs *The HOT L BALTIMORE* and *The Miser* this season.

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

PAUL BLAKE has directed three world premieres in A.C.T.'s *Plays in Prog-*

ress series and has served as associate director and acting teacher at A.C.T. for the past two years. This season he directs *Red Peppers* and *Shadow Play*, two of the three musicals by Noel Coward which comprise *Tonight at 8:30*, for the repertory. A native New Yorker, Mr. Blake studied with Uta Hagen and Charles Nelson Reilly at the Herbert Berghof Studio in New York. He has taught classes in acting and musical comedy scene study at the Dance Centre in London, the American Academy of Dramatic Art and St. Louis' Webster College, where he was an assistant professor. Before joining A.C.T., Mr. Blake directed a variety of plays and musicals for East Coast summer stock companies as well as productions at such resident theatres as the Long Wharf in Connecticut, the Playhouse on the Mall in New Jersey and the famous Bucks County Playhouse in Pennsylvania, where he was resident director.

ROBERT BONAVENTURA, Artists and Repertory Director, is a charter member of A.C.T. In addition to year-round involvement in casting, season planning and repertory scheduling, he has served as associate director to William Ball on such productions as *Tiny Alice*, *Under Milkwood* and *Oedipus Rex*, and to Allen Fletcher on *Antony and Cleopatra* and *That Championship Season*. Mr. Bonaventura also restaged Ellis Rabb's A.C.T. production of *Sleuth* when it transferred to the Marines' Memorial Theatre for an extended engagement and directed the 1972 revival of *The Merchant of Venice*. Last season he staged a new play, *Hagar's Children*, for A.C.T.'s *Plays in Progress* series. In 1970, he directed *The Knack* at San Diego's Old Globe Shakespeare Festival, and two seasons ago he accepted an invitation from South Coast Repertory Theatre to stage *Charley's Aunt*. He returned to that company this fall as guest director of *The Tavern*. At A.C.T. this season, his first assignment was as associate director of *The HOT L BALTIMORE*.

THE ACTING COMPANY

JANIE ATKINS, who holds a B.A. in English from Mills College and also attended the University of London, was a student in A.C.T.'s Conservatory for two years, appearing in *The Merchant of Venice*, *Antony and Cleopatra*, *Caesar and Cleopatra* and *Rosencrantz and Guildenstern Are Dead*. She was seen locally in *One Flew Over the Cuckoo's Nest* and at the Marin Shakespeare Festival as Miranda in *The Tempest* and Phebe in *As You Like It*. Miss Atkins spent one summer at the Oregon Shakespeare Festival where she appeared as Cressida in *Troilus and Cressida* and Katherine in *Love's Labour's Lost*. She was seen at A.C.T. last season in *Cyrano*, *The House of Blue Leaves*, *The Mystery Cycle* and as Mary Warren in *The Crucible*.

Janie Atkins



LEN AUCLAIR, who has studied with Uta Hagen and at the Yale School of Drama, comes to A.C.T. after appearing as a clown with the Ringling Bros. and Barnum and Bailey Circus and his television credits include NBC's recent *The Greatest Show On Earth*. Mr. Auclair was seen in the off-Broadway showcase production of *Murder in the Cathedral* with Jonathan Frid as Beckett, and his resident theatre credits include two productions at the Meadowbrook Theatre in Michigan as well as *Macbeth* and *Henry IV* at the Oregon Shakespearean Festival at Ashland.

ANDY BACKER, who returns to A.C.T. for his second season, holds a Master of Fine Arts degree from Cornell University and a B.F.A. from Nebraska, and has been seen in more than 75 stage productions. He served as the leading character actor with the Ithaca Summer Repertory (New York), the Nebraska Summer Repertory and Ledges Playhouse in Michigan, playing such roles as Iago in *Othello*, and the title roles in *Scapin* and *Sgt. Mus-*

grave's Dance. As a participant in the 1972 Playwright's Conference at the Eugene O'Neill Memorial Theater Center in Conn., Mr. Backer performed in five original plays, including Ron Cowan's *Porcelain Time*, with Michael Sacks, star of the current film, *Slaughterhouse-Five*. He is a veteran of numerous radio and television character assignments and taught acting at A.C.T.'s 1973 Summer Training Congress.

Andy Backer



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

RAYE BIRK, who comes to his first season with A.C.T. from the Milwaukee Repertory Theatre where he acted and directed for two seasons. With a bachelor's degree from Northwestern and a master's from the University of Minnesota, he has also taught at Southern Methodist University in addition to directorial assignments there. Mr. Birk, whose acting credits also include having served as guest artist at both the Tulsa Little Theater in Oklahoma and California's Pacific Conservatory of Performing Arts at

Santa Maria, served as associate director with Nagle Jackson in Milwaukee on their Christmas Cycle of the *English Mystery Plays* (presented at A.C.T. last season as *The Mystery Cycle*) and directed the Easter Cycle of the same work there. He spent three seasons with the Oregon Shakespearean Festival, directing two plays and appearing in eight, including *Macbeth*, in which he played the title role, *The Merchant of Venice*, in which he was seen as Shylock, and *Man for All Seasons*, in which he appeared as Thomas More.

Raye Birk



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

RONALD BOUSSOM, an associate artistic director of South Coast Repertory Company and director of their Actor's Mime Theatre, was a founding member of the A.C.T. Mime Troupe four years ago and spent a year with the training program. He returns this season as a member of the acting company and as a teacher of pantomime for the actor. Mr. Boussom's stage credits include one season at the Oregon Shakespearean Festival and four with South Coast Repertory, where he appeared in many leading roles, including that of Malcolm Scrawdyke in *Hail Scrawdyke!* and Pavlo Hummel in *The Basic Training of Pavlo Hummel*. A writer of silent comedies and an ardent supporter of the genre, he also wrote, produced,

directed, composed music for and acted in a production for the National Endowment for the Arts entitled *The Clowns* about Laurel and Hardy, Buster Keaton and Charlie Chaplin.

Ronald Boussom



BONITA BRADLEY has been teaching Yoga to the A.C.T. Company and Conservatory since 1971. She studied Yoga in India for three years at the Bihar School of Yoga and then taught in Europe and America for several years before coming to A.C.T. Bonita has recently produced her own record, *RELAXATION THROUGH YOGA*. She made her acting debut with A.C.T. in *Cyrano de Bergerac*.

JOY CARLIN, who appeared as Miss Prism in *The Importance of Being Earnest* and in *The Tavern* during her first season at A.C.T., was graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with *The Second City*, in several off-Broadway productions, and with resident and summer theatres, made numerous radio and TV commercials and has played an assortment of roles in TV and feature films. Mrs. Carlin has also been seen in *The Time of Your Life*, *The Selling of the President*, *Paradise Lost*, *Dandy Dick*, *The House of Blue Leaves* and *You Can't Take It With You*. She is directing *The House of Bernarda Alba* this season in addition to her acting assignments.

Joy Carlin



ROBERT CHAPLINE, master voice teacher for the acting company and conservatory, has appeared in A.C.T.'s productions of *Oedipus Rex*, *Anthony and Cleopatra* and *Cyrano de Bergerac*. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training, Mr.

Chapline has also taught at the Manitoba Theatre Center, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, the theatre arts department at UCLA, and, most recently, at the New California Institute of the Arts in Los Angeles.

ELIZABETH COLE, a Phi Beta Kappa graduate of Lawrence University who holds a master's degree from Tufts and spent two years of doctoral work in London, has numerous resident theatre credits in addition to having worked at Harvard and Stanford and served as musical director in productions at Tufts University and Ledges Playhouse in Michigan. She 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 Shakespearean 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* (Gwendolyn) and Strindberg's *Dance of Death* (Alice).

Elizabeth Cole



BARBARA DIRICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in *Cyrano de Bergerac*, *The Merchant of Venice* 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 Dirickson 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.

BOBBY F. ELLERBEE, 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*. He has appeared

in 16 mm films of his own creation and also in *The Breadwinner* at the Encore Theatre and *Ceremonies in Dark Old Men* for the Black Moses Theatre.

Bobby F. Ellerbee



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 Mickery Theatre and Edinburgh's Traverse Workshop Company, 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 appeared in last season's *Cyrano* and two *Plays in Progress* productions. A director of children's theatre for 18 years, she has also directed several big musicals including *The Unsinkable Molly Brown* and *How to Succeed in Business Without Really Trying*, and appeared in the Manhattan Playhouse production of *Ten Nights in a Bar Room* in Palo Alto. Mrs. Graham's sister is Vivian Vance.

Lou Ann Graham



ROSS GRAHAM, who with his wife Lou Ann began A.C.T.'s Young Con-

servatory 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*, *Rosencrantz and Guildenstern Are Dead*, *The 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 returns for his second season at A.C.T., having appeared in *Cyrano de Bergerac*, *The House of Blue Leaves*, *The Merchant of 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 leading and major roles, including those of Max in *The Homecoming*, Thoreau in *The Night Thoreau Spent in Jail*, Pat in *The Hostage* and Burgoyne in *The Devil's Disciple*.

Charles Hallahan



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

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 *Sleuth* 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 *King Lear*. A Woodrow Wilson Scholar and Fulbright Scholar for research in Kabuki theatre, Hoffman taught high school drama and directed at Illinois State U. and studied at the Actors' Studio with Harold Clurman and directing with Edwin Duerr. The author of a book of poetry called *The Reach*, published in 1967, he is a former member of Hillberry Rep in Detroit, appeared with the Berkeley Repertory Theatre in both *Julius Caesar* and *Angel Street*, and has appeared in 18 Shakespearean roles in the past six years.

Henry Hoffman



ELIZABETH HUDDLE, a native of Sacramento where she began her 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 Actors Workshop. She has appeared in several productions with the Lincoln Center Repertory Company, played major roles for four years with the Oregon Shakespearean Festival as well as the California Shakespeare Festival. Miss Huddle was seen most recently as Goneril in *King Lear* at San Diego's National Shakespeare Festival where she's been a leading actress for the past three seasons.

DANIEL KERN, who joins the acting company after two years as a fellowship student in the A.C.T. training program, has also studied at the University of Vienna and the University of Oregon. An experienced athlete, he was a member of the A.C.T. *Cyrano* company which was filmed this summer for the new PBS series,

Theatre in America. Mr. Kern played the Fool in the Marin Shakespeare Festival's production of *King Lear* last summer and was also seen in their productions of *The Country Wife* and *As You Like It*.

Daniel Kern



ROGER KERN, who joins the A.C.T. acting company after two years in the training program, created the roles of Mervin in *Hagar's Children* and Ruth-erford-Davis in *The Tunes of Chicken Little* for the A.C.T. *Plays in Progress*, and appeared in *Cyrano*, *The Crucible*, *Caesar and Cleopatra* and *Antony and Cleopatra*. He has spent the past two summer seasons with the Old Globe National Shakespeare Festival in San Diego where he played Speed in *Two Gentlemen of Verona* and appeared in *King Lear* and *The Merry Wives of Windsor*. Last year he was seen as Judas in a local production of *Jesus Christ Superstar*. Several years ago, Mr. Kern appeared in *Richard IV*, *King Lear*, and *A Midsummer Night's Dream* at the California Shakespeare Festival and at the University of Santa Clara appeared in many major roles, including the title role in *Uncle Vanya*, Tony Lumpkin in *She Stoops to Conquer*, Cucurucu in *Marat/Sade* and Krapp in *Krapp's Last Tape*.

JUDITH KNAIZ, in her second season with A.C.T., played a featured role and served as understudy to Helen Gallagher in the Broadway company of *No, No, Nanette* prior to joining the company. She was also seen in the revue *That's Entertainment* on Broadway, and her off-Broadway credits include *Dames at Sea* and *Shoemaker's Holiday* as well as a revue at the Upstairs at the Downstairs. A member of the national company of *George M!* with Joel Grey and *Two by Two* with Milton Berle, Miss Knaiz has also made two T.V. guest appearances on *Love American Style*, is seen on *Misterogers*, a children's show on NET, and appeared in the films *Hello Dolly* and *Such Good Friends*. Last season, she was seen in *Cyrano de Bergerac*, *The House of Blue Leaves*, *The Mystery Cycle*, *The*

Crucible and *You Can't Take It With You*.

Judith Knaiz



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*, was a member of A.C.T. for its first two seasons. She played major roles in *Tartuffe*, *The Torchbearers*, *Arsenic 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*, and on tour with *Forty Carats* and *The Last of the Red Hot Lovers*, among others. A veteran of numerous T.V. appearances, she will also be remembered for her film roles in *How to Succeed* and *Dirty Harry*.

CHARLES LANYER comes to A.C.T. from the past summer's season at the Old Globe Theatre in San Diego, where he appeared in Allen Fletcher's production of *Two Gentlemen of Verona* as well as in their *King Lear*. He holds a bachelor of fine arts degree from the University of Washington, where he studied under W. Duncan Ross and Arne Zaslove, and also appeared there with the Seattle Repertory Theatre and A Contemporary Theatre, where he was seen in *Moonchildren*. Among the roles Mr. Lanyer has played are Tom Allen in *The Tavern* and the title role in *Macbeth*.

Charles Lanyer



ANNE LAWDER, A.C.T.'s speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College in order to

study acting with Ada Beveridge, worked for Bob Brauns at Hillbarn Theatre in San Mateo and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC's radio and drama workshop in New York where she studied speech with Alice Hermes. Miss Lawder spent several seasons with the Oregon Shakespearean Festival and most recently 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 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 Jelhinger Award as best actress. A member of the pre-Broadway *No Sex Please, We're British*, she also appeared in *All the Girls* on Broadway, and her off-Broadway credits include *Man With a Flower in His Mouth*, *The Bedroom* and *Burning*, by David Rabe, which will be presented at the Public 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*.

Claire Malis



DEBORAH MAY, who came to A.C.T. as a Conservatory student a 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 Grand Talent winner and elected Miss Congeniality at the Miss America pageant in 1971. Ms. May spent the past summer as an artist-in-residence at the Pacific Conservatory of Performing Arts in Santa Maria, where she was seen as Marian in *The Music Man* 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 season with A.C.T., was for three years associate director and a leading actor of the Berkeley Repertory Theatre. His performances there included Sir Epicure Mammon in *The Alchemist*, Father Barré in *Devils*, Holofernes in *Love's Labour's Lost*, and Dr. Walderssee in *Idiot's Delight*. Co-founder with Eric Christmas of the University Theatre Company of Santa Cruz, Mr. Mooney holds an M.A. in English from UC Berkeley and currently teaches drama at Stanford University. He trained with A.C.T. as an acting fellow in 1968 and last season appeared in *Cyrano de Bergerac* and *The Crucible* and played Aston in the special production of *The Caretaker*.

Robert Mooney



FREDI OLSTER, who attended A.C.T.'s 1969 Summer Training 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 Nagle Jackson's *English Mystery Plays* and Anya in *The Cherry Orchard*. As a leading actress with the Oregon Shakespearean Festival, Miss Olster was seen as Portia in *The Merchant of Venice*, Beatrice in *Much Ado About Nothing*, Laura in *The Glass Menagerie* and the title role of *Antigone*, among others.

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

Frank Ottiwell



WILLIAM PATERSON acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as a leading actor, director and as associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Paterson appeared 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 major roles he has played are the General in *Waltz of the Toreadors*, Undershaft in *Shaw's Major Barbara*, Con Melody in *O'Neill's Touch of the Poet* and F.D.R. in *Sunrise 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*, *Hadrian VII*, *The Time of Your Life*, *Caesar and Cleopatra*, *The Tavern*, *Dandy Dick* and as Grandpa Vanderhof in *You Can't Take It With You*.

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

E. Kerrigan Prescott



PATRICIA ANN PICKENS comes to her first season with A.C.T. after having trained and performed with Phillip Pruneau's Poverty Theatre Workshop in San Francisco. Also an accomplished singer, she often appears with Tim Dawe and has performed in the New Shakespeare Company productions of *Romeo and Juliet*, *As You Like It* and *A Midsummer Night's Dream*.

RAY REINHARDT, returns to A.C.T.'s new season after a triumphant *King Lear* at the Palace of Fine Arts. Past seasons have seen him as Andrew Wyke in *Sleuth*, Stanley in *A Streetcar Named Desire*, George in *That Championship Season*, and Astrov in *Uncle Vanya*. Prior to joining A.C.T., he appeared as the lawyer in the original Broadway production of Albee's *Tiny Alice*, a part he recreated with A.C.T. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., he was also seen as Marat in *Marat/Sade* at Manitoba Theatre Center in Canada. Mr. Reinhardt's television credits include several award winning NET dramas and roles in *Gunsmoke*, *Arnie* and *Nichols*.

Ray Reinhardt



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

MARC SINGER returns for a third season following an engagement at the acclaimed San Diego National Shakespeare Festival where he portrayed Proteus in *Two Gentlemen of Verona*. In his two previous seasons at A.C.T., he was seen as Rosencrantz in *Rosencrantz and Guildenstern Are Dead*, Christian in *Cyrano de Bergerac*, Kay in *The Contractor*, Ftataetea in *Caesar and Cleopatra*, Tony in *You Can't Take it With You*, Bassanio in *The Merchant of Venice*, Cain in *The Mystery Cycle* and Felix in *Paradise Lost*. Prior to this he appeared as Demetrius in *A Midsummer Night's Dream*, Lucentio in *The Taming of the Shrew* and Menas in *Antony and Cleopatra* also at the San Diego National Shakespeare Festival. At the Seattle Repertory Theatre he played Camille in *A Flea in Her Ear*, Sandy in *Hay Fever*, La Fleche in *The Miser*, and Aumerle in the original production of *Richard II* starring Richard Chamberlain. This was preceded by three years of summer stock experience playing lead roles at Seattle's A Contemporary Theatre. Mr. Singer received his classical training (including mime and commedia dell'arte) while enrolled in Mr. William Duncan Ross' Professional Actors Training Program at the University of Washington. He is a student of Hung Ga Kuen Fu-Hak, Kung-Fu, under the guidance of master John S. S. Leong in Seattle.

Marc Singer



J. STEVEN WHITE, a specialist in sword and combat choreography 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 recipient of the Bob Hope Scholarship at Southern Methodist University, from which he holds a Bachelor of Fine Arts Degree, and appeared in the Bob Hope Theatre there in such roles as Atahualpa in *Royal Hunt of the Sun* and Edmund in *King Lear*, with Morris Carnofsky. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Puck 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 in *Cyrano de Bergerac*, *The Merchant of Venice*, *The Mystery Cycle*, *You Can't Take It With You*, *The Crucible* and as Ronnie in *The House of Blue Leaves*.

NANCY WICKWIRE, a graduate of Carnegie Tech's School of Drama who also received a scholarship for study at London's Old Vic School, made her Broadway debut with Uta Hagen in *Saint Joan* and appeared with Dylan Thomas in the first presentation of *Under Milkwood*. A veteran of most of the leading TV dramatic series, Miss Wickwire has also been seen in numerous Broadway productions and her off-Broadway credits include starring roles in *The Cherry Orchard*, *The Way of the World* and *Girl of the Golden West*, among others. She starred at the American Shakespeare Festival for two years, the Tyrone Guthrie Theatre for two years, at the Empire State Musical Festival, in Group 20 Productions, the Boston Arts Festival and New York Shakespeare Festival.

Nancy Wickwire



JAMES R. WINKER, 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 *As You Like It*, *King Lear* and *Alice in Wonderland*.



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

Winter studied voice production with Kristin Linklater in New York and completed his teacher training with Robert Chapline at A.C.T. He also has taught at the Lee Strasberg Theatre Institute and the Oxford Theatre School in Hollywood. His Broadway and off-Broadway credits include numerous musicals, among them *Pajama Game*, *South Pacific*, *Pal Joey* and *Kiss Me Kate*, and he has been seen at A.C.T. in *Cyrano de Bergerac*.

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34

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, 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 shortfall 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:

Host International (\$6). This B+ rated company sold for \$26 in 1973. Yielding 5.4%, its \$.36 dividend is well protected by company-estimated 1974 earnings of \$1.40. A compound 9% growth rate and expanding travel and lower beef costs, make this my first choice for capital gains.

Flying Tiger (\$15). Here is a strong growth company which sold for \$41 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 peninsula manufacturer of miniature components in the burgeoning semiconductor industry. The stock sold for \$40 in '73. Firmer product pricing, plus a new plant in Idaho (plenty of hydroelectric power), and improvement in manufacturing earnings may assure 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 4th 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 (automatic check-out) industry being developed now by IBM and others. In 1974 earnings of \$.95 are possible.

Optical Coating Laboratory (\$15½). Was \$28½ in 1973. This Santa Rosa manufacturer of special optical coatings has rapidly increased both sales and backlogs. New products used in calculators and digital clocks should open large potential markets. Their automatic coating machines are now working three shifts, with 15%-20% additional capacity planned for this year. Earnings of \$1.40 are tentatively estimated for 1974, so this "growth" company sells for 11 x our 1974 estimate.

Cessna (\$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 reasonable part of the operating costs of private aircraft, and orders for Cessna's "Citation" jet have continued strong. Earnings may decline to \$2.00 in 1974, but the 7% dividend would be well protected, and the stock would then sell for 6 x earnings!

Tymshare (\$8¾). Is the largest independent remote-access time-sharing company in the U.S., ranking third behind the subsidiaries of G.E. and Control Data. With over 45,000 miles of private telephone lines and 35 national offices, sales reached \$24 million in 1973, and earnings are estimated at \$.61 per share. In 1974, sales of \$30 million should produce earnings of \$.80, so Tymshare is selling at 10 x my 1974 estimate.

Coherent Radiation (\$16½). Sold for \$23 in 1973. This firm has sales of about \$13 million and specializes in laser applications and systems. Products are sold in the medical, scientific, and industrial fields, with increased sales coming in part from sophisticated new products — like one measuring the objective refraction of the eye, with a digital print-out of the results. Their Ion Laser Photo-coagulator, which welds detached retinas, has been installed in over 300 medical clinics. Coherent's stock sells for 20 x my 1974 estimate of \$.80 per share.

Additional information is available upon request through: Investment Department, Performing Arts Magazine, 651 Brannan St., San Francisco, Calif. 94107.

MICHELANGELO'S DAVID COMES TO SAN FRANCISCO

Around the turn of the century many American museums were exhibiting casts of classical sculpture as part of their displays. The best cast maker, it was generally agreed, was the Boston firm of P. P. Caproni and Brother. Caproni casts were in the Metropolitan Museum of New York, the Art Institute of Chicago, the Museums 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 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 many of these great casts 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 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 by far the largest piece in the collection, other works by Michelangelo in the exhibit are his *Giuliano de Medici* and *Brutus*. The quality of the finish on the pieces equals or surpasses the casting. The Italian artisan responsible for the finishing is a true master and creates pieces which are individually completed and are virtually indistinguishable from the originals.

This is an exhibit 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 3, each day including weekends from 11 A.M. to 8 P.M. at the Emil Cellini Marble Gallery, 536 Pacific Avenue (across the street from the Little Fox Theater) in San Francisco.



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Color lithograph, June 3, 1956—Pablo Picasso—(From The Christian Brothers Collection)

**PERFORMING
BACCHUS**

by FRED 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...

Wine-cooked Korean Lamb

2½ lbs. of shoulder lamb cut in small pieces

⅓ 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 basil

1 teaspoon rosemary

Season lamb with salt and pepper.

Brown meat and onion 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 volume.

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



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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 firmest of all believers in the stimulus of drink, and gloried in his intemperance. He notes: 'The first speech in my *Cataline*, 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 Masson Mountain Vineyards (which, incidentally, earned \$2500 for Bay Area sickle cell anemia research), a vivid moment for an "oenthusiast" (this wonderful word came from Leon Adams) was when Jon Hendricks brought down the house with his original words-and-music . . . "Gimme That Wine."

There are four verses; here's the first.

M' wife was tired o' me runnin' 'roun,
So she tried t' keep me home.
Well, she broke m' nose 'n' hid m' clothes

But I continued t' roam.
Well she fin'ly hit m' weak spot,
Threat-'ned t' 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

Alexander "The Man Who Came to Dinner" Woolcott was a member of the famous Round Table at the Algonquin during the 20's — and noted as a raconteur. One of his favorite "riddles" — and typical of his antic 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 try to guess who left."

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Feb. 19-Mar. 16—Don
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Mar. 14-Apr. 3—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
800/648-3877)

Mar. 1-31—to be announced

LAKE TAHOE

Harrah's Tahoe (South Shore
Room)—(Reservations toll free
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Mar. 1-3—John Davidson

Mar. 8-10—Bob Newhart

Mar. 15-17—Merle Haggard

Mar. 22-Apr. 4—Sonny & 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

thru Mar. 13—Paul Anka

Mar. 14-20—Frank Sinatra

Mar. 21-Apr. 3—Andy Williams
and The Lennon Sisters

Desert Inn

thru Mar. 11—Abbe Lane and
Jack Carter

Mar. 12-Apr. 3—Bobbie Gentry

Flamingo

thru Mar. 13—Connie Stevens

Mar. 14-Apr. 3—Sandler &

Young and Myron Cohen

Frontier

thru Mar. 13—Robert Goulet

Mar. 14-Apr. 3—Phil Harris

MGM Grand

thru Mar. 13—to be announced

Mar. 14-27—Dean Martin

Mar. 28-Apr. 10—Shecky Greene

Riviera

thru Mar. 5—Dionne Warwick

Mar. 6-19—Burt Bacharach

Mar. 20-31—to be announced

Sahara

thru Mar. 4—Sonny & Cher

Mar. 5-18—Jerry Lewis

Mar. 19-22—Buddy Hackett

Mar. 23-Apr. 12—Jim Nabors

Sands

thru Mar. 5—to be announced

Mar. 6-26—Sammy Davis, Jr.

Mar. 27-Apr. 9—Wayne Newton

Tropicana

Mar. 1-31—Ann-Margret

(Above schedules are subject to
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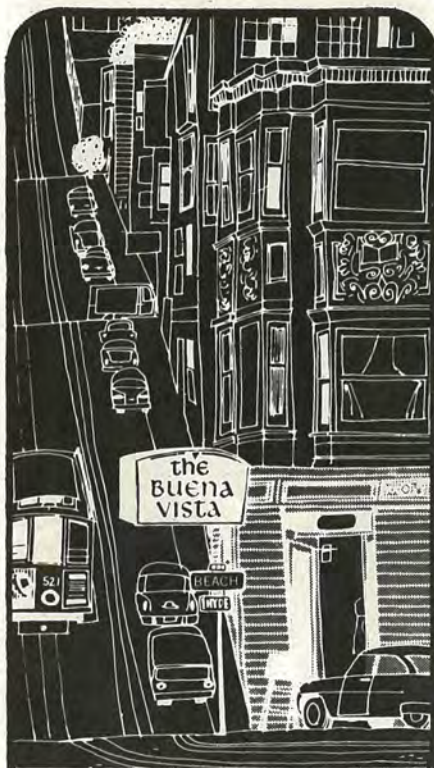
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LEONARD'S BAKERY — 933 Kapahulu Ave., Honolulu (808/737-5591) HOURS: Tue-Sun 6 am-10 pm

Leonard's is the only bakery we've ever seen that makes Malasadas 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, since each time we're in the Islands, like Pavlov's dog, we start drooling for the Malasadas, but they do sell Pao Doce as well as other Portuguese bake goods.

OYSTER WATERBEDS — 2821 California St., S.F. (922-4746) HOURS: Mon-Sat 10-7, Sun 12-5.

This is the most reasonably priced of all the stores we found, that also stocks well made frames, U.L. approved heaters and nice salespeople who speak without the usual gobble-dygook! 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 CATS RESTAURANT — Highway 17 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, Toni Paula, Rick Guido and James Borba). The menu includes salad, baked potato, garlic bread. Grub Steak is \$3.75; Spareribs are \$3.15 (cooked in honey and delicious!), barbecued chicken or pork is \$2.50 (beef is \$2.75) and a combination called "Cat Nip" (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 Roquefort dressing plus the special chive butter for the potato is almost worth the trip alone!

THE BEVERLY HOUSE — 140 S. Lasky Dr., Beverly Hills (213/271-2145)

The same management also runs the Crescent Hotel in Beverly Hills, Roskrige 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 switchboard. 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 European B & B houses — elderly and super-friendly. Our rooms were clean, neat and functional . . . what more can one ask?

(Excerpted 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 is \$7.50 per year, \$14 for two years, \$20 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Geary Blvd., San Francisco, Ca. 94118, or call 387-1728). Send 75c for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.

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TERRY ORR MARCOS PAREDES JOHN PRINZ ZHANDRA RODRIGUEZ
CHRISTINE SARRY MARTINE VAN HAMEL SALLIE WILSON GAYLE YOUNG

<p>SCHEDULE OF PERFORMANCES</p> <p>Mon., Mar. 4 8:30 p.m. —APOLLO (Stravinsky-Balanchine)/ PAS DE DEUX (DON QUIXOTE) (Minkus-Petipa)/JARDIN AUX LILAS (Chausson-Tudor)/ETUDES (Riisager-Lander)</p> <p>Tues., Mar. 5 8:30 p.m. —HARBINGER (Prokofieff-Feld)/BILLY THE KID (Copland-Loring)/THREE VIRGINS AND A DEVIL (Respighi- DeMille)/SLEEPING BEAUTY (ACT III) (Tchaikowsky-Blair)</p> <p>Thurs., Mar. 7 8:30 p.m. —SWAN LAKE (Tchaikowsky-Blair)</p> <p>Sat., Mar. 9 2:30 p.m. —SWAN LAKE (Tchaikowsky-Blair)</p>	<p>Sat., Mar. 9 8:30 p.m. —SOMETIMES (Ogerman-Nahat)/ UNDERTOW (Schuman-Tudor)/ INTERMEZZO (Brahms-Feld)/THEME AND VARIATIONS (Tchaikowsky- Balanchine)</p> <p>Sun., Mar. 10 2:30 & 8:30 p.m. —TALES OF HOFFMANN (Offenbach- Darrell)</p> <p>Mon., Mar. 11 8:30 p.m. —NAPOLI (Paulli-Bournonville)/JARDIN AUX LILAS (Chausson-Tudor)/ MOORS PAVANE (Purcell-Limon)/ SLEEPING BEAUTY (ACT III) (Tchaikowsky-Blair)</p> <p>Tues., Mar. 12 8:30 p.m. —SLEEPING BEAUTY (ACT III) (Tchaikowsky-Blair)/ETUDES (Riisager-Lander)/APOLLO (Stravinsky-Balanchine)</p>	
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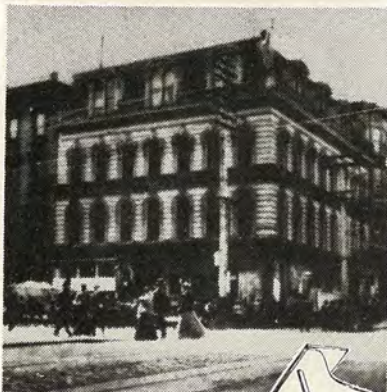
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Fri., March 1

- 7:00 PM—KRON/FM (Stereo, 96.5 mh.) — Show Album—"HELLO, DOLLY"
8:00 PM—KIBE/AM (1220 kh.) and KDFC/FM (Stereo, 102.1 mh.)—SLEEPING BEAUTY SUITE (Tchaikovsky) and VIOLIN CONCERTO IN E (Bach)
8:00 PM—KRE/AM (1400 kh.) — Showtime—"SUPERMAN"

Sat., March 2

- 7:00 PM—KRON/FM — Show Album—"NOW IS THE TIME FOR ALL GOOD MEN"
8:00 PM—KIBE/AM and KDFC/FM — LATIN AMERICAN SYMPHONETTE (Gould)
8:00 PM—KKHI/AM (1550 kh.) and KKHI/FM (Stereo, 95.7 mh.)—Philadelphia Orchestra
8:00 PM—KRE/AM — Showtime — "HOUSE OF FLOWERS"

Sun., March 3

- 7:00 PM—KRON/FM — Show Album—"GOLDLOCKS"
8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., March 4

- 7:00 PM—KRON/FM — Show Album—"HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING"
8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 1 IN C MINOR (Brahms)
8:00 PM—KQED — (Channel 9)—SPECIAL OF THE WEEK
8:00 PM—KRE/AM—Showtime—"1776"

Tue., March 5

- 7:00 PM—KRON/FM—Show Album — "GIRL CRAZY"
8:00 PM—KIBE/AM and KDFC/FM — SERENADE NO. 12 IN C MINOR (Mozart)
8:00 PM—KKHI/AM-FM—Boston Pops
8:00 PM—KRE/AM — Showtime — "CAROUSEL"

Wed., March 6

- 7:00 PM—KRON/FM—Show Album—"SUGAR"
8:00 PM—KIBE/AM and KDFC/FM — PIANO CONCERTO NO. 1 IN C (Beethoven)
8:00 PM—KKHI/AM-FM—Boston Symphony
8:00 PM—KRE/AM — Showtime — "THE FANTASTICKS"
8:30 PM—KQED (Channel 9) — THEATRE IN AMERICA

Thu., March 7

- 7:00 PM—KRON/FM—Show Album—"ZORBA"
8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 1 (Tchaikovsky)
8:00 PM—KRE/AM—Showtime—"CAMELOT"

Fri., March 8

- 7:00 PM—KRON/FM — Show Album—"THE ROAR OF THE GREASEPAINT — THE SMELL OF THE CROWD"
8:00 PM—KIBE/AM and KDFC/FM — DON QUIXOTE (R. Strauss)
8:00 PM—KRE/AM — Showtime — "THE UNSINKABLE MOLLY BROWN"

Sat., March 9

- 7:00 PM—KRON/FM — Show Album—"GODSPELL"
8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 1 IN A FLAT (Elgar)
8:00 PM—KKHI/AM-FM — Philadelphia Orchestra
8:00 PM—KRE/AM — Showtime — "DEAR WORLD"

Sun., March 10

- 7:00 PM—KRON/FM — Show Album — "ROBERTA"
8:00 PM—KKHI/AM-FM—Sunday Night Opera



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Mon., March 11

7:00 PM—KRON/FM—Show Album — "SEE-SAW"
8:00 PM—KIBE/AM and KDFC/FM — APOLLO BALLET, 1928 (Stravinsky)
8:00 PM—KQED — (Channel 9)—SPECIAL OF THE WEEK
8:00 PM—KRE/AM—Showtime — "THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD"

Tue., March 12

7:00 PM—KRON/FM—Show Album — "TOM SAWYER" and "THE RAILWAY CHILDREN"
8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 3 IN C MINOR (Saint-Saens)
8:00 PM—KKHI/AM-FM—Boston Pops
8:00 PM—KRE/AM — Showtime — "NO STRINGS"

Wed., March 13

7:00 PM—KRON/FM—Show Album — "COCO"
8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 1 (Mahler)
8:00 PM—KKHI/AM-FM—Boston Symphony
8:00 PM—KRE/AM—Showtime — "HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING"
8:30 PM—KQED (Channel 9) — THEATRE IN AMERICA

Thu., March 14

7:00 PM—KRON/FM—Show Album — "WALKING HAPPY"
8:00 PM—KIBE/AM and KDFC/FM — HAROLD IN ITALY (Berlioz)
8:00 PM—KRE/AM—Showtime — "DAMES AT SEA"

Fri., March 15

7:00 PM—KRON/FM—Show Album—"SOUTH PACIFIC"
8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 5 (Nielsen)
8:00 PM—KRE/AM—Showtime — "MILK AND HONEY"

Sat., March 16

7:00 PM—KRON/FM — Show Album — "A FUNNY THING HAPPENED ON THE WAY TO THE FORUM"
8:00 PM—KIBE/AM and KDFC/FM — LE TOMBEAU DE COUPERIN (Ravel) and CLARINET CONCERTO NO. 2 IN E FLAT (Weber)
8:00 PM—KKHI/AM-FM — Philadelphia Orchestra
8:00 PM—KRE/AM—Showtime — "BYE, BYE, BIRDIE"

Sun., March 17

7:00 PM—KRON/FM—Show Album — "FIN-IAN'S RAINBOW"
8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., March 18

7:00 PM—KRON/FM—Show Album — "CANCAN"
8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 5 IN E FLAT (Sibelius)
8:00 PM—KQED — (Channel 9)—SPECIAL OF THE WEEK
8:00 PM—KRE/AM—Showtime — "THE BOY FRIEND"

Tue., March 19

7:00 PM—KRON/FM — Show Album — "A LITTLE NIGHT MUSIC"
8:00 PM—KIBE/AM and KDFC/FM — PIANO CONCERTO IN F MINOR (Reger)
8:00 PM—KKHI/AM-FM—Boston Pops
8:00 PM—KRE/AM — Showtime — "HELLO, DOLLY"

Wed., March 20

7:00 PM—KRON/FM — Show Album — "BEN BAGLEY'S JEROME KERN REVISITED"
8:00 PM—KIBE/AM and KDFC/FM — IMAGES POUR ORCHESTRE (Debussy)
8:00 PM—KKHI/AM-FM—Boston Symphony
8:00 PM—KRE/AM — Showtime — "JENNIE"
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Thu., March 21

7:00 PM—KRON/FM — Show Album—"FUN-
NY GIRL"
8:00 PM—KIBE/AM and KDFC/FM — THE
PLANETS (Holst)
8:00 PM—KRE/AM — Showtime — "FIOR-
ELLO"

Fri., March 22

7:00 PM—KRON/FM—Show Album — "MOST
HAPPY FELLA"
8:00 PM—KIBE/AM and KDFC/FM — PIANO
CONCERTO NO. 2 (Mendelssohn)
8:00 PM—KRE/AM — Showtime — "GEN-
TLEMEN PREFER BLONDES"

Sat., March 23

7:00 PM—KRON/FM — Show Album — "THE
PAJAMA GAME"
8:00 PM—KIBE/AM and KDFC/FM — PIANO
CONCERTO NO. 4 (Beethoven)
8:00 PM—KKHI/AM-FM — Philadelphia Or-
chestra
8:00 PM—KRE/AM—Showtime—"GEORGE M"

Sun., March 24

7:00 PM—KRON/FM — Show Album — "70,
GIRLS, 70"
8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., March 25

7:00 PM—KRON/FM—Show Album — "BRIG-
ADOON" and "ST. LOUIS WOMAN"
8:00 PM—KIBE/AM and KDFC/FM — PIANO
CONCERTO NO. 1 IN D MINOR
(Brahms)
8:00 PM—KQED — (Channel 9)—SPECIAL OF
THE WEEK
8:00 PM—KRE/AM — Showtime — "SOUND
OF MUSIC"

Tue., March 26

7:00 PM—KRON/FM — Show Album — "FID-
DLER ON THE ROOF"
8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 9 IN E MINOR
(Dvorak)
8:00 PM—KKHI/AM-FM—Boston Pops
8:00 PM—KRE/AM — Showtime — "GREASE"

Wed., March 27

7:00 PM—KRON/FM—Show Album — "PLAIN
AND FANCY"
8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 4 IN A (Mendelssohn)
8:00 PM—KKHI/AM-FM—Boston Symphony
8:00 PM—KRE/AM — Showtime — "ANNIE
GET YOUR GUN"
8:30 PM—KQED (Channel 9) — THEATRE IN
AMERICA

Thu., March 28

7:00 PM—KRON/FM—Show Album — "SONG
OF NORWAY"
8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 36 IN C (Mozart)
8:00 PM—KRE/AM — Showtime — "SWEET
CHARITY"

Fri., March 29

7:00 PM—KRON/FM — Show Album — "DO I
HEAR A WALTZ?"
8:00 PM—KIBE/AM and KDFC/FM — CON-
CERTO FOR CELLO AND ORCHES-
TRA (Delius)
8:00 PM—KRE/AM — Showtime — "GOLDEN
BOY"

Sat., March 30

7:00 PM—KRON/FM — Show Album — "KIS-
MET"
8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 3 IN D (Tchaikovsky)
8:00 PM—KKHI/AM-FM — Philadelphia Or-
chestra
8:00 PM—KRE/AM — Showtime — "ON A
CLEAR DAY"

Sun., March 31

7:00 PM—KRON/FM — Show Album—"KISS
ME KATE"
8:00 PM—KKHI/AM-FM—Sunday Night Opera
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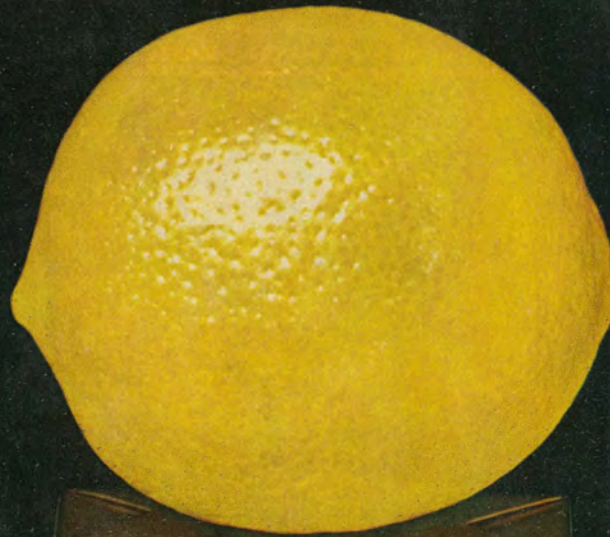
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