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Dec. 10-18
Mel Torme

Dec. 19-31
Rod McKuen

dancing to the Ernie Hecklecher Orchestra

Tonga Room

dancing nightly to Paul and his Hawaiian Aikanes featuring Armando Suarez

SIR FRANCIS DRAKE
Starlite Roof
dancing nightly to the Richie Ferraris Trio

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April 18, 1966 Lounge
Wed thru Sun—"Standing Room Only" Revue Shows at 9, 10:30, 11:30 and 12:30

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PERFORMING ARTS
THE BAY AREA'S MUSIC & THEATRE MONTHLY MAGAZINE
DECEMBER 1974/VOL. 8, NO. 12

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JERRY FRIEDMAN editor and general manager
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MEXICO AT HOLIDAY TIME

by Edmund Blair
Photos: Mexican National Tourist Council

Mexico, of course, deserves considerable attention from North American visitors any time of the year. But at year's end this southern neighbor is of special interest. Here's a Christmas package for those who aren't planning to spend the holidays in front of their own hearths.

Christmas in Mexico

Christmas begins in Mexico City on December 1 in a burst of lights and with the illumination of public buildings. With a town crier leading a procession through the city's main thoroughfares, the Christmas Festival Queen arrives on a float escorted by noblemen, as the lights go on prearranged schedule. It's a simultaneous explosion of scrolls and streamers, ribbons and streamers.

This tradition goes back to 1958, when Mexico City's then mayor dreamed it up.

Sometimes lights trace the action of the Nativity scene. Other times they outline hands in prayer. Christmas angels in many colors, the letters of "Paz en La Tierra" (Peace on Earth), and greetings for the season and the year to come.

On the more devotional level Christmastide begins on December 12, the Day of Guadalupe, when prayerful thousands descend on the shrine of Guadalupe, where, according to Catholic doctrine, the Virgin appeared to an Indian youth during the time of the conquistadores and ordered that a church be built on the spot. Disbelieved at first, the youth was given roses by the Virgin in a second appearance. When he unfolded his cloak to show them to the church authorities, an image of the Virgin appeared on the rough material.

The shrine of Guadalupe has been Mexico's holiest place ever since.

Christmas in Mexico is a family concern as well as a community event. Even in the largest cities, the "posada" is the main ritual. Two children carry a small litter decorated with twigs containing clay figurines of Mary riding on a burro with Joseph and the angel following. Accompanying them are other children and adults in the neighborhood.

They go from house to house, asking for refuge for the night, singing out the request in traditional verses. The man of each house, also answering in song, refuses.

At the house where all this is supposed to end, the children are admitted with the words: "You are Jo-
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brain surgery, composed music and wrote books. Their massive sculptures, detailed murals, frescoes and frescoes still adorn magnificent temples, pyramids and palaces that the visitor can see.

Such unexplained brilliance in the middle of the Mexican jungle has long confounded scholars. The amazing Mayan culture reached its zenith without benefit of the wheel, the horse, the plow, and other aids usually considered necessary for advanced civilization. At its height, Mayacan comprised an area extending roughly 1000 miles north to south and 300 miles east to west. This included the present Mexican states of Yucatan and Campeche and the Territory of Quintana Roo, as well as British Honduras and Guatemala.

Arguments about Mayan origins have been the subject of continuous scholarly research. One theory is that they crossed into North America from northeast Asia about five thousand years ago. This is supported by a number of phenomena, including the internal fold in their eyes, a characteristically Asian trait; the blue Mongolian spot, an irregularly shaped mark at the base of the spine which disappears about ten, and a line pattern in the palms of their hands which is identical with those of the Chinese.

Today, nearly a half million dignified descendants of Mayan warriors live in the 15,000 square mile Yucatan. They farm, fish and hunt, wearing the simple gowns, white, tunic shirts and white capes (skirt length muum-muus), not too different from clothes shown in the stone carvings covering Mayan ruins that dot the area. Mexico's Mayans are small, genteel, golden people who relish the knowledge that at one time their ancestors were the all-time eggheads of the Indian world.

According to archaeologists, less than ten percent of the Mayan cities have been found—the rest still lie hidden in jungle. A number of ruins that have been discovered and restored are easily accessible. Good transportation and first rate accommodations adjacent to the ruins allow you to sample ancient civilization while enjoying all the comforts of our own time. This is the only place on earth you can poke around 1,600 year old ruins, come out of the jungle primeval, cross a road to a bright modern hotel and cool off in a swimming pool where you float look out to you on a “tick board.”

Merida, capital of Yucatan, is only a 40-minute jet flight from Mexico City. From the west coast, Aerovias de Mexico has a new service from Los Angeles to Acapulco to Cancun to Merida on DC-9 Fan Jets. They also fly a northern route from Tijuana to Cuidad Juarez to Monterrey to Merida. Organized tours which you can buy from Merida to hotels adjacent to the various ruin sites.

The best time to visit Yucatan is from October through June because the summer heat has begun and after the rains have abated. Accommodations are usually crowded over Christmas and Easter holidays so advance reservations are necessary.

The easiest way to reach Yucatan is by fly. However, travelers can take the train from Mexico City—a 2-day run—or drive their own car. Allow three days one way from Mexico City. Towns of the Yucatan area are well organized, but drivers who shuttle travelers from one place to another tend to drive rather fast—not only on the paved highways, but also through the many small villages. People, pets and livestock flash by, miraculously, everyone gets out of the way.

CHICHEN ITZA

Most popular of the Mayan ruins are at Chichen Itza, about 70 miles from Merida by good highway. First founded in 323 A.D., they show influence of the ninth century invasion by the Toltec Indians from central Mexico. Intricate plumed serpent designs honor the Toltec man-god, Ku-kulkan. The city was abandoned in the year 1008, refounded in about 1506, prospering until about 1200, when the Aztecs came upon it.

Towering over the six square mile collection of abandoned palaces is El Castillo, a giant pyramid, 18 stories tall. With swallows swooping ahead and iguanas scuttling to cover, one can climb up through an interior tunnel to see a red jaguar, shaped into a bench and set with jade eyes and turquoise mosaic, which archaeologists theorize once served as a royal Mayan throne. Jade is not native to Yucatan, which further supports theories of a Mayan link with distant Asian civilizations.

This building is so perfectly constructed acoustically that one can clap one's hands at its base and hear the echo ripple up each step and project itself hundreds of yards across the giant public square once dominated by the temple. Each step is about six inches wide and rises at least a foot. It makes steep climbing up the 91 steps to the top platform. From the top of the pyramid, jungle stretches from horizon to horizon. Archaeologists believe that Chichen Itza was the center of a civilization of more than 1,500 Mayan cities. Other impressive structures are the
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Cluny is a premium Scotch bar in Scotland. Its light, smooth taste has made it one of the best selling scotches in the West.
And the way it's priced, it will allow you to get an orchestra seat at balcony prices.

Temple of the Warriors, with much intricate carving and 1,000 columns, many still standing, and a 60-foot-long ball court, where a person standing at one end, talking in a normal voice, can be heard at the far end. Here, 7-man teams played a game resembling our game of basketball, pok-pok. The rules provided that when a hard rubber ball, about the size of a modern day softball, was thrown through a high stone hoop at the side of the court the game was over. Hands could not be used, only the knee, foot or elbow. Games sometimes lasted three or four days; then the defeated captain was conducted to an adjoining ceremonial platform to forfeit his head to the visitor's vows. Tourists today can ascend upon this grand platform fire with carvings of grinning skulls, a chilling reminder of pagan brutality of the past.

Construction experts are puzzled as to how the Maya could make such long lasting mortar and plaster.

Some say ground human bones were used. No one has discovered what the Maya did with their dead; very few human bones have been discovered.

Human sacrifice was brought to the Maya rites by the Toltecs, who invaded from the north. In what was once the main market square of Chichen Itza there is a giant ceremonial well, 330 feet long, 150 feet wide and 60 feet deep. Annually, tens of thousands of citizens gathered there, prayed to Chac, god of water who lived in the well and provided farmers with moisture for their crops, then tossed a beautiful virgin maiden into the crater or cistern.

Year after year, virgins were fed to the god. Weighted down with gold and silver ornaments and gorgeous, they quickly drowned, becoming brides of the rain god and assuring good crops in the coming season.

In other ceremonies connected with the well, naked captives, painted blue, were thrown into the water at dawn to appease the angry gods. If by noon they were still swimming, priests would pull them out and worship them for the rest of their lives, because they were said to have been to the other world and come back. Details of these gruesome ceremonies have been pieced together from carvings on the sides of the nearby temples and from more than 6,000 items, consisting of human bones, silver, jade, gold, recovered from the bottom of this giant well.

That we don't know more about the Maya cities in Yucatan, Florida is based on a fantastic Spanish bishop who burned almost all Maya books in existence in the 16th Century. We still don't know why Mayan mothers squirmed their infants' heads between boards to bring them to a fashionable point, or why babies wore balls of clay between their eyebrows to make them cross-eyed.

UXMAL

Uxmal, some 35 miles south of Merida, is said to contain the finest pre-Hispanic ruins anywhere. Founded about 700 A.D., this city housed a quarter of a million people. These thatched-roof houses set around a 4½ square mile governmental and religious center. The massive Palace of the Governors, made with over 20,000 cut stones, is perched 125 feet above an elevated terrace. 800 feet by 500 feet, with a pyramid 600-1,000 cubic feet, the huge, ornately decorated structure dominates the countryside.

The most imposing structure of Uxmal is the House of the Magician, also called the House of the蛙 or the蛙. This is a grand梦幻 five-storied temple. You can climb up the staircase's 118 steps, holding onto the same iron chain used by Emperor Carlos when he visited the ruin a century ago.

Legend has it that before the pyramid was erected, an old woman had a house on the same spot. She grieved because she had not lived to see it. Finally, she hatched an egg and grew up to be a dwarf. When fully grown, she urged him to challenge the Mayan governor, who, enraged, condemned him to death. The man built in one night a house higher than any other—and so he did.

The pyramid was so named by the Spanish because they thought it looked like a convent. It is part of a quadrangle of four restored temples surrounding a courtyard and features delicately detailed bas-relief carvings and beautifully proportioned arches. An easy 25-minute drive south of Uxmal is Kabah, dating from the 10th century. From the great stone arch at

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Grodin's, Market at Stockton, San Francisco. One of San Francisco's most sophisticated men's clothing stores. Also an elegant line of women's wear. 17 other locations in the Bay Area.
When the performance ends and a drink is in order, ask for Cluny. Cluny is a premium Scotch bar in Scotland. Its light, smooth taste has made it one of the best selling scotches in the West.

And the way it’s priced, it’s like getting an orchestra seat at balcony prices.

Temple of the Warriors, with much intricate carving and 1,000 columns, many still standing, and a 100-foot-long ball court, where a person standing at one end, talking in a normal voice, can be heard at the far end. Here, 7-man teams played a game resembling our game of basketball, pok-a-pok. The rules provide that when a hard rubber ball, about the size of a modern day softball, was thrown through a high stone hoop at the side of the court the game was over. Hands could not be used, only the knee, foot or elbow. Games sometimes lasted three or four days; then the defeated captain was conducted to an adjoining ceremonial platform to forfeit his head to the visitor’s widow. Tourists today can stand upon this platform, facing carvings of grinning skulls, a chilling reminder of pagan brutality of the past.

Construction experts are puzzled as to how the Mayans could make such long lasting mortar and plaster.

Some say ground human bones were used. No one has discovered what the Mayas did with their dead; very few human bones have been discovered.

Human sacrifice was brought to the Mayan rites by the Toltecs, who invaded from the north. In what was once the main market square of Chichen Itza there is a giant ceremonial well, 350 feet long, 150 feet wide and 60 feet deep. Annually, tens of thousands of citizens gathered there, prayed to Chac, god of water who lived in the well and provided farmers with moisture for their crops, then tossed a beautiful virgin maiden into the crater or cistern.

Year after year, virgins were fed to the god. Weighted down with gold and silver ornaments and drugged, they quickly drowned, becoming brides of the rain god and assuring good crops in the coming season.

In other ceremonies connected with the well, naked captives, painted blue, were thrown into the water at dawn to appease the angry gods. If by noon they were still swimming, priests would push them out and worship them for the rest of their lives, because they were said to have been to the other world and come back. Details of these gruesome ceremonies have been pieced together from carvings on the sides of the nearby temple piles and from more than 6,000 items, consisting of human bones, silver, jade and gold, recovered from the bottom of this giant well.

That we don’t know more about the Mayas is in Yucatan, since science always depends on a fanatic Spanish bishop who burned almost all Mayan books in existence in the 16th century. We still don’t know why Mayan mothers squinted their infants’ heads between boards to bring them to a fashionable point, or why babies wore balls of clay between their eyebrows to make them cross-eyed.

Uxmal

Uxmal, some 35 miles south of Merida, is said to contain the finest pre-Hispanic ruins anywhere. Founded about 700 A.D., this city housed a quarter of a million people. Rows of thatched-roof houses set around a 4½ square mile government/cultural center. The massive Palace of the Governors, made with over 26,000 cut stone blocks, rests on an elevated terrace 60 feet by 300 feet with a height of 36 feet. 1,000 cubic feet, the huge, ornately decorated structure dominates the countryside.

The most imposing structure of Uxmal is the House of the Magician, also called the House of the Doves. It is made up of five superimposed temples. You can climb up the structure’s 118 steps, holding onto the same iron chain used by the monks when they visited the ruin a century ago.

Legend has it that before the pyramid was erected, an old woman had a house on the same spot. She grieved because she had no home. Finally, she hitched an egg and grew up to be a dwarf. When fully grown, she urged them to challenge the Mayan governor, who, very gently, condemned him to death. The lesson you build in one night a house higher than any other—and so he did.

The pyramids were named by the Spanish because they thought it looked like a convent. It is part of a quadrangle of four restored temples surrounding a courtyard and features elaborately detailed bas-relief carvings and beautifully proportioned arches. An easy 25-minute drive south of Uxmal is Kabah, dating from the 10th century. From the great stone arch at

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Did you realize that the American Express® Card can open the doors to stores for you across town? Here’s just a few of them.

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Gump’s, 250 Post St., San Francisco. A San Francisco legend for gifts of good taste from all around the world. Fine art, jewelry, sculptures, crystal, and unusual Oriental and European gifts.

Shreve’s, 200 Post St., San Francisco. A San Francisco institution with a history dating back to 1852. Noted for jewelry and gifts of fine quality, distinction and prestige. Four other Bay Area stores.

For men only.

Bolloc and Jones, 140 Post St., San Francisco, San Francisco’s world-famous quality store for men. With distinguished Oxford, Louis Roth, Bally Shoes, Johnston & Murphy, Coach’s Bags, Billancourt, and others.


Gene Hiller, 690 Bridgeway, Sausalito. For the fashionable man of today. Gene Hiller features the highly regarded designs of Brough, LeBaron and Giravendza.

Patrick James, The Pruner, Campbell, Fig Garden Village, Fresno, and Visalia Fair, Visalia. Upholding the standards that have traditionally distinguished men of distinctive taste.

Charge into sports.

San Francisco Sporting House, 1900 Union Street, San Francisco. Specializing in a complete line of tennis and skiing equipment and accessories, Wilson, and Spalding name brands. All-day shop.

Eddie Bauer, 120 Kearny St., San Francisco, San Francisco’s most exciting shop for “The World’s Most Endorsed, Oldest, Equipped.” Great casual and travel wear too.

For department stores.

Macy’s of California, Union Square, San Francisco, and 11 other stores throughout Northern California. Why shop at a lot of different stores when Macy’s has everything? From fashions for the whole family, to home furnishings, to fascinating gifts, you will find it all at Macy’s.

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Room/Atkins, Union Square, San Francisco, and 22 other Bay Area locations. Dressing active Westerners and women since 1890. Featuring famous-name domestic and imported apparel and gifts.

Grodnik’s, Market at Stockton, San Francisco. One of San Francisco’s most sophisticated men’s clothing stores. Also an elegant line of women’s wear. 17 other locations in the Bay Area.
Think of it as investment spending.
the city entrance travelers can look westward along an ancient Mayan highway to Umal, a raised stone causeway, 20 feet wide, 8 miles long and ruler straight.

Merida
Jumping off place to the great rains of Yucatan is its capital, Merida, a charming city of 200,000 inhabitants. Horse-drawn carriages, called “callejas”, clop their way around the city, giving tourists a lengthy excursion for less than 50 cents. S-shaped “confidenciales” (benches) are set up in many shady squares for intimate public tête-à-têtes. Sidewalk cafes let you sip a cup of coffee for an hour or two... nobody rushes you.

The city was founded in 1542 by Francisco de Montejo on the site of the Mayan city of T'Hoac and, like so many other colonial towns, it is a combination of three eras.

In older parts of the city, statues of animals, birds and people appear on building rooftops at each intersection. The streets are all numbered now, but in the old days the statues were modeled to aid the illiterate. Thus, a deer meant “Deer Street,” a bear “Bear Street,” and so on.

Merida's 16th Century cathedral is the largest and most impressive Christian church on the Yucatan Peninsula. Drive down tree-shaded Montejo Avenue and you will see some of the best Spanish colonial homes of the city, including Casa Montejo, built in the 16th century by Francisco de Montejo, the conqueror of Yucatan.

Cozumel
While in Mexico, travelers should consider a visit to Cozumel, a paradise island off the eastern coast of the Yucatan Peninsula. Its near wilderness stretches 32 miles north and south, and about 14 miles east to west, with reefs clustered along the western coast facing the brilliant blue waters of the Yucatan channel and the mainland, 12 miles away. San Miguel, its only town, has a population of nearly 3,000.

Around Cozumel, and the small island of Isla Mujeres to the north, fishermen troll waters are packed with tuna, tarpon, sailfish, barracuda, and red snapper. Local fishermen will take you out in a chartered boat for as little as $20 a day.

Many parties go out for the day with a native diver aboard. While you're fishing, he's on the ocean bottom dragging for fresh lobster and spearing fish for lunch. On shore you can broil his catch over hot coals and eat the sea delicacies, coated with lime juice and melted butter, along with cold cevica. A fresh pineapple or coconut, often injected with heavy doses of rum, is served as dessert.

In the days of the Spanish Main, pirates haunted Cozumel and Isla de Mujeres. Henry Morgan used Cozumel, as did Jean Lafitte and a wreath known as "Blackbeard," not to be confused with "Blackbird.

The marauders liked Cozumel for many reasons, including the four boat gulf stream current flowing constantly north through the 12-mile channel. In the days of sail, such a phenomenon could give a knowing sailor certain strategic advantages.

Cozumel has four beachfront resort hotels, including the new, 110-room El Presidente Cozumel and the popular Cabanas del Caribe, plus two less pretentious hotels in the city of San Miguel. American plan rates, including all meals, range from $24 to $52 per day for two persons. Food and service at the hotels are excellent and accommodations can be anything from an air-conditioned room with marble bathroom and terrace to an individual cottage fronting on the sea.

Meals at the hotel should satisfy every taste. Tongue-coating, eye-watering Mexican dishes are available for the intrepid, plain meat and potatoes for the cautious, and delicacies of the sea for all. Specialties will include lobster, turtle steak, venison, fried conch (a large, shell-dwelling animal), and a choice of fish of a dozen varieties.

One of Cozumel's greatest attractions is its skin or scuba diving. Visitors to the island often spend most of their waking hours in the clear waters. All divers, from novice to old hand, can find their kind of action at Cozumel.

Travelers can also rent a jeep or a little motor bike and head down a jungle trail for a day of exploring, bird watching or just snoozing around.

A most interesting place to eat, if you can get reservations, is at Casa Dennis, owned by Dennis Angelo Vea. Reservations are taken only when Dennis' wife feels like cooking and only for groups of not less than four or more than twelve. Dinner is served under a mango tree on the dirt-floored court of Dennis' home and always at 8 o'clock sharp. The food is delicious, authentic Mexican and the price is right—only $2 per person. It doesn't impress Dennis, but he has served the great and greats who visit Cozumel, including royalty and presidents.

Because Cozumel is part of Quintana Roo, one of Mexico's two territories, there is no duty on imported items, making duty-free shopping worthwhile.

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— Hubert de Givenchy
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As Executor of your Will.
When your attorney draws up your will, name Bank of America as Executor. You’ll be getting permanence, experience and skill. And we’ll see that your wishes are carried out to the letter.

As Trustee of your Trust.
Whether you decide on a Living Trust or a Testamentary Trust, name us as Trustee. We’ll make sure that the estate you worked hard to build up gets the least possible (but legal) tax bite. A Living Trust also frees you from financial hassle, And a Testamentary Trust provides expert management for your estate rather than placing this burden on heirs who may not be equipped to handle these important matters skillfully.

As Investment Manager.
Where a Trust is not indicated, we can still help relieve you of financial problems as Investment Manager. We can provide this service in several different ways. All of which a Trust Officer can explain in detail. But in all, we always handle the clerical chores and paperwork.

As Estate Planner.
There are many other ways we can help make sure your estate is planned carefully. To find out the complete picture talk to the manager of your nearest Bank of America office soon. With over 1,000 convenient locations throughout California, you won’t have to go out of your way to find us.

BANK OF AMERICA Trust Department

1. A pre-Conference session for Alexander Strueven, president of the Metropolitan Opera National Council, Sarah Caldwell, artistic director of the Opera Company of Boston, Thomas J. Melton, chief administrative officer of the city of San Francisco, Kurt Weill, general director of San Francisco Opera, and Schuyler G. Chapin, general manager of the Metropolitan Opera.
2. Special guest and speaker William Rockefeller, president of the Metropolitan Opera Association, chats with Maestro Adler during lunch on at the War Memorial Opera House.
3. Alexander Strueven addresses the opening meeting of the Conference.
4. Delegates arrive at Veterans Auditorium from the Clift Hotel via special Conference cable car.
5. Mrs. Robert Watt Miller receives flowers from San Francisco Boys Choir member Richard Morrison at the gala welcome party at the Mark Hopkins Hotel.
6. Sarah Caldwell and Schuyler Chapin participate in a panel discussion of "Opera: An Open Subject."
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6. Sarah Caldwell and Schuyler Chapin participate in a panel discussion on “Opera: An Open Subject.”
Forget partridges.
Forget pear trees.

Give Old Grand-Dad
Head of the Bourbon Family.

On October 16th, 17 and 18 San Francisco Opera served as host for the Thirteenth National Conference of the Central Opera Service, a national resource agency sponsored by the Metropolitan Opera National Council. With San Francisco Opera General Director Kurt Herbert Adler presiding, the administrative and artistic heads of America's major opera companies came together at Veterans Auditorium to discuss the problems and prospects of opera in this country today. It was the first such event on the West Coast, and the focus of the Conference was the San Francisco Opera, unique in this country because of the year-round scope of its activities and variety of performing stages.

Members of Central Opera Service came from sixty-six arts organizations in thirty states (and two Canadian provinces) to attend the Conference, which included San Francisco Opera performances of La Clemenza di Tito, Madame Butterfly, and the new Tristan and Isolde: live demonstrations by Spring Opera Theater and the Merola Opera Program, and a Brown Bag Opera luncheon to introduce the Opera's newest mini-member: Western Opera Theater was represented by a showing of A Stage in the Street—a film based on the 1973 popular street opera performances of Kurt Weill's and Berthold Brecht's The Threepenny Opera.

Among the topics discussed during the intensive sessions were:

audiences: “We must never agree to what we have done before. Opera must be an open subject because we must develop, we must go ahead. The days are gone when opera was an art form for the privileged few. We have learned that when we took our Western Opera Theater from Alaska, where they played in villages into which they had to fly a piano because there was no instrument in a town of 350 souls, to an Indian reservation in Arizona. Here we discovered that opera is an art form with strong appeal to a great variety of human beings—both old and young—and we must believe in this in order to perform opera today.”

Kurt Herbert Adler, General Director, San Francisco Opera

production: “We've come to a time when we have terribly interesting things to work with—film, the mixture of live audience and film projections, the function of closed circuit television, the possibility of having a singer singing and at the same time photograph his face so somebody in the back row can see the tears in his eyes... the mixture of these things rarely works unless each has a clearly specialized function... The disaster of America's opera is that most contemporary opera is done by the World Tours in thirty minutes. What we need is theater and music of distinction, because when theater and music of distinction come together then one gets that exciting product called opera.”

Sarah Caldwell, Artistic Director, Opera Company of Boston

new repertoire: “The basic problem facing us is how to educate our audiences so that they will demand adventure. We owe that to our culture, we owe that to our tradition. We must encourage the best composers to write operas, and there is no reason for any composer anywhere to write one unless he has an outlet for it. People don't write operas for the fun of it. By the same token, we have no right to expect masterpieces every time we have a new opera... we may have to sift through twenty or thirty failures to find one success... It is an expensive and difficult process, but it is probably worth it. They did that in Verdi's day also.”

Martin Behrmeister, Music Editor, Los Angeles Times

finances: “Unfortunately we have to realize that the execution of these two basic premises (theater and music) of distinction has a fairly bumpy and thorny path in those 1970s in which we live... I believe that we should call upon public monies to contribute a specified percentage of the deficit in questions or a specified percentage of operating costs. I believe that it probably should be an 80-20 split in terms of the deficit with perhaps 80% coming from public funds and 20% from the private sector... In spite of all of the good will in the world the number of patrons has been and is decreasing, and we are at a crossroads now because private funds and public funds are just now meeting at the bridge over a chasm into which we can fall if that completion is made.”

Schayler G. Chaplin, General Manager, Metropolitan Opera
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Schuyler G. Chaplin, General Manager, Metropolitan Opera

**NEVADA ENTERTAINMENT GUIDE**

**January 1975**

**RENO**

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SUPPORT THE ARTS IN YOUR SCHOOLS

The American Institute for Cultural Development is an outgrowth of the successful Urban Gateways program, founded in Chicago in 1968 and in being used as a national model by the Expansion Arts Program, National Endowment for the Arts. As founder of the Urban Gateways, Charles Bums has been instrumental in establishing similar programs in the Bay Area. AICD opened its offices in San Francisco on August 1, 1970 and, since that time, the following projects have been successfully completed:

1) Trained 68 teachers from San Francisco and Berkeley schools on how to use cultural resources in the school curriculum.

2) Made it possible for over 60,000 children, teachers and parents to attend over 250 performances in dance, music and drama at prices they could afford to pay.

The basic concept of AICD is to enable inner-city, low-income young people, and people who are not in the cultural mainstream, to attend major cultural events which they would not otherwise see by providing low-cost tickets and transportation. The major thrust of this program is active interchange between artists and young people in the performance setting. As part of this program, AICD provides training for teachers on how to use cultural resources in the school curriculum.

AICD has received three grants from the National Endowment for the Arts: Expansion Arts Program; two grants from the Luke B. Hancock Foundation, Palo Alto; and the Morris Stults Foundation as well as the Zellerbach Family Fund. Its Discount and Free Ticket Program has been (continued on p. 37)

Why we selected the Napa Valley years ago as our home for The Christian Brothers table wines.

For more than a century, the Napa Valley north of San Francisco, has been acclaimed California's finest premium wine-growing area. It was here on the hillsides of this verdant valley that we chose to build The Christian Brothers winery and aging cellars many years ago. And to plant our vines.

Throughout the years, we have found scientifically why the early vintners instinctively brought the first rare European varietal grape cuttings here. The unique varied climate and soils of the Napa Valley provide the distinctly different needs of each grape variety.

For instance, one area has more cool growing days and is a perfect home for our Pinot Noir, the noble grape of Burgundy. Another has more warm days and gives the proper sunshine to the Cabernet Sauvignon. The same is true for the Chenin Blancs and the Johannisberg Rieslings and all the other shying-bearing varietals we use in our table wines.

Of course, grapes are just part of our story. The Napa Valley has given us, the quiet place we need to bring the wines to life . . . slowly, patiently in our own way. A tradition of quality we will never change.

Long ago the Indians named our valley "Napa" which means plenty. We think of it now as meaning plenty of good grapes, and plenty of time to make our wines. You are always a welcome guest at the Christian Brothers' winery here.

Brother Timothy F.S.C.

CELLARMASTER, THE CHRISTIAN BROTHERS, NAPA VALLEY, CALIFORNIA

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Along with the snow go our best wishes . . . and our good whisky.

We don't miss the snow. And we always keep enough Dewar's "White Label" over here to toast a few friends of our own. The season would be mighty cold without that!

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WORLDWIDE DISTRIBUTIONS: Pernod & Ricard, Inc., San Francisco, California

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The Institute is proud to announce the following achievements:

1. Support for the arts in schools in San Francisco and Berkeley, California.
   - AIDC has provided support for over 60,000 children, teachers, and parents to attend over 150 performances in dance, music, and drama at no cost.

The basic concept of AIDC is to provide support to inner-city, low-income young people and their families to attend cultural events which they would not otherwise have the opportunity to do so. The major thrust of this program is to bridge the gap between arts and young people in the performance setting. As part of this program, AIDC provides training for teachers on how to use cultural resources in the classroom.

AIDC has received three grants from the National Endowment for the Arts, a grant from the Rockefeller Foundation, and a grant from the California Arts Council. These grants have enabled AIDC to provide support to arts education programs in schools.

We do not have much snow in Scotland. It is said that we gave it to America to make your holidays brighter.

Along with the snow, we bring our best wishes...and our good whisky.

We don't miss the snow. And we always keep enough Dewar's "White Label" over here to toast a few friends of our own. The season would be mighty cold without that!

Authentic.

DEWAR'S
"White Label"

Dewar's never varies.
AN INTERVIEW WITH TOM STOPPARD

Q. Why are so many of your characters called Moon or Boot?
A. It’s quite difficult to find out what a character’s name is. I can’t help it if it keeps turning out to be Moon or Boot. In fact, the chief characters in Jumpers are masquerading under false names. Moon and Boot is what they are really called—but it just became embarrassing and it tends to mislead people. I’m a Moon, myself. Confusingly, I used the name Boot, from Evelyn Waugh, as a pseudonym in journalism, but that was because Waugh’s Boot is really a Moon, too. This is beginning to sound lunatic. All I mean is that when it comes to naming characters, a whole set of private, unconscious associations come into operation, and (if you define a character by his angle to the world) I keep writing about the same double-act.

Q. Bearing in mind that this is an interview to go in the program, is there anything you would like to say about ‘jumpers’?
A. Not really.

Q. Is it about people jumping?
A. Definitely.

Q. As opposed to metaphorical jumpers?
A. As opposed to bathwear is what I mean. I couldn’t think of a title, and when I told Peter Wood [director of the original production] it was Jumpers he said it sounded like sweaters, but by that time I’d had enough.

Q. Does the title always come last?
A. No. I had a title, almost from the start. It was going to be called And Now the Incredible Something-or-other Jumpers, and finally And Now the Incredibly Archibald Jumpers, but I got sick of saying it twice each time I was asked.

Q. ‘And Now the Incredible’ what?
A. Archibald. Also, we were all calling it Jumpers anyway.

Philip Morris International. Luxury box 100s.

The filter cigarette for people who live internationally.


18 mg. "tar," 1.2 mg. nicotine, avg per cigarette by FTC Method.

ABOUT THE PLAYWRIGHT

Tom Stoppard was born in Czechoslovakia in 1937. He left the country with his family in 1939 and finally reached England—via Singapore and India—in 1946, eventually settling in Bristol in 1953. These, Stoppard began his writing career as a journalist, occasionally doing reviews under the pseudonym “William Boot,” the name of the hero in the 1920s novel, Scoop, by Evelyn Waugh.

“Boot,” writes London critic Robert Cushen, “was not a loser; or rather he was, as was once said of Frank Sinatra, ‘a loser who wins.’ This distinguishes him from his other alter ego (or alter alter ego) Moon, whom Stoppard first encountered when he was ignominiously and ludicrously shot by Paul Newman in the movie The Left-Handed Gun. He thus has no actual lunar connections; any appearance of that moon in Stoppard’s plays can be dismissed as a ‘semantic coincidence.’ It may be as well at this point to quote the author’s discriminatory judgement: ‘Moon is a person to whom things happen. Boot is rather more aggressive.’

Stoppard’s early work includes a play called Lord Maltravies and Mr. Moon and two radio plays, The Dissolution of Dominic Boot and M Is For Moon among Other Things. In addition, Cushen points out that the title characters in Stoppard’s best known work to date, Rosencrantz and Guildensteen Are Dead, are, respectively, a Moon and a Boot, and The Real Inspector Hound, another Stoppard success, introduced a pair of drama critics named Birdboot and Moon.

“Jumpers,” concludes Cushen, “is comparatively short on boot though less so on moons. A.C.T. presented Rosencrantz and Guildensteen Are Dead in repertory for three seasons beginning in 1969, and last season’s repertory included Stoppard’s English version of Federico García Lorca’s The House of Bernarda Alba. Stoppard’s latest play, Travesties, joined the Royal Shakespeare Company’s repertory earlier this year in London to wide acclaim.

The A.C.T. production of Jumpers marks the play’s West Coast premiere. The original production had its first performance in February of 1972 in the repertory of the National Theatre of Great Britain.
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Philip Morris International.
Luxury box 100s.


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AN INTERVIEW WITH TOM STOPPARD

Q. Why are so many of your characters called Moon or Boot?
A. It's quite difficult to find out what a character's name is. I can't help it if it keeps turning out to be Moon or Boot. In fact, the chief characters in Jumbers are masquerading under false names, Moon and Boot is what they are really called—but it just became embarrassing and it tends to mislead people. I'm a Moon, myself. Confusingly, I used the name Boot, from Evelyn Waugh, as a pseudonym in journalism, but that was because Waugh's Boot is really a Moon, too. This is beginning to sound lunatic. All I mean is that when it comes to naming characters, a whole set of private, unconscious associations come into operation, and (if you define a character by his angle to the world) I keep writing about the same double-act.

Q. Bearing in mind that this is an interview to go in the program, is there anything you would like to say about 'Jumbers'?
A. Not really.

Q. Is it about people jumping?
A. Definitely.

Q. As opposed to metaphorical jumpers?
A. As opposed to boathawks is what I meant. I couldn't think of a title, and when I told Peter Wood [director of the original production] it was Jumbers he said it sounded like sweaters, but by that time I'd had enough.

Q. Does the title always come last?
A. No. I had a title, almost from the first. It was going to be called And Now the Incredible Something-or-other Jumpers, and finally And Now the Incredible Archibald Jumpers, but I got sick of saying it twice each time I was asked.

Q. 'And Now the Incredible' what?
A. Archibald. Also, we were all calling it Jumbers anyway.

Q. What was the first idea you had that resulted in the play?
A. I can't remember.

Q. What idea do you see in it now?
A. Look, about four years ago, when Rosencrantz and Guildenstern Are Dead was going to open in New York, I did an interview in which I answered a lot of questions about existentialism and cosmic significance, neither of which interests me much. I mean, what Rosencrantz is really about is these two fellows at Elsinore, that's what I hang on to. Anyway, once you're obliged, there were those puffy crummy quotes by me in the newspaper, and when I read them I didn't agree with them. Deep Thoughts straight off the shelf. Then they were reprinted on the dustjacket of the book, and here they are again in a program somebody just sent me from San Francisco. Freezes the blood.

Q. But is 'jumpers' a play with a central idea, even if you don't want to say what the idea is?
A. It's a play with a central argument, and it becomes very quickly obvious what that argument is about.

ABOUT THE PLAYWRIGHT

Tom Stoppard was born in Czechoslovakia in 1937. He left the country with his family in 1939 and finally reached England—via Singapore and India—in 1946, eventually settling in Bristol in 1953. Stoppard began his writing career as a journalist, occasionally doing reviews under the pseudonym "William Boot," the name of the hero in the 1920s novel, Scoop, by Evelyn Waugh. "Boot," writes London critic Robert Cushman, "was not a loser; or rather he was, as was once said of Frank Sinatra, 'a loser who wins.' This distinguishes him from his other alter ego (or alter other ego) Moon, whom Stoppard first encountered when he was ignominiously and ludicrously shot by Paul Newman in the movie The Left-Handed Gun. He thus has no actual lunar connections; any appearance of that moon in Stoppard's plays can be dismissed as a 'cosmic coincidence.' It may be as well at this point to quote the author's discriminatory judgment: 'Moon is a person to whom things happen. Boot is rather more aggressive.'

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THE AMERICAN CONSERVATORY THEATRE presents

PILLARS OF THE COMMUNITY

By HENRY IBSEN
Translated and Directed by ALLEN FLETCHER
Associate Director: DAVID HAMMOND
Set Design by RALPH FUNDICIO
Costumes by ROBERT MORGAN
Lighting by J. MITCHELL DANA

The cast

KARSTEN BERINCK
Betty, his wife
OLAF, their son
MARTE, Karsten’s sister
JOHN TØNNESEN, Betty’s young brother
LOLA HESS, her older half-sister
HILMAR TØNNESEN, Betty’s cousin
HER RÅNBJØRG, a schoolmaster
HER KUMMEL, Inspector
HER VIGELAND,
HER SANDSTAD
DINA DØR, a young girl living with the Berincks
KRAP, chief clerk
AUNE, shipyard foreman
FRÅ KUMMEL
FRÅ HØLTH, the postmaster
FRÅ LYNGE, wife of the local doctor
KATRINNE, a maid

EARL JOY CARLIN
DAVID DARLING
ANN LAVENDER
CHARLES LAYNER
ELIZABETH HUDDLE
SYDNEY WALKER
JAMES R. WINNER
CHARLES HALLAHAN
ROBERT MOONEY
ANDY BACKER
BARBARA DIRICKSON
RICK HAMILTON
JOSEPH BIRD
CANDACE BARRETT
MARIAN WALTERS
SANDRA SHOTWELL
BONITA BRADLEY

Townsperson and Servants


The action takes place in Karsten Berinck’s house in a small Norwegian seaport.

Act 1
Scene 1: A Summer morning
Scene 2: A few days later

Act 2
Scene 1: Afternoon, a day later
Scene 2: The next evening

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

understudies


Stage Manager: JAMES L. BURKE

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 BARONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Lighting by J. MITCHELL DANA
Fencing Choreography by J. STEVEN WHITE
Music by LEE HORBY

The cast

RAY REINHARDT
CHRISTIAN DE NEUVILLETTE
LAETI
LAUDERWILLSON
ELEA
RICHARD MOONEY
PRAVON
RICK HAMILTON
CHARLES HALLAHAN
ROBBY ELLERBE
RANDALL SMITH
JOSEPH BIRD
ANDY BACKER
AL WHITE
RANDALL SMITH
Capuchin
ROBERT CHAPLINE, RICK WINTER
RANIV
ELIZABETH HUDDLE
CANDACE BARRETT
BARBARA DIRICKSON
HOPE ALEXANDER-WILLIS

and


The first four scenes take place in 1645; the fifth in 1655.

Scene 1: A Performance at the Hotel de Bourgogne
Scene 2: The Bakery of the Poet
Scene 3: Rosine’s Kiss
Scene 4: The Cadiets of Gascony
Scene 5: Cyrano’s Cotteze

The notes on ‘CYRANO DE BERGERAC’ Following his famously large nose which, as he says, ‘Marches on before me by a quarter of an hour,’ the swashbuckling Cyrano de Bergerac—return for a third season at the Geary as the central figure of Edmond Rostand’s heroic comedy written in 1897. This season’s revival of the William Ball production is of special interest, since changes or casting in several key roles will allow newcomers to bring their own fresh interpretations to the famous tale of an eloquent nobleman and a handsome young Gascon soldier who joins forces to woo a dazzling Parisienne.

The courageous Cyrano—equally adept as a swordsman, poet, musician and philosopher—doesn’t flinch at the prospect of taking on a band of one hundred assassins single-handedly. And armed with a wit that cuts as deep as his sword, he takes delight in defiling the hypocrite and exposing the snob. 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 Musketeers lies just another side of Cyrano, his tireless striving for the ideal in all things, summarized by the great love he bears for the brave and beautiful Roxane.

Rostand, then twenty-nine years old, based his play very loosely on a minor French figure from the seventeenth century called Savinien Cyrano. The “real” Cyrano was neither noble nor Gascon; his grandfather was a fish merchant. As a writer, the original was a satirist, while Rostand’s is essentially a poet. It was even alleged that the real Cyrano—who died in the prime of life, probably as much from venerable disease as from a beam of wood that fell on his head—had tried to nob his wealthy father when the latter lay on his deathbed. One thing the two Cyranos have in common, however, is a glib tongue. 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 Behemoth 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, nevertheless, with the generation in which they were created; and the place is taken by figures typical of the time, which supernates. But romantic figures belong to no period, and time does not dissolve them...
NOTES ON 'CYRANO DE BERGERAC'

Following his enormously large nose which, as he says, "Marches on before me by a quarter of an hour," the swashbuckling Cyrano de Bergerac returns for a third season at the Geary as the central figure of Edmond Rostand's heroic comedy written in 1897. This season's revival of the William Ball production is of special interest, since changes in casting in several key roles will allow newcomers to bring their own fresh interpretations to the famous tale of an eloquent nobleman and a handsome young Gascon soldier who joins forces to woo a dazzling Parisienne.

The courageous Cyrano — equally adroit as a swordsman, poet, musician and philosopher — doesn't flinch at the prospect of taking on one of hundreds of assassins singlehandedly. And armed with a wit that cuts as deep as his sword, he takes delight in defying the hypocrite and excoriating the empty-headed. 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-like qualities lies another side of Cyrano, his tireless striving for the ideal in all things, symbolized by the great love he bears for the brave and beautiful Roxane.

Rostand, then twenty-nine years old, based his play very loosely on a minor French figure from the seventeenth century called Sylvain 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 by 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 Cyrano's have in common, however, is a gipsy 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 Beerhohm 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. The whole piece has a greatness and grandeur with the generation in which they were created, and the place is taken by figures typical of the period, which survive us. But romantic figures belong to no period, and time does not dissolve them."

THE AMERICAN CONSERVATORY THEATRE presents

CYRANO DE BERGERAC

by EDMOND ROSTAND

Translated by BRIAN HOOKER

Adaptation by DENNIS POWERS

Directed by WILLIAM BALL

Associate Director: EUGÈNE BARONCE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by MITCHELL DANA

Fencing Choreography by J. STEVEN WHITE

Music by LEE HORBY

CAST

Cyrano de Bergerac: RAY REINHARDT

Christian de Neuvillete: STEPHEN SCHNEIDER

Le Bret: EARL BOEN

Ragueneau: ROBERT MOONEY

Victime de Valvert: DANIEL KERN

Javert: J. ERIC GRAHAM

Pierrot: RICK HAMILTON

Charles Hallman: BOBBY ELLERBE

Robert: RANDALL SMITH

Andre: AL WHITE

Pascal: RALPH CLAPINE, RICK WINTER

Rabaval: MALCOLM KELLY

Elizabeth Huddie: CANDACE RENKIN

Orange Girl: BARBARA DIRICKSON

Mothia Marguerie: HAYE ALEXANDER-WILLIS

Sister M. Theresa: BARBARA DIRICKSON

and


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: Boxer's Kiss

Scene 4: The Cadets of Gascony

Scene 5: Cyrano's Cottage

THE AMERICAN CONSERVATORY THEATRE presents

PILLARS OF THE COMMUNITY

by HENRY IBSEN

Translated and Directed by ALLEN FLETCHER

Associate Director: DAVID HAMMOND

Scenery by RALPH FINECOSTE

Costumes by ROBERT MORGAN

Lighting by MITCHELL DANA

THE cast

Karen Berek: BETTY, his wife

Olat, their son

Marta, Karen’s sister

Johan Trynneben, Benedict’s brother

Lona Hessel, her older half-sister

Hilmar Trynneben, Bette’s cousin

Herr Marnord, a schoolmaster

Herr Rummel

Herr Vigeland

Herr Sandstad

Dina Dorf, a young girl living with the Bercsicks

Knap, chief clerk

Aune, shipyard foreman

Fru Kummel

Fru Holt, the postmaster’s wife

Fru Lyng, wife of the local doctor

Karine, a maid

Einar Carlsson: EARL JOY CARLIN

David Darling: DAVID DARLING

Anne Laverw: ANNE LAWDER

Charles Lanker: JAMES R. WINNER

Elizabeth Huddie: SYDNEY WALKER

James Hallahan: CHARLES HALLAHAN

Robert Mooney: ANDY BAKER

Barbara Dirickson: RICK HAMILTON

Joseph Bird: JOSEPH BIRD

Bancroft Barrett: MARION WALTERS

Sandora Shotwell: BONITA BRADLEY

Townspeople and Servants


The action takes place in Karsten Berek’s house in a small Norwegian seaport.

Act 1

Scene 1: A Summer morning

Scene 2: A next morning

Act 2

Scene 1: Aftemoon, a day later

Scene 2: The next evening

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

understudies

Karen Berek: Ross Graaf; Betty, Sandra Shotwell; Marta: Hope Alexander-Willis; Johan: Daniel Davis; Lona: Megan Cole; Hilmar: Charles H. Fryman; Herr Rummel: David Kern; Knap: Michael Hume; Dina: Fren Kruf; Fru Holt: Deborah Ayres; Fru Kummel: Karen Berek; Herr Vigeland/Aune: Allen Fletcher; Herr Sandstad: Eugene Baronce

Stage Manager: JAMES L. BURKE

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Stage Manager: JAMES L. BURKE

Written in 1877 when Norway's great playwright was 49, Pillars of the Community was a milestone in Ibsen's career, marking his turn from poetic plays about Norwegian history and legend to the drama of social criticism that were to bring him international fame and controversy for the rest of his life.

This early work about the clash between man's private and public lives explores such issues of the time as women's rights, municipal corruption and the tragedy of "floating coffins" in which thousands of Scandinavians perished at sea each year. It foreshadowed such later Ibsen social dramas as A Doll's House, Ghosts, Hedda Gabler and An Enemy of the People.

Ibsen's biographer, Michael Meyer, writes, "The presentation in dramatic form of problems that were urgent and topical rather than eternal was unprecedented; it was the depth and subtlety of Ibsen's characterization and psychological insight and ability to strip respected people and institutions of their masks that made Pillars of the Community such a revelation to its contemporaries, especially the young."

The play is set in a Norwegian seaport, where Karsten Berek, who married a woman he didn't love in order to further his career, is a shipyard employer and leading citizen. In spite of his outward respectability, Berek is a man built on a series of lies. He is threatened with exposure and scandal. A young member of his own family, he hastily arranges for the youth to sail to America on a unscrupulous ship to save him from the long voyage.

Of his current production, Fletcher says, "We want to make the people real, and we want to try and make the audience understand the characters as they go wrong — rather than criticizing them for going wrong. We want the audience to understand that yes, Ibsen's people do have a very narrow concept of religion and morality and ethics which is not genuinely religious at all, but they've been brought up that way. The audience has got to get over the idea that everybody has ever made them see anything short of what they would like to. I think it's a very warm play."
curtain time: in response to numerous requests, latecomers will NOT BE SEATED — after the opening or intermission curtain — until a suitable break in the performance.

please — while in the auditorium: observe the "NO SMOKING" regulations; do not use cameras or tape-recorders; do not carry in refreshments. • Please note the NEAREST EXIT: if your walk — do not run — to the exit. (By order of the mayor and the city's board of supervisors)

for your convenience: DOCTORS may leave the number 771-9003 with their call service and give name and seat number to house manager. • Those without METFORMER perfor- mance after the performance may use the stage entrance (around corner on Mason Street).

GREAT DISCOUNT RATES are available to clubs and organizations attending A.C.T. performances at the Geary and the Chinese Memorial Thea- tres in groups of 25 or more. For discount information, call Laura Mitchel, A.C.T. (415) 771-3800. Special student matinees (not listed on regular schedules) are also offered to school groups. Complete de- tails are available from Joan Finney, A.C.T., 450 Geary St., San Francisco 94102, telephone (415) 771-3800.

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

THE AMERICAN CONSERVATORY THEATRE presents
JUMPERS
by TOM STOPPARD
Directed by WILLIAM BALL
Associate Director: EUGENIE BARCONE
Costumes by ROBERT BLACKMAN
Lighting by F. MITCHELL DANA
Gymnastic Coach: DANIEL KERN
Stage Manager: JAMES L. BURKE

DВ ТЕ АУДИ Э...
NOTES ON 'HORATIO'
Ron Whyte's play, with music by Mel Marvin, recreates the life and times of the man whose name has become synonymous with the American Success Story through the more than one hundred books for boys he wrote in the last three decades of the nineteenth century. Although literary critics scorned Horatio Alger Jr. (1832-1899) for ignoring him completely, he was the most widely read author in the United States between 1870 and 1920. His influence on generations of Americans, as books passed from father to son in millions of households all over the country, was incalculable.

Alger's novels for boys included such series as Dagg Ross (1867), Luck and Pluck (1869) and Tattered Tom (1871). The individual titles of his books almost stand as plot synopses—Try and Trust, Mark, the Match Boy, Bold and Brave, Strive and Succeed and From Canal Boy to President. The told stories of group bootstraps and newsboys who, through virtue and hard work, found worldly success; their plucky young heroes were the dream goals and inspirational models for young readers.

Horatio explores the neurosis and frustration that lay behind the outward success of Alger's own life, interweaving one of Alger's most popular tales, Ragged Dick, into the narrative as a dramatic counterpart. Whyte's research on Alger led him past the bogs biographical data once accepted as fact and into the meaning of the man now acknowledged as one of America's great mythmakers.

"Horatio," says Whyte, "does not recreate the real past. It recreates the real and unreal to make the real and unreal lurk in our subconscious."

And in the words of the biographer John Tebbel, "As we advance further into the Space Age, Alger's bookshelf may stand as an index of the real and the unreal which lurk in our subconscious..."
NOTES ON 'HORATIO'
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Alger's novels for boys included such series as Dagged Rick (1867), Luck and Pluck (1869) and Tattered Tom (1871). The individual titles of his books almost stand as plot synopses—Try and Trust, Mark, the Match Boy, Bold and Brave, Strive and Succeed and From Canal Boy to President. This is the story of good bootblacks and newsboys who, through virtue and hard work, found worldly success; their plucky young heroes were the inspiration of the young boys.

Horatio explores the neurosis and frustration that lay beneath the outward success of Alger's own life, interweaving one of Alger's most popular tales, Raged Dick, into the narrative as a dramatic counterpart. Whyte's research into Alger led him past the bogus biographical data once accepted as fact and into the meaning of the man now acknowledged as one of America's great mythmakers.

"Horatio," says Whyte, "does not recreate the real past. It recreates the more romantic images of the real and unreal lurk in our subconscious.

And in the words of the biographer John Tebbel, "As we advance further into the Space Age, Alger's books become more and more a part of the minster that seem remote and improbable. What refuses to die is the idea his books represent. It survives because it symbolizes the true Horatio Alger's hope of rising above his circumstances to be somebody..."
HOPE ALEXANDER-WILLIS, who has been seen on and off the Bay Area stages, studied with Paul Sills at his Story Theater Workshop in addition to spending a year as an apprentice with the San Francisco Actor’s Workshop and several years with the San Francisco Actor’s Lab. A professional blues, jazz and folk singer and the mother of a five-year old son, she has played major roles at the Marin Shakespeare Festival, where she was seen as Vanya in The Cherry Orchard, Old Globe Festival, where she played Titania in A Midsummer Night’s Dream and the Nevada Shakespeare Festival. As a member of the Pacific Conservatory of the Performing Arts in Santa Maria where she was gigant acting appearing as Lady Bracknel in The Importance of Being Earnest, she has also been a leading actress with the Actor’s Theatre of Louisville and South Coast Repertory Company.

ANDY BACKER returns to A.C.T. for his third season. He has been in Cyrano De Bergerac: You Can’t Take It With You for two seasons, playing many roles, including De Goulor and the Doctor of Morlock Company. He appeared in the 1969 touring company of The Shrew Off with George Grizzard, in Love’s Labour Lost and the Edinburgh Festival and as the recipient of the outstanding production award, presented as a royal command performance for Princess Margaret and her family. In the United Kingdom, he directed for seven years of the California Shakespeare Festival, Dunn and company, and in his last year had the opportunity to stage A Midsummer Night’s Dream and King. He had his Broadway debut in You Can’t Take It With You, and has appeared on television as the Host, among other roles, as Well’s Who’s Up Against It? His directorial credits include plays in Progress series, Haban’s Children and A Bunch of the God’s Were Sitting Around One Day. In 1970, on leave of absence from A.C.T., he directed The Knack at San Diego’s Old Globe Shakespeare Festival. More recently, he was the director of Chayefsky’s A Doll’s House in 1973, and also directed The Ringling Bros. This past summer he directed The Mikado for the Pacific Conservatory of Performing Arts.

JOSEPH BIRD, who returns for a fifth season at A.C.T., holds a master’s degree in drama from Pomona College. A featured actor in 17 productions at the APA Repertory Company from 1962 to 1969, Mr. Bird also toured Canada and Mexico with the Museum of Modern Art Company. He appeared in the 1969 tour- ing company of The Shrew Off with George Grizzard, in Love’s Labour Lost and the Edinburgh Festival and as the recipient of the outstanding production award, presented as a royal command performance for Princess Margaret and her family. In the United Kingdom, he directed for seven years of the California Shakespeare Festival, Dunn and company, and in his last year had the opportunity to stage A Midsummer Night’s Dream and King. He had his Broadway debut in You Can’t Take It With You, and has appeared on television as the Host, among other roles, as Well’s Who’s Up Against It? His directorial credits include plays in Progress series, Haban’s Children and A Bunch of the God’s Were Sitting Around One Day. In 1970, on leave of absence from A.C.T., he directed The Knack at San Diego’s Old Globe Shakespeare Festival. More recently, he was the director of Chayefsky’s A Doll’s House in 1973, and also directed The Ringling Bros. This past summer he directed The Mikado for the Pacific Conservatory of Performing Arts.

EARL BOEN, who joined A.C.T. to play Le Brie in the PBS filming of Cyrano for the Theatre in America series, has several other television and radio-ten company in addition to productions at major resident theaters. As a leading actor with the Theater in America Playhouse for two seasons, he was seen in ten productions, including Th e Man of La Mancha, The Band in the Sand and Grand Opera. In You Can’t Take It With You, Mr. Boen, who has also made guest appearances at several colleges and universities, spent a season each at the Harvard Repertory Company, the Seattle Repertory Company and Heartland Productions, as well as with the Tyrone Guthrie Theatre, playing major roles in many productions, including the title role in the premiere production of Futz. Last season he was seen at A.C.T. in You Can’t Take It With You. Tonight at 8:30, Cyrano de Bergerac, The Cherry Orchard, and on tour in the Shrew.

DONALD BOUSON, an associate artistic director at the Santa Barbara Company and director of their Actor’s Nine Theatre, was a founding member of the A.C.T. Mime Troupe five years ago and spent a year in training with the program. Mr. Bouson’s stage credits include one season at the Oregon Shakespeare Festival, where he appeared in Richard III and Richard II, and with the tall Company. With Mr. Malcolm Scrawdyke in Halli Scrawdyke and Paolo Hummel in The Basic Urge, he has been involved with the creation of silent comedies and an ardently supporter of the genre, he also wrote, directed, produced and performed for and in acting for a production for the Arts en titled The Clowns about Laurel and Hardy, Buster Keaton and Charlie Chaplin. In 1971, he co-founded A.C.T. in which he appeared as Thomas. He was last season as Gremio in The Taming of the Shrew, performed in the San Francisco Shakespeare Festival in 1972. He also directed the Taming of the Shrew, performed in the San Francisco Shakespeare Festival in 1972. He also directed the Taming of the Shrew, performed in the San Francisco Shakespeare Festival in 1972. He also directed the Taming of the Shrew, performed in the San Francisco Shakespeare Festival in 1972. He also directed the Taming of the Shrew, performed in the San Francisco Shakespeare Festival in 1972. He also directed the Taming of the Shrew, performed in the San Francisco Shakespeare Festival in 1972.
HOPE ALEXANDER-WILLIS, who has been seen on and off the Bay Area stages, studied with Paul Sills at his Story Theater Workshop in addition to spending the summer as an apprentice with the San Francisco Actor's Workshop and several years with the San Francisco Actor's Lab. A professional blues, jazz and folk singer and the mother of five-year-old son, she has major roles at the Marin Shakespeare Festival and the Berkeley Repertory in The Taming of the Shrew, at Stanford Repertory Theater, and in Walking In My Time and No Place To Be Somebody at the On Broadway Theatre. Recently, she has also been a leading actress with the Actor's Theater of Louisville and South Coast Repertory Theater.

ANDY BACKER returns to A.C.T. for his third season. He has been in Cyrano De Bergerac, You Can Take It With You, for two seasons, playing many roles, including De Goul, Amand, and the Esterman of MacCompany. He has also featured roles in The Taming of The Shrew, The Merchant of Venice, The Misers, The Crucible, and Broadway. He also starred with D'Aolt's House with Martha Mason, and went with the production on its tour to Hawaii. He was in the Pittsburgh production of Cyrano, and this past summer he completed his first movie, Smile, directed by Michael Ritchie, to be released as Fast. He has taught at A.C.T.'s Summer Training Congress and in the Plays in Progress. He is also a playwright, and has his play, The Nebraska Barbarian, produced as a staged-reading at the Squaw Valley Writer's Conference this summer, directed by John Lion of S.F.'s Magic Dream. He has an M.F.A. from Cornell, a B.F.A. from Nebraska, has been seen in more than 75 stage productions, and other productions, including the title role in the premiere production of Futz. Last season he was seen at A.C.T. in You Can't Take It With You, for two seasons, as Cyrano De Bergerac, The Cherry Orchard, and on tour in The Shrew.

JOSEPH BIRD, who returns for a fifth season at A.C.T., holds a master's degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company (1969-1970), he has also toured Canada and the United States as a member of MacCompany. He appeared in the 1965 touring company of The Show Off with George C. Scott and Joel Grey, and during the summer of 1970 he appeared as The Man of La Mancha in the production in London. He made his Broadway debut in You Can't Take It With You, and has since appeared in a number of productions, including Moon in the Yellow River and Electra. Bird appeared in Dr. Cambell's doctor play, Breath of Daytime, and in the recent Off-Broadway production, Love's a Many Splendored Thing. For two summers, he appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in Hamlit, The Winter's Tale, The Taming of the Shrew, and the World Premiere of J. M. Barrie's, The Gift. He has also appeared in a number of roles, including the title role in the premiere production of Futz. Last season he was seen at A.C.T. in Cyrano De Bergerac, The Cherry Orchard, and on tour in The Shrew.

Renate BOUSON, an associate artist and art director of the Bay Area Repertory Company and director of their Actor's Nine Theater, was a founding member of the A.F.A.T. Mimi Troupe five years ago and spent a year in the training program. Mr. Bouson's stage credits include one season at the Oregon Shakespearean Festival, where he appeared in Richard Dyer and Paul Newman's productions of Much Ado About Nothing and Hamlet, and a season at the Oregon Shakespeare Festival in Portland, in addition to playing in various productions of Shakespeare, artificial comedies, and an art director for the. He has also directed and acted in a production for the A.F.A.T. He has been a member of the company since 1970, and has recently directed and acted in various productions of Shakespeare and other plays.
BARBARA DICKenson, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyrano of Bergerac, The Merchant of Venice, The Crucible, The HOT L BALTIMORE, The House of Bernarda Alba and The Orchard, has also appeared in television productions in San Francisco and in Portland, where she attended the University of Portland, as well as in the PBS filming of A.C.T.'s Cyrano. Ms. Dickenson was also seen in Rosalind in As You Like It and in The Country Wife and Alice in Wunderland with the Marin Shakespeare Festival. This past summer she was seen in The Taming of the Shrew at the Westport Country Playhouse in Shap, which was presented as an educational tour by the A.C.T. Players in progress program.

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 two plays in the A.C.T. Evening Extension Program. A director of children's theatre for 16 years, she has also directed several big musicals including The Unsinkable Molly Brown and in Success in Business Without Really Trying. Mrs. Graham's sister is Vivian Vance.

BOBBY F.ELLERBE, who was a member of A.C.T.'s training program for three years has appeared in Cyrano de Bergerac, The Merchant of Venice, The Crucible, The Taming of the Shrew, The HOT L BALTIMORE, Toadie at B.C.O. Cyrano de Bergerac: You Can't Take It With You. He was also seen in San Francisco's successful 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 Ceromedia. His television credits include two specials in the KQED series, Man for the Black Moses Theatre.

Megan Cole

ROBERT CHAPLINE, major voice teacher for the acting company and Conservatory, has appeared in A.C.T.'s productions of Oedipus Rex, Antony and Cleopatra, and Cyrano de Bergerac. The recipient of a Rockefeller Foundation fellowship with Kurti Ullstein in 1970, Mr. Chapline, also taught at the Martha's Vineyard Theatre, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum in Los Angeles and the Pacific Conservatory of the Performing Arts.

SARAH EPSTEIN, who taught during A.C.T.'s 1974 Summer Training Conferences, holds a master's degree from UC Davis and most recently directed the performing ensemble of the Cala Ma-Repara Theatre in Italy. She also served as assistant manager for the performing ensemble of the California Institute of the Arts and as a director for the La Mama E.T.C. extension workshops. Mr. Epstein is also a guest director at Holland's Mickley Theatre and Edith Wiggin Workshop Company, where he also was a member of their performing ensemble. He also worked at both the California Institute of the Arts and in The HOT L BALTIMORE, The Misser and in Plays Progress productions of The Miss Mandalay Beauty Pageant and The Battle of the Bands and Academy of Desire.

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CHARLES HALLAHAH, who was seen in previous A.C.T. productions including One Flew Over The Cuckoo's Nest, returns for his third season at A.C.T., having appeared in Cyrano de Bergerac, The Merchant of Venice, The Mystery Cycle, The Taming of the Shrew, Tonight at 8:30, Broadway and You Can't Take It With You. He holds a Master of Fine Arts degree from Columbia University in Philadelphia where he appeared in numerous leading and major roles, including those of Max in The Homecoming, Thouoeau in The Night Thieves, two parts in The Haunting of One, and Don John in The Twelfth Night. He also worked on A.C.T. with and was featured last year in The HOT L BALTIMORE, The Misser, Tonight at 8:30, Broadway, The House of Bernarda Alba, The Cherry Orchard and Cyrano de Bergerac. He will be seen on T.V. later this season on The Streets of San Francisco, as well as in a role on John Knott's T.V. film The Music School.

RICK HAMILTON, in his second season with A.C.T., attended the University of Texas. His most recently appeared with the Milwaukie Repertory Theatre 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 Shakespeare Festival productions, including Caesar and Cleopatra, Much Ado About Nothing, The Comedy of Errors and Macbeth. Hammersley also appeared in the indoor production of The Glass Menagerie last season. He appeared in The Taming of the Shrew, The HOT L BALTIMORE, The Misser and in Plays Progress productions of The Miss Mandalay Beauty Pageant and The Battle of the Bands and Academy of Desire.

MICHAEL HUME comes to A.C.T. from South Coast Repertory in Costa Mesa, where he played featured roles in productions, including The Horse of Blue Leaves, The Would-be Gentleman and The Taming of the Shrew, as well as touring the Southern California with S.C.T.'s travelling shows for young people. A native of Tucson, California, he began acting in high school, and his work earned him an A.C.T.'s 1978 Working Professional Theatre Workshops. After a year's study there, he was accepted into A.C.T.'s Advanced Training Program for actors and subsequently chosen to join the company's second-year program as a full fellowship student. During this year, he was seen on the stage company in Cyrano de Bergerac, The Merchant of Venice and The Crucible. In addition, he had a leading role in the Plays in Progress production of Hag's Children and played the4. Argante in the A.C.T. Conservatory Touring production of That Scoundrel, Eugene O'Neill's Humbug, a bawdy and a buffoonish backpacking musician.

CHARLES H. HYMAN, who was a M.A. candidate at the University of Texas, where he holds a B.A., joined the company after two years in the training program. A professional dancer during his college days, playing at the age of ten, he was also a member of the Berkeley Center where he understudied Michael O'Sullivan as Prospero in The Tempest. Last summer he was as Matthew in Private Parts, an A.C.T. Plays in Progress production.

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

RANDALL DUK RIM was most recently seen in the title role of Pericles for the New York Shakespeare Festival in Central Park, as Fred Eng in The Year of the Dragon for the American Place Theatre, as Trinculo in The Tempest for the N.Y.S.T. at Lincoln Center, and as the criminal in Nourish The Beast which was later taped for N.E.T. Since his professional debut with Hair in Las Vegas, he has played C. Shunk in Jungle Cities (N.Y.S.F. Public Theatre), Prince Mohsin in Subject to Risk (Outer Library Theatre Theatre), Pantalone in Servant of Two Masters (Berkeley Repertory Theatre) and Kumasen in The Cherry Orchard in The Cheek by Jowl. He spent three summers with the...
ROBERT CHAPLINE, major voice teacher for the acting company and Conservatory, has appeared in A.C.T.'s productions of Oedipus Rex, Anthony Crook, Cymbeline, and Cyrano de Bergerac. The recipient of a Rockefeller Foundation fellowship with Kirstin Utley in Voice Teaching, Mr. Chapline has taught at the Manhattan Theatre, the Stratford Festival Theatre, the Stanford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum, Merita Music Center, the theatre arts department at UCLA, and at the California Institute of the Arts in Los Angeles.

MEGAN COLE, a Phi Beta Kappa graduate of Lawrence University who holds a master's degree from Tufts University, has taught and written on literary studies. Although she works in London, has numerous resident theatre credits in addition to having taught at Duquesne and Stanford, and has served as musical director in productions of student plays at University and Ledges Playhouse in Michigan, she appeared at the Seattle Repertory Theatre in 1972 season, and has been an instructor at the Institute of Renaissance Studies in Ashland, Oregon, as well as an actor in the Portland production of A.C.T.'s Evening Extension Program. Miss Cole is currently teaching in New York City, and with the A.C.T. Evening Extension Program. Miss Cole has been seen in A.C.T.'s production of A Christmas Carol in 1972, and has appeared with the Oregon Shakespeare Festival for two seasons, appearing in eight different productions, including The Taming of the Shrew (Kate), The Crucible (Elizabeth Proctor), Uncle Vanya (Olga) in Twelfth Night, Perrie Welting Earnest (Gwendolyn) and Strindberg's Dance of Death (Alice). Her credits at A.C.T. include You Can't Take It With You, The House of Bernarda Alba, and The Cherry Orchard.

ROBERT M. GRANT, a member of the A.C.T. staff for three years has appeared in Cyrano de Bergerac, The Merchant of Venice, The Taming of the Shrew, The Hot L Baltimore, The House of Bernarda Alba, and The Cherry Orchard, has also appeared in television productions in San Francisco and in Portland, where she attended the University of Portland, as well as in the PBS film of A.C.T.'s Cyrano, and in the film of A Christmas Carol in the Country Wine and Alice in Wonderland, and in the Marin Shakespeare Festival. This past summer she was seen in Judith Thompson's production of Alice in Wonderland with the Westport County Playhouse in how, which was presented as part of the A.C.T. Plays in Progress program.

LAWRENCE HECHT, who joins the acting company after two years as a fellowship student in the A.C.T. training program, holds a B.A. from the University of British Columbia. He has appeared in two plays in Portland productions of The Cherry Orchard, and in 1974 Summer Training Conferences, holds a master's degree from UC Davis and most recently appeared in the American major regional theatre of the United States, working on the faculty of the California Institute of the Arts. He has also served as the associate manager for the performing ensemble of the Cafe La Mama Repertory Company, and has been a director on the administrative staff of the Portland Playhouse in Portland, Oregon. He has also appeared in the main company of the Oregon Shakespeare Festival, and has served as the director of the Oregon Shakespeare Festival, and has also appeared with the University Theatre in Berkeley, and with the University of San Francisco as well as the Marin Shakespeare Festival. He will be teaching courses in acting this season in the training program.

MARILYN HUME, who is a graduate of the University of California at Davis, where she holds a B.A., graduated from the University of California at Berkeley with a B.A., and has been a member of the A.C.T. staff for more than two years in the training program. A professional director for many years, Mr. Hume is also a member of the Center for Director Training at A.C.T., where he has had responsibilities for the Center and the A.C.T. staff. He has studied at the University of Delaware, and has also appeared with the University of Delaware and Baltimore, the University of Pennsylvania, the University of Maryland, and the University of California. He has been a director of the University of Delaware, and has also appeared with the University of Delaware and Baltimore, the University of Pennsylvania, the University of Maryland, and the University of California. 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He has been a director of the University of Delaware, and has also appeared with the University of Delaware and Baltimore, the University of Pennsylvania, the University of Mary
Deborah May, who came to A.T.C. last season as a Conservatory student, holds a bachelor's degree and teaching certificate from Indiana University. Her home state, Selected Miss Indiana 1970-71, was also the Conservatory Talent winner and elected Miss Conservation at the Miss America pageant in 1971. Ms. May spent the past two summers as an intern-in-residence at the Pacific Conservatory of Performing Arts in Santa Maria, where she was seen as Maria in The Merry Widow, Fiona in Brigadoon, Yum Yum in The Mikado, and Rosabella in The Most Merry Walla. In addition to appearances in The Merry Widow and The House of Blue Leaves, she was also seen as Rosaline in Cyrano, Alice in You Can't Take It With You, and Angela in The Crucible, as well as in featured roles in The Taming of the Shrew, The Miser, Tonight at 8:30 and Broadway.

Robert Mooney, in his third season with A.T.C., is also director of the Berkley Repertory Theatre. His performances there included Epicure Mammon in The Alchemist. His 1974-75 roles included Epsilon in O'Neill's Of Mice and Men. While attending the University of California, he was seen in productions of The Taming of the Shrew, The Miser, Tonight at 8:30 and Broadway.

William Paterson joined the A.T.C. company in 1967 after a 20-year association with the Cleveland Playhouse. He has appeared on television in New York and Hollywood and made five national tours with his small town company, such as in The Prodigal Son at the Stratford Festival. He has also been seen in The Misanthrope, The Taming of the Shrew, The Miser, Tonight at 8:30 and The Cherry Orchard.

Fred Olster, who attended A.T.C.'s 1969 Summer Training Congress, returned last season as a member of the acting company. A native of Brooklyn who holds a bachelor's degree from Brooklyn College, he appeared in main stage productions at the New York Shakespeare Festival. His roles include the title part in Much Ado About Nothing, Laura in The Glass Menagerie, and the role of Antigone, among others. He was featured as an Antigone in a recent production of The Taming of the Shrew, The Miser, Tonight at 8:30 and Broadway.
DEBORAH MAY, who came to A.C.T. as a Conservatory student, holds a bachelor's degree and teaching certificate from Indiana University, her home state. Selected Miss Indiana 1970-71, she was also the Governor's Talent winner and elected Miss Com- munity at the Miss America pageant in 1971. Ms. May spent the past two summers as an artist-in-residence at the Pacific Conservatory of Performing Arts in Santa Maria, where she was seen as Maitlin in The Murmur of the Frogs in Bradford, Yum Yum in The Mikado, and Rosabella in The Most Merry Wives. In addition to appearances in The Mystery Cycle and The House of Blue Leaves, she was also seen as Rosie in Cyrano, Alice in You Can't Take It With You, and Abigail in The Crucible, as well as in featured roles in The Taming of the Shrew, The Miser, Tonight at 8:30 and Broadway.

ROBERT MOONEY, in his third sea- son with A.C.T., is also a three years associate director and a leading actor of the Berkeley Repertory Theatre. His performances there included the Epicurean Mammon in The Alchemist, Falstaff in Devil's, Malvolio in Twelfth Night, and Dr. Faustus in Ibsen's Delight, Co-founder and co-producer of the University Theatre Company of Santa Cruz, Mr. Mooney holds an M.A. in English from Stanford University. He trained with A.C.T. as an acting fellow in 1968 and has appeared in Cyrano de Bergerac, The Crucible, and The Taming of the Shrew. The Miser, Tonight at 8:30 and The Cherry Orchard.

WILLIAM PATTERSON joined the A.C.T. company in 1968 after a 20- year association with the Cleveland Playhouse. He has appeared on television in New York and Hollywood and made five national tours with his own company, such as The Trial and The Cherry Orchard. He has appeared in The Tempest and George in Who's Afraid of Virginia Woolf? In his seventh season as an A.C.T. actor, Mr. Patterson has appeared in many productions including Long Day's Journey into Night, The Two Gentlemen of Verona, The Merchant of Venice, and The Taming of the Shrew. The Cherry Orchard and as Grandpa Vanderhof in You Can'T Take It With You.

E. KERRIGAN PRESCOTT joined A.C.T. three seasons ago as an actor and teacher and has been seen in The Taming, The Cherry Orchard, The Miser, Tonight at 8:30 and Brighton. 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 major roles and later appeared with other major repertory theatres in England and Scotland. Prior to re- turn to this country, he appeared in numerous stage, film and television roles and performed before Queen Elizabeth and the Royal Fam- ily in Salisbury Fair at the Theatre Royal in Windsor. Besides acting in and directing university productions at Stanford University, where he obtained a P.H.D. in 1965 and taught until 1972, he was a founding member of the Magic Theatre of Berkeley, acting the title roles in Miles Gloriosus and Sheriff Bill.

RAY REINHARDT, whose portrayal of King Lear at the Palace of Fine Arts last summer was a triumphant success, will again play the title role in The HOT L, BALTICMORE, Tonight at 8:30. His portrayal of Lear is seen at New York, in South Carolina, in New Mexico and in whose company in New York and the Arena Stage in Washington, D.C., he was also seen as Macbeth in 5/8/70 at Manitoba Theatre Centre in Canada. Mr. Reinhardt's television credits include several award winning NET drama and roles in Cun- smoke, Annie and Nichols."

JUANITA RICE, teacher of Scenography at the Conservatory faculty- for the past several seasons, re- turns this year as an actor with A.C.T. In A.C.T.'s second and third San Francisco seasons, she appeared in the acting company in The Hostage, In White America, Turtufle, and The Crucible. She has also been in several new plays, from where in 1970 a play of her own, Open Forum, was published. Seen last year as Blanche in A Streetcar Named Desire at UC Berkeley while she was working off her doctoral in directing, she also ap- peared in earlier productions of the Berkeley Playwrights' Festival and in such as Grotto. She was Bahall in Miami University's production of Taming of the Shrew. Tonight at 8:30, Broadway and Cyrano de Berger- ac last season at A.C.T.

SHRINE SANDOWT, who joins the acting company this season after two seasons with the New York Shakespeare Festival in New York, is a graduate of the University of Illinois and in 1970 appeared in over 50 productions in the past including seasons with the Cape T.O.P.A. in Chicago, the Shady Lane Playhouse in Mar- rongo, Illinois and seen with the Scena Theatre in the Midwest and Arts and is an Associate Professor in the School of Drama and works with the Berkeley Repertory Theatre. Ms. Jean Brodie in St. Louis in 1969. Last season she was seen in A.C.T.'s The Cherry Orchard, The Last of Miss Humble Beauty Pageant and Battle of the Bands and A.C.T.'s festival. She will be seen in the television in The Family Vakvic."

RANDALL SMITH comes to A.C.T. from the Goodman Theatre in Chi- cago where he was seen in Henry IV Part I last season. He received his B.A. from the University of Illinois, worked with New York Shakespeare Festival as a stage manager and appeared in over 50 productions in the past including seasons with the Cape T.O.P.A. in Chicago, the Shady Lane Playhouse in Mar- rongo, Illinois and seen with the Scena Theatre in the Midwest and Arts and is an Associate Professor in the School of Drama and works with the Berkeley Repertory Theatre. Ms. Jean Brodie in St. Louis in 1969. Last season she was seen in A.C.T.'s The Cherry Orchard, The Last of Miss Humble Beauty Pageant and Battle of the Bands and A.C.T.'s festival. She will be seen in the television in The Family Vakvic.

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

MARIAN WALTERS received the Joseph Jefferson Award as Best Actress in 1973 for her portrayal of April in THE HO 1. BALTIMORE at the Iowa Theatre in Chicago, where she also saw in Never Too Late, and Wedding Band. For her portrayal of Grace in Bus Stop, starring Sandy Dennis, she won a Joseph Jefferson Award as the Best Actress in a supporting role. She appeared in the Goodman Theatre's The Ruling Class and The Royal Family, and for a year as the lead in Hello Dial at the Round Dinner Playhouse. Chicago audiences saw her as leading lady with the Tenthouse Theatre in Highland Park and two winters ago she toured in The Class Menagerie with the New Montana Repertory Company at Candlelight Dinner Playhouse in Everything In The Garden she received another Joseph Jefferson nomination. Miss Walters also appeared with Dylan Clinton at Pensive Run Playhouse in Ninety Nine Days, opposite Ray Milland at Mill Run in Angel Street, and played Sid Caesar's three wives in Plaza Suite at the Drury Lane Playhouse. Having played over 500 roles she also appeared with the touring Royal Theatre Repertory Company when John Golden signed her for her Broadway debut with Donald Cook in Made in Heaven. Miss Walters was featured on Broadway with Robert Preston and Kim Hunter in The Tender Trap. In San Francisco, she appeared in Under the Yum Yum Tree for fourteen months at the Or Broadway Theatre and Private Lives for nine months at the Little Fox Theatre. Her movie credits include Pelican, Bullitt, Medium Cool and T. R. Baskin.

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

J. STEVEN WHITE, a specialist in sword and combat choreography who teaches those skills at A.C.T., came here from the American Shakespeare Festival at Stratford, Conn. three seasons ago. At Southern Methodist University he played Edmund in King Lear with Morris Carnovsky. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Puck in Midsummer Night's Dream, Tybalt in Romeo and Juliet and Claudio in Much Ado About Nothing. At A.C.T. he has appeared in Cyrano de Bergerac, The Merchant of Venice, The Mystery Cycle, You Can't Take It With You, The Crucible, THE HO 2. BALTIMORE, Tonight at 8:30 and Ron- nie in The House of Blue Leaves. This past summer he played Clayton in Mind With A Dirty Man.

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 Fazenda Cano, South Pacific, Pal Joey and Kiss Me Kate, and he has been seen at A.C.T. in Cyrano de Bergerac and The House of Bernarda Alba.
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JAMES R. WINKLER, who spent a year in A.C.T.'s training program prior to joining the acting company last season, holds a master's degree in graphics from the University of Wisconsin. He spent three years with On Stage Tonight, a musical revue which toured resorts in Illinois and Wisconsin and made three USO tours and appeared with the Marin Shakespeare Festival at San Francisco's Palace of Fine Arts. He is currently playing in A Midsummer Night's Dream, and A Christmas Carol. His A.C.T. credits include "The Taming of the Shrew", "The Moirier", Tonight at 8:30 and Broadway.

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

LINDA WILLIAMSON comes to A.C.T. after three years with the Oregon Shakespeare Festival where she was seen in Twelfth Night, Houda Cabaret, Othello, Troilus & Cressida, Uncle Vanya and Henry VI Parts II and III. A former student of Alvin Keats at Northwestern University, she also studied at the University of Texas and his television credits include Mission Impossible and Mannix. He directed six plays for the Oregon Shakespearean Festival and three for the Pacific Conservatory of Performing Arts where he was also seen in Theophilus Becket, Richard III and School for Scandal.
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THE MARKET SCENE
Is Investing Soon to Become a Performing Art Again?
by ALBERT HAAS, JR.
Senior Vice President
Sheehan & Co. Incorporated

You are about to enjoy one of life’s most civilized pleasures, an evening of music, ballet, or theater.

You’ve dined lightly but well, arrived comfortably early, and now you leaf through the ads — luxury cars, costly cosmetics, ocean cruises, and bonded bourbon. Then this: “The Market Scene.” Here is there no escape? At any time some column in these pages about investing might be received like a sour note by some people, but particularly this year, one of the worst in history for the marketplace. Perhaps you will forgive us more easily if we promise to confine our remarks to an approach designed to make next year a little more peaceful and perhaps more profitable for us badly wounded investors.

As is written in mid-October, San Francisco enjoys an Indian Summer enhanced by the hope that perhaps the stock market may not, after all, go down forever. The market, which has been declining for twenty months, a longer and deeper decline than any other since World War II, has turned up dramatically. A rally has been underway for two weeks. President Ford and his economic counselors have dramatized their concern about rampaging inflation and our economic ills, and have formulated a program designed to help.

High interest rates, one of the age-old enemies of the stock market, have begun to ease. Already rumors typical of rising markets rather than falling ones, are being circulated. Only two weeks ago a good horror story about a bank that might fail would have been taken seriously. This morning a London report that a consortium of oil-rich Arabs was considering buying IBM (the corporation, not merely the stock) sent the stock up sharply and necessitated a denial by IBM’s chairman. Institutional investors, “professionals,” if only because they are paid for their services, are starting to interpret the same data positively instead of negatively — it’s good that things are so bad because now they can only get better — and have been buying. The public — you and I — is suffering from the first symptoms of an old ailment. We are beginning to worry that we may be
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You’ll find some of the biggest, juiciest, most mouth-watering prime rib in this neck of the woods inside the hunting lodge — of the Hungry Hunter.

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left out by a market that will not wait for us to muster our courage. Our neighbor may make the money in the market which belongs to us.

No one can know whether the stock market has seen its lows except those who will later have the advantage of looking backward. Perhaps these past weeks will only mean that the collapse that is coming will be more cruel. There are those who can make a reasonable case for a world-wide depression, and others who believe that our whole system, both economic and the stock market mechanism which is the vehicle for raising capital, are permanently off the track. Let's choose a middle ground between "Happy Days Are Here Again" and "The End Is Near," and take a quick look at where we are, where we might be headed, and what we might do about it.

Almost all investors have suffered badly for about two years, the virtuous who bought and held good securities, and those who speculated in low quality stocks. Even the usual havens for cautious investors did not work well this time. Bonds and preferred stocks dropped sharply. Connoisseurs of vintage wines who elected to stock up on premium wines instead of common stocks at least had the alternative not available to stock buyers. They could drink their mistakes as world wine prices fell and vintners began the crushing of record harvests. Only a few doomers, waiting since FDR for the day of reckoning and who sold out, or even "went short," made money.

They, and the gold speculators. And they had better not tell the rest of us about it.

There has been a temporary alternative for the affluent investor, a place where he could place substantial funds, be protected from the market, and earn high "rent" for his money while he waited for better times — bank Certificates of Deposit. A favorite cocktail party conversation a while ago concerned whose bank was paying whom a higher rate of interest. Unfortunately, investors who permitted themselves to be seduced by their bankers into placing large sums of money in CDs are finding their banks less generous as rates drop and certificates mature. Taking advantage of high interest rates through corporate bonds, tax-free municipals, or non-redeemable preferred might have been a better course, though these instruments are still available at attractive returns.

So where do we invest now? The "blue chips". It is time to play the blue chips, common stocks in leading corporations which are regarded financially, strong, and which have clear prospects of continuing growth in earnings. The Dow Jones Industrials are trading at a lower appraisal on an earnings basis than in any year since 1950. Values are back to where they were 24 years ago, the start of a long period of cyclical growth for common stocks, and a point from which many, many investors made handsome gains by buying and holding good common stocks — and one need not have bought so many years ago to have enjoyed very large profits. Among blue chip issues there are growth stocks if the wish is for long-term capital build-up, cyclical issues for the investor who wants higher interim income while he waits for capital gain, and blue chip income shares providing higher income than any of us thought possible, along with clear prospects of increased value.

There are, of course, those who continue to believe that the market will drop further and they will be able to buy more cheaply later. Two suggestions for such people: First, unless you consider yourself omniscient — there are few of us left in the investment business anymore — consider investing a part of your funds now. If you find that we have seen the bottom you may add to your holdings with greater confidence later, but if the market does drop further, you will have retained ample reserves to buy at lower levels. If you have considerable cash and do nothing, don't tell yourself you are really on the sidelines. Inaction constitutes action; you are taking the position that the market will drop enough to justify your sideline status while short-term interest rates drop, and the dollar continues to decline in value.

Our second suggestion is directed to the investor who is as yet unwilling to invest in the long-term, but is itching to get back into the game. If he or she, swinger or swingermate, wants to speculate, to take advantage of market rallies to try to make "trading profits", these same blue chip issues should be bought. These are the stocks most likely to lead the rally. They are securities, as the broadest support from both institutional and individual investors. Lower-grade stocks are apt to be sluggish followers during the early stages of recovery. Many of the quality ones must wait longer — not as long as some of our colleagues contend — but at least until our memories are a little dulled, and the scar tissue

***

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(continued on p. 52)
left out by a market that will not wait for us to muster our courage. Our neighbor may make the money in the market which belongs to us.

No one can know whether the stock market will ever come to life again. Perhaps this past week will only mean that the collapse that is coming will be more acute. There are those who can make a reasonable case for a world-wide depression, and others who believe that the whole system, both economic and the stock market mechanism which is the vehicle for raising capital, are permanently off the track. Let's choose a middle ground between "Happy Days Are Here Again" and "The End Is Near," and take a quick look at where we are, where we might be headed, and what we might do about it.

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THREE AGES OF GOLD—753 Clement St., S.F. (667-0517) HOURS: Mon-Sat 10-6
Bob Redic has been a goldsmith for over 7 years, and took over this shop last year. We had been strolling by, spending 15 minutes in front of the windows drooling, and finally walked in, asked about the prices, special orders, etc. Imagine our happy surprise on hearing prices—about half of what one would pay downtown! The precious stones vary in size and price but to our semi-experienced eyes are good. Settings, either made-to-order or to order, start at $65—gold and silver of varying weight are available. Ring sizings, for those of you who have a bunch stored in the back of your jewelry box, is $5 per. All made-to-order pins, earrings and rings are first cast in wax, with the stones loosely set, so we may either accept or have changed before final casting is completed. Among the special orders awaiting approval in wax we saw a spectacular woman's ring with three matched opals to be set in gold for $150 and worth every penny. Also there is a beautiful oval lavender jade ring set in a simple gold setting for $85. Most settings are custom, and any jewelry can be duplicated by Bob. A good bet for investment in your holiday giving!

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Bob Radojic has been a goldsmith for over 7 years, and took over this shop last year. We had been strolling by, spending 15 minutes in front of the windows drooling, and finally walked in, asking about the prices, special orders, etc. Imagine our happy surprise on hearing prices—about half of what one would pay downtown! The precious stones vary in size and price but to our semi-experienced eyes are good. Settings, either ready-made or to order, start at $65—gold and silver of varying weight are available. Ring sizing, for those of you who have a bunch stored in the back of your jewelry box, is $5 per. All made-to-order pins, earrings and rings are first cast in wax, with the stones loosely set, so we may either accept or have changed before final casting is completed. Among the special orders awaiting approval in wax we saw a spectacular woman's ring with three matched opals to be set in gold for $210 and worth every penny. Also there is a beautiful oval lavender jade ring set in a simple gold setting for $85. Most settings are freeform, and any jewelry can be duplicated by Bob. A good bet for investment in your holiday giving!

SALAMAGUNDI — 442 Geary St. and 355 Bush St., S.F. HOURS: (Geary) 7 days 11:30 am-Midnight (Bush) Mon-Sat 11 am-3 pm
Breath there a woman with ache in the head who never to her husband said “Let's eat dinner out tonight?” For those of you who are penny-pinching these days, or wondering where to grab a good but fast meal before theatre or after a fatiguing round of holiday shopping downtown, this is the place! The decor in red, white and blue is clean, inviting and warm, even though it is thoroughly contemporary. The staff behind the counter seems to be young, and are totally charming. $2.25 gets you a large salad with good, freshly made dressing, an enormous bowl of main course soup and all the warm rolls with butter you can eat. Every night the soups change, but there are always three from which to choose. You may come

Xerox that sheet on the weightless side
PERFORMING BACCHUS

BY FRED CHERRY

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

THE REDWOOD ROOM: 7 p.m. — park near theatre: the Clift Hotel is half a block away: 7:06—cocktails ordered: 7:06 — drinks arrived (it seemed that fast); 7:15 — place settings ordered; 7:20 — wine served; soup in instant later, 7:35 — entire place served, 8:00 — coffee and dessert. (With half an hour to spare, we couldn’t resist an irresistible pastry from the bar—delicately unnecessary) 8:20 — more coffee and the check. 8:30 — 60 seconds to the theatre, in our seats at curtain went up.

OPINION: Extravagant emblements, a new each day of the week. Appealing selection of specialties. Spoon light enough for before-theatre fare. Freshly caught fish, dainty, and a special soup. Import wine list, small and well-chosen; domestic, extensive and well-chosen. A few rare bargains in French and German wines purchased before the recent escalation. Spectacular old world horned service and ambiance as splendid as the old good chandeliers. Maître d’ — Ivan Ban. Sommelier — Rapid Sofer. Dinner served 6 to 9 p.m.

SUPER SLIPPER: Vermouth caviar. Soup du jour (especially on Thursday: Russian Farmer’s Soup — cabbage, beef, potatoes, and sour cream — lighter than it sounds). Whatever is the fish they caught that day, broiled, poached, or sautéed. Sterner Spateless — the menu says 1970, but they served the superior ’66. And, if you have time and calories to spare — the special Grand Marnier Cake served with a tiny chocolate cup of the liqueur imbedded in the frosting. Taste a bit; pour the rest over the rich, chocolate cake. For two: under $30, including wine.

ODDLY enough I remember hard liquor in the movies as a constant of romance, philosophy, and other good things, while wine became a symbol of evil. I think it was Jimmy Stewart who was corrupted by wine in an Eleanor Powell film. In the 30’s, I can see him being sung to by Virginia Bruce, that beautiful villainess, over the edge of a wine glass. Colle Porter, I think, and devastating. It was over wine glasses that Bing Crosby, in his very first feature, “Going Hollywood,” sang “Temptation, you are temptation...” to F. D. Roosevelt, another scheming villainess. Wine was getting a bad name.

There was a time when any character who sat down to dinner with a butler to pour his wine was obviously an arrogant, privileged, unlikable soudranet. But in recent years, wine has become so universal in its use, cutting across the old lines of class, that the hero is as likely to take a glass at dinner as the villain is.”

EUROPE ORMANDY... Chicken in Sherry

The great and venerable conductor of the Philadelphia Orchestra offers a favorite recipe:

1. three-pound chicken, cut into pieces
2. 4 tablespoons flour
3. 4 teaspoons paprika
4. salt and pepper
5. 1 cup chicken stock
6. 1 cup dry sherry
7. 1 cup heavy cream

Wash and dry chicken. Dip into mixture of flour, paprika, salt and pepper. Brown quickly in butter and place in heavy casserole. Pour chicken stock and sherry over chicken, cover tightly and simmer gently for nine hours. When cooked remove cover, add cream and a teaspoon of leftover flour-paprika mixture. Stir until sauce thickens without thickening it. Pour over chicken and serve.

This recipe was taken from the Kennedy Center Performing Arts Cookbook—a collection of favorite recipes of artists who have appeared at the Center. The book is available by mail from the Kennedy Center, Washington, D.C. 20566 ($10.00 plus 25c mailing charge).

NOSTALGIA AIN’T WHAT IT USED TO BE

Rolfe Peterson, popular Bay Area television commentator, recalls for me an interesting situation in my early days which concerned wine and cinema. Writing in “LET’S GO,” Rolfe says:

FRED CHERRY writes an off-beat “Personal Wine Journal” each month. Readers of this column may have a sample issue without charge by writing to PERFORMING ARTS.

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OPINION: Extravagant omelettes, a new one each day. The result of the month: Appealing selection of specialties. Light enough for before-theatre fare.

DINNER: Freshly caught fish, daily, and a special soup. Import wine list, small and well-chosen; domestic and high-quality.

SALADS and SALADS: All fresh, all good. French and German wines purchased before the recent exodus. Spectacular old world wines with service and ambiance as splendid as its old chefs. Madame de

Chicken in Sherry

EUGENE ORMANLY

The great and venerable conductor of the Philadelphia Orchestra offers a favorite recipe:

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4 tablespoons flour
4 teaspoons paprika
salt and pepper
1 stick butter
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1 cup dry sherry
1 cup heavy cream

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Carnelian Room For Pre-Theatre Dinners COME TO THE TOP

Are you ready for this? There's another food shortage. This time it's a shortage of food for your plants. For those who were planning on eating the plants, this could be a shortage for them too, of course. It is likely will be felt by the millions of people in the poorer nations by us.

We are expected to feel is a drastically reduced supply of inorganic fertilizers for garden use if the distribution channels follow Congressional resolutions to reduce non-critical, non-food producing uses of fertilizers. That means not only you and me but also the commercial growers of ornamental plants who may have to turn to the more expensive organic fertilizers to push plants to maximum growth in minimum time. And thereby also push prices up for both new and pre-enlisted plants.

Now that you’ve gotten the bad news, here’s the silver lining for those of us living in California. Because the fertilizer manufacturers in this state do not sell in the export market, all the fertilizers that they produce will stay home and will only need to be divided between farm and consumer needs. I talked with officials of Occidental Chemical Company at Lathrop, who market under the brand name of “Best,” and their allotment policy for the coming year will see as much or more fertilizers entering the consumer field as in previous years. In this particular case the present situation was forecast some time ago and production capacity was increased to make this possible. The fertilizer industry in general has produced little profit for many years and there was no reason to expand facilities. When the increased demand came from farmers who put more acreage into production there wasn’t enough to go around on a national basis.

Add to this the increasing need among under-developed nations to produce enough food to maintain their expanding populations. What turned it into a crisis was the shortage of the raw material from which we currently make most of our nitrogen. And what is that? Would you believe natural gas?

As I understand the process, it involves reacting natural gas with steam (which gave energy itself) to obtain hydrogen and carbon dioxide. The hydrogen, in turn, is reacted with the nitrogen in the air to get a liquid form of ammonia. You see tanks of this being poured on the fields as you drive by our agricultural areas. And sometimes you can smell it, if the wind is right. The ammonia is later further processed into dry forms of nitrogen which are then blended into the various formulas we see at the nurseries.

There are also problems with another important ingredient of fertilizer, phosphorus. It is not so much a shortage but a six-fold increase in price from Morocco, the major supplier of this vital element. Western manufacturers draw some phosphate rock from the mountains area and Occidental Chemical has its own supply in Florida. But for many firms there is insufficiency in supply and demand.

These are the principal components of our fertilizer crisis. But what about shifting to organic? What about organic? Have you tried to buy hoof and horn meal or fish meal lately? Maybe in 5 pound sacks. At a few nurseries. Checking my files from six or seven years ago I find I bought hoof and horn for $16.35 a hundred pounds and fish meal for 12.50 an hundred. What was available in the large economy size—the lawn $265 and $199, respectively.

Other organics were selling by the ton: blood meal, bone meal, cottonseed, leather tallow and sludge. As for granite meal, it went for 39.50 a ton which would hardly cover the delivery charge today.

Checking with David Pace of the Organic Farm and Garden Center (21st moved to 193 Mariposa Avenue, San Rafael), I find the only complete fertilizer available is cottonseed meal, 50 pounds for $8.95, which was about the price for 100 pounds in the past. A fan bargain. Its N-P-K ratio is 4-41-11, referring to the percentage by weight of nitrogen, phosphorus and potassium, in that order. It is considered to have an acid reaction and you may wish to add lime, either as dolomite or oyster shell flour, rather of which have gone up in price since the afore-mentioned, seven years old list. Better buy a few tons before the suppliers realize what they are doing!
You may wish to buy your N-P-K sources separately and combine them in a ratio suitable to your garden and the requirements of the season. For nitrogen, blood meal is currently priced at $15.96 for 50 pounds and analyses about 12.5%. For phosphorus, try Lomonta, a raw phosphate rock, and Hypromite, a granite meal supplying potassium. Both of these abound in trace elements for the bonus. Neither are expensive but are not available in smaller quantities than 50 pound sacks. A good application of the latter two should last for several years.

Remember that nitrogen gets washed down into the soil with each successive watering. Eventually, it may come below the root zone. So think before you use it. Some forms of nitrogen release rather quickly, such as blood meal, while the fabled hoof and horn feeds slowly over a number of months and was the first choice of old-time professional gardeners for outstanding results. When we bred the hogs out of cattle we bred ourselves out of part of our supply of this superlative fertilizer. Most of what is now available is imported from Argentina and New Zealand. If you hear of a geneticist with a plan to take cattle off their hooves, tell him to forget it!

THE MARKET SCENE (continued)

from the deep wounds inflicted by the bear market is no longer sensitive.

A final word. Prove you are a sophisticate in other ways, but keep your investing simple. During each period of market excess it has been the sophisticates who have led us to collapse with newly-named rationales to justify their foolishness. Selecting stocks among leading U.S. corporations which have fine records and good prospects for growth requires information, judgment, and usually experienced advice. But not genius. Surely now, if we are nearing the point at which the bear market has shown us its worst, it will be more difficult to be wrong than right.

If you would like to receive a copy of Sumner’s 1975 FORECAST as soon as it is released in early January, please write to: Investment Department, Performing Arts Magazine, 651 Banning Street, San Francisco, California 94107.

Richard Bonynge’s
Ballets

-The Apollonian Romantic-

by Blake Anthony Samson

In Richard Bonynge’s speech, there is an exactness of structure. He speaks simply, in a level voice. He only accents his excitement with elongated British-Australian vowels and then goes back to the calm, level cadence.

He is articulate, even to my inexact questions, and his modesty is such that he seems almost unaware of the large pleasure he and his wife, Joan Sutherland, have given to the world.

He is as a person much as he is as a conductor, a balance of Apollonian classicism and Romantic sensibility.

Each part of Bonynge’s career would be sufficient as a single career. His wife’s manager and a leading operatic conductor, he still finds time to do extensive research into forgotten operas and has become the foremost conductor for ballet recordings.

“There was a lot of ballet in Sydney in my youth. There was much opera. During the war, you see. So I grew up with Giselle and Swan Lake and I grew fond of them. The ballet became sort of a private passion."

From Sydney, Bonynge went to London in 1956. It was the time of the Festival Ballet. He had the opportunity to see people like Alexander Danilov and Tamylowa and got to know Alicia Markova.

“She was very sweet and very kind to me. Of all dancers, she is the most musical you’ll ever find. It was wonderful studying many of the great ballet scores with her.”

As a child of five, if I can remember so long, I remember there was a serial on the radio in Australia. The Weizs of the Flowers from The Nutcracker was the introductory music and I used to lie with my head under the old-fashioned radio in those days (a long time ago) and listen.
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“Then one comes to conduct it some practically forty years later and it’s an incredible experience, an incredible experience because you realize what a great piece it is. It’s a piece that can make the great, great qualities of all time.”

This month Bonynge's recording of Tchaikovsky's The Nutcracker will join his other ballet recordings: Adam's Giselle and Le Diable a Quatre, Delibes' Coppélia and Sylvia, Corea's Pagliacci, Aubert's Marco Spada and Giselle La Pini. In addition, there are Bonynge's collection of excerpts, The Art of the Prima Ballerinas, Volumes 1 and 2. Pas de Deux, and Homage to Pavlova.

"One knows these ballets in a certain way, by ear, and you think they're pretty scores. All the tunes, you know. But when you study them, one's aware of the expertise of the scores and what great scores they are. I think Coppélia and Sylvia also Giselle and certainly all the Tchaikovsky ballets are major works of art, able to stand in any company of music. I think any one of the Tchaikovsky ballets is superior to any one of the Tchaikovsky symphonies." Bonynge's delight is particularly evident in his recordings of Giselle, in my opinion his finest effort and one of the finest ballet recordings ever made.

He seems to treasure the musical finesse Adam has given "Les Troyes" and the bright waltz and march in Act 1 for the harriers. Bonynge is at his best when he tempers the various march styles as Sutherland tames the tempo between Bel Canto styles. The divertissements in Act 2 (the adagio, andantino and andante) almost steal his pleasure.

There is a delicacy to Richard Bonynge. One sees it in his gestures. His hands move artistically, quietly, and one finds it in his control of the many romantic motifs, in Giselle's theme, in the opening of the DRINKING Waltz, in the "pas seul" and the "pas des premiere Wills."

The last ten minutes of Giselle is marvellous listening for two very personal qualities in Bonynge, his sense of timing and delicacy which change dramatically. The effect is stunning.

"I respect Giselle and I love Giselle, I really love it; I don't think anyone has a right to record or perform music that they don't feel strongly about.

"The Nutcracker is a glorious score. It is Tchaikovsky at his absolute peak. Orchestral it is one of his most imaginative pieces."

It's easy to imagine another that Nutcracker is a children's ballet. I've heard recordings, in fact, I've heard it in the theatre; when the gun goes off, instead of a little toy gun, it sounds like a cannon. When the clock strikes, it sounds like a great grandfather clock striking instead of a toy clock. I think one must always remember that this is a toy fight, with toy soldiers and nuts and mice. The whole thing must be very imaginative, miniature and child-like."

A particular strength of Bonynge's is his control of impetuosity and percussiveness for dramatic effect and continuity. As evidence, there is the bold but restrained introduction of Giselle, the joyous buncoy pesante and allegro pesante movements and the tightly interlocked great pas de deux from Act II of The Nutcracker.

Much in Giselle is dancelike, evocative and mysterious (particularly the firefly flutter at the close of the first act) and there is an exotic savoury, as perfume or fine incense, to Luigi's ballet Egmont Opus 72 in the Homage to Pavlova.

"The whole thing is illusion which it should be. That is, after all, what we're here for, what we want to do. One must express the drama through the sound and the visual."

Bonynge's emphasis on the visual is revealing, for his coloration of ballet music is quite suggestive. Yet the creation of illusion requires something more than coloring individual sections; one must control the translation of mood. Bonynge has this acute sensitivity to the theater of ballet music. He brings the orchestra of the "Wills" scene into the appearance of Giselle's apparition as she is. She becomes, by comparison, as fragile as an ash.

"I hate to conduct a ballet that I don't actually know the choreography for it, it is silly to say that you conduct a ballet symptomatically and ignore its movement. Then you can conceivably make absolutely wrong tempos because the composers frequently wrote in conjunction with the choreographers and the whole thing is bound up together."

The Bonynge sense of movement is dynamic in the opening to Sylvia and the Act One entrance of the Chasseserves. The sound is firm, not noisy; authoritative but not inflated. He gives Sylvia's sextet and the observant reserve, dignity and strength it needs and yet keeps it balletic with his own romantic warmth. Particularly ripe and delightful is Pugni's Pas de Quatre on The Art of the Prima Ballerina, Vol. 2. This music moves with great clarity and alacrity.

As a leading authority on Bel Canto opera, it is not surprising that Bonynge would have such success with ballets, that in at least two instances (Delibes and Offenbach), be by composers familiar to the operatic world. Lakme and Tales of Hoffman are two of Bonynge's and Sutherland's major successes and both composers in pursuit of elaboration and narrative transitions in similar ways in ballet as well as opera.

"You know conducting for singers and conducting for ballet is exactly the same thing. It all has to be done by breathing. Phrasing must breathe. That's the most important thing."

One of the most impressive things with Bonynge's conducting is his phrasing. It is intelligible, intelligent and interlocking. After each violin phrase in the "Black Swan" grand pas de deux from Swan Lake on The Art of the Prima Ballerina, Vol. 2, Bonynge calls for an added elongated swaying. Three upward punctuations, like the final gesture of a ballerina's fingers, complete the line and point to the next phrase. They serve as highly sensitive liaison and give the conducting a strong unity.

"Phrasing is something you feel. You feel the rise and the fall. One does it instinctively and one may do it differently from day to day.

"I think creativity is an instinct that is born in people. An instinct born in everyone. No, I don't believe that at all. I think it is born in certain people."

"Certain people have insights they do not have. And that, of course, is a tragedy. Other people have instincts and when they develop them, they use them to the highest degree."

"People say to me, 'Why did you do this with a certain bar of music?' 'Why did you do that?' I can't tell you half the time, I do it because I feel it.'"

Continually Bonynge's notes to his recordings reveal an anger at the misattribution that later generations do to a composer's intentions. In La Bayadere grand pas de deux, he uses Anna Pavlova's own orchestral parts. He replays dirigio's Les Millions d'Aliénor and restores whenever possible the composers' original in...
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The last ten minutes of Giselle is marvelously listing for these two very personal qualities in Bonynge, his tone and character, and a dramatic effect. The effect is stunning.

“Tchaikovsky is an incredible experience because you realize what a great piece it is. It’s over the great, great wealth of all time.”

A particular strength of Bonynge is his control of Impromptu and percussion for dramatic effect and continuity. As evidence, there is the bold control and introduction of Giselle, the joyously buoyant pesante and allegretto pesante movements and the tightly interlocked grand pas de deux from Act II of The Nutcracker.

Much in Giselle is dreamy, evocative and mysterious (particularly the fiery waltz at the close of the first act and there is an exciting ambiguity, as perfume or fine incense, to Luigi’s ballet “Egyptian Opus 12” in the Homage to Pavlova.

“The whole thing is illusion which it should be. That is, after all, what we’re here for, what we try to create. One must express the drama through the sound and the visual.”

Bonynge’s emphasis on the visual is revealing, for his coloration of ballet music is quite suggestive.

Yet the creation of illusion requires something more than coloring individual sections; one must control the transition of mood. Bonynge has acute sensitivity to the theater of ballet music. How he brings the orchestra of the “Wiltz” scene into the appearance of Giselle’s apparition is sheer mastery. She becomes, by comparison, as fragile as an ash.

“I hate to conduct a ballet that I don’t actually know the choreography for. It is silly to say that you conduct a ballet symphonically and ignore its movements. Then you never can absolutely take away wrong tempo because the composer frequently wrote in conjunction with the choreographers and the whole thing is bound up together.”

The Bonynge sense of movement is dynamic, in the opening to Sylvia and in the Act One entrance of the Chasses. The sound is firm, not noisy, authoritative but not inflated. He gives Sylvia’s first entrance a thunderous, the reserve, dignity and strength it needs and keeps it balletic with his own romantic warmth.

Particularly sprite and delightful is Pagan’s Pas de Quatre on The Act of the Prima Ballerina. Vol. 2. This moves with great clarity and alacrity.

As a leading authority on Bel Canto opera, it is not surprising that Bonynge would have such success with ballets that, at least twice instances (Delibes and Offenbach), are by composers popular in the operatic era. Laume and Tales of Hoffmann are two of Bonynge’s and Sutherland’s major successes and both compositions in proch ornamentation and narrative transitions in similar ways in ballet as well as their operas.

“Know how conducting for singers and conducting for the ballet is exactly the same thing. It all has to do with breathing. Phrasing must breathe. That’s the most important thing.”

One of the most impressive things with Bonynge’s conducting is the phrasing, it is intelligible, intelligent and interlocking.

After each violin phrase in the “Black Swan” grand pas de deux from Swan Lake on The Art of the Prima Ballerina, Vol. 2, Bonynge calls for an added elongated sighing. These upward punctuations, like the final gesture of a ballerina’s fingers, complete the line and point to the next phrase. They serve as highly sensitive liaison and give the conducting a strong unity.

“Phrasing is something you feel. You feel the rise and the fall. One does it instinctively and one may do it differently from day to day.”

“I think creativity in almost that is inborn in people. I think, inborn in everyone. No! I don’t believe that at all. I think it is born in certain people.”

“Certain people have insights they do something about and that, of course, is a tragedy. Other people have insights and they develop them, they use them to the highest degree. Then, of course, that’s what the great things happen. It’s stupid talking about Mozart in a psychological way. How did he write all these great works when he was a child?”

People say to me, “Why did you do this with a certain bar of music? Why did you do that? I can’t tell you half the time, I do it because I feel it.”

Continually Bonynge’s notes to his recordings reveal an anger at the mutilation that later generations do to a composer’s intent. In La Baya- dere grand pas de deux, he uses Anna Pavlova’s own orchestral parts. He replicates Drigo’s Les Millions d’Ailleurs and restores whatever possible the composers’ original in-
tensions to Gaelle, Sylvia and Le Dix, a Quartet.

"To see what he's doing here! People take Oltenbach and they re•
orchestrate him. They fool around. They put in other numbers and leave out half the piece. That angers me, because I think it is less than good; less than what he had in mind. They did the same with another conductor. As a dancer, you always, almost never, hear the words of Adam played in the orchestra, which are quite marvelous. I see no reason whatever to cut them around. The way they have been done in Gaelle and leave out twenty percent of it is sheer murder."

"If you say you have to finish the Tchaikovsky ballet for the company (Lond•
don Records) then I don't know. I'd like to do yet one or two more of the
Adam ballets. No one else bothers about them, so I think I'll bother. I
don't believe in reviving pieces just for the sake of reviving them. I have
feeling about them and feel they're really worthwhile. You can pick up thousands of volumes of music that has been composed that's not really worth bothering about, but I find the Adam ballets very charming.

"One gets the impression that the young people in this country get more
experience from the live performance than they ever do from the television or the cinema which is becom•
ing second nature to them. The live performance is always different. You
can't duplicate it. You can put it down on wax or on the television; it's not the same. Because the people aren't there. I think the live perfor•
manence is something that the public wants, especially now when so much
can be done mechanically. When they see people really up there doing it, without the mechanical aid, then it sort of doubles itself, more than it did in the past."

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ative ground that Bo•
nyge finds between sensitivity and overemphasize in his recordings that makes his ballet recordings mea•
sured, orderly and balanced in char•
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refined, gracious and perceptive man.

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MEXICO (continued)

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JUAN MUJERES

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rs will find that Juan Mujeres; the
Island of Women, is not too much
changed from the sand pit that Co•
te's men discovered more than four
centuries ago. Today it remains one
of the world's most privileged nat•
ural reservations, a new airstrip and
several bungalow-tiled hotels mar
the pastoral beauty.

Fmny vine which stick fences pro•
tect the farmer's livestock from prowl•
ing cacti, antelopes, pumas and
jaguar. Shells along the beach have
hardly been touched and many
rare specimens are there for the
collecting. Fishing, naturally, is
magnificent and daily cuisine almost
always includes either cow or fish
and lobster.

Juan Mujeres boasts many flat, safe,
sandy beaches. Boat trips can be
made to the ruins on the south end of
Isla Mujeres, The cloud forests there, which was built some 1,100
years ago, has lost the most recently
constructed lighthouses a few
yards to the north.

Yacatan—this mysterious jungle-
edged, rain drenched, chunk of real
estate may be only a few hundred
miles from the spot level suburbs
and glass sheet city skyscrapers of
modern North America, yet it is an
eternity away in mood and spirit. One
can't help but wish to keep this un
spoiled patch of Mexican wilderness
from ever catching up.

THE ARTS IN SCHOOLS (continued)

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"To see what he's done destroyed! People take Gittenbach and they re-orchestrate him. They fool around. They put in either numbers and leave out half the piece. That angers me, because I think it is less than good and less than what he had in mind. They did the same with a composer like Adam. You never, almost never, hear the works of Adam played in the orchestras he wrote which are quite marvelous. I see no reason whatever to cut them around. The way they back into Giselle and leave out twenty-five per cent of it is sheer murder."

I'm supposed to finish the Tchaikovsky ballets for the company (London Records), then I don't know. I'd like to do yet one or two more of the Adam ballets. No one else bothers about them, so I think I'll bother. I don't believe in reviving pieces just for the sake of reviving them. I have to feel something about them and feel they're really worthwhile. You can pick up thousands of volumes of music that has been composed that's not really worth bothering about, but I find the Adam ballets very charming.

"One gets the impression that the young people in this country get more experience from the live performance than they ever do from the television or the cinema which is becoming second nature to them. The live performance is always different; you can't duplicate it. You can put it down on wax or on the television; it's not the same. Because the people aren't there. I think the live performance is something that the public wants, especially now when so much can be done mechanically. When they see people really up there doing it, without the mechanical aid, then it sort of doubly tells, more than it did in the past."

In a highly volatile world, Bolster's conducting is a calming influence. If his Giselle shows Bolster's tempered Romanticism in a lean to the classic and restrained; the recording of Coppelia leans more to the Ondasque. But, like Bolster himself, neither gets overwhelmed by its own emotion. Coppelia is perhaps, broader than Giselle, a little more free and more where it accomplishes the exaggerated, uncontrolled goals of the other. Bolster is an incontestable ground that Bolster finds between sensibility and overstatement that makes his ballet recordings measured, ordered and balanced in character. They are the work of a truly refined, gracious and perceptive man.

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**MEXICO** (continued)

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Isla Mujeres boasts many flat, safe, sandy beaches. Boat trips can be made to the ruins on the south end of Isla Mujeres. The old monastery there, which was built some 1,100 years ago, has outsold the recently constructed lighthouses a few yards to the north. Yacatan: this mysterious jungle-ridged, rain-dotted, chunk of real estate may be only a few hundred miles from the split level suburbs and glass sheet city skyscrapers of modern North America, yet it is an eternity away in mind and spirit. One can't help but wish to keep this unspoiled patch of Mexican wilderness from ever catching up.

THE ARTS IN SCHOOLS (continued)

supported by the San Francisco Op- eras, University of California Concer- t Lec- ture Series, Fine Arts De- velopment Corporation, San Francisco Ballet, and private contributions.

In the past year, AICD reached over 20,000 persons in the Bay Area. This year's Discount and Free Ticket Program will make it possible for over 35,000 children and their par- ents to attend such events as the Royal Swedish Ballet, National Dance Com- pany, Orson Welles, Mark Briner, Youth Concerts by the San Francisco Symphony and many others.

In addition, AICD will sponsor a 12% Bay Area adult and the Rod Dancers Company in May. Students at Berkeley, High School of the Arts will continue to participate in master classes and workshops given by outstanding professional dancers.

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“Peter Gannett” is a Sea Intern, Ladies’ Columnist, and Conductor of the Queens Honour Guard for Violin (Quarters)

Sat., January 11th
7:00 PM—KXCR-FM—Show Album — “ON YOUR TOES”
8:00 PM—KXCR-FM—Saturday Night Show — “FLOYD”
8:00 PM—KXCR-FM—Detali (new recordings)

Sun., January 12th
7:00 PM—KXCR-FM—Show Album — “STOP THE WORLD—I WANT TO GET OFF”
8:00 PM—KXCR-FM—KODI-FM — “DE MUSICALITY” (Eve, Theo, and M. Percussion; and THE WALK TO THE PARADISE GARDEN (Dublin)
8:00 PM—KXCR-FM—Monday Night Opera

Mon., January 13th
7:00 PM—KXCR-FM—Show Album — “FANNY GET YOUR GUN” and “THREE LITTLE WORDS”
8:00 PM—KXCR-FM—KODI-FM—ALPINO II A RESTAURANTE (Santos)
     SYMPHONY #7 (Joel Williams) and COTTAGE GARDEN IN 6 &
     SMITHSONIAN (Curtis)
8:00 PM—KXCR-FM — Philadelphia Orchesters

Tue., January 14th
7:00 PM—KXCR-FM—Show Album — “BY GUM”
8:00 PM—KXCR-FM—KODI-FM — SYMPHONY #1 (Maxwell) and BOHIO (Bues)<
8:00 PM—KXCR-FM—Bolton Pops
8:00 PM—KXCR-FM—KODI-FM — EINSTEIN (Mussorgsky)
10:00 PM—KXCR-FM—KODI-FM — Sound Stage

Wed., January 15th
7:00 PM—KXCR-FM—Show Album — “BELLS ARE RINGING”
8:00 PM—KXCR-FM—KODI-FM — SYMPHONY #3 (Kodak) and SYMPHONY #1 (Schonberg)
8:00 PM—KXCR-FM — Bolton Symphony

Thu., January 16th
7:00 PM—KXCR-FM—Show Album — “ONE WITH THE WIND”
8:00 PM—KXCR-FM—KODI-FM — CONCERTO IN THE UNDERWORLD (Orchards) and SYMPHONIA DOMESTICA (Streisand)

Fri., January 17th
7:00 PM—KXCR-FM—Show Album — “ILLYA DANA”
8:00 PM—KXCR-FM—KODI-FM — AN AMERICAN IN PARIS (Gershwin) and VIOLIN CONCERTO #1 (Paganini)

Sat., January 18th
7:00 PM—KXCR-FM—Show Album — “THE FANTASTIC K”
8:00 PM—KXCR-FM—KODI-FM — FOLEO CONCERTO (Brettrov, PIANO)
     SYMPHONY #2 (Chopin)
8:00 PM—KXCR-FM—KODI-FM — DETAIL (new recordings)

Mon., January 20th
7:00 PM—KXCR-FM—Show Album — “SHOW BOAT”
8:00 PM—KXCR-FM—KODI-FM — LPHRISTRA (Brettrov) and CONCERTO FOR GUITAR AND ORCHESTRA (Katti)
8:00 PM—KXCR-FM — Philadelphia Orchesters

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The original: Amaretto di Saronno

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Sat, January 11
7:00 PM — KRON/AM — Show Album — "ON YOUR TOES"
8:30 PM — KRON/AM and KRON/FM — Saturday Night Overture — "VIVALDI"

8:00 PM — KRON/AM/FM — "IN THE STREETS OF PARIS" (Debussy)

Sun, January 12
7:00 PM — KRON/AM/FM — Show Album — "STOP THE WORLD—I WANT TO GET OFF"
8:00 PM — KRON/AM and KRON/FM — "DIE MEISTERSINGER" OVERTURE (Wagner), SYMPHONY No 1 IN C MINOR (Mendelssohn), and THE WALK TO THE PARISIAN GARDEN (Debussy)

Mon, January 13
7:00 PM — KRON/AM/FM — Show Album — "VANNE GET YOUR OM" and "THREE LITTLE KIDS"
8:00 PM — KRON/AM and KRON/FM — ALLEGRO A RITMO LA OVERTURE (Schicchi), SYMPHONY No 1 (Valentine Williams), and CONCERTO FOR VIOLIN (Debussy)

8:00 PM — KRON/AM/FM — Philadelphia Orchestra

Tue, January 14
7:00 PM — KRON/AM/FM — Show Album — "BY" DURBER
8:00 PM — KRON/AM and KRON/FM — SYMPHONY No 2 IN D MAJOR (Mozart)
8:00 PM — KRON/AM/FM — Boston Pops

8:30 PM — KRON/AM/FM — "A CLOVER" — Evening at Symphony

10:00 PM — KRON/AM/FM — "A CINEMA" — Sound Stage

Wed, January 15
7:00 PM — KRON/AM/FM — Show Album — "BELLS ARE RINGING"
8:00 PM — KRON/AM and KRON/FM — SYMPHONY No 1 IN G MINOR (Mendelssohn), and SYMPHONY No 2 IN D FLAT (Mendelssohn)

8:00 PM — KRON/AM/FM — "WINTER" Symphony

Thu, January 16
7:00 PM — KRON/AM/FM — Show Album — "SHE" WITH THE WIND"
8:00 PM — KRON/AM and KRON/FM — "PORTOFINO IN THE UNDERWORLD" (Stravinsky) and SYMPHONY DOMESTICA (Stravinsky)

Fri, January 17
7:00 PM — KRON/AM/FM — Show Album — "ILLYA DANDY"
8:00 PM — KRON/AM and KRON/FM — AN AMERICAN IN PARIS (Gershwin) and VIOLIN CONCERTO No 1 (Paganini)

Sat, January 18
7:00 PM — KRON/AM/FM — Show Album — "TWO BY TWO"
8:30 PM — KRON/AM and KRON/FM — Saturday Night Opera — "WILLIAM Tell" (Gounod)

8:00 PM — KRON/AM/FM — "IN THE STREETS OF PARIS" (Debussy)

Mon, January 19
7:00 PM — KRON/AM/FM — Show Album — "THE FANTASTIC"
8:00 PM — KRON/AM and KRON/FM — "GIOACCHINO" OVERTURE (Beethoven), PIANO CONCERTO No 1 (Chopin), and SYMPHONY No 103 (Haydn)

8:00 PM — KRON/AM/FM — Sunday Night Opera

Wed, January 20
7:00 PM — KRON/AM/FM — Show Album — "THE BOAT"
8:00 PM — KRON/AM and KRON/FM — "LENOVO" OVERTURE (Barber), BEST TRADES FOR MEN IN C MINOR (Mendelssohn), and CONCERTO FOR GUITAR AND ORCHESTRA (Abbado, Tchaikovsky)

8:00 PM — KRON/AM/FM — Philadelphia Orchestra

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