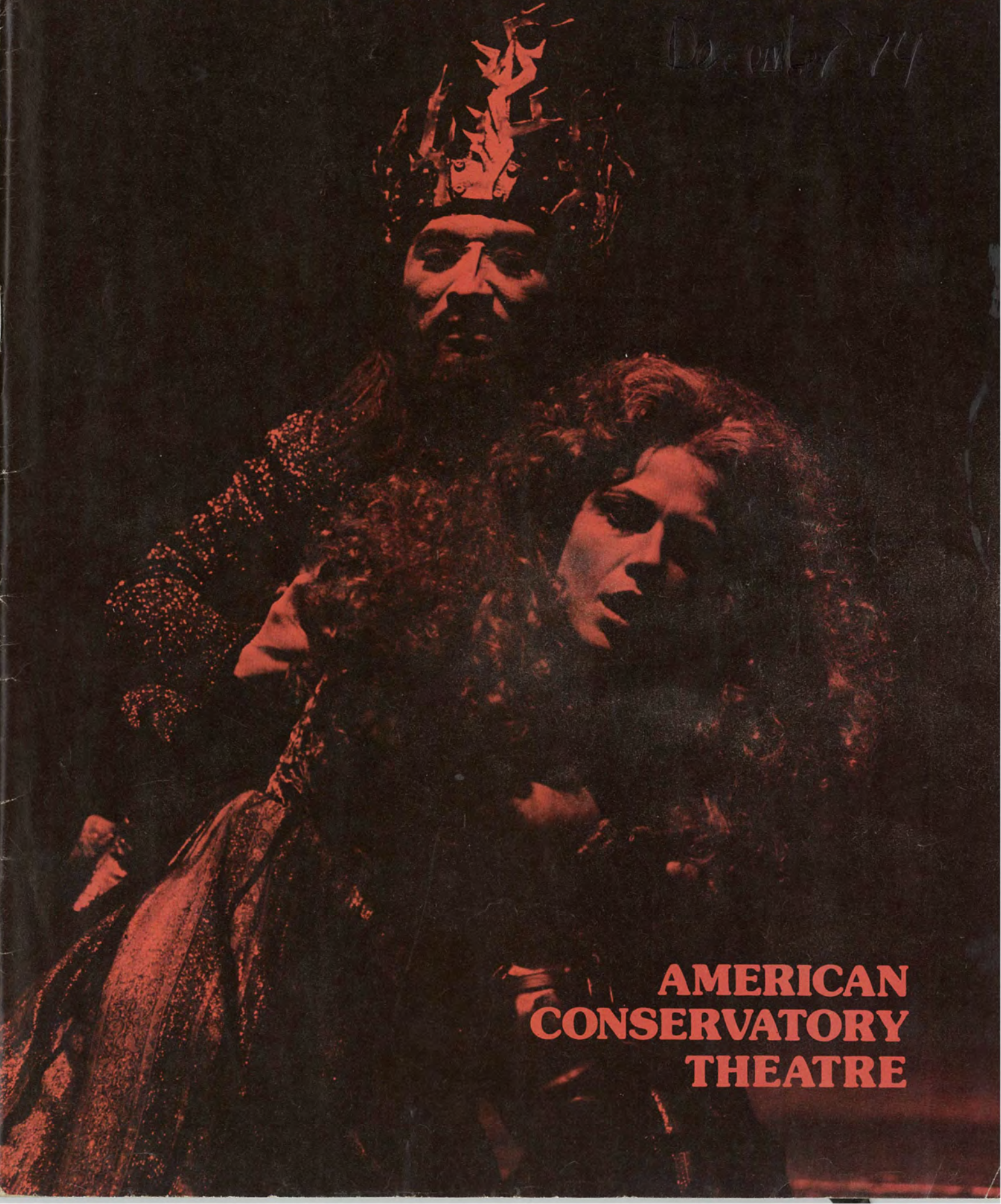


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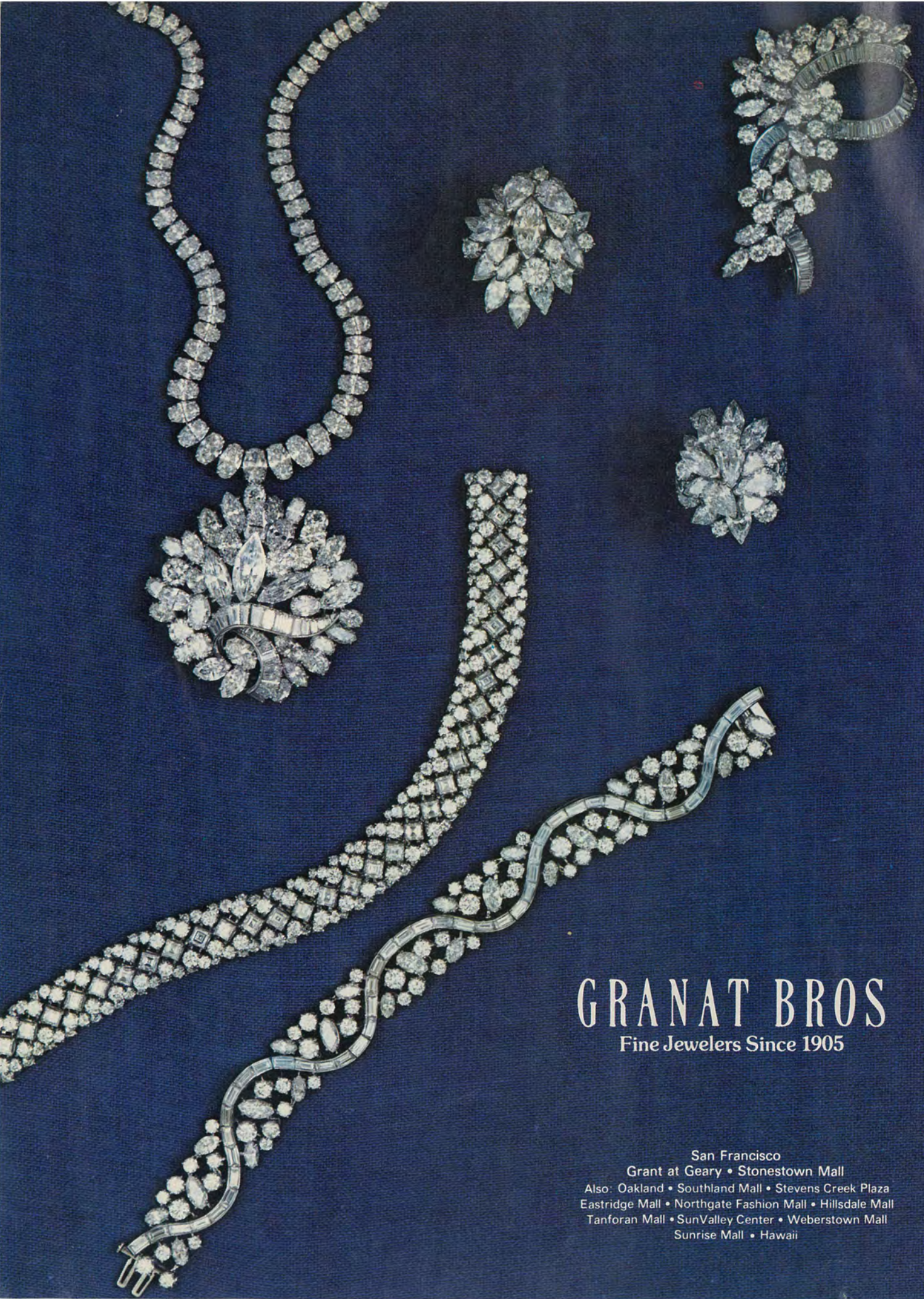
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PERFORMING ARTS

THE BAY AREA'S MUSIC &
THEATRE MONTHLY MAGAZINE

DECEMBER 1974/VOL. 8, NO. 12

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MEXICO AT HOLIDAY TIME

by Edmund Blaire

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 horsemen, as the lights go on per prearranged schedule. It's a simultaneous explosion of scrolls and stars, wreaths and crosses, 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 Christmastime 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-



Christmas in Mexico City



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seph? And your wife is Mary? Enter, pilgrims. I don't know who you are."

For eight nights preceding Christmas Eve, these "posadas" continue—sometimes within great apartment buildings, sometimes in swank residential districts, but much more often among modest homes of the rural and small-town poor.

Thus the dimensions and splendor of what follows the children's admission to the "inn" vary: whatever the preceding ritual, this is the time to break the "pinata," generally a hollow, animal-shaped clay container, covered with colored paper and metal. Blindfolded, the children strike it with sticks. Out of it stream toys and candies, of a quality and abundance that runs the spectrum of what the family can afford.

On the ninth night of the "posadas"—Christmas Eve—the long journey is ended and the Birth takes place. This is an occasion for special songs, with the children dressed up to represent Mary, Joseph, and the angel. A doll or a figurine represents the Infant Jesus, around whom all kneel to sing to sleep.

Family dinner on Christmas Eve is the big feast of the season. Later, after the "misa de gallo" or midnight mass, it's often yet another occasion for breaking pinatas and even setting off fireworks, blowing whistles, and ringing bells. The late supper may continue until dawn.

Christmas Day is usually quiet. Gifts are not exchanged until January 6, when they are brought by the Magi, a kind of collective Santa Claus.

More to Explore

In between holiday celebrations the traveler might want to leave the city itself and explore some of Mexico's Yucatan Peninsula. This jungle paradise, isolated by impenetrable tropical forest until a little over a century ago, was once the seat of the Mayan culture.

While cities like London and Paris were still drab villages fought over by warring tribes, and Manhattan nothing but wooded wilderness, the Mayas had created a great civilization, establishing vast cities with populations of over 50,000. While Europeans were still living in mud huts, the Mayas were constructing stone pyramids 17 stories high and palaces of 100 rooms or more.

In their culture, the Mayas evolved a complex written language, built observatories to chart the revolution of the sun, the planets, frequencies of eclipses, and developed a calendar more accurate than the one we use today. They calculated great mathematical sums, practiced successful

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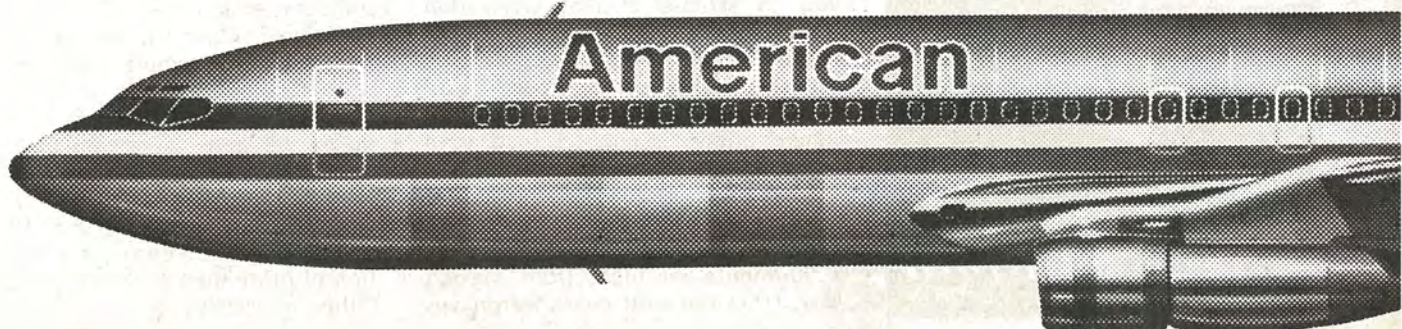
can do once you get there. Including ways to have fun you'd never find in guide books.

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brain surgery, composed music and wrote books. Their massive sculptures, detailed murals, frescoes and friezes 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 beast of burden, the plow, and other aids usually considered necessary for advanced civilization. At its height, Mayadom comprised an area extending roughly 550 miles north to south and 350 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 guyaberas (white, tucked shirts) and white huipiles (ankle length muu-muus), not too different from clothes shown in the stone carvings covering Mayan ruins that dot the area. Mexico's Mayan are smiling, small, gentle, 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 where you can poke around 1,400 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 they float drinks out to you on a "kick board."

Merida, capital of Yucatan, is only a 90-minute jet flight from Mexico City. From the west coast, Aeronaves

de Mexico has a new service from Los Angeles to Acapulco to Oaxaca to Merida on DC-9 Fan Jets. They also fly a northern route from Tijuana to Ciudad Juarez to Monterrey to Merida. Organized tours whisk you by car from Merida to hotels adjacent to the various ruin sites.

The best time to visit Yucatan is from October through June, before 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 to 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. Tours 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 but, miraculously, everyone gets out of the way.

CHICHEN ITZA

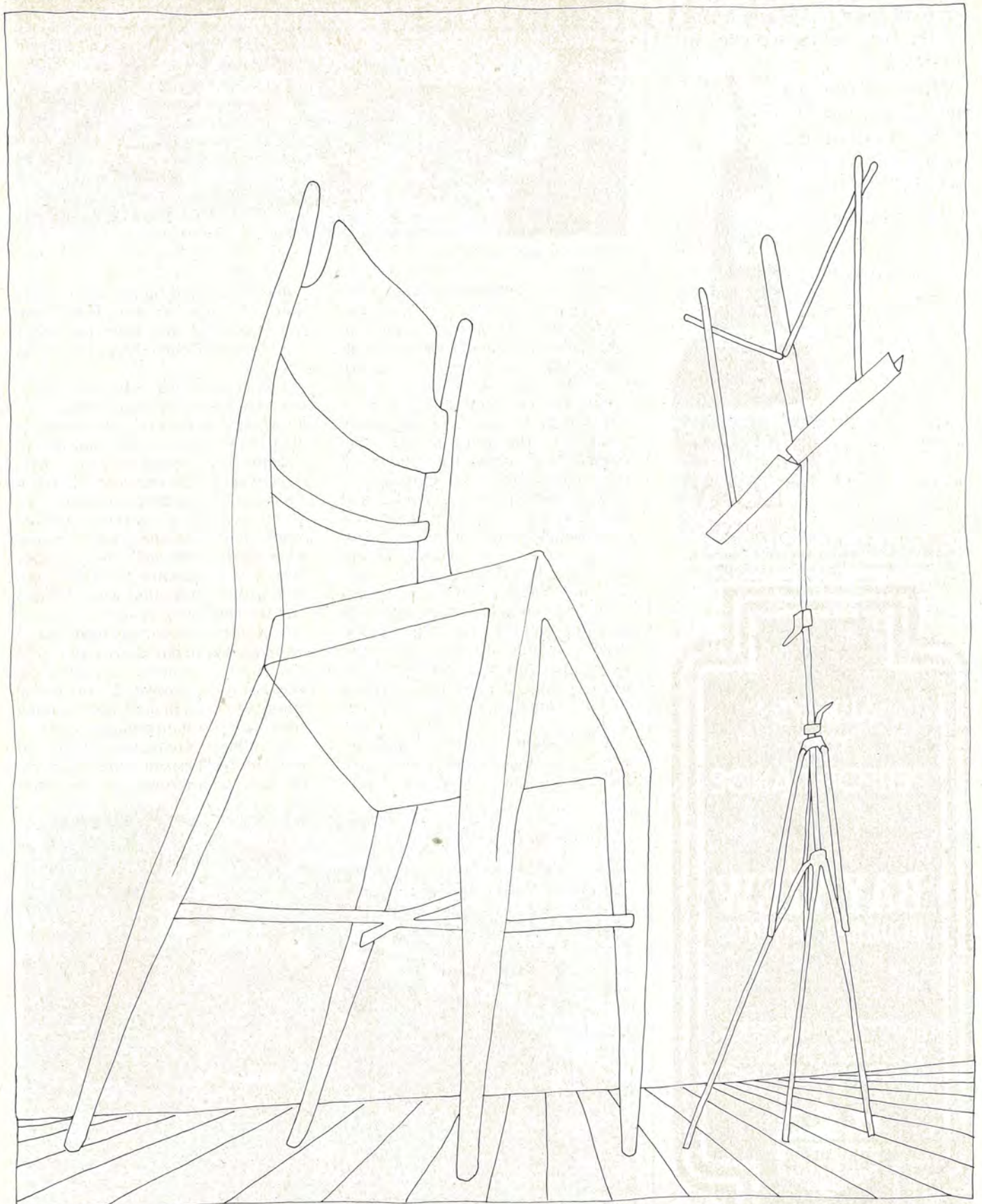
Most popular of the Mayan ruins are at Chichen Itza, about 70 miles from Merida by good highway. First founded in 432 A.D., they show influence of the tenth century invasion by the Toltec Indians from central Mexico. Intricate plumed serpent designs honor the Toltec man-god, Kukulcan. The city was abandoned in the year 608, refounded in about 960, 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 mosaics, which archaeologists theorize once served as a regal 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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Chichen Itza, Yucatan

Temple of the Warriors, with much intricate carving and 1,000 columns, many still standing; and a 650-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 swords. Tourists today can stand upon this grim platform lined with carvings of grinning skulls, a chilling reminder of pagan brutalities of the past.

Construction experts are puzzled as to how the Mayas 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 cenote.

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



Uxmal, Yucatan

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 and gold, recovered from the bottom of this giant well.

That we don't know more about the Mayan ruins in Yucatan can be blamed 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 squeezed 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 in thatched-roof houses set around a 4½ square mile government and religious center. The massive Palace of the Governors, made with over 20,000 cut stones, covers five acres. Built on an elevated terrace, 600 feet by 500 feet, with a vast interior of 325,000 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 Dwarf. 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 Empress Carlota when she visited the ruins 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 children. Finally, she hatched an egg and grew up to be a dwarf. When fully grown, she urged him to challenge the Mayan governor who, vengefully, condemned him to death, "unless you build in one night a house higher than any other"—and so he did.

The Nunnery 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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the city entrance travelers can look westward along an ancient Mayan highway to Uxmal, a raised stone causeway, 20 feet wide, 8 miles long and ruler straight.

MERIDA

Jumping off place to the great ruins of Yucatan is its capital, Merida, a charming city of 200,000 inhabitants. Horsedrawn carriages, called "calesas," 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 tete-a-tetes. 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 Tehoc 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 resorts 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 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 cerveza. 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 wretch known as "Blackleg," not to be confused with "Blackbeard."

The marauders liked Cozumel for many reasons, including the four knot gulf stream current flowing constantly north through the 12-mile channel. In the days of sails, 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.

Menus at the hotel should satisfy every taste. Tongue-roasting, 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 great 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 snooping around.

A most interesting place to eat, if you can get reservations, is at Casa Dennis, owned by Dennis Angulo Vivas. 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 greats and near 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.

(continued on p. 57)

"Designed for the Woman
with a Style of Her Own"

— Hubert de Givenchy

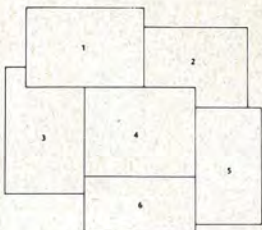


GIVENCHY III
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SAN FRANCISCO OPERA HOSTS NATIONAL OPERA SERVICE CONFERENCE



Photographs by
Caroline Crawford
and Jill Steiner



1. A pre-Conference session for Alexander Sauderson, president of the Metropolitan Opera National Council, Sarah Caldwell, artistic director of the Opera Company of Boston, Thomas J. Mellon, chief administrative officer of the city of San Francisco, Kurt Herbert Adler, 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 luncheon at the War Memorial Opera House.

3. Alexander Sauderson 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 Chorus 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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On October 16, 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 houses 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 family, 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 Cenerentola*, *Madama Butterfly*, and the new *Tristan und 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 Bertolt Brecht's *The Threepenny Opera*.

Among the topics discussed during the intensive discussions 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, for the few. We 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 American opera is that most contemporary opera is done by *As the World Turns* 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 repertory: "The basic problem facing us is how to educate our audiences so that they will demand adventure. We owe that much to our culture; we owe that much to our children. 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's probably worth it. They did that in Verdi's day too."

Martin Bernheimer, *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 these 1970s in which we live . . . I believe that we should call upon public monies to contribute a specified percentage of the deficit in question, 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 the best will in the world the number of patrons has been and is decreasing . . . 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 before that completion is made."

Schuyler G. Chapin, *General Manager*,
Metropolitan Opera

NEVADA ENTERTAINMENT GUIDE

for **JANUARY 1975**

RENO

Harrah's Reno (Headliner Room)—Reservations toll free 800/648-3773
 thru Jan. 5—John Davidson
 Jan. 6-15—Dionne Warwick & John Byner
 Jan. 16-29—Vikki Carr
 Jan. 30-Feb. 12—Jack Jones

LAKE TAHOE

Harrah's Tahoe (South Shore Room)—(Reservations toll free 800/648-3773)
 thru Jan. 5—Smothers Brothers & Florence Henderson
 Jan. 10-12—Frank Sinatra
 Jan. 17-19—Bill Cosby
 Jan. 24-26—Dionne Warwick & Jim Stafford
 Jan. 31-Feb. 2—Don Rickles & Olivia Newton-John

LAS VEGAS

Caesars Palace (Reservations 415/398-5500)
 thru Jan. 8—Paul Anka
 Jan. 9-15—Room Closed
 Jan. 16-Feb. 5—To be announced

Desert Inn (Reservations toll free 800/634-6906)
 thru Jan. 14—Bobbie Gentry & John Byner
 Jan. 15-Feb. 11—Juliet Prowse and Rich Little

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

Flamingo Hilton (Reservations 415/771-1200)
 thru Jan. 1—Tony Bennett
 Jan. 2-22—Connie Stevens & Lovelace Watkins

Frontier (Reservations toll free 800/634-6966)
 Jan. 1-22—Roy Clerk & Diana Trask
 Jan. 23-Feb. 5—To be announced

Las Vegas Hilton (Reservations 415/771-1200)
 thru Jan. 13—Ann-Margret
 Opens Jan. 14—To be announced

MGM Grand (Reservations toll free 800/634-6363)
 thru Jan. 21—Shirley MacLaine
 Opens Jan. 22—To be announced

Riviera (Reservations 415/421-6466)
 thru Jan. 8—Don Rickles
 Opens Jan. 9—To be announced

Sahara (Reservations toll free 800/634-6666)
 thru Jan. 16—Totie Fields & Jerry Vale
 Jan. 17-30—Jim Nabors & Charo
 Jan. 31-Feb. 13—Rowan & Martin

Sands (Reservations toll free 800/634-6901)
 thru Feb. 11—Wayne Newton & Dave Barry

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

Thunderbird (Reservations toll free 800/634-6894)
 thru Jan. 1—Leslie Uggams
 Jan. 2-8—To be announced
 Jan. 9-29—Leslie Uggams
 Opens Jan. 30—To be announced

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



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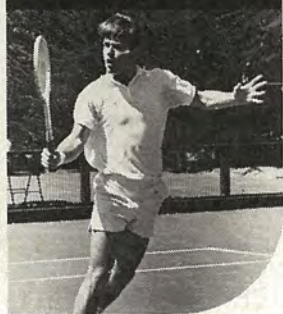
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SUPPORT THE ARTS IN YOUR SCHOOLS

The American Institute for Cultural Development is an outgrowth of the successful Urban Gateways program, founded in Chicago in 1961 and is being used as a national model by the Expansion Arts Program, National Endowment for the Arts. As founder of the Urban Gateways, Charles Burns has been instrumental in starting a similar program 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 Stulsaft Foundation as well as the Zellerbach Family Fund. Its Discount and Free Ticket Program has been

(continued on p. 57)



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.

Through 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 of the other shy-bearing varieties 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.

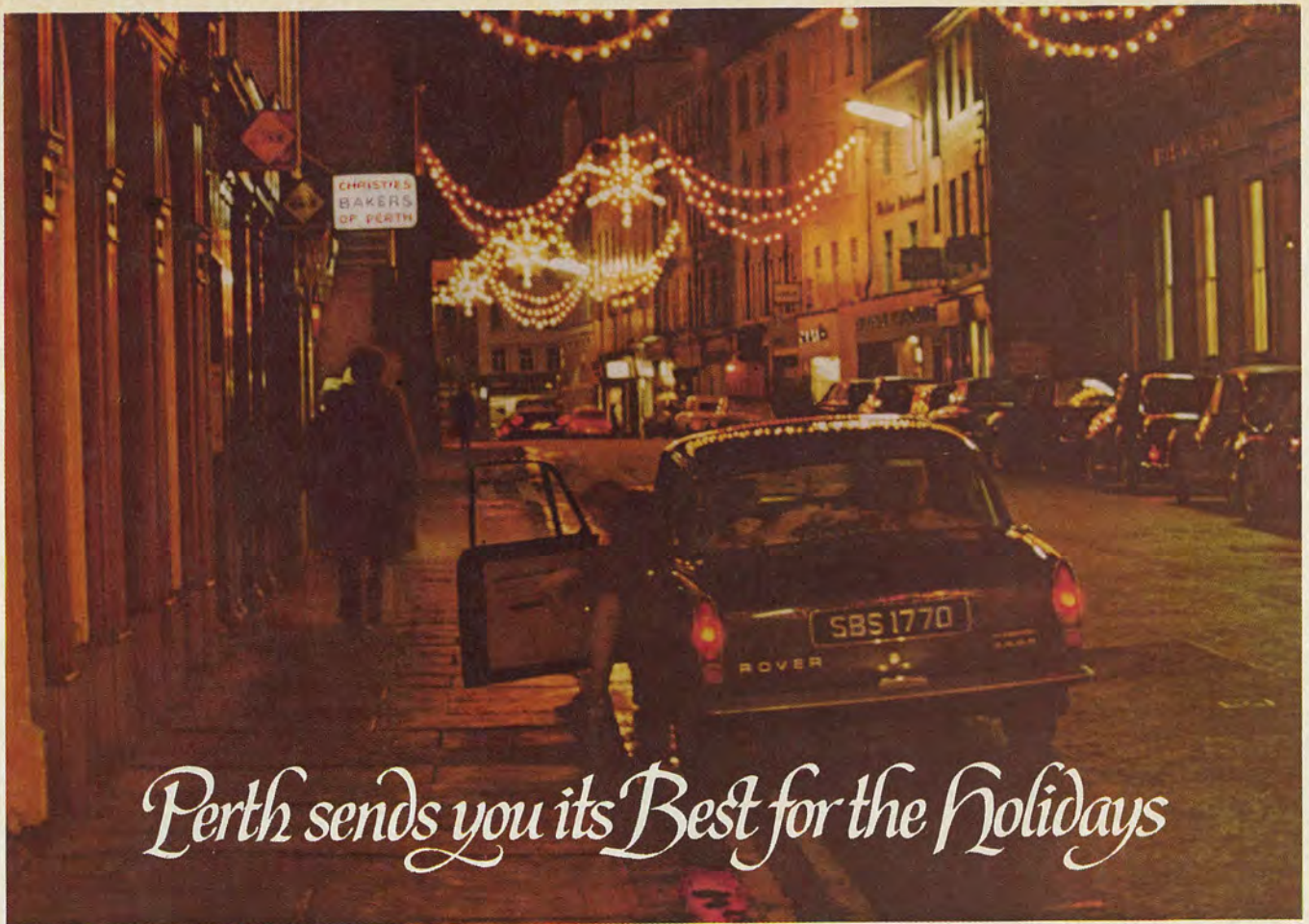
Long ago the Indians named our valley "Napa," which means plenty. We think of it now as meaning plenty of good grapes, and plenty of time to make our wines. You are always a welcome guest at the Christian Brothers' winery here.

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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 go our best wishes . . . and our good whisky.

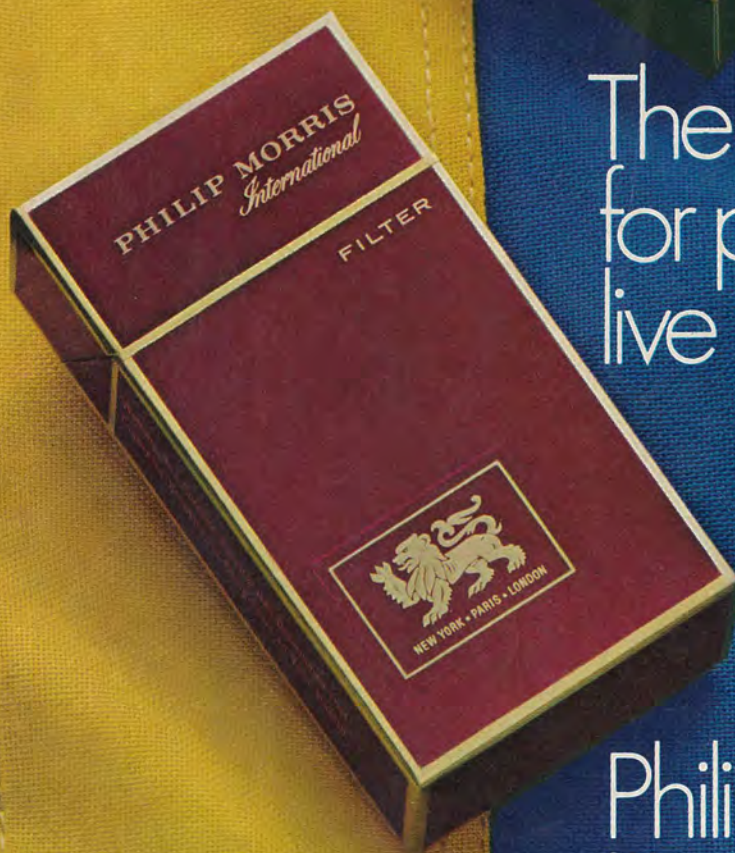
We don't miss the snow. And we always keep enough Dewar's "White Label" over here to toast a few friends of our own. The season would be mighty cold without that!

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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 knitwear is what I meant. 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 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 *Jumpers* anyway.



Q. What was the first idea you had that resulted in the play?

A. I can't remember

Q. What ideas 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, one tries to be obliging, so there were these plummy 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. There, 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 semantic 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.'"

Stoppard's early work includes a novel called *Lord Malquist and Mr. Moon* and two radio plays, *The Dissolution of Dominic Boot* and *M Is for Moon among Other Things*. In addition, Cushman points out that the title characters in Stoppard's best known work to date, *Rosencrantz and Guildenstern 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 Cushman, "is comparatively short on boots though less so on moons."

A.C.T. presented *Rosencrantz and Guildenstern Are Dead* in repertory for three seasons beginning in 1969, and last season's repertory included Stoppard's English version of Federico Garcia 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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John Howard, Duke of Norfolk	MICHAEL HUME
sons to Queen Elizabeth { Thomas Grey, Marquess of Dorset	CHRISTOPHER VALENTINE
Lord Richard Grey	DANIEL KERN
Anthony Woodville, Earl Rivers brother to Queen Elizabeth	STEPHEN SCHNETZER
William, Lord Hastings	LAIRD WILLIAMSON
Thomas, Lord Stanley, Earl of Derby	LAWRENCE HECHT
Sir Richard Ratcliffe	RONALD BOUSSOM
Sir William Catesby	E. KERRIGAN PRESCOTT
Sir James Tyrrel	CHARLES H. HYMAN
Sir James Blunt	ANDY BACKER
Sir Robert Brakenbury, Lieutenant of the Tower	AL WHITE
Lord Mayor of London	ROBERT MOONEY
First Murderer	CHARLES HALLAHAN
Second Murderer	MICHAEL HUME
A Messenger	BOBBY F. ELLERBEE
Elizabeth, Queen to Edward IV	MEGAN COLE
Margaret, widow of Henry VI	FREDI OLSTER
Duchess of York	MARRIAN WALTERS
mother to Edward IV, Gloucester and Clarence	
Lady Anne Neville afterwards Queen to Richard III	HOPE ALEXANDER-WILLIS

Guards, Monks, Lords, Ladies, Aldermen

Alan Jay Blumenfeld, Ralph Bourne, Scott Bylund, Patrick Carroll, David Goldmund, Michael K. Hall, Sands Hall, William Harrison, Michael Hill, Ken Hixon, Katherine James, Daniel F. Kumler, Anni Long, Thomas G. Moses, Patrick Meyers, Peggy Schoditsch, Kent Williams, Chuck Wilson

There will be one fifteen-minute intermission

understudies

King Edward: Andy Backer; Clarence: Charles Lanyer; Richard III: Laird Williamson; Cardinal Bouchier/Mayor/Blunt: Frank Ottiwell; Bishop of Ely/Brakenbury: Lawrence Hecht; Buckingham: E. Kerrigan Prescott; Hastings: Rick Hamilton; Ratcliffe/Second Murderer: James R. Winker; Catesby: Michael Hume; Tyrrel: Bobby F. Ellerbee; Grey/Rivers/Norfolk/Messenger: Sabin Epstein; Earl of Derby: Stephen Schnetzer; Richmond: Daniel Kern; First Murderer: Ray Reinhardt; Prince of Wales: Ron King; Duke of York: Randy Bianchi; Elizabeth: Sandra Shotwell; Duchess of York: Elizabeth Huddle; Lady Anne: Deborah May

Stage Manager: DIANA CLARKE

NOTES ON 'KING RICHARD III'

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

Richard III takes place at the end of the Wars of the Roses, which began soon after the close of the Hundred Years War and plunged England into civil strife that lasted from 1455 to 1485. A series of military and political encounters between members of the house of York and the house of Lancaster for possession of the English throne, the Wars take their name from the roses—white for York and red for Lancaster—that were the emblems of the opposing factions.

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

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

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

**NOTES ON
'CYRANO DE BERGERAC'**

Following his infamously large nose which, as he says, "Marches on before me by a quarter of an hour," the swashbuckling Cyrano de Bergerac returns for a third season at the Geary as the central figure of Edmond Rostand's heroic comedy written in 1897. This season's revival of the William Ball production is of special interest, since changes of casting in several key roles will allow newcomers to bring their own fresh interpretations to the famous tale of an eloquent nobleman and a handsome young Gascon soldier who join 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 a band of one hundred assassins singlehandedly. And armed with a wit that cuts as deeply as his sword, he takes delight in deflating the hypocrite and exposing the scoundrel. Cyrano is a living embodiment of the French term, *panache*, that unique amalgam of pride, gallantry, swagger, courage, conceit and conscious superiority. Yet beneath all his Three Musketeer-heroics lies still another side of Cyrano, his tireless striving for the ideal in all things, symbolized by the great love he bears for the brave and beautiful Roxane.

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

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

THE AMERICAN CONSERVATORY THEATRE

presents

CYRANO DE BERGERAC

by EDMOND ROSTAND

Translated by BRIAN HOOKER

Adaptation by DENNIS POWERS

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Fencing Choreographed by J. STEVEN WHITE

Music by LEE HOIBY

the cast

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

and

Erik Baumbach, Virginia M. Bingham, Alan Jay Blumenfeld, Scott Bylund, Terry Campillo, Patrick Carroll, Shoshana Coleman, Walter Davis, Peter Fields, David Goldmund, Prindle Gorman, Lou Ann Graham, Michael K. Hall, Sands Hall, William Harrison, Michael Hill, Ken Hixon, Christine Hulter, Michael Hume, Charles H. Hyman, Amy Ingersoll, Katherine James, Daniel F. Kumler, Anni Long, Anita Maynard, Patrick Meyers, Thomas G. Moses, Peggy Schoditsch, Maggi Scott, Anna D. Smith, June Sturm, Alice Rangeley Travis, Lynn Wanlass, Kent Williams, Chuck Wilson

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

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

There will be two seven-minute intermissions

understudies

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

PILLARS OF THE COMMUNITY

By HENRIK IBSEN

Translated and Directed by ALLEN FLETCHER

Associate Director: DAVID HAMMOND

Scenery by RALPH FUNICELLO

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

the cast

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

Townspersons and Servants

Donald Alexander, Virginia M. Bingham, Alan Jay Blumenfeld, Scott Bylund, Terri Campillo, Patrick Carroll, Michael Dion, David Goldmund, Prindle Gorman, Michael K. Hall, Sands Hall, Michael Hill, Ken Hixon, Annette Holloway, Christine Hulter, Daniel F. Kumler, Anita Maynard, Patrick Meyers, John Pendleton, Gary Sciford, Maggi Scott, Anna D. Smith, Alice Rangeley Travis, Lynn Wanlass, Kent Williams

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

Act I

Scene 1: A Summer morning

Scene 2: The next morning

Act II

Scene 1: Afternoon, a day later

Scene 2: The next evening

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

understudies

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

Stage Manager: JAMES L. BURKE

NOTES ON

'PILLARS OF THE COMMUNITY'

Henrik Ibsen's *Pillars of the Community*, a popular success in its own time but rarely seen now, is having its first major American production in many years as part of A.C.T.'s 1974-75 repertory.

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 strong dramas 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 one 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 Scandinavian sailors 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 not unprecedented; it was the depth and subtlety of Ibsen's characterization, his psychological insight and ability to strip respected people and institutions of their masks that made *Pillars of the Community* such a revelation to its contemporaries, especially the young."

The play is set in a Norwegian seaport where Karsten Bernick, who married a woman he didn't love in order to further his career, is a shipyard owner and leading citizen. In spite of his outward respectability, Bernick is a man whose success is based on a series of lies. When he is threatened with exposure and scandal by a young member of his own family, he hastily arranges for the youth to sail to America on an unseaworthy ship sure to sink during 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 where the characters 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 conception of religion and morality and ethics which is not genuinely religious at all. But they've been brought up that way and nobody has ever made them see anything else. So, in a way, they're not to blame. I think it's a very warm play."

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.

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for your convenience: DOCTORS may leave the number 771-9903 with their call services and give name and seat number to house manager. ■ Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance (around corner on Mason Street).

credits ■ WILLIAM GANSLER, HANK KRANZLER, DENNIS ANDERSON, and HIRO NARITA for photography. ■ Sister Clea Herold of St. Benedict's for help in creating hand language for *Horatio*.

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THE AMERICAN CONSERVATORY THEATRE
presents

JUMPERS

by TOM STOPPARD

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Gymnastic Coach: DANIEL KERN

Dramaturge: DENNIS POWERS

the cast

George WILLIAM PATERSON

Dorothy HOPE ALEXANDER-WILLIS

Archie RAY REINHARDT

Bones EARL BOEN

Crouch JOSEPH BIRD

Secretary BARBARA DIRICKSON

Professor Duncan McFee RANDALL SMITH

Jumpers BOBBY F. ELLERBEE

SABIN EPSTEIN

ROSS GRAHAM

RICK HAMILTON

LAWRENCE HECHT

CHARLES H. HYMAN

DANIEL KERN

STEPHEN SCHNETZER

RANDALL SMITH

THE PLACE

PROLOGUE: The ballroom in the penthouse apartment of George and Dorothy Moore

ACT I: The bedroom and the library

ACT II: The same

CODA: The Symposium—in bizarre dream form

There will be one twelve-minute intermission.

understudies

George: Raye Birk; Dorothy: Barbara Dirickson; Archie: Earl Boen; Bones: Charles Hallahan; Crouch: Bobby F. Ellerbee

Stage Manager: JAMES L. BURKE

SPECIAL THANKS

The California Association for A.C.T. gratefully acknowledges the generosity of our "supporting cast"—those contributors who have helped make this season possible. Limited space prevents the listing of our many friends whose gifts are less than \$100. Their support in helping us make up the inevitable gap between ticket sales and performance costs is sincerely appreciated. (January to November 8, 1974)

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Mr. & Mrs. Jerry J. Zones

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) or ignored 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 *Ragged Dick* (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*. They told stories of poor bootblacks and newsboys who, through virtue and hard work, found worldly success; their plucky young heroes were expected to serve as inspirational models for young readers.

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, *Ragged Dick*, into the narrative as a dramatic counterpoint. Whyte's research on 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 nostalgic images of the real and unreal which lurk in our subconscious."

And in the words of biographer John Tebbel, "As we advance further into the Space Age, Alger's books recede into the mists of a century which seems remote and improbable. What refuses to die is the idea his books represent. It survives because it symbolizes the individual's hope, his dream of rising above his circumstances to 'be somebody'..."

THE AMERICAN CONSERVATORY THEATRE

presents

HORATIO

by RON WHYTE

Music by MEL MARVIN

Directed by JAMES DUNN

Associate Director: JAMES HAIRE

Scenery by RALPH FUNICELLO

Costumes by J. ALLEN HIGHFILL

Lighting by F. MITCHELL DANA

Conductor: FAE McNALLY

Musical Direction and Orchestrations

by MEL MARVIN

the cast

<i>Horatio Alger Senior—Banker</i>	SYDNEY WALKER
<i>Horatio Alger Junior, the child—Ragged Dick</i>	PATRICK TREADWAY
<i>Horatio Alger Junior, the man</i>	DANIEL DAVIS
<i>Mrs. Alger</i>	JOY CARLIN
<i>Martha</i>	MARRIAN WALTERS
<i>Catherine</i>	CANDACE BARRETT
<i>Claremont—Clerk</i>	RAYE BIRK
<i>O'Connor—Narrator</i>	CHARLES LANYER
<i>Elsie</i>	FREDI OLSTER
<i>Gladys</i>	SANDRA SHOTWELL
<i>Charlotte</i>	MEGAN COLE
<i>Bully—John Stockton</i>	RONALD BOUSSOM
<i>Patience—Melinda</i>	DEBORAH MAY
<i>Policeman</i>	CHARLES HALLAHAN

other people in Horatio's life

Lou Ann Graham, Michael Hill, Christine Hulter, Anna D. Smith, James R. Winker

the boys

Christopher Abbe, Greg Gillbergh, Chris Neely, Danny O'Connor, Jeff Trotter

the band

Piano/Organ/Conductor: FAE McNALLY; Flute/Clarinet: DARRELL PARKER; Drums and Percussion: SAM SHAFFER, TOM STAMPER; Trombone: JED RODRIGUEY; Trumpet: JOHN COPPOLA; Violin: HARRIET SCHINDEL

The Time: 19th Century

The Place: America

There will be one twelve-minute intermission

understudies

Horatio Sr.: Laird Williamson; Mrs. Alger: Bonita Bradley; Martha: Anne Lawder; Claremont/Clerk: Robert Mooney; O'Connor/Narrator: James R. Winker; Elsie/Gladys/Patience/Melinda: Candace Barrett; Policeman: Lawrence Hecht; Horatio Alger Jr., the child: Jeff Trotter; the boys: Mark Richardson

Stage Manager: RAYMOND S. GIN



William Ball



James B. McKenzie



Edward Hastings



Allen Fletcher

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

Foundation directorial grant and an NBC-RCA Director's Fellowship. For A.C.T., his productions include *Tartuffe*, *Six Characters*, *King Lear*, *Under Milkwood*, *The American Dream*, *Twelfth Night*, *Hamlet*, *Tiny Alice*, *Oedipus Rex*, *Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern Are Dead* and *Caesar and Cleopatra*. His productions of *Cyrano* and *Under Milkwood* have been shown nationally on the P.B.S. television network. Aside from his work as a director, Mr. Ball is an active teacher in A.C.T.'s Conservatory training programs.

JAMES B. MCKENZIE, *Executive Producer*, has been associated with A.C.T. throughout its history. As a member of the Board of Trustees in 1966, he was host to the company for a Spring season at his theatre in Connecticut, the Westport Country Playhouse. When the company moved to San Francisco shortly afterwards, he was actively involved in establishing basic contracts and policies as an officer of the Board of A.C.T. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. Often referred to as the "gypsy" of A.C.T., he spends much time travelling in connection with National Foundation support, arrangements for plays to be in the repertory, and development of A.C.T.'s non-repertory productions, such as *Hair*, *Godspell*, *Sleuth*, *Don't Bother Me I Can't Cope*, *Oh Coward*, etc. In addition to his duties as producer and board member of A.C.T., McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959, and of the Peninsula Players in Fish Creek, Wisconsin since 1960. He is co-producer of the Parker Playhouse in Fort Lauderdale, Florida, the Bucks County Playhouse in Pennsylvania, and president of the Producing Managers' Company in New York City, a firm that is active in packaging plays for tours through-

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

EDWARD HASTINGS, *Executive Director and Resident Stage Director*, was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and he directed the national touring company of *Oliver!* He has served as a guest director in colleges and regional theatres and for two summers as a resident director of the Eugene O'Neill Playwrights' Conference in Connecticut. Mr. Hastings' productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons. In New York, he guided the Henry Fonda revival of *Our Town* with an all-star cast and has recently returned from directing the Australian premiere of *The HOT L BALTIMORE*. He has directed many other A.C.T. productions, most recently, *Dandy Dick*, *The House of Blue Leaves* and *Broadway* and will stage *Street Scene* this season. He heads A.C.T.'s own new play program, *Plays in Progress*.

ALLEN FLETCHER, *Resident Stage Director and Conservatory Director*, is former artistic director of the Seattle



Edith Markson



Robert Bonaventura



James Dunn

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

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

ROBERT BONAVENTURA, *Artists and Repertory Director*, is a charter member of A.C.T. and responsible in large

measure for the company's casting and repertory scheduling. In addition, he has served as associate director to William Ball on such productions as *Tiny Alice*, *Under Milkwood*, *Oedipus Rex* and *King Richard III*, and to Allen Fletcher on *Antony and Cleopatra* and *That Championship Season*. Mr. Bonaventura directed A.C.T.'s 1972 production of *The Merchant of Venice* and, during the same year, restaged Ellis Rabb's production of *Sleuth* when it transferred from the Geary to the Marines' Memorial Theatre for a highly successful extended engagement. He has also staged two productions in A.C.T.'s Plays in Progress series, *Hagar's Children* and *A Bunch of the Gods Were Sitting Around One Day*. In 1970, on leave of absence from A.C.T., he directed *The Knack* at San Diego's Old Globe Shakespeare Festival. More recently, he was the director of *Charley's Aunt* and *The Tavern* at South Coast Repertory in Costa Mesa, where he will return early in 1975 to stage S.C.R.'s tenth anniversary production of *Tartuffe*.

JAMES DUNN, who joins A.C.T.'s directorial staff this season to stage *Horatio*, is the founding director and chairman of the College of Marin department of theatre arts. His production of *The Taming of the Shrew* there last year was also performed at the Edinburgh Festival and as the recipient of the outstanding production award, presented as a royal command performance for Princess Margaret and her family. Co-founder and director for seven years of the California Shakespeare Festival, Dunn staged their productions of *Much Ado About Nothing*, *Othello*, *Macbeth* and *King Lear*, among others, as well as *Who's Afraid of Virginia Woolf?* The recipient of grants from the Office for Advanced Drama Research of the Rockefeller Foundation for three original productions, he also staged *A Midsummer Night's Dream* last year at the Juilliard School of Performing Arts in New York at the invitation of John Houseman, and has directed at Santa Maria's Pacific Conservatory of the Performing Arts for the past two summers.

THE ACTING COMPANY

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

Hope Alexander-Willis



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

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

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

Candace Barrett



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

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

Raye Birk



EARL BOEN, who joined A.C.T. to play Le Bret in the PBS filming of *Cyrano* for the *Theatre in America* series, has several other television and radio-TV commercial credits in addition to extensive stage appearances at major resident theatres. As a leading actor with the Pittsburgh Playhouse for two seasons, he was seen in ten productions, including *The Man of La Mancha*, *The Boys in the Band* and as Grandpa in *You Can't Take It With You*. Mr. Boen, who has also made guest artist appearances at several colleges and universities, spent a season each with the Harvard Repertory Company, the Seattle Repertory Company and Heartland Productions, and three with the Tyrone Guthrie Theatre, playing major roles in many productions, including the title role in the premiere production of *Futz*. Last season he was seen at A.C.T. in *You Can't Take It With You*, *Tonight at 8:30*, *Cyrano de Bergerac*, *The Cherry Orchard*, and on tour in *Taming of the Shrew*.

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

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

Ronald Boussom



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

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

Joy Carlin



ROBERT CHAPLINE, master voice teacher for the acting company and Conservatory, has appeared in A.C.T.'s productions of *Oedipus Rex*, *Anthony and Cleopatra* and *Cyrano de Bergerac*. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training, Mr. Chapline has also taught at the Manitoba Theatre Centre, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, the theatre arts department at UCLA, and at the California Institute of the Arts in Los Angeles.

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

Megan Cole



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

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

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

Barbara Dirickson



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

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

Sabin Epstein



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

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

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

Ross Graham



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

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

Rick Hamilton



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

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

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

Elizabeth Huddle



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

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

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

Charles H. Hyman



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

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

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

Randall Duk Kim



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

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



Anne Lawder

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

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

Robert Mooney



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

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

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

Frank Ottiwell



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

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

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

E. Kerrigan Prescott



RAY REINHARDT, whose portrayal of *King Lear* at the Palace of Fine Arts last summer was a triumphant success, appeared last season in *The HOT L BALTIMORE*, *Tonight at 8:30*, and *Broadway*, as well as the title role in *The Miser*. Past seasons have seen him as Andrew Wyke in *Sleuth*, Stanley in *A Streetcar Named Desire*, George in *That Championship Season*, and Astrov in *Uncle Vanya*. Prior to joining A.C.T., he appeared as the lawyer in the original Broadway production of Albee's *Tiny Alice*, a part he recreated with A.C.T. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., he was also seen as Marat in *Marat/Sade* at Manitoba Theatre Centre in Canada. Mr. Reinhardt's television credits include several award winning NET dramas and roles in *Gunsmoke*, *Arnie* and *Nichols*.

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

Juanita Rice



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

STEPHEN SCHNETZER, who came to A.C.T. after a year in the drama division of New York's Juilliard School, served as a general understudy with

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

Stephen Schnetzer



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

RANDALL SMITH comes to A.C.T. from the Goodman Theatre in Chicago where he was seen in *Henry IV* last spring. He received his B.A. from Western Illinois University where he studied with Dr. James McTeague, Dr. Jared Brown, Mr. Bil Pfuderer and Dr. Ralph Miller. He has also been seen on television in *The Family Kovack*.

Randall Smith



SYDNEY WALKER, a veteran of nearly 30 years of stage, film and tele-

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

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



Marrian Walters

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

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



J. Steven White

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

seen in *Twelfth Night*, *Hedda Gabler*, *Othello*, *Troilus & Cressida*, *Uncle Vanya* and *Henry VI Parts II and III*. A former student of Alvina Krause at Northwestern University he also studied at the University of Texas and his television credits include *Mission Impossible* and *Manix*. He directed six plays for the Oregon Shakespearean Festival and three for the Pacific Conservatory of Performing Arts where he was also seen in *St. Joan*, *Becket*, *Richard III* and *School for Scandal*.

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



James R. Winker

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

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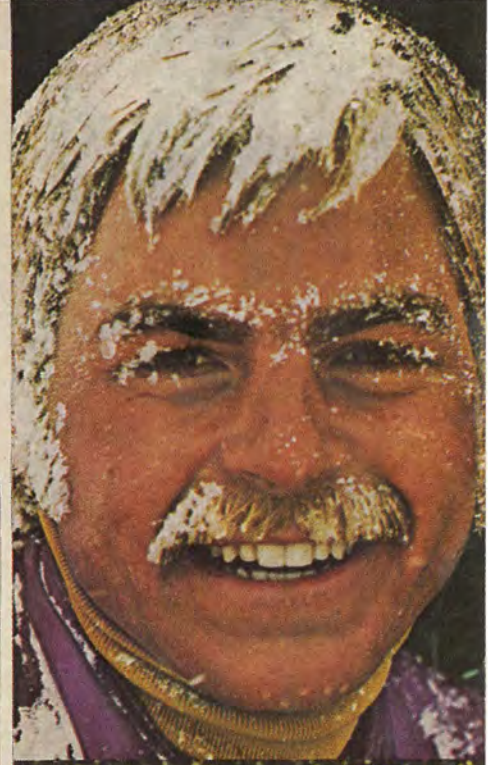


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THE MARKET SCENE

Is Investing Soon to Become a Performing Art Again?

by ALBERT HAAS, JR.

Senior Vice President
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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 a 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 stockmarket. 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 this 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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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 the 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 the few doom-sayers, 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 preferreds 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

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blue chips, common stocks in leading corporations which are seasoned, financially strong, and which have clear prospects of continuing growth in earnings. The Dow Jones Industrials are trading at a lower appraisal of earnings than in any postwar 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 that 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 for the longer-term, but is itching to get back into the game. If he or she, swinger or swingerette, 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 rallies and to receive the broadest support from both institutional and individual investors. Lower-grade stocks are apt to be sluggish followers during the early stages of recovery, and lesser quality ones must wait longer — not as long as some of my colleagues contend — but at least until our memories are a little dulled, and the scar tissue

(continued on p. 52)

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Bob Radic 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 readymade 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!

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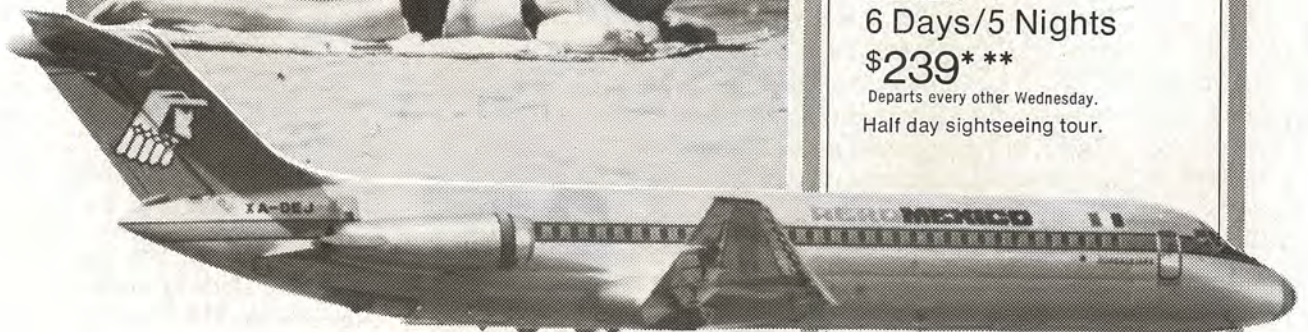
Breathes there a woman with ache in the head who never to her husband said "Let's eat dinner out tonight"? For those of you who are penny-pinching these days, or wondering where to grab a good but fast meal before theatre or after a fatiguing round of holiday shopping downtown, this is the place! The 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

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PIC-A-DILLY — 8 Bay Area stores
HOURS: Mon-Fri 9:30-9:30, Sat 9:30-6; Sun Noon-5

Imagine a store that lives up to its name! When we first saw their shop in Belmont (900 Ralston St.) we assumed it was an English gift outlet, but were delighted to find instead a woman's retail clothing store, carrying factory overstocks and irregulars at about half the retail cost. There is one small disadvantage—there are no exchanges or refunds, so we must shop carefully. There are several pluses, however. In addition to the low prices, there are helpful salesgirls, and they are very honest about pointing out irregular as opposed to overstock, and helping you find flaws. The merchandise carried is from quality lines; for instance, we found pantsuits that sell at Joseph Magnin for \$80 on sale here for \$40. The labels are cut out, but you'll recognize them anyway. We also found a slinky knit, stock-tie body shirt, regularly sold at \$14 and up for \$6.99, and a slightly irregular short-sleeved turtleneck sweater for \$2.99. Stock includes coats, skirts, slacks, sweaters, shirts, long and short dresses and coordinates. If you shop carefully, we know you'll treasure this STW find!

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

PERFORMING BACCHUS

by FRED CHERRY

THE GOOD LIFE . . . Each month, Fred Cherry takes you to 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. 7:05—cocktails ordered. 7:06—drinks arrived (it seemed that fast!). 7:15—placed orders. 7:20—wine served; soup an instant later. 7:35—entree arrives. 8:00—coffee and dessert. (With half an hour to spare, we couldn't resist an irresistible pastry from the cart—deliciously unnecessary.) 8:20—more coffee and the check. 8:30—60-seconds to the theatre; in our seats as curtain went up.

OPINION: Extravagant omelettes, a new one each day of the week. Appealing selection of specialties, most light enough for before-theatre fare. Freshly caught fish daily, 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. Spacious old world hostelry with service and ambiance as splendid as the great old chandeliers. Maitre d'—Ivan Ban. Sommelier—Raoul Sofer. Dinner served 6 to 9 p.m.

SUPER SUPPER: Vermouth cassis. 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 sauteed. Steinberger Spaetlese — the menu says 1970, but they served the superior '66. And, if you have time and/or 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, chocolaty cake. For two: under \$30, including wine.

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:

"Oddly enough I remember hard liquor in the movies as a concomitant 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 musical of the 30's. I can see him being sung to by Virginia Bruce, that beautiful villainess, over the edge of a wine glass. Cole 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 Fifi D'Orsay, 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, unlikeable scoundrel. But in recent years, wine has become so universal in its use, cutting across the old class lines, that the hero is as likely to take a glass at dinner as the villain is."

EUGENE ORMANDY . . .

Chicken in Sherry

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

- 1 three-pound chicken, cut into pieces
- 4 tablespoons flour
- 4 teaspoons paprika salt and pepper
- 1 stick butter
- $\frac{3}{4}$ cup chicken stock
- $\frac{1}{3}$ cup good dry sherry
- $\frac{1}{2}$ 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 one hour. When cooked remove to heated platter. Add cream and scant teaspoon of leftover flour-paprika mixture. Stir until sauce thickens without letting it boil. 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).

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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Garden Arts

Bob Goerner

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. However, it more likely will be felt by the millions of people in the poorer nations than by us.

What 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 grower of ornamental plants who may then 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 nursery, pot and bedding 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 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 foreseen 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

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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 gulps 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 also 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 inter-mountain area and Occidental Chemical has its own supply in Florida. But for many firms there are imbalances in supply and demand.

Those are the principal components of our fertilizer crisis. But what about shifting to organics? What organics? 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 \$16.95 a hundred pounds and fish meal for \$12.50 for the same amount. Both were available in the large economy size—the ton! \$265 and \$199, respectively. Other organics were selling by the ton: blood meal, bone meal, cottonseed, leather tankage 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 (just moved to 193 Marinwood 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 fair bargain. Its N-P-K ratio is 6½-2½-1½, 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 oystershell flour, neither of which have gone up in price since the afore-mentioned, seven year old list. Better buy a few tons before the suppliers realize what they are doing!

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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 \$15.98 for 50 pounds and analyzes about 12½%. For phosphorus, try Lonfosco, a raw phosphate rock, and Hybrotite, a granite meal supplying potassium. Both of these abound in trace elements for a 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 going 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 horns 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 this 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 Sutro's 1975 FORECAST as soon as it is released in early January, please write to: Investment Department, Performing Arts Magazine, 651 Brannan Street, San Francisco, California 94107.

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On Record

Richard Bonyngé's Ballets

-The Apollonian Romantic-

by *Blake Anthony Samson*

In Richard Bonyngé'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 sensitivity.

Each part of Bonyngé'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 not 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, Bonyngé went to London in 1950. It was the time of the Festival Ballet. He had the opportunity to see people like Alexandra Danilova and Tamolava 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 Waltz of the Flowers from The Nutcracker was the introductory music and I used to lie with my head underneath the old-fashioned radio in those days (a long time ago) and listen."

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This month Bonyng's recording of Tchaikovsky's *The Nutcracker* will join his other ballet recordings: Adam's *Giselle* and *Le Diable a Quatre*, Delibes' *Coppelia* and *Sylvia*, Offenbach's *Papillon*, Auber's *Marco Spada* and Coralli's *La Peri*. In addition, there are Bonyng's collection of excerpts, *The Art of the Prima Ballerina, 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 amazed at the expertise of the scores and what great scores they are. I think *Coppelia* 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 are superior to any one of the Tchaikovsky symphonies."

Bonyng'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 flourish Adam has given "Les Loys" and the bright waltz and march in Act 1 for the harvesters. Bonyng is as proficient at changing between the various march styles as Sutherland is at changing between Bel Canto styles. The divertissements in Act 2 (the adagio, andantino and andante) almost sing with his pleasure.

There is a delicacy to Richard Bonyng. One sees it in his gestures. His hands move airily, quietly. One finds it in his control of the many romantic motifs, in *Giselle*'s theme, in the flute reprise of the harvest waltz, in the "pas seul" and the "pas des premiere Wilis."

The last ten minutes of *Giselle* is marvelous listening for these two very personal qualities in Bonyng, his delight and delicacy show 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 abso-

lute peak. Orchestrally it is one of his most imaginative pieces.

"I think one has to remember that *Nutcracker* is a children's ballet. I've heard recordings, in fact, I've heard it in the theater, when the gun goes off, instead of a little toy gun, it sounds like a cannon. When the clock strikes, it sounds like some 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 timpani and percussion for dramatic effect and continuity. As evidence, there is the bold but reserved introduction of *Giselle*, the joyously bouncy 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 firefly flutter at the close of the first act) and there is an exotic subtlety, as perfume or fine incense, to Luigini's *Ballet Egyptien 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 through 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 this acute sensitivity to the theater of ballet music. How he brings the orchestra out of the "Wilis" 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 movement. Then you conceivably take absolutely wrong tempi 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 Chasseresses. The sound is firm, not noisy; authoritative but not inflated. He gives *Sylvia's* finale and apotheosis the reserve, dignity and strength it needs yet keeps it balletic with his own romantic warmth.

Particularly spry and delightful is Pugno's *Pas de Quatre* on *The Art 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, in at least two instances (Delibes and Offenbach), are by composers familiar to the operatic world. *Lakme* and *Tales of Hoffmann* are two of Bonynge's and Sutherland's major successes and both composers approach ornamentation and narrative transitions in similar ways in ballet as well as their operas.

"You know 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 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 upswing. 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 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.

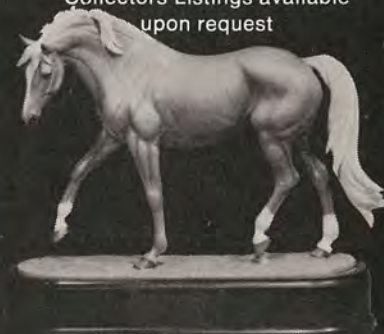
"Certain people have instincts they do nothing about and that, of course, is a tragedy. Other people have instincts and when they develop them, they use them to the highest degree. Then, of course, that's when the great things happen. It's stupid talking about Mozart in a psychological way. How did he write all these great works when he was a mere 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 intents. In *La Bayadere* grand pas de deux, he uses Anna Pavlova's own orchestral parts. He rediscovers Drigo's *Les Millions d'Arlequin* and restores whenever possible the composers' original in-

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tentions to *Giselle*, *Sylvia* and *Le Diable a Quatre*.


"To see what he's done destroyed! People take *Offenbach* and they 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 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 orchestrations he wrote which are quite marvelous. I see no reason whatever to cut them around. The way they hack 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, Bonyng's conducting is a calming influence. If his *Giselle* shows Bonyng's tempered Romanticism in a lean to the classic and restrained, the recording of *Coppelia* leans more to the Dionysiac. But, like Bonyng himself, neither gets overwhelmed by its own emotion. *Coppelia* is, perhaps, broader than *Giselle*, a little looser but nowhere does it approach the exaggerated, uncontrolled gush of an Ormandy or Ansermet. It is this middle ground that Bonyng finds between sensitivity and overstatement that makes his ballet recordings measured, orderly and balanced in character. They are the work of a truly refined, gracious and perceptive man.

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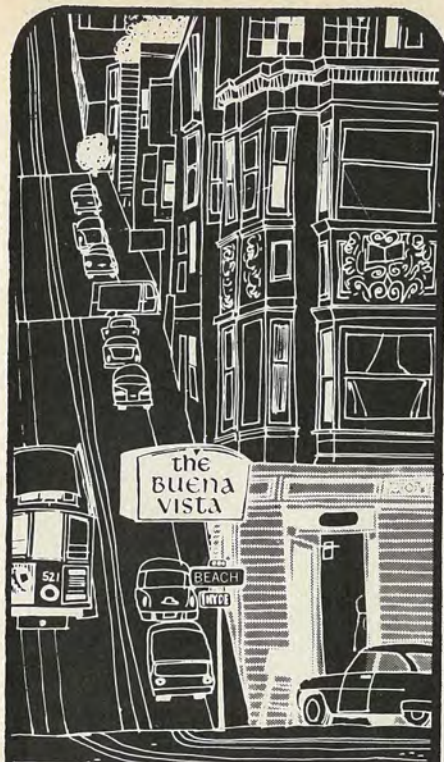
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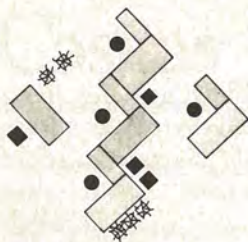
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Yucatan — this mysterious jungle-edged, ruin dotted, chunk of real estate may be only a few hundred miles from the split level suburbias and glass sheet city skyscrapers of modern North America, yet it is an eternity away in mood and spirit. One can't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

THE ARTS IN SCHOOLS

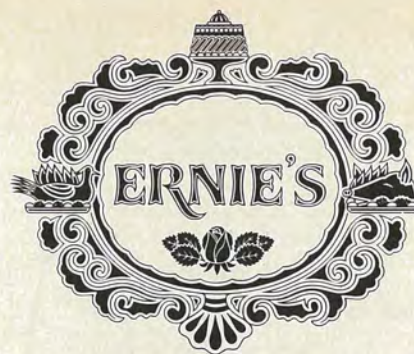
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Wed., January 1

7:00 PM—KRON/FM (Stereo, 96.5 mh.) —
Album—"THE STUDENT PRINCE"

8:00 PM—KIBE/AM (1220 kh.) and KDFC/FM
(Stereo, 102.1 mh.) — OVERTURE
TO A PICARESQUE COMEDY (Bax),
DON JUAN (Strauss) and VIOLIN
CONCERTO #4 (Paganini)

8:00 PM—KKHI/AM (1550 kh.) and KKHI/FM
(Stereo, 95.7 mh.)—Boston Sym-
phony

Thu., January 2

7:00 PM—KRON/FM—Show Album — GEN-
TLEMEN PREFER BLONDES"

8:00 PM—KIBE/AM and KDFC/FM — "SPIT-
FIRE" PRELUDE AND FUGUE (Wal-
ton), SYMPHONY #73 (Haydn)
and CHOPINIANA (Chopin)

Fri., January 3

7:00 PM—KRON/FM—Show Album — "I DO!
I DO!"

8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY #7 (Dvorak), SUITE #1
FOR SMALL ORCHESTRA (Stravin-
sky) and DANSES SACREE ET PRO-
FANE (Debussy)

Sat., January 4

7:00 PM—KRON/FM—Show Album — "THE
ROTHSCHILD'S"

8:00 PM—KIBE/AM and KDFC/FM—Saturday
Night Opera — "ORFEO ED EURI-
DICE (Gluck)

8:00 PM—KKHI/AM-FM—Debut (new record-
ings)

Sun., January 5

7:00 PM—KRON/FM—Show Album — "GUYS
& DOLLS"

8:00 PM—KIBE/AM and KDFC/FM — "IL
SIGNOR BRUSCHINO" OVERTURE
(Rossini), "LA BAYADERE PAS DE
DEUX (Minkus), POEME (Chausson)
and ROSSINIANA (Respighi)

8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., January 6

7:00 PM—KRON/FM—Show Album — "CAB-
ARET"

8:00—KIBE/AM and KDFC/FM — "WILLIAM
TELL" OVERTURE (Rossini), LOVE
SCENE ADAGIO FROM ROMEO AND
JULIETTE (Berlioz) and SERENADE
IN C FOR STRINGS (Tchaikovsky)

8:00 PM—KKHI/AM-FM — Philadelphia Or-
chestra

Tue., January 7

7:00 PM—KRON/FM — Show Album —
"WHERE'S CHARLEY?"

8:00 PM—KIBE/AM and KDFC/FM—LEONORE
OVERTURE #2 (Beethoven) and
CELLO CONCERTO IN B (Dvorak)

8:00 PM—KKHI/AM-FM—Boston Pops

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

10:00 PM—KQED (Channel 9)—Sound Stage

Wed., January 8

7:00 PM—KRON/FM—Show Album — "COM-
PANY"

8:00 PM—KIBE/AM and KDFC/FM — VIOLIN
ROMANCE #1 (Beethoven), NIGHT
RIDE AND SUNRISE (Sibelius) and
ENIGMA VARIATIONS (Elgar)

8:00 PM—KKHI/AM-FM—Boston Symphony

Thu., January 9

7:00 PM—KRON/FM—Show Album — "PAINT
YOUR WAGON"

8:00 PM—KIBE/AM and KDFC/FM — OVER-
TURE TO "THE SCHOOL FOR SCAN-
DAL" (Barber), PAS DE QUATRE
(Pugni) and VIOLIN CONCERTO IN
D MINOR (Strauss)

Fri., January 10

7:00 PM—KRON/FM—Show Album — "SWEET
CHARITY"

8:00 PM—KIBE/AM and KDFC/FM—"IF I
WERE KING" OVERTURE (Adam),

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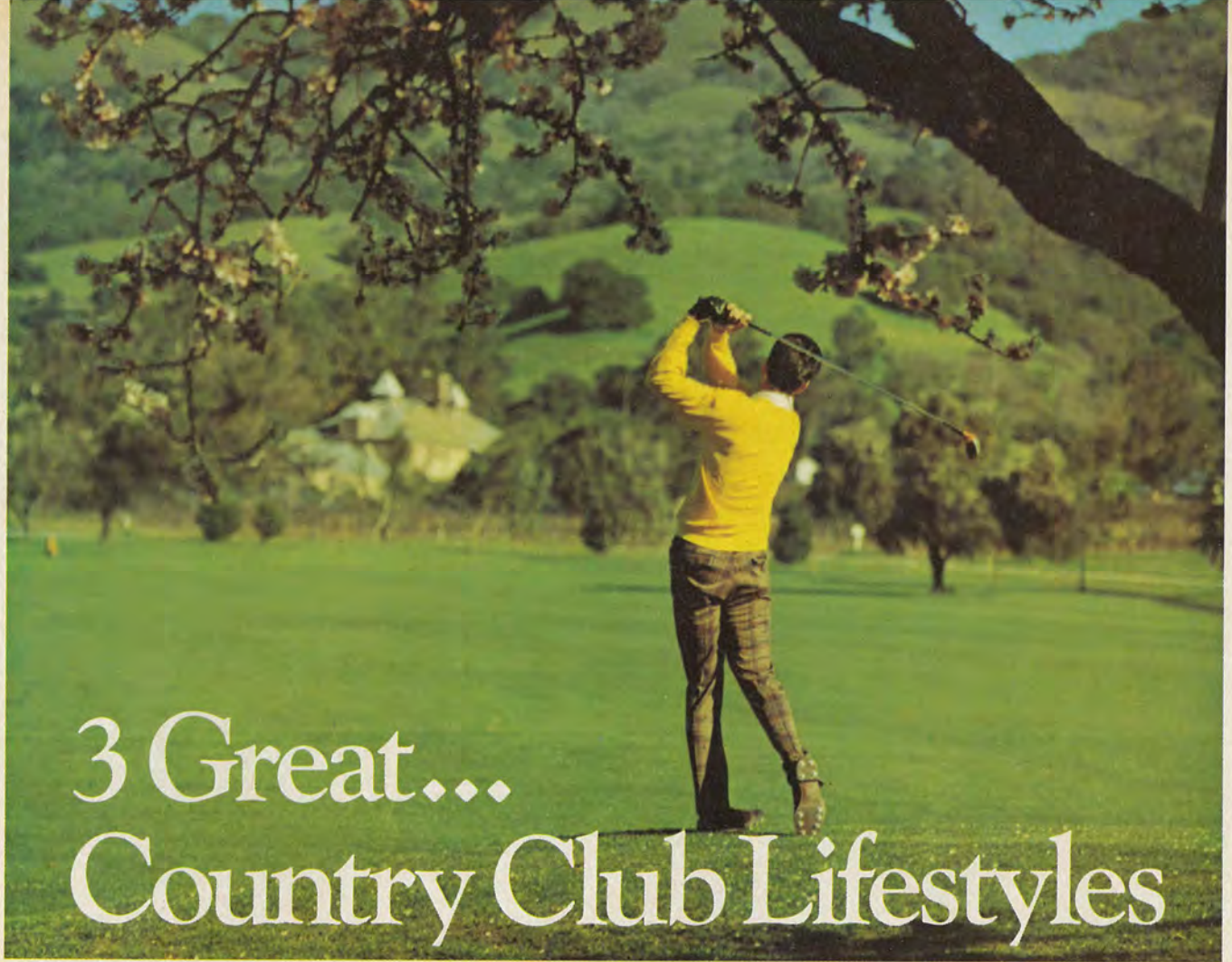
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Sat., January 11

- 7:00 PM—KRON/FM—Show Album — "ON YOUR TOES"
- 8:00 PM—KIBE/AM and KDFC/FM—Saturday Night Opera—"MANON LESCAUT" (Puccini)
- 8:00 PM—KKHI/AM-FM—Debut (new recordings)

Sun., January 12

- 7:00 PM—KRON/FM—Show Album — "STOP THE WORLD—I WANT TO GET OFF"
- 8:00 PM—KIBE/AM and KDFC/FM — "DIE MEISTERSINGER" OVERTURE (Wagner), SYMPHONY #4 IN C MINOR (Schubert) and THE WALK TO THE PARADISE GARDEN (Delius)
- 8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., January 13

- 7:00 PM—KRON/FM—Show Album — "ANNIE GET YOUR GUN" and "THREE LITTLE WORDS"
- 8:00 PM—KIBE/AM and KDFC/FM—ALFONSO & ESTRELLA OVERTURE (Schubert), SYMPHONY #2 (Vaughan Williams) and CORTEGE SOLENNEL IN G (Glazunov)
- 8:00 PM—KKHI/AM-FM — Philadelphia Orchestra

Tue., January 14

- 7:00 PM—KRON/FM — Show Album — "BY JUPITER"
- 8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY #1 IN D MAJOR (Mahler)
- 8:00 PM—KKHI/AM-FM—Boston Pops
- 8:30 PM—KQED (Channel 9) — Evening at Symphony
- 10:00 PM—KQED (Channel 9)—Sound Stage

Wed., January 15

- 7:00 PM—KRON/FM—Show Album — "BELLS ARE RINGING"
- 8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY #1 (Rachmaninoff) and DIVERTIMENTO IN E FLAT (Mozart)
- 8:00 PM—KKHI/AM-FM—Boston Symphony

Thu., January 16

- 7:00 PM—KRON/FM—Show Album — "GONE WITH THE WIND"
- 8:00 PM—KIBE/AM and KDFC/FM—ORPHEUS IN THE UNDERWORLD (Offenbach) and SINFONIA DOMESTICA (Strauss)

Fri., January 17

- 7:00 PM—KRON/FM—Show Album — "ILLYA DARLING"
- 8:00 PM—KIBE/AM and KDFC/FM — AN AMERICAN IN PARIS (Gershwin) and VIOLIN CONCERTO #1 (Paganini)

Sat., January 18

- 7:00 PM—KRON/FM—Show Album — "TWO BY TWO"
- 8:00 PM—KIBE/AM and KDFC/FM—Saturday Night Opera — "WILLIAM TELL" (Rossini)
- 8:00 PM—KKHI/AM-FM—Debut (new recordings)

Sun., January 19

- 7:00 PM—KRON/FM—Show Album — "THE FANTASTICKS"
- 8:00 PM—KIBE/AM and KDFC/FM—FIDELIO OVERTURE (Beethoven), PIANO CONCERTO #2 (Shostakovich) and SYMPHONY #103 (Haydn)
- 8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., January 20

- 7:00 PM—KRON/FM—Show Album — "SHOW BOAT"
- 8:00 PM—KIBE/AM and KDFC/FM—LEONORE OVERTURE #1 (Beethoven), SERENADE FOR WINDS IN D MINOR (Dvorak) and CONCERTO FOR GUITAR AND ORCHESTRA (Castelnuovo-Tedesco)
- 8:00 PM—KKHI/AM-FM — Philadelphia Orchestra



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Tue., January 21

- 7:00 PM—KRON/FM—Show Album — "NO, NO, NANETTE"
- 8:00 PM—KIBE/AM and KDFC/FM — DANCE OF THE TUMBLERS (Rimsky-Korsakov), 3 PORTRAITS FROM THE ENGLAND OF ELIZABETH (Vaughan Williams) and PIANO CONCERTO IN A MINOR (Schumann)
- 8:00 PM—KKHI/AM-FM—Boston Pops
- 8:30 PM—KQED (Channel 9) — Evening at Symphony
- 10:00 PM—KQED (Channel 9)—Sound Stage

Wed., January 22

- 7:00 PM—KRON/FM—Show Album—"IRENE"
- 8:00 PM—KIBE/AM and KDFC/FM—SCENES DE BALLET (Stravinsky) and SYMPHONY #40 (Mozart)
- 8:00 PM—KKHI/AM-FM—Boston Symphony

Thu., January 23

- 7:00 PM—KRON/FM—Show Album—"JIMMY"
- 8:00 PM—KIBE/AM and KDFC/FM — OVERTURE TO "THE BARTERED BRIDE" (Smetana), SYMPHONY #7 (Sibelius) and ROMAN FESTIVALS (Respighi)

Fri., January 24

- 7:00 PM—KRON/FM—Show Album — "THE MUSIC MAN"
- 8:00 PM—KIBE/AM and KDFC/FM — EPIC MARCH (Ireland), SYMPHONY #34 (Mozart) and CONCERTO #2 FOR PIANO AND ORCHESTRA (Mendelssohn)

Sat., January 25

- 7:00 PM—KRON/FM — Show Album — "MAME"
- 8:00 PM—KIBE/AM and KDFC/FM—Saturday Night Opera — "GOTTERDAMMERUNG" (Wagner)
- 8:00 PM—KKHI/AM-FM—Debut (new recordings)

Sun., January 26

- 7:00 PM—KRON/FM—Show Album — "THE BOY FRIEND"
- 8:00 PM—KIBE/AM and KDFC/FM — PIANO FANTASY (Debussy) and SYMPHONY #5 (Sibelius)
- 8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., January 27

- 7:00 PM—KRON/FM—Show Album — "HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING"
- 8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY #6 (Beethoven) and DAPHNIS AND CHLOE SUITE #2 (Ravel)
- 8:00 PM—KKHI/AM-FM — Philadelphia Orchestra

Tue., January 28

- 7:00 PM—KRON/FM—Show Album — "THE UNSINKABLE MOLLY BROWN" and "HIGH SOCIETY"
- 8:00 PM—KIBE/AM and KDFC/FM—BATTLE OF THE HUNS (Liszt), SYMPHONY #2 (Schubert) and ESCALES (Ibert)
- 8:00 PM—KKHI/AM-FM—Boston Pops
- 8:30 PM—KQED (Channel 9) — Evening at Symphony
- 10:00 PM—KQED (Channel 9)—Sound Stage

Wed., January 29

- 7:00 PM—KRON/FM—Show Album—"SUGAR"
- 8:00 PM—KIBE/AM and KDFC/FM — THREE RUSSIAN SONGS (Rachmaninoff) and SYMPHONY #3 (Mendelssohn)
- 8:00 PM—KKHI/AM-FM—Boston Symphony

Thu., January 30

- 7:00 PM—KRON/FM—Show Album—"GOLDILOCKS"
- 8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY #5 IN C (Beethoven) and BRIGG FAIR (Delius)

Fri., January 31

- 7:00 PM—KRON/FM—Show Album — "HELLO DOLLY!"
- 8:00 PM—KIBE/AM and KDFC/FM — OVERTURE TO "THE MARRIAGE OF FIGARO" (Mozart), NOVEMBER WOODS (Bax) and VIOLIN CONCERTO IN E MINOR (Mendelssohn)

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1975. NOVA'S ALWAYS BEEN GOOD. NOW IT'S BEAUTIFUL.

Economy has taken a turn for the better.

The compact '75 Nova has been emphatically refined along the lines of elegant European sedans. Yet it's more than ever a strong reflection of the Chevrolet engineering tradition.



ANNOUNCING THE LN.

Nova's newfound beauty is ably represented by a whole new kind of Nova, one that just might be precisely right for the times.

You're looking at the 1975 Nova LN—the most luxurious compact in Chevrolet history. The wide-back reclining front seats look and feel like big, soft lounge chairs. The front seat backs adjust to give you the right slant on comfort. And the matching



'75 Nova LN.

To sit in one is to settle on one.

materials and fabrics throughout the car are a classic example of beauty in color coordination. There's also an electric clock and much more that says Nova LN.

ANNOUNCING ALL THE OTHER '75 NOVAS.

The basic '75 Nova, Nova Custom

and Nova SS have many things in common with the LN. Styling, comfort, sensible size and sensible prices, to name a few. Thick carpeting, front disc brakes and GM-Specification steel-belted radial ply tires, to name a few more.

Obviously, the beautiful new '75 Nova—with its new front suspension system, trusty six-cylinder engine and new double-panel roof construction—is still a *supremely* practical Nova.

NOVA'S LOOKING BETTER ALL THE TIME.

We think beauty and practicality go together exceedingly well. And you're cordially invited to make the same conclusion—at your nearest Chevrolet dealer's.

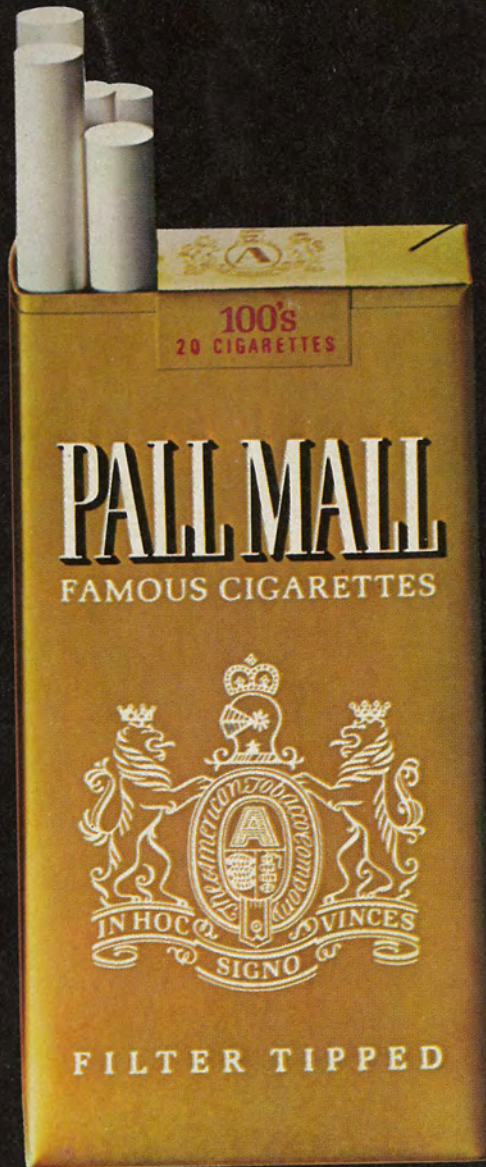


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