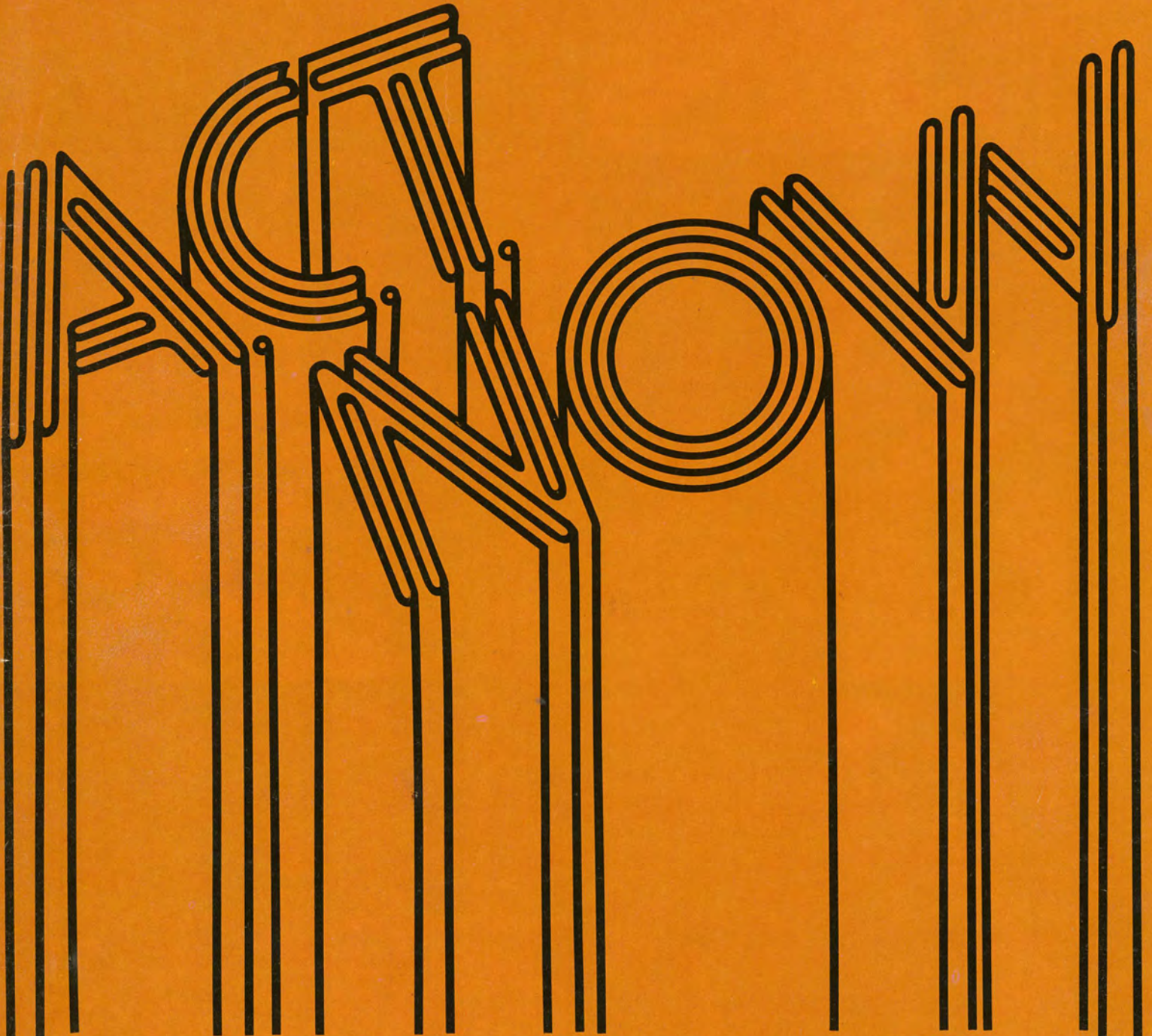


PERFORMING ARTS



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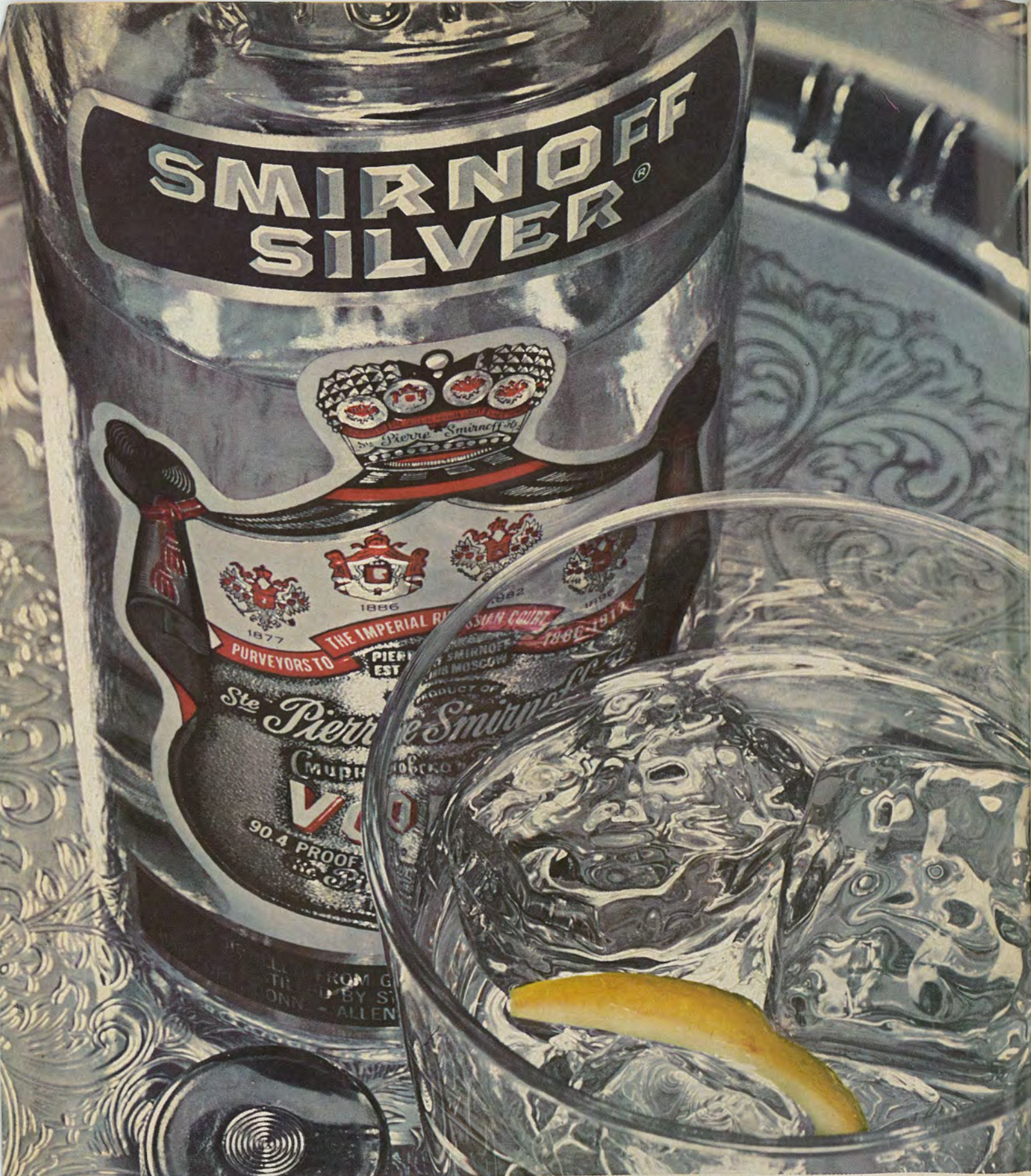


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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
DECEMBER 1973/VOL. 7 NO. 12

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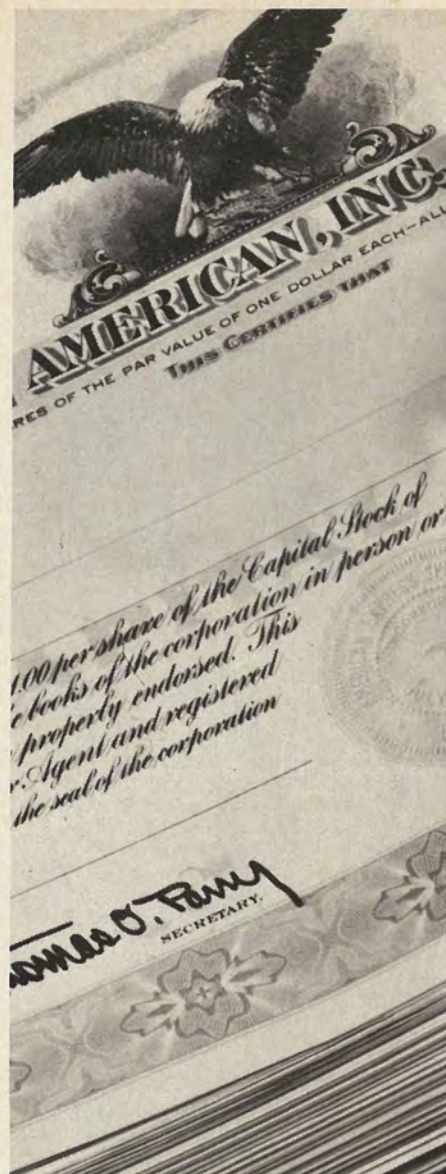
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SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, and browse)

SPENGER'S FISH GROTTTO — 1919
Fourth St., Berkeley (845-7771)
HOURS: 7 days; 8 am-12:30 am (Reservations accepted only for 6 or more)

Spenger's is one of those eateries we go to over the years for our seafood and have never thought of writing about it, assuming you all knew and loved it. However, we find out that there may be many who have never been to what may be the finest fish and seafood hangout in the Bay Area! Located under the ramp leading onto the Bay Bridge approach, Spenger's is a no-nonsense place with inflation-proof prices. The last time we dined there, one of our party had Poached Salmon with Egg Sauce (\$3.25) while we feasted on the Captain's Plate (scallops, prawns, oysters and abalone, served with cole slaw, fries and tartar sauce) — more than one can comfortably ingest but only \$3.45. Their excellent clam chowder can be ordered by cup or bowl (cup is only 40c). Salads are cold and crisp, and you may order half a shrimp, lobster or crab salad or Louie, if you're not starving. We have had a very good Bouillabaise (French style—without shells—great for the lazies among us!) with good garlic bread, for \$3.25. Even the coffee is hearty, and only 15c! If you don't happen to groove on fish, a steak will run \$4.25 to \$5.75, or a veal cutlet at \$3.25, and once in a while an exciting beef stew for \$2.25 including vegetables. Beer and wine is available, as is regular booze. An adjacent market, where you may buy fresh fish and seafood, is open from 9 am to 10:30 pm. A perfect spot to head for after sitting by a fireplace on a rainy day (and you needn't dress up, either).

AGRARIA—2455 Fillmore St. (at Jackson) San Francisco (567-5823) HOURS:

Tue-Fri 10:30 am-5:30 pm; Sat 'til 5 pm.

Owners/proprietors Stanford Stevenson and Maurice Gibson used to have an antique store on Union Street, and gave it up over two years ago to start this charming emporium, which exudes good taste with every step. Their specialty is a potpourri which they create, but as you explore the small shop you will fall in love with Marion Seawell's superb \$3 cat poster (her first graphic work; she's a well-known painter who exhibits at Pantechnicon Gallery). Other appealing items are the Caswell/Massey soaps and perfume oils (create your own scent!), beeswax candles, hydroponic gardens, dried straw flowers and grains, garden information, woks, shells, coffees in the bean or ground, imported or herbal teas and associated equipment, including the full line of Melita coffee pots and filters, which we highly recommend for you coffee lovers! Exclusives include small, hand-spun pillows that run from \$16.50 up to \$50 for a handwoven leather pillow. And, finally, if you're tired of the Sunday New York Times, drop into Agraria any Wednesday or later, buy a copy of the London Sunday Times for \$1.25, and read what is possibly the best newspaper in the English language!

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

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ANCIENT MARINER— Town & Country Village Mill Valley, California

This is the fourth location of a chain of Ancient Mariner Restaurants owned by Peter Sircusa of Newport Beach. Your dinner begins with hot bread and a mixed green salad with bleu cheese dressing upon which you may add Japanese rice wine vinegar; and what a fantastic combination this is. The special combination dinners feature a top sirloin plus your choice of chicken teriyaki, king crab, shrimp teriyaki or lobster. In addition, there are entree choices of chinook salmon, teriyaki steak, halibut steak, beef kebab, New York steak and a great seafood combo, which includes lots of fish, scallops, teriyaki shrimp, onions and peppers. There are side orders available of a giant Idaho baked potato, steamed artichoke, corn on the cob and sauteed mushrooms. This is a most comfortable, relaxing restaurant with excellent service, and the food is great. The steaks are done exactly as you order them and they're really tender and delicious. Host Steve Carlson does a fine job in welcoming you and making sure that your needs are taken care of. Luncheon is served Monday thru Saturday from 11:30 to 3; dinner is served Monday thru Thursday from 4:30 to 11, Friday and Saturday 'til 12, and Sunday from 3 to 11. And there's entertainment 7 nights a week in the lounge from 9 to 1:30 featuring the voice of Cleave Jones and his guitar. It's a wonderful place to dine. Incidentally, they do not take reservations.

THE CLOCK 565 Abrego Monterey, California

Here is a unique restaurant with a strikingly different decor. The interior is of redwood and there's a large collection of antique clocks, an impressive display of old, empty wine bottles and some collages of colored crepe paper. Outside of the rear window is an atrium which houses a spectacular fountain. With weather permitting, the front patio permits al fresco dining. The Clock's food is most unusual. Dinner begins with what owners Bob Canon and Jim Stone call "Beautiful Soup," which

can only be described as a lemon flavored broth. This is followed by a wedge of lettuce and "Precocious Dressing," which is a cheese-type dressing. There is a vast selection of entrees including Broiled Salmon Steak (cooked with wine and herbs), Breasts of Chicken del Sur (en casserole with Southern sauce), Broiled Filet Teriyaki, Veal Vallarta (in a delicious secret sauce), Filet of Petrale Sole Meuniere, Double Cut Lamb Chops, Chicken Livers, Steak en Brochette, Coq au Vin, London Broil (cooked with mushrooms and wine), Pork Tenderloin, plus Filet Mignon and Top Sirloin Steaks. Dinner is served nightly from 5:30 PM and reservations are a must. Luncheon is served Monday thru Friday from 11:30 to 2 and features a variety of entrees like crepes and poached salmon. There's also a popular Sunday Brunch, preceded by Ramos fizzes, served from 11 to 2. American Express is honored at The Clock. For reservations call 408/375-6100.

Nick's Fishmarket Waikiki Gateway Hotel Honolulu

If you haven't been to Hawaii in two years and remember Nick's, they've changed locations to the Waikiki Gateway Hotel on Kalakaua Avenue, but other than that everything is just about the same. Nick's serves the best seafood dinners in Honolulu and there's plenty to choose from. First there's a choice of salad or chowder—both of which are superb—and then it's hard to make up your mind when you choose an entree. There's Seafood au Gratin, Fried Scallops, Combination Louie Salad, Red Snapper, Fresh Ulua Meuniere, Smoked Ulua (an excellent white fish served with caper sauce), Filet of Sole Meuniere or Fountainbleau, Poached Salmon Crevettes, Stuffed Baked Trout and Poached Mahi Mahi Veronique. If there's someone in your party that doesn't prefer seafood, there's Coq au Vin and Roast Prime Ribs of Beef. No matter what you order, the dinner is \$8.50 and well worth it. There's an adequate wine list. Dinner is served nightly from 6:30 to 10. Reservations are suggested and may be made by calling 808/955-6333. Nick's Fishmarket honors American Express.



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

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

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

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

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

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Boston

Take a Walk on the Freedom Trail

by ERNEST BEYL



The statue of Paul Revere with Old North Church in the background.

The City of Boston is getting all dressed up for this country's 200th birthday party. Of course, it is still a few years away, but it takes a long time to scrub and polish an entire city. But what requires the most time is the painstaking, brick-by-brick, restoration of historic buildings and that's what historic Boston is up to these days.

Boston's old market square, for example, is undergoing a restoration program. It would have been easier, doubtless, to tear down the old buildings and dump them into Boston Harbor like so many bales of tea, but the restoration is taking shape.

The City will also open a museum of black history soon. It will honor, among others, Crispus Attucks, the first black martyr in this country who was killed in the Boston Massacre of 1773.

Boston is a good town in which to take a morning's hike and the local Visitors and Convention Bureau makes it easy for you to do this.

The Freedom Trail

Just take a walk on the Freedom Trail. The route clearly marked by bricks imbedded in the sidewalk, leads walkers by sixteen sites of major historical importance in this country. It's about a mile-and-a-half long and, with appropriate stops along the way to peer into this and that, you can do it before lunch.

Boston Common

The Trail begins at Boston Common, which was set aside in 1634 for a "traying field" and for the "feeding of cattell." The Common is the oldest public park in the U.S. Not quite as well manicured as Golden Gate Park, but a well-used park with lots of trails and shady spots. British troops were quartered here once, colonials mustered for Quebec and Civil War regiments assembled. The British Army set out for Lexington and the Revolutionary War from what today is called Park Square. Near a pond on one side of the Common is a hoary and ancient tree from which we are told, witches, pirates and even a few Quakers, were hanged.

The State House

Follow the red bricks up an incline in the Common and come to Beacon Hill. Here is Boston State House with shining golden dome. It is the seat of the Commonwealth of Massachusetts. Samuel Adams laid the cornerstone on Independence day in 1795 and the building stands on land bought from John Hancock. Part of the building was designed by Charles Bullfinch who was also architect for the Capitol building in Washington. There's a museum inside the State House with old documents, Indian treaties and such.

Park Street Church

Henry James described this church as "the most interesting mass of brick and mortar in America." It was built in 1809.

Granary Burying Ground

This historic cemetery, formerly the town granary, is next to the Park Street Church and contains graves of John Hancock, Paul Revere (which I never did find), Robert Paine, Samuel Adams, the victims of the Boston Massacre, Benjamin Franklin's parents and a stone inscribed "Mary Goose". It is believed to mark the grave of Mother Goose. Gravestones stand straight or tilt with the years, chip-

munks hop between them along with tourists. Traffic murmurs from nearby Tremont Street.

A Distinguished Alumni

King's Chapel, the first Episcopal Church in Boston, I passed by without too much notice. There are a lot of old churches in Boston and I had decided to save myself for Old North Church, which has the steeple from which Paul Revere hung the lanterns to warn the people that the British were marching on Lexington and Concord. But King's Chapel, aforementioned, is a handsome, smallish church building which was completed in 1754. Adjacent is the usual burial ground.

Also along the Freedom Trail is the site of the first public school in America. It's represented by a column with a commemorative plaque. We are told that it had a distinguished alumni — Cotton Mather, Ralph Waldo Emerson, Samuel Adams, John Hancock, Benjamin Franklin and other signers of the Declaration of Independence.

On the lawn of the Old City Hall, next on the Freedom Trail walk, is a fine statue of Benjamin Franklin, green with age.

If I seem to slip lightly over some of these historical sites it is only an example of my own interests and vagrant walking. Make up your own mind on your own walk.

The Old Corner Bookstore

On School Street in Downtown Boston, and on the Freedom Trail of historic Boston sites, is the Old Corner Bookstore. Built in 1712 on the site of the home of Anne Hutchinson, it became, in the nineteenth century, the publishing house of Ticknor and Fields and then the bookstore. Boston's famed authors gathered here—Longfellow, Emerson, Holmes, Harriet Beecher Stowe, Whittier—met and talked. The building was restored to its original condition as an example of early construction and is maintained as a monument to Boston's day of literary greatness. Today the Boston Globe has its classified advertising office in the building.

Boston Massacre Site

A ring of cobblestones near the old State House marks the site of the clash between a jeering mob of Bostonians and a British guard of nine soldiers in 1770. The British guards panicked and fired and five Bostonians were left dead including Crispus Attucks, the man who was the first black victim to die for American freedom.



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Italian Area

Part of the Freedom Trail takes you into Boston's Italian area which is much like San Francisco's North Beach. Somehow the area where Boston's Italians live seems more Italian than our North Beach. Streets are narrow and shops are all Italian (no topless here). I saw one shop specializing in the sale of marzipan in every conceivable decorative form. There are also the usual pasta specialty shops. Out behind Old North Church is a brick lined mall, shaded with trees and cut off from traffic noises. In the center is a fine statue of Paul Revere on horseback, and apparently in the act of warning the populace about the British. The mall is surrounded by a brick wall and along this wall, spaced evenly around the entire courtyard, are brass plaques with the Bill of Rights set forth for all to read. One plaque deals with the right of freedom of the press; another with the right of freedom of religious preference, etc. On the day I walked through the pleasant courtyard a group of about twenty, elderly Italian men were sitting playing checkers and cards. They were all gathered together in one corner of the courtyard—right under the brass plaque that dealt with the right to peaceably assemble.

The Union Oyster House

If I had my way I would proclaim Boston's Old Union Oyster House and a second restaurant called Durgin-Park, historic Boston sites and lead the red brick trail by their doors. In fact, the red brick trail does go by the Union Oyster House but the establishment is not an official part of the



Freedom Trail. The walker is left to discover the Oyster House for himself. It is one of the oldest restaurants in the City having been established in 1826. It is small, informal and clearly looks its age. Near the entrance is a small horseshoe-shaped oyster bar. Generations of elbows

have polished its surface and worn it away so it dips at the edges. Behind the bar a Bostoner in a long, white apron, solemnly shucks oysters from their shells. On the wall behind him is a small, hand-lettered sign that states that Daniel Webster frequented the Union Oyster House, and that he always guzzled a tumbler of brandy and water with each half-dozen oysters, and that he was in the habit of having at least thirty six oysters at a sitting. A good man, that Daniel.

Durgin-Park

Durgin-Park is my second choice for restaurant greatness in Boston. I'm not really certain how old the restaurant is. I found no one there who could tell me exactly. It does date back to pre-revolutionary days, however, when Peter Faneuil, called by contemporaries, the "topmost merchant in all the town," erected a large market house near the waterfront. Soon afterwards a warehouse building, now occupied by the restaurant, was constructed. On the second floor of the warehouse a small eating place was established. It catered almost entirely to marketmen and to the crews of ships anchored in Boston Harbor. Eldridge Park, who owned a livery stable nearby bought the restaurant in partnership with John Durgin, a commission merchant, and John Chandler, a young dry-goods merchant. Although Durgin and Park gave their names to the restaurant they died within a few years of buying into it. John Chandler was a sentimentalist who continued to run it but refused to change the name. Chandler ran the restaurant for sixty three years. He was joined by his son and later by his grandson. Still later the restaurant was purchased by James Hallett.

Today Durgin-Park has to be one of the most unprepossessing restaurants in the U.S. It looks ancient. Its waitresses look ancient and it's still in an old warehouse building. It makes no attempt to hide its apparent dinginess.

Weaving through a profusion of packing crates, barrels on the sidewalk in front of the restaurant, customers ascend to the dining rooms one flight up. Three dining rooms ramble. A huge open kitchen dominates. The old waitresses are all over the place; scurrying about, hollering back at favored customers, delivering food with speed and style.

Long tables seat up to twenty persons. Silverware, china and salt and pepper shakers are of the no-nonsense variety; heavy and practically unbreakable. Water is in big pitchers



OLD SOUTH MEETING HOUSE — Present building erected in 1729. Here gathered citizens to protest drafting into the English Navy and demanded withdrawal of British troops. The Boston Tea Party was planned in the Meeting House. During the siege of Boston, British troops used this building as a riding school to show their contempt to the colonists.

at each table. Durgin-Park diners get thirsty as well as hungry.

Durgin-Park's menu is a masterpiece and I will quote from it:

"We are not responsible for any steak ordered well done."

"Our desserts, corn bread and baked beans are baked in our own bakery on the premises."

"We use only fresh lobster at all times."

"We use steer beef only."

Are you beginning to get the idea?

Here are some samples: potted beef with onions (95c), roast loin of pork (95c), poor man's roast beef (95c), roast prime ribs (\$6), fresh Boston cod (95c), Ipswich fried clams (\$2.75), broiled, live, two-pound, lobster (\$7.50). Good, simple food at a variety of prices.

If you have the chance to visit Durgin-Park save some room for baked Indian pudding. Long before Durgin, Park and Chandler took over the restaurant this pudding was made according to a recipe taken to sea by clippership captains who were restaurant patrons. It is served today with a couple of big scoops of vanilla ice cream.

Baked Indian Pudding

Here is the recipe:

One cup yellow, granulated corn meal

One half cup black molasses

One quarter cup granulated sugar

One quarter cup lard or butter

One quarter teaspoon salt

One quarter teaspoon baking soda

Two eggs

One-and-one-half quarts hot milk

Mix all ingredients thoroughly with one-half the hot milk and bake in very hot oven until it boils. Stir in remaining hot milk and bake in slow oven for five to seven hours. Bake in stone crock, well greased on inside. This makes a half-gallon of pudding, but I'm sure you won't waste it.

Old North Church

Out on Boston's Salem Street, at the end of the Freedom Trail is Old North Church, also known as Christ Church. It is Boston's oldest church building still standing and was built in 1723. On April 18, 1775 Paul Revere, who lived nearby, hung two lanterns in the steeple to signal that the Redcoats were leaving for Lexington and Concord. One if by land and two if by sea, remember? The old bells in the steeple are the same ones that rang out in 1784 with the news of Cornwall's surrender at Yorktown. Lots of history back here.

Old North Church is Episcopalian but it seems to have transcended denominations and become a kind of historical monument. It has a tall, stately steeple that dominates the old neighborhood. There is no record of any architect. Nevertheless it is unmistakably in the style of Sir Christopher Wren. The interior is simple and handsome. Brass chandeliers hang on chains from the ceiling. Pews are in boxes; that is, surrounded by shoulder-high walls. They were designed to keep out wintry drafts and families carried foot warmers into their boxes. The pews are square with doors allowing families to sit on two sides and stretch their legs toward the warmth. Brass plates on the pew doors indicate the original owners. Pew ownership was a Colonial custom; today anyone may occupy any available pew. As visitors walk through the church they read the names of those long-gone Colonial worshippers on sedate brass plaques—Captain Phillip Younger, Captain William Maxwell, General Thomas Gage, and so on.

Boxed pew number forty four of North Church in Boston bears a brass plaque that reads—the Widow Lettis Bedgood, 1724.

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"PERFORMING ARTS" MISCELLANY

Most publications receive mountains of mail. Performing Arts is no exception. Much of it contains information that catches an editor's eye only marginally and then is tossed away. Some of it does make an impression however and deserves to be called to the readers' attention.

Here are samplings from the mail bag from the last few weeks.

Improve Your Golf

If you're a golfer you'll be interested in the story of a forty-year-old San Diegan named Jim Flood. Like Flood, you might even improve your golf game.

Two years ago Jim Flood was a stockbroker, a fine amateur golfer and a hobbyist who liked to repair and sometimes build his own golf clubs.

As a stockbroker he did a lot of reading — annual reports, technical papers, business articles, anything that might help him assess that phenomenon we call "The Market."

One day Jim Flood read about a new material called carbon graphite. It was light and strong, he read. It was, for example, used in the construction of the airplane we know as the F 111.

Suddenly Jim Flood got an idea that was to change his life and improve his golf. "If it's light and strong it might make a good golf club shaft," he reasoned. Bang! It was light. It was strong. And with the help of a friend, Flood began making a few experiments. A few weeks later, when he actually had a driver with a carbon graphite shaft in his hands, Flood discovered he could repeatedly sock the ball farther than he had ever been able to do before. Furthermore miss-hits off the toe or heel of the club seemed to go more straight and he still got the distance he wanted.

He quickly found out that the carbon graphite shaft was much more flexible than steel and weighed only half as much. That meant he could increase the weight of the club-head to get more clout into the ball. He also found out that when the club

flexed during the speed of the swing it recovered 100 per cent faster than a steel shaft, which meant the club face hit the ball more squarely on impact.

Flood built three drivers, took them out to Riviera Country Club in Los Angeles and invited the club pro, Mac Hunter, to whack a few balls. Hunter did and was amazed. As the two men were standing on the driving range talking about the Carbon graphite driver, country-singer-guitarist and amateur golfer, Glen Campbell happened by. He tried the driver, liked it and Flood gave it to him. A few weeks later Campbell gave the Flood driver to pro Gay Brewer who took it to the 1972 Pacific Masters and promptly won the tournament and \$65,000—more money than he had won in his sixteen previous years on tour. He credited his success to the new driver.

So Jim Flood got out of the stock brokerage business and formed a company called Aldila Golf Shafts, Inc. (Aldila means "far beyond" in Italian and at times, Gay Brewer's drives at the Pacific Masters put him thirty-five yards out in front of his competitors.)

Glen Campbell became a stockholder in the new company. So did Andy Williams. Mac Hunter left Riviera and joined Flood's new company.

Today Aldila is not vet two years old. It is selling carbon graphite drivers in the U.S., Scotland, New Zealand, Australia, Ireland, Japan, Great Britain, Europe and South America. It struggles to keep up with orders, and plans to put out a series of clubs besides drivers which are now used by such touring pros as Brewer, Gene Littler, Dave Stockton, Hubert Green, Chuck Courtney, Kathy Cornelius, Debbie Austin, Phil Rodgers and others.

This year Flood expects his company to gross about \$20,000,000. "In ten years everyone playing golf will be using carbon graphite shafts," he says.

Ten Million Guitarists

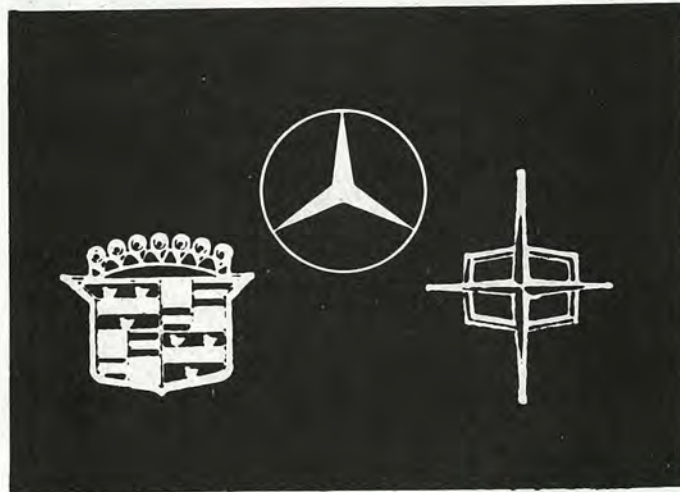
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day? This according to Guitar Player Magazine which surveyed the musical instrument industry. The figure includes Jerry Garcia, Glen Campbell, Juan Serrano, Barney Kessel and your neighbor's fifteen-year-old son who knows three chords and thinks he's a super-star. The magazine, a monthly, is the only publication in the U.S. for amateur and professional guitarists of all styles — jazz, rock, pop, blues, folk, bluegrass, classical and flamenco. The editor, Jim Crockett, will send a free copy on request. Write Guitar Player Magazine, 348 N. Santa Cruz Avenue, Los Gatos, California 95030. Tell Crockett what kind of Guitar player you are and he'll include you in his next statistics.

Ski Canada West

If there's no reason for you to stay home for Christmas and a Winter vacation is in order, a good place to go is to the magnificent Banff Springs Hotel in the Canadian Rockies. If you're a skier so much the better. CP Air has a good Christmas Ski Tour to Banff Springs. It includes round trip air fare from San Francisco to Calgary, ground transportation, a *gluhwein* party, seven nights at the hotel, six days with interchangeable lift tickets for the nearby ski areas, Sunshine Village, Mount Norquay and Lake Louise. CP Air (Canadian Pacific Airlines) will send you information. Telephone 391-0880.

Different Drummer

If you are into jazz as they say, we just saw volume one, number one of a new jazz magazine called Different Drummer. It looked good. First issue featured an article on Count Basie's early days in Kansas City. The magazine's address is P.O. Box 136, Rochester, N.Y. 14601. Issue price is sixty cents. Subscriptions \$6 per year.

Lyons Back On the Air

While on the subject of jazz, Jimmy Lyons is back on the air in San Francisco. Lyons is the ex-disk jockey who went on to become the founder of the famed Monterey Jazz Festival. Lyons remains general manager of the Festival but is on radio KEST-AM each Friday and Saturday nights from 10 p.m. to 2 a.m. playing jazz selections.

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The Oblivious American Abroad

A former U.S. Ambassador, Fulton Freeman, who served in the Foreign Service under five presidents, is doing what he can to eliminate what he calls "the oblivious American Abroad."

Freeman is president of the small but elite Monterey Institute of Foreign Studies — Monterey County's only upper level educational institution granting baccalaureate and masters degrees. The Institute specializes in international studies, the history, cultures, economics and languages of our world neighbors.

Freeman, who was U.S. Ambassador to Colombia (1961-1964) and to Mexico (1964-1969) started a program at the Institute a few years ago for American business called Training For Service Abroad. "It is to the private sector what the Foreign Service School in Washington D.C. is to the government," he says.

Believing that too often American business or professional persons posted overseas by their companies, live in a kind of mono-lingual, English speaking, cocoon, Freeman began the high-powered TSA program to teach language and culture, economics and history of the country where the American executive is going to be posted. The instruction is on a one-to-one level, one native-speaking instructor to one American executive-student, or sometimes an entire family unit. The Institute has the capacity to teach about thirty languages and is having a heavy run on Mandarin Chinese now.

The Ambassador is fluent in five languages including Mandarin.

But the Institute's TSA program doesn't just present a lot of language courses. "We'll even teach you which hand to eat with in Thailand," the Ambassador says.

It's not school room learning as you may remember it. Most TSA courses are six weeks long, some can extend to eight weeks. They are intensive and in a completely foreign language environment.

Many big American companies which send people overseas are using Freeman's program. "It's good business not being the oblivious American abroad," he says.

Two Years Before the Mast

In 1835 a young Harvard man named Richard Henry Dana shipped out as a seaman from Boston aboard the brig, *Pilgrim* bound for California. Young Dana's health had not been too good and he thought the sea trip would help him. He was at sea for two years. The *Pilgrim* sailed around Cape Horn and up the West Coast where it engaged in trade for hides in San Diego, San Pedro, Santa Barbara and Monterey.

When he finally returned to Boston (in good health) Dana wrote the classic "Two Years Before the Mast," became a successful lawyer and the rest of his life devoted himself to the cause of the common seaman whose lot was a hard one in those days.

Now comes the news that three ship buffs from the Monterey Peninsula are fitting out an exact replica of the *Pilgrim* in Portugal and will sail her over to Monterey Bay where she will become a floating museum and a cruise vessel.

The Villages For Mid Forties

The Villages is a 1200-acre community near San Jose developed by the Atkinson Land Company. Originally the area was a Spanish land grant. More recently, it was the property of Cribari Vineyards. The old stone winery and the Cribari mansion still stand. Golf, tennis, swimming, riding, and other sports are available. One, two and three bedroom homes. Why do we bring this up? Because of a unique policy. One member of each resident family must be forty-five or older with no children under college age living at home. In other words the community is not for the over sixty-fives nor for the young marrieds. Just for the nice sensible mid-forties crowd. There are a lot of us around.

After Theater Dining

Word comes from Le Club, the fine French restaurant in the Clay Jones Apartments on Nob Hill, that its kitchen is now open until midnight and its bar until 2 a.m. Bryan, manager, says he really means midnight and that patrons can walk in at 11:59 p.m. and enjoy a late dinner. This is good news since so few fine restaurants are open for after theater dining. Every night but Sunday.

Viva Pancho Villa

A postcard from Acapulco tells that passengers on the *Spirit of Lon-*

don's November Mexico cruise were steeped in the lore of famed Mexican revolutionary Pancho Villa and English-explorer, Sir Francis Drake.

Aboard as a passenger was syndicated columnist and Pulitzer prize-winner, Stan Delaplaine, whose columns "Postcard" and "Around the World With Delaplaine" appear here in *The San Francisco Chronicle*.

The writer was aboard ship working on a Sir Francis Drake story. He wanted to take a first hand look at Gualtulo, a port South of Acapulco where Drake landed during his Pacific Coast voyage. There is a big controversy over where the explorer landed after he left Gualtulo. Some say San Francisco Bay. Some say Drake's Bay. Noted Drake scholar Robert H. Power was also aboard and gave passengers a series of lectures on the Drake voyage.

Delaplaine fascinated passengers with a story of his 1961 expedition in Mexico seeking the head of Pancho Villa which had been removed from the body by villains who thought they could sell it to a rich American. The head was buried somewhere near Jimenez according to Delaplaine who spent a week looking for it. He didn't find it.

There is a brand of tequila named after the Mexican general who lost his head and Papagayo Al Williams served as a kind of Mexican Commander Whitehead aboard the ship, creating on-the-spot a new drink for passengers named in Pancho Villa's honor. Try this in memory of Villa.

The Pancho Villa

In a blender put:

1½ oz. Pancho Villa Tequila

Juice of one lemon

White of an egg

½ oz. bar syrup

Enough chipped ice to make drink very cold.

Blend for one minute.

Pour into highball glass and top with club soda. *Salud!*

Tennis Everyone

We note that Aptos Seascap, the beach front condominium development on Monterey Bay near Santa Cruz has a half-million dollar tennis complex called the Raquet Club. The national Hardcourt Tennis Championships were there in September. The Club is the brainchild of Laurence Vosti, V.P. and general manager of Aptos-Seascap Corp.



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CRITICAL WORDS



Few persons have sufficient wisdom to prefer censure, which is useful, to praise which deceives them.

— ROCHEFOUCAULD

Ten censure wrong for one that writes amiss.

— ALEXANDER POPE

The most noble criticism is that in which the critic is not the antagonist so much as the rival of the author.

— BENJAMIN DISRAELI

It is harder to avoid censure than to gain applause, for this may be done by one great or wise action in an age; but to escape censure a man must pass his whole life without saying or doing one ill or foolish thing.

— DAVID HUME

The eyes of critics, whether in commending or carping, are both on one side, like those of a turbot.

— W. S. LANDOR

If anyone speak ill of thee, consider whether he hath truth on his side; and if so, reform thyself, that his censures may not affect thee.

— EPICTETUS

Get your enemies to read your works in order to mend them; for your friend is so much your second self that he will judge too much like you.

— ALEXANDER POPE

Critics must excuse me if I compare them to certain animals called asses, who, by gnawing vines, originally taught the great advantage of pruning them.

— WILLIAM SHENSTONE

Critics are sentinels in the grand army of letters, stationed at the corners of newspapers and reviews, to challenge every new author.

— H. W. LONGFELLOW

Forebear to judge, for we are sinners all.

— WILLIAM SHAKESPEARE

Of all the cants in this world, deliver me from the cant of criticism!

— LAWRENCE STERNE

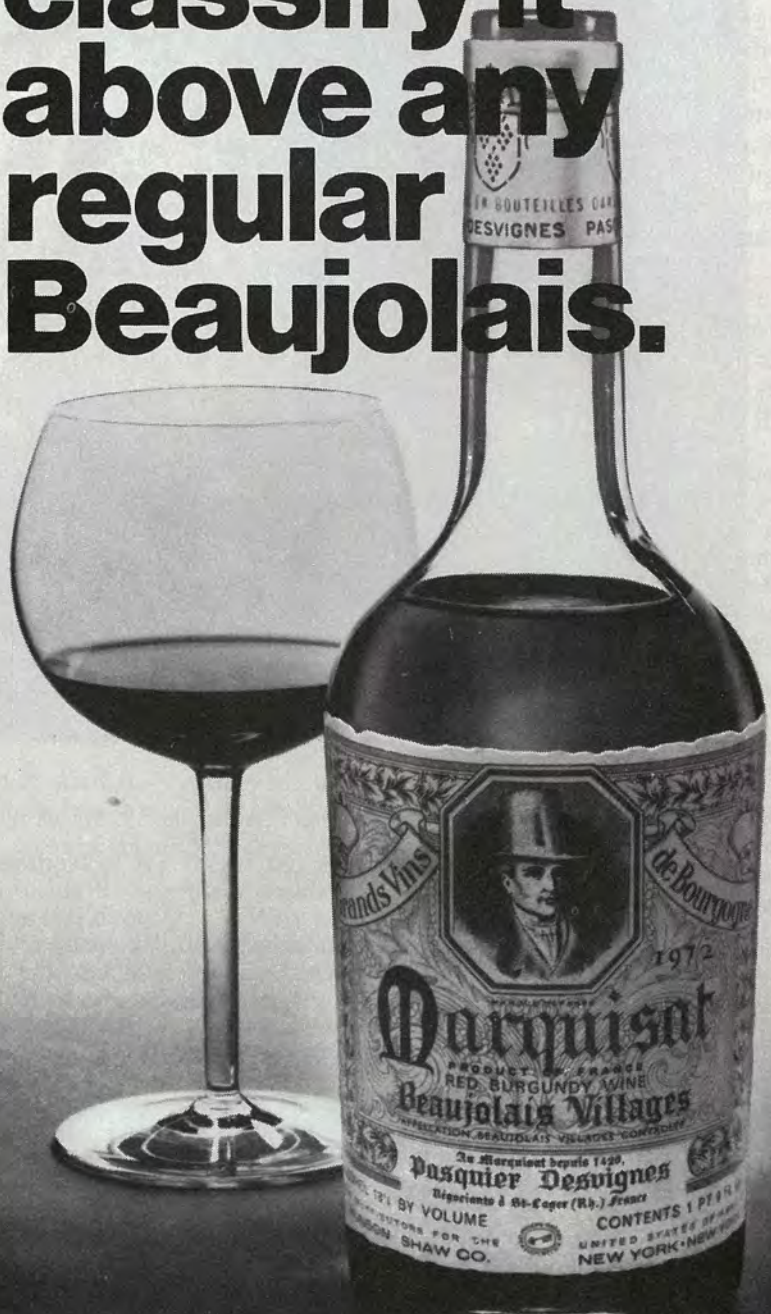
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A New Itinerary For *Western Opera Theater*

by Caroline Crawford

Now that the curtain has rung down on the San Francisco Opera's Fifty-first season, Western Opera Theater is preparing for its new and extended 1974 tour. For the new year the Company plans more performances in more communities than ever before. New Mexico will be visited for the first time, and Western Opera Theater will return to Alaska, to remain there in residence for an entire month.

In January Western Opera will present performances of *The Turn of the Screw* and *La Traviata* in cities and towns throughout California, from Moorpark to Modesto. During the next two months the Company will travel with *The Barber of Seville* and Ernst Krenek's *What Price Confidence* through Northern California to Oregon, to Arizona, and to Nevada.

The month of April will be devoted to Alaska, and in addition to regular productions of *La Traviata* and *The Barber of Seville* in major cities and towns throughout the state, quartets and ensembles will perform in smaller communities, while Western Opera Theater directors and stage managers will serve in larger communities as theater consultants.

One small town to be visited by a touring quartet is Kivalina, population 200. Located on a small island (nine miles by one-quarter of a mile) north of the Arctic Circle, Kivalina has a single school with 83 students and four teachers. A letter written by one of the teachers describes life in Kivalina: "There are two mail plane runs each week from Kotzebue, weather permitting. Kivalina villagers basically follow the traditional subsistence cycle of whaling, fishing, and hunting caribou. The people are friendly, sincere and desirous of the best possible education for their children. . . . The Chuckchi Sea will, of course, be frozen in April." She added that she was sure the quartet would enjoy their time in Kivalina, and a postscript: "We don't have a piano but we do have a small organ and accordion!"

Western Opera Theater, founded in 1967 by Kurt Herbert Adler as the touring and educational subsidiary of the San Francisco Opera, travels to communities that have no lyric theaters of their own and at the same time provides performing opportunities for young professional artists. Since the premiere operatic performances six years ago in Grass Valley



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Hansel and Gretel is the holiday favorite.

and Sacramento, California, Western Opera Theater has been taking fully-staged productions to the far reaches of Alaska, to Indian reservations, to ghettos in large urban centers, and to schools and auditoriums in major cities and small communities. In addition to the staged performances there are master classes and workshops for aspiring singers, directors, costumers, conductors.

The Company travels with its own portable stage, lighting equipment, costumes, and scenery. Performances are given in English with either orchestra or two pianos, and following student programs members of the Company hold discussion sessions with the audience.

Some years ago the soprano singing the role of Lauretta in *Gianni Schicchi* (who pleads with her father to obtain a suitable dowry for her so that she can marry Rinuccio) progressed into the advanced stages of pregnancy and had to yield to her understudy, a more credible and marriageable young heroine. The Wotleys, as the members of the Company call themselves, see such mishaps as learning experiences, and the show goes on.

In the spring Western Opera Theater returns to the Bay Area to present its entire repertory at the Palace of Fine Arts. This is Dollar Opera — the most extraordinary musical bargain in existence. Inaugurated in 1971

by Western Opera Theater with the help of the Golden Grain Macaroni Company, Dollar Opera has been welcomed each year since by overflow crowds.

Before Western Opera theater packs its wardrobe trunks and takes to the road early in January, 1974, it will present ten performances of *Hansel and Gretel*, beginning December 15, at the Palace of Fine Arts. The production of Humperdinck's traditional holiday favorite, originally made possible in part by a grant from the San Francisco Foundation, is becoming as much a Christmas tradition in San Francisco as *The Nutcracker* and the City of Paris pine tree.

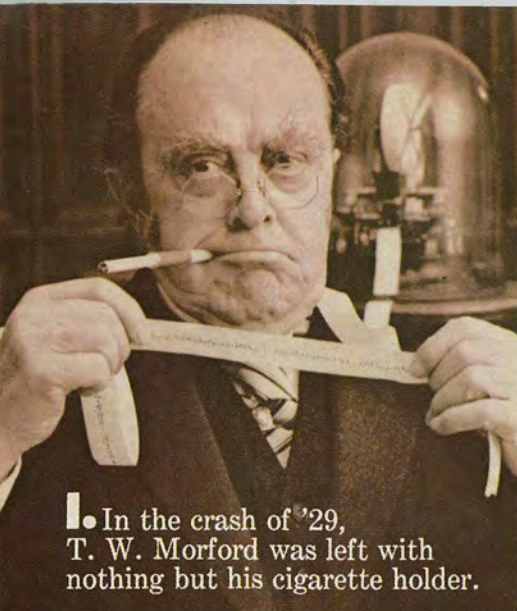
Western Opera Theater was funded in 1967 with a grant from The National Endowment for the Arts, under the chairmanship of Roger L. Stevens. Additional grants from the National Endowment, the Martha Baird Rockefeller Fund for Music, and the National Opera Institute, among many other "angels," have enabled the Company to continue and to grow. Western Opera fulfills for General Director Kurt Herbert Adler a long-standing dream—to have a lively, young grass-roots opera company of high professional quality within the reach of smaller communities, colleges, and other schools, and to continually bring innovative, fresh productions to new audiences.

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"DARK-SOULED... INFINITELY SPANISH"

"The theatre is one of the most expressive and useful instruments for building up a country; it is the barometer of its greatness or decline. An intelligent theatre, well oriented in all its branches from tragedy to vaudeville, can change the sensibility of a people within a few years; a disintegrated theatre, with clumsy hooves instead of wings, can cheapen and lull into sleep an entire nation. The theatre is a school of tears and laughter, and a free forum where men can expose outworn or ambiguous morality, where through living examples they can reveal the eternal laws of the heart and mind of man."

This concise vision of theatre was offered by Federico Garcia Lorca in 1935, a year before he was murdered. The occasion was a special performance of his play, *Yerma*, at the *Teatro Espanol* where Lorca addressed the theatre company. "Tonight," he told the assembly, "I am not speaking as the playwright, or the poet, or the simple student of the rich panorama of man's life, but as an ardent, passionate believer in the theatre of social action."

Widely acknowledged as Spain's greatest modern playwright, Lorca is an important figure in twentieth-century poetry as well as drama. He wrote only three major plays before his death at the hands of a firing squad in the early days of the Spanish Civil War. He was thirty-seven and had never been a political activist, but his Republican sympathies were sufficiently well known for him to be viewed by the Fascists as a potentially powerful threat. His corpse was thrown into an unmarked grave.

Lorca completed *The House of Bernarda Alba*, the third of his "rural tragedies," very shortly before his death. The two earlier plays in the trilogy are *Blood Wedding* (1933) and *Yerma* (1934). Often considered his masterpiece, *The House of Bernarda Alba* has a cast of characters composed entirely of women. It joins the repertory this season under the direction of Joy Carlin, well known to A.C.T. audiences through her performances in such productions as *The HOT L BALTIMORE*, *You Can't Take It With You*, *The House of Blue Leaves*, *Paradise Lost*, *Dandy Dick* and *The Importance of Being Earnest*.



Federico Garcia Lorca

Discussing Lorca's strong ties to his country, critic Allan Lewis writes, "In Spain, his work runs deep into the life of the audience, which, through the poet's eyes, sees itself onstage. His plays are based on gypsy lore, but the conscience of an entire nation is bared. No playwright of our time has been more completely accepted by his own people; quotations from his poems are part of the language, and his idiom has been integrated into their lives. Spain, though of ancient blood and indomitable pride, is a poor country with a peasant economy, caught in the mire of outworn tradition and an unwillingness to brave the new."

Lewis goes on to point out that among the things which bind Lorca's three tragedies together is a central theme, "the conflict between the law of honor and the law of the passions. They are intense, lyrical dramas of sex in which woman, who should be fruitful, remains unfulfilled. The worship of virginity to preserve the right of inheritance, the code of moral conduct to insure the continuity of life, is in violent opposition to the natural flow of the emotions, but the code is preserved. The rotting past weighs down the living, and the women are left alone among the dead, or go mad with frustration, dried up forever." In the tragedy of these women, the story of Spain herself is implicit.

Lorca's final play is his most realistic in terms of language as well as psychology. Widowed Bernarda Alba, intensely proud of her ancestry, commands her five daughters to remain locked in the family house for eight years in mourning for her husband. Contemptuously regarding the village men as unworthy of marriage to her daughters, she upholds the codes and conventions of the past and places respectability in the eyes of the world above compassion for the tragic emptiness of the daughters' lives.

The five women, isolated from the life of the village by matriarchal edict, live in terror of the fierce Bernarda while secretly longing for release from their imprisonment. Even the eldest daughter, Angustias, betrothed to the handsome Pepe Romano, can talk with him only for brief interludes through a barred window. The women sit and sew and seethe, as the drama rises to its climax amid a frenzy of jealousy and violence.

The playwright's brother, Francisco Garcia Lorca, writes of *The House of Bernarda Alba*: "Here is a dark, closed recess into which the atmosphere's flooding light, the flesh's dolorous passion, and the tragic fate of persons filter through the bars. It is a symbol of the poet's own aesthetic position. The world with all its harshness, against which Bernarda and her daughter vainly defend themselves, passes before their windows in visions full of fury or drunk with dirty eroticism. These are the visions which burned the poet's imagination as a child, and which he now recasts in a defined scheme, sure and palpitant with truth. Scenes of lights and violence, hard, somewhat Goyesque, and infinitely Spanish. And there, among these woman-figures, contained, self-burning, dark-souled — the serving women, trailing a low and picaresque undertone . . ."

Mrs. Carlin's production brings to San Francisco the American premiere of a new English version of Lorca's tragedy by Tom Stoppard, the author of *Rosencrantz and Guildenstern Are Dead* and the more recent London success, *Jumpers*. The role of Bernarda Alba is played by Nancy Wickwire, who joined A.C.T. this season as a leading member of the acting company.

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The American Conservatory Theatre is supported by the California Association for A.C.T. as well as by grants from the Ford Foundation and the National Endowment for the Arts in Washington, D.C., a federal agency.

presents

THE TAMING OF THE SHREW

By WILLIAM SHAKESPEARE

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

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by RALPH FUNICELLO

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Music by LEE HOIBY

dramatis personae

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

Players:

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

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

There will be one ten-minute intermission

understudies

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

Stage Manager: JAMES L. BURKE

NOTES ON 'THE TAMING OF THE SHREW'

In writing what scholars believe is his seventh play, *The Taming of the Shrew* (1593-94), Shakespeare turned to a popular theme of Medieval and Elizabethan literature, the subduing of a rebellious, unruly wife by a resourceful husband. Such stories were great favorites of the time, and one example from a 1567 work, *Tales and Quick Answers*, told of a husband who, upon learning that his wife has drowned in a river, mordantly advises his comrades to look upstream for the body, since his wife always went against the current.

Among the more specific sources on which Shakespeare drew in writing his comedy is the Italian volume, *I Suppositi* (1509), by Ariosto, translated into French by Georges Gascoigne in 1566 as *Supposes*. Historians point out that this ancient Italian work probably gave Shakespeare the idea for his play's setting as well as his principal subplot.

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

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

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

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

NOTES ON 'THE HOT L
BALTIMORE'

The A.C.T. production of *The HOT L BALTIMORE* marks the Bay Area premiere of Lanford Wilson's comedy-drama, recent winner of the New York Drama Critics' Circle Award, Outer Circle Critics' Award and Obie Award as best American play of the year.

Set in the faded lobby of a once-grand downtown hotel scheduled for leveling, the play weaves together the stories of the residents and employees to create a group portrait of unwanted, forgotten people who find humor and hope amid the despair of their surroundings. The playwright has won special praise for the compassion he brings to his portrayals of those abandoned by the world.

"The most permanent structures have a brief life in this country," says Wilson. "The theatre stage, evanescent itself and, for all we do, perhaps itself disappearing here, seemed the ideal place for the representation of the impermanence of our architecture."

The HOT L BALTIMORE was first presented in February of this year by New York's Circle Theatre, for which Wilson had previously written one-act plays. In March, the production transferred to the larger Off-Broadway house, the Circle-in-the-Square, where it continues a highly successful engagement.

Widely regarded as one of America's major new dramatists, Wilson is also among the most prolific. During the past ten years, he has written thirty-five one-act and seven full-length plays, including *Lemon Sky*, *The Gingham Dog*, *The Rimers of Eldritch*, *Balm in Gilead*, *Home Free!*, *Ludlow Fair* and *The Madness of Lady Bright*. In addition, he wrote the libretto for the opera, *Summer and Smoke*, based on Tennessee Williams' play, which had music by Lee Hoiby, composer of the music for A.C.T.'s productions of *Cyrano de Bergerac* and *The Taming of the Shrew*, among others. More recently, Wilson completed an original film script for CBS in collaboration with Tennessee Williams titled *The Migrants*.

Wilson was born in Lebanon, Missouri and attended both San Diego State College and the University of Chicago. Before he began writing at the age of twenty, he had worked as a dishwasher, waiter, fry cook, librarian and package designer. He wrote *The HOT L BALTIMORE* under a Guggenheim Fellowship.

THE AMERICAN CONSERVATORY THEATRE

presents

THE HOT L BALTIMORE

By LANFORD WILSON

Directed by ALLEN FLETCHER

Associate Director: ROBERT BONAVENTURA

Scenery by ROBERT BLACKMAN

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

the cast

<i>Bill Lewis</i>	CHARLES LANYER
<i>Girl</i>	JANIE ATKINS
<i>Millie</i>	JOY CARLIN
<i>Mrs. Bellotti</i>	RUTH KOBART
<i>April Green</i>	NANCY WICKWIRE
<i>Mr. Morse</i>	JOSEPH BIRD
<i>Jackie</i>	BARBARA DIRICKSON
<i>Jamie</i>	HENRY HOFFMAN
<i>Mr. Katz</i>	RAY REINHARDT
<i>Suzy</i>	ELIZABETH HUDDLE
<i>Suzy's John</i>	EARL BOEN
<i>Paul Granger III</i>	J. STEVEN WHITE
<i>Mrs. Oxenham</i>	JUDITH KNAIZ
<i>Cab Driver</i>	BOBBY F. ELLERBEE
<i>Delivery Boy</i>	SABIN EPSTEIN

The action takes place in the lobby of the hotel on a recent Memorial Day.

ACT I

7:00 A.M.

ACT II

4:00 P.M.

ACT III

Midnight

THERE WILL BE TWO TEN-MINUTE INTERMISSIONS

understudies

Bill: James R. Winker; Mr. Katz: E. Kerrigan Prescott; Paul Granger III: Daniel Kern; Mr. Morse: Andy Backer; Jamie: Roger Kern; Suzy's John: Robert Mooney; Taxi Driver: Raye Birk; Delivery Boy: Len Auclair; Mrs. Oxenham, Jackie: Elizabeth Cole; Mrs. Bellotti: Anne Lawder; Girl: Claire Malis; Millie: Deborah May; Suzy: Fredi Olster; April: Lou Ann Graham

Stage Manager: DIANA CLARKE

THE AMERICAN CONSERVATORY THEATRE

presents

YOU CAN'T TAKE IT WITH YOU

By GEORGE S. KAUFMAN and MOSS HART

Directed by JACK O'BRIEN

Associate director: JAMES HAIRE

Scenery and Costumes by ROBERT BLACKMAN

Lighting by FRED KOPP

the cast

<i>Penelope Sycamore</i>	ANNE LAWDER
<i>Essie</i>	JUDITH KNAIZ
<i>Rheba</i>	PATRICIA ANN PICKENS
<i>Paul Sycamore</i>	E. KERRIGAN PRESCOTT
<i>Mr. DePinna</i>	JOSEPH BIRD
<i>Ed</i>	HENRY HOFFMAN
<i>Donald</i>	BOBBY F. ELLERBEE
<i>Martin Vanderhof</i>	WILLIAM PATERSON
<i>Alice</i>	DEBORAH MAY
<i>Henderson</i>	CHARLES HALLAHAN
<i>Tony Kirby</i>	MARC SINGER
<i>Boris Kolenkhov</i>	RAYE BIRK
<i>Gay Wellington</i>	ELIZABETH COLE
<i>Mr. Kirby</i>	EARL BOEN
<i>Mrs. Kirby</i>	JOY CARLIN
<i>Olga</i>	NANCY WICKWIRE
<i>Three Men</i>	ANDY BACKER ROGER KERN J. STEVEN WHITE

The scene is the home of Martin Vanderhof, New York

ACT I

A Wednesday evening. (During this act the lights are lowered to denote the passing of several hours.)

ACT II

A week later

ACT III

The next day

understudies

Penelope Sycamore: Ruth Kobart; Grandpa: Joseph Bird; Paul, DePinna: Robert Mooney; Ed: Roger Kern; Kolenkhov: Ray Reinhardt; Donald: Sabin Epstein; Mr. Kirby, Mr. Henderson: Andy Backer; Tony: James R. Winker; Mrs. Kirby: Lou Ann Graham; Three Men: Stephen Schnetzer; Alice: Fredi Olster; Essie: Janie Atkins; Rheba, Gay, Olga: Barbara Dirickson

Presented by special arrangement with Samuel French Inc.

STAGE MANAGER: JAMES L. BURKE

"YOU CAN'T TAKE IT WITH YOU" NOTES

Both halves of the famous play-writing team of George S. Kaufman and Moss Hart were active independently and with other collaborators in the course of their respective careers. Yet today they are best remembered for the comedies they wrote together — especially *Once in A Lifetime* (1930), *You Can't Take It with You* (1936) and *The Man Who Came to Dinner* (1939).

Of their collaborations, the Pulitzer Prize-winning *You Can't Take It with You* has proved the most enduring, outliving its original Broadway run of 837 performances to become a classic of American comedy. Frank Capra and Robert Riskin brought it to the screen in 1938, and it was honored with an Oscar as the year's best film. In the 1960s, Ellis Rabb's production for the A.P.A. Repertory Company made *You Can't Take It with You* a Broadway hit all over again.

Tempering elements of wild farce, sharp satire and hard-boiled wisecracks with an underlying warmth and tenderness, the play takes us into the Vanderhof household in New York, where a typical dinner menu is likely to consist of cornflakes, watermelon, candy and possibly some kind of meat. Grandpa Martin Vanderhof is the head of the family, a wise old man who walked out on his job thirty-five years earlier and never went back.

The play's cast of characters includes three generations of Vanderhofs and their husbands, wives and friends. All their lives reflect Grandpa's philosophy that life is best when people do as they like rather than as they should. His daughter Penny, for example, is a playwright undaunted by the fact that her scripts are never produced. His granddaughter Essie tirelessly practices dancing in preparation for a ballet career, in spite of her instructor's brutally candid appraisal to the effect that, "Confidentially, she stinks!"

When the comedy first opened on Broadway, critic John Mason Brown described it in words that are still true: "In a world in which the sanity usually associated with sunshine is sadly overvalued, *You Can't Take It with You* is something to be prized . . . It is blessed with all the happiest lunacies Moss Hart and George S. Kaufman have been able to contribute to it. The Sycamore family is the most gloriously mad group of contented eccentrics the modern theatre has yet had the good fortune to shadow."

THE AMERICAN CONSERVATORY THEATRE

presents

THE HOUSE OF BERNARDA ALBA

By FEDERICO GARCIA LORCA

English version by TOM STOPPARD

Directed by JOY CARLIN

Associate Director: ROBERT BONAVENTURA

Scenery by RALPH FUNICELLO

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Music by CONRAD SUSA

the cast

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

Place: The house of Bernarda Alba.

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

understudies

Bernarda: Elizabeth Huddle; *la Poncia*/*Maria Josefa*: Lou Ann Graham;
Angustias: Deborah May; *Magdalena*/*Martirio*: Claire Malis;
A Maid: Bonita Bradley.

Stage Manager: RAYMOND S. GIN

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NOTES ON "THE MISER"

From 1658, when he was thirty-six and his theatre company won the patronage of the young Louis XIV, Moliere was a revered and prolific artist, writing and performing in such plays as *The Misanthrope*, *Tartuffe*, *The School for Wives*, *Don Juan*, *The Imaginary Invalid*, *That Scoundrel Scapin* and *The Miser*. Succeeding generations came to regard him as France's greatest comic actor and playwright.

Written in 1668, five years before his death, *The Miser* is the third comic masterwork by Moliere to be presented by A.C.T. *Tartuffe* was the opening production of the company's first San Francisco season in 1967, while *The Misanthrope* joined the repertory in 1968.

The current production of *The Miser* is set in the nineteenth-century Paris depicted in the paintings of Daumier. "Moliere," director Allen Fletcher suggests, "is a social playwright, and he satirizes social conditions. But in many of his plays—including *Tartuffe* and, particularly, *The Miser*—his setting is entirely domestic. I felt that setting our production in the nineteenth century gives us the chance to elaborate that feeling of the domestic with more clarity. I associate that period with Dickens and with the kind of Dickensian feeling that parallels visually what I wanted to say about *The Miser*, in which everything takes place in an old, badly run-down house."

In addition, Fletcher believes that audiences today associate the theme of greed for money, a theme basic to the entire play, with the nineteenth rather than the seventeenth century. "And to most of us," he says, "Moliere's story will have greater believability in the more stuffy atmosphere of the eighteen-hundreds, when great attention was paid to fashion, and affectation—in speech, for example—was encouraged. It is also a period in which the qualities of make-believe and melodrama inherent in the play's ending are more comfortable."

In devising the plot of *The Miser*, Moliere drew upon an ancient Roman comedy, *Aulularia*, by Plautus, enriching it with his own comic inventions. It is performed by A.C.T. in an English version by Donald M. Frame.

THE AMERICAN CONSERVATORY THEATRE

presents

THE MISER

By MOLIERE

Translated by DONALD M. FRAME

Directed by ALLEN FLETCHER

Associate Director: EUGENE BARCONE

Scenery by RALPH FUNICELLO

Costumes by ROBERT BLACKMAN

Lighting by F. MITCHELL DANA

Music by CONRAD SUSA

the cast

<i>Harpagon, a miser</i>	RAY REINHARDT
<i>Cleante, Harpagon's son</i>	CHARLES LANYER
<i>Elise, Harpagon's daughter</i>	CLAIRE MALIS
<i>Valere, a Neapolitan gentleman, disguised as Harpagon's steward</i>	JAMES R. WINKER
<i>Mariane, Harpagon's intended fiancée</i>	DEBORAH MAY
<i>Anselme, a wealthy gentleman</i>	WILLIAM PATERSON
<i>La Fleche, Cleante's valet</i>	RONALD BOUSSOM
<i>Frosine, a match-maker</i>	ELIZABETH HUDDLE
<i>Master Simon, a loan-broker</i>	RAYE BIRK
<i>Master Jacques</i>	CHARLES HALLAHAN
<i>Mistress Claude</i>	PATRICIA ANN PICKENS
<i>Brindavoine</i>	ROBERT MOONEY
<i>La Merluche</i>	SABIN EPSTEIN
<i>A Police Commissioner</i>	ANDY BACKER
<i>His Clerk</i>	ROSS GRAHAM
<i>Lackeys</i>	JAMES ARRINGTON, PHILLIP BECK

Harpagon's house in Paris

THERE WILL BE ONE TEN-MINUTE INTERMISSION

understudies

Elise: Janie Atkins; Anselme/Master Simon: Earl Boen; Dame Claude: Elizabeth Cole; Mariane: Barbara Dirickson; Clerk: Bobby F. Ellerbee; Master Jacques: Henry Hoffman; Cleante: Daniel Kern; La Merluche/Brindavoine: Roger Kern; Frosine: Judith Knaiz; La Fleche: Robert Mooney; Commissioner: Frank Ottiwell; Harpagon: E. Kerrigan Prescott; Valere: Stephen Schnetzer

Stage Manager: DIANA CLARKE



On January 14, 1973, a gala invitational performance of *Oh Coward!* was held in New York in honor of the 74-year-old Sir Noel. The black tie tribute ended with a long standing ovation from the distinguished guests assembled and a typical comment from Sir Noel, "I loved it . . . came out humming the tunes."

That occasion was the master's last public appearance and the last show of his that he saw performed. "The great professional" left a mark in the literary and theatrical world that won't soon be forgotten. His plays, songs and music, which span five decades, are indelibly stamped in the hearts and minds of generations. Sir Noel once remarked, "I do not approve of mourning, I approve only of remembering." *Oh Coward!* the revue with words and music by Noel Coward, makes that remembrance particularly enjoyable and serves as a reminder that as long as there is singing and laughter in this world, he will always be with us.

Devised and directed by Roderick Cook, who is also featured with Charlotte Fairchild and David Holliday, the entertainment will be seen for a limited engagement at the Marines' Memorial Theatre. A.C.T., by arrangement with Wroderick Productions, is presenting the highly acclaimed revue.



David Holliday, Charlotte Fairchild and Roderick Cook.

The cavalcades of songs and sketches, which Time Magazine labeled "the most marvelous party in town," consists of selections from *Private Lives*, *Design for Living*, *Tonight at 8:30* and *Sail Away*, among others, and includes such favorites as *Someday I'll Find You*, *Mad Dogs and Englishmen*, *The Stately Homes of England* and *Don't Put Your Daughter on the Stage*, *Mrs. Worthington*.



William Ball

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



James B. McKenzie

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

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



Edward Hastings



Allen Fletcher



Edith Markson



Jack O'Brien



Robert Bonaventura

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

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

ALLEN FLETCHER, *Resident Stage Director and Conservatory Director*, is former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera, the Pennsylvania State Festival Theatre, the

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

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

JACK O'BRIEN, *Guest Director*, returned to A.C.T. to revive *You Can't Take It With You*, his popular production from last season's repertory. He staged *The Importance of Being Earnest* in 1970, and three years ago was in residence as lyricist of A.C.T.'s first musical, *The Selling of the President*, which played on Broadway. O'Brien joined Ellis Rabb's APA Repertory in 1963 after graduating from

the University of Michigan and teaching at Hunter College, and served as Rabb's assistant and later Associate Director of the Company, reviving *You Can't Take It With You*, *War and Peace* and other productions of the rep, and creating productions of O'Casey's *Cock-a-Doodle Dandy* and Beckett's *Play*. O'Brien directed *A Comedy of Errors* for the San Diego Shakespeare Festival in 1969, and two years ago staged their production of *The Merry Wives of Windsor*. Then he travelled to Chicago where he directed Brian Bedford and Tammy Grimes in Cohan's *The Tavern*. Prior to returning to A.C.T. last season, Mr. O'Brien directed his first opera, *Dido and Aeneas*, for the Dallas Civic Opera, and this fall that company has produced his translation/adaptation of Rimsky-Korsakoff's *Le Coq D'Or*, directed by Jose Quintero. A member of the Juilliard School faculty, he has just been named associate artistic director with John Houseman of the City Center Acting Company of New York.

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

THE ACTING COMPANY

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

Janie Atkins



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

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

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

Andy Backer



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

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

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

Raye Birk



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

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

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

Ronald Boussom



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

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

Joy Carlin



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

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

ELIZABETH COLE, a Phi Beta Kappa graduate of Lawrence University who holds a master's degree from Tufts and spent two years of doctoral work in London, has numerous resident theatre credits in addition to having worked at Harvard and Stanford and served as musical director in productions at Tufts University and Ledges Playhouse in Michigan. She was seen in the title role of *Mother Courage* at the Palo Alto Community Theatre and appeared in two productions at the Seattle Repertory Theatre during the 1972 season. Miss Cole has been a leading actress with the Oregon Shakespearean Festival for the past two seasons, appearing in eight different productions, including *The Taming of the Shrew* (Kate), *The Crucible* (Elizabeth Proctor), *The Importance of Being Earnest* (Gwendolyn) and Strindberg's *Dance of Death* (Alice).

Elizabeth Cole



BARBARA DIRICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in *Cyrano de Bergerac*, *The Merchant of Venice* and *The Crucible*, has also appeared in television productions in San Francisco and in Portland, where she attended the University of Portland, as well as in the PBS filming of A.C.T.'s *Cyrano* for airing in February. Miss Dirickson was seen as Rosalind in *As You Like It* and in *The Country Wife* and *Alice in Wonderland* this last summer with the Marin Shakespeare Festival at the Palace of Fine Arts.

BOBBY F. ELLERBEE, who was a member of A.C.T.'s training program for three years and last season appeared in *Cyrano de Bergerac*, *The Merchant of Venice* and *The Crucible*, was recently seen in San Francisco's long-running production of *One Flew Over the Cuckoo's Nest*. He has appeared

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

Bobby F. Ellerbee



SABIN EPSTEIN, who taught during A.C.T.'s 1973 Summer Training Congress, holds a master's degree from UC Davis and most recently served as a member of the acting faculty of the California Institute of the Arts' School of theatre and dance in Valencia. An assistant director and former member of the performing ensemble of the Cafe La Mama Repertory Company, he also served as company manager for their European tour in 1970 and as artistic director for the La Mama E.T.C. extension workshop. Mr. Epstein, who spent two years as a guest director and director of physical training at the Utah Shakespearean Festival, served in a similar capacity at Holland's Mickery Theatre and Edinburgh's Traverse Workshop Company, where he was also a member of their performing ensemble.

LOU ANN GRAHAM, who with her husband Ross began A.C.T.'s Young Conservatory in 1970 which they continue to administer and instruct, doubles as an actress having appeared in last season's *Cyrano* and two *Plays in Progress* productions. A director of children's theatre for 18 years, she has also directed several big musicals including *The Unsinkable Molly Brown* and *How to Succeed in Business Without Really Trying*, and appeared in the Manhattan Playhouse production of *Ten Nights in a Bar Room* in Palo Alto. Mrs. Graham's sister is Vivian Vance.

Lou Ann Graham



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

servatory in 1970 which they continue to administer and instruct, doubles as an actor, having appeared in numerous A.C.T. productions, including *Caesar and Cleopatra*, *Rosencrantz and Guildenstern Are Dead*, *The Crucible* and *Cyrano de Bergerac*. In addition to A.C.T.'s forthcoming TV presentation of *Cyrano* for the new PBS series, *Theatre in America*, his television credits include two specials, in Manila and Korea, made in connection with his USO tours of more than 100 performances as Sky Masterson in *Guys and Dolls*. Mr. Graham appeared in three productions last summer at the Stanford Summer Theatre and was seen as Nick in *Who's Afraid of Virginia Woolf?* at the Nebraska Repertory Theatre.

CHARLES HALLAHAN, who has appeared with the Philadelphia Drama Guild, was seen in several major roles at the Penn State Theatre Festival, including that of Artie in *The House of Blue Leaves*. He returns for his second season at A.C.T., having appeared in *Cyrano de Bergerac*, *The House of Blue Leaves*, *The Merchant of Venice* and *The Mystery Cycle* last year. He holds a Master of Fine Arts degree from Temple University in Philadelphia where he appeared in numerous leading and major roles, including those of Max in *The Homecoming*, Thoreau in *The Night Thoreau Spent in Jail*, Pat in *The Hostage* and Burgoyne in *The Devil's Disciple*.

Charles Hallahan



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

HENRY HOFFMAN, who holds a BA from Cal State University at Fullerton and his master's degree from the Illinois State University, returned to the Bay Area to play Milo Tindle in A.C.T.'s long-running *Sleuth* and joined the company last season, appearing in *Cyrano de Bergerac*, *You Can't Take It With You*, *The Mystery Cycle* and *The Merchant of Venice*. He was with the Colorado Shakespeare Festival where he played major roles for three years, including Iago in *Othello* and Edmund in *King Lear*. A Woodrow Wilson Scholar and Fulbright Scholar for research in Kabuki theatre, Hoffman taught high school drama and directed at Illinois State U. and studied at the Actors' Studio with Harold Clurman and directing with Edwin Duerr. The author of a book of poetry called *The Reach*, published in 1967, he is a former member of Hillberry Rep in Detroit, appeared with the Berkeley Repertory Theatre in both *Julius Caesar* and *Angel Street*, and has appeared in 18 Shakespearean roles in the past six years.

Henry Hoffman



ELIZABETH HUDDLE, a native of Sacramento where she began her career as a child actress and played major roles for ten years with the Sacramento Civic Theatre, returns to the San Francisco stage for her second season with A.C.T. since spending three years as a featured actress with the Actors Workshop. She has appeared in several productions with the Lincoln Center Repertory Company, played major roles for four years with the Oregon Shakespearean Festival as well as the California Shakespeare Festival. Miss Huddle was seen most recently as Goneril in *King Lear* at San Diego's National Shakespeare Festival where she's been a leading actress for the past three seasons.

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

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

Daniel Kern



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

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

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

Judith Knaiz



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

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

Charles Lanyer



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

study acting with Ada Beveridge, worked for Bob Brauns at Hillbarn Theatre in San Mateo and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC's radio and drama workshop in New York where she studied speech with Alice Hermes. Miss Lawder spent several seasons with the Oregon Shakespearean Festival and most recently appeared in the Seattle Repertory Theatre productions of *Three Penny Opera*, *Lysistrata*, *Mourning Becomes Electra* and *Our Town*. At A.C.T., she has been seen in *The Tempest*, *The Latent Heterosexual*, *The Time of Your Life*, *Paradise Lost*, *The Tavern* and *A Doll's House*.

CLAIRE MALIS joins A.C.T. this season after experience in New York productions, resident theatres and work in TV's *Secret Storm*, *Another World* and various commercials. She won an ABC T.V. national scholarship which took her there for study at the Academy of Dramatic Arts where she also received their Charles Jelhinger Award as best actress. A member of the pre-Broadway *No Sex Please, We're British*, she also appeared in *All the Girls* on Broadway, and her off-Broadway credits include *Man With a Flower in His Mouth*, *The Bedroom* and *Burning*, by David Rabe, which will be presented at the Public Theatre by Joseph Papp next year. Miss Malis also appeared with the Olney Playhouse and the Indiana Theatre Company, and was seen in the John Cassavetes film, *Husbands*.

Claire Malis



DEBORAH MAY, who came to A.C.T. as a Conservatory student a year ago, holds a bachelor's degree and teaching certificate from Indiana University, her home state. Selected Miss Indiana 1970-71, she was also the Grand Talent winner and elected Miss Congeniality at the Miss America pageant in 1971. Ms. May spent the past summer as an artist-in-residence at the Pacific Conservatory of Performing Arts in Santa Maria, where she was seen as Marian in *The Music Man* and Rosabella in *The Most Happy Fella*. In addition to appearances in *The Mystery Cycle* and *The House*

of *Blue Leaves*, she was also seen as Roxane in *Cyrano*, Alice in *You Can't Take It With You* and Abigail in *The Crucible* last season at A.C.T.

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

Robert Mooney



FREDI OLSTER, who attended A.C.T.'s 1969 Summer Training Congress, returns this season as a member of the acting company. A native of Brooklyn who holds a bachelor's degree from Brooklyn College, she appeared in many major roles with the Milwaukee Repertory Theatre, including Silvia in *Two Gentlemen of Verona*, the Angel Gabriel in Nagle Jackson's *English Mystery Plays* and Anya in *The Cherry Orchard*. As a leading actress with the Oregon Shakespearean Festival, Miss Olster was seen as Portia in *The Merchant of Venice*, Beatrice in *Much Ado About Nothing*, Laura in *The Glass Menagerie* and the title role of *Antigone*, among others.

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

Frank Ottiwell



WILLIAM PATERSON acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as a leading actor, director and as associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Paterson appeared on television in New York, and made five national tours of his one-man shows, *A Profile of Justice Oliver Wendell Holmes* and *A Profile of Benjamin Franklin*. Among the many major roles he has played are the General in *Waltz of the Toreadors*, Undershaft in *Shaw's Major Barbara*, Con Melody in O'Neill's *Touch of the Poet* and F.D.R. in *Sunrise at Campobello*. Since joining A.C.T. in 1967, Mr. Paterson has appeared in numerous productions, including *Long Day's Journey Into Night*, *Endgame*, *The Devil's Disciple*, *Three Sisters*, *Hadrian VII*, *The Time of Your Life*, *Caesar and Cleopatra*, *The Tavern*, *Dandy Dick* and as Grandpa Vanderhof in *You Can't Take It With You*.

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

E. Kerrigan Prescott



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

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

Ray Reinhardt



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

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

Marc Singer



J. STEVEN WHITE, a specialist in sword and combat choreography who teaches those skills at A.C.T., comes to his second season with the company from the American Shakespeare Festival in Stratford, Conn. He was twice recipient of the Bob Hope Scholarship at Southern Methodist University, from which he holds a Bachelor of Fine Arts Degree, and appeared in the Bob Hope Theatre there in such roles as Atahualpa in *Royal Hunt of the Sun* and Edmund in *King Lear*, with Morris Carnofsky. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Puck in *A Midsummer Night's Dream*, Tybalt in *Romeo and Juliet* and Claudio in *Much Ado About Nothing*. Last season at A.C.T.,

he was seen in *Cyrano de Bergerac*, *The Merchant of Venice*, *The Mystery Cycle*, *You Can't Take It With You*, *The Crucible* and as Ronnie in *The House of Blue Leaves*.

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

Nancy Wickwire



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



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

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

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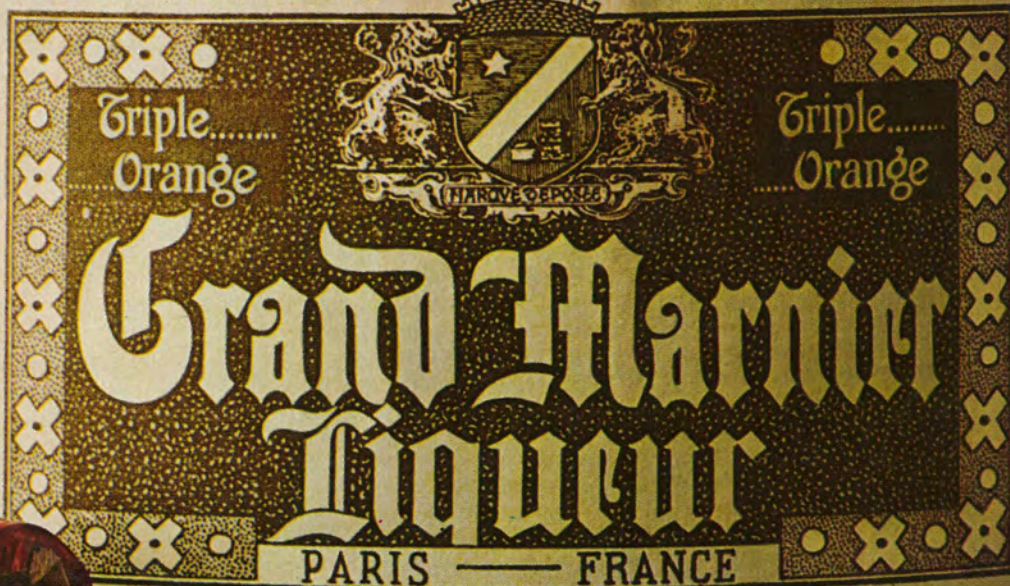
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by FRED CHERRY

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Don't pay until you are ready to leave. Add about 15 per cent to the bill unless it says *servis compris*.

And, above all, call all waitresses *mademoiselle* — regardless of age; and all waiters *monsieur* — *garcon* is strictly for the movies!

THE CRITIC

Wine brings out either the best or the worst in a person, it seems. At a wine-tasting party recently, I asked a friend for his opinion of a play then running in San Francisco.

"I wouldn't like to comment," he said, as he sipped his wine. "I saw it under bad conditions."

"What do you mean," I asked.

"The curtain was up."

(Continued on p. 67)

BEFORE THE OPERA, DINE AT THAT LITTLE ITALIAN PLACE JUST AROUND THE CORNER.

It's Beppino's. It's in the PSA Hotel San Franciscan at Civic Center, near the opera, the symphony, and the theaters.

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Chances are you'll want to eat your way ecstatically through the Prosciutto with Melon. On to the Minestrone; next, perhaps, the Linguini with Clams, or the Fettucini al Pesto, right up to the glorious finale with Spumoni or even the rapturous Cannoli Ricotta.

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Worldwide Distributors: Fromm and Sichel, Inc., San Francisco, California Brandy: 80 proof.

GARDEN ARTS

by Bob Goerner

This holiday season I would like to share with Bay Area gardeners the opportunity to participate in the development of what may well be the Flower of the Future by distributing free some surplus seed from my own strain of this spectacular plant. The potential of this flower is already recognized in Australia and New Zealand where societies exist to encourage its culture and establish standards. In Europe it is a regular item in the cut flower trade. Here in California it is still a Cinderella waiting in the wings.

The flower is commonly known as the Transvaal Daisy. Botanically it is called gerbera and it is so heavily hybridized from a selection of the 58 known species that one cannot even call it of African origin, though undoubtedly the greater part of its parentage is from that floriferous continent. If your acquaintance with the Transvaal Daisy is confined to the plants sold in cans at nurseries be advised that this is only one type, whose greatest (and only?) virtue is that it can be economically raised in commerce. Most seed for this purpose is now coming from Holland and is relatively inexpensive. It produces a wide-petaled single, rather stiff in appearance. This is not the Flower of the Future.

Actually an ideal flower form is a matter of personal taste. I'll attempt to describe my breeding goals. The flowers would tend toward being semi-double and graceful rather than fully double and heavy. The gracefulness would be accentuated by a recurving form. Other countries, especially down under, seem to prefer a flat flower. The rays would be relatively narrow and the general effect would be that of a Fourth of July rocket just after it has exploded and the streamers are starting to cascade. Each flower is carried on its own stem whose height would vary between 15 and 20 inches. The color range runs from pure white through a full palette of pastels: creams, buffs, apricots, peaches and more

pinks than I could describe, yellows, oranges and reds of tremendous intensity, roses, deep cardinals and finally magentas in very clear colors. For a bonus, many bicolors. The flower size is usually between four and six inches. So far I've had only one report of fragrance and that from a breeder in Florida who only detected it early in the morning.

These flowers normally last for ten days or so in the house. If the temperature is not too high they will be presentable for two weeks. The plant on which they are grown has individual leaves arising from multiple crowns, much in the manner of polyanthus primroses, although on a much larger scale, some to 15 inches or more. A well grown three year old specimen may have half a dozen flowers at a time blooming from May to October. One of my Transvaals put on an incredible burst of 24 flowers this spring before settling back to normalcy.

Attempts have been made at growing them commercially in this area as a cut flower but high costs in the greenhouse have discouraged growers. And, like it or not, a European flower grower has described our tastes as "unsophisticated," by which he meant we buy the same few things year after year. In Holland gerberas are among the top ten floricultural exports and I have heard the statement that it is in the number two spot behind roses in Israel. Perhaps we are missing something.

Before you think you're reading a garden catalog in which every plant has only positive virtues, the big problem which has yet to be overcome should be discussed in its proper light. The problem is simple: gerberas are extremely susceptible to the range of fungal diseases called root rots. An attack results in the partial or complete collapse of the plant. There are too many types of root rots to mention but the solution is essentially the same for all: perfect drainage. Mind you, not *good* drainage.



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Perfect drainage. In their African habitat they enjoy wet summers and dry winters growing wild in friable red loam mixed with crumbling granite below a rocky outcrop somewhere near the summit of a hill. Doesn't sound like my garden.

So what I've done is to put the Transvaal Daisies in raised beds with a quick-draining soil mixture. Some go into containers filled with a new version of the famous U. C. mix. At Davis they discovered that better aeration was obtained by a blend of one third each of peat moss, redwood compost and coarse sand. Plus the usual fertilizers either in dry or liquid form. They seem to like the containers better.

If you would like to try your hand at growing gerberas in your garden I have an unbeatable proposition for you. This year I have a considerable number of surplus seeds from open-pollinated plants which I do not sow. In fact, in order to maintain a breeding program and the necessary records to sustain it, I only sow hand pollinated seed from selected parents which I expect will result in noticeable improvements. It doesn't always work out that way. But nature has a way of sometimes introducing two plants to each in some super flowers. If you will send me a self-addressed stamped envelope in care of Performing Arts, 651 Brannan Street, San Francisco, Ca. 94107, I will send you, about the first of February, a goodly assortment of seeds together with instructions for growing.

What you will have to supply is a sunny growing site with *excellent drainage* — again underline that, just plain *good drainage* is not enough — and a regular feeding program. I find liquid fertilizer at least every two weeks is necessary for best results. For better results, make it once a week. Light applications, of course. My object is to get some feed-back from interested gardeners on conditions gerberas like best and to that end I should like to hear from you as to how you have fared. As already mentioned, they seem to do well in containers, starting with gallons and moving up to five gallon cans by the third or fourth year.

So join me in bringing closer the day when the Transvaal Daisy will be the Flower of the Future.



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RENO

Harrah's Reno (Headliner Room)—
(Reservations toll free
800/648-3773)

thru Jan. 16—to be announced
Jan. 17-30—John Davidson
Jan. 31-Feb. 20—Roy Clark

Ponderosa Hotel (dancing and
show)—(Reservations toll free
800/648-3877)

thru Jan. 27—George Liberace
Jan. 28-Feb. 9—The Tahitians

LAKE TAHOE

Harrah's Tahoe (South Shore Room)
—(Reservations toll free
800/648-3773)

thru Jan. 2—Peggy Fleming
Show

Jan. 3-6—Sonny & Cher
Jan. 6-31—to be announced

LAS VEGAS

Caesars Palace

thru Jan. 2—Petula Clark
Jan. 3-9—to be announced
Jan. 10-30—Paul Anka
Jan. 31—to be announced

Desert Inn

thru Jan. 14—Bobbie Gentry
and John Byner
Jan. 15-31—to be announced

Flamingo

thru Jan. 23—Sandler & Young
and Lonnie Shorr
Jan. 24-Feb. 20—to be
announced

Frontier

thru Jan. 1—Phil Harris and
Harry James
Jan. 2-23—Roy Clark and
Diana Trask
Jan. 24-Feb. 20—Teresa Brewer
and Jan Murray

Riviera

thru Jan. 3—The Fifth Dimension
and Pat Cooper
Jan. 4-31—to be announced

Sahara

thru Jan. 9—Jerry Lewis
Jan. 10-20—Buddy Hackett and
James Darren
Jan. 21-27—Sonny & Cher and
David Brenner
Jan. 28-Feb. 11—Totie Fields

Sands

thru Feb. 5—Wayne Newton
and Dave Barry

Stardust

Current—"Lido de Paris"

Tropicana

Current "Folies Bergere"

Dunes

Current—"Casino de Paris"

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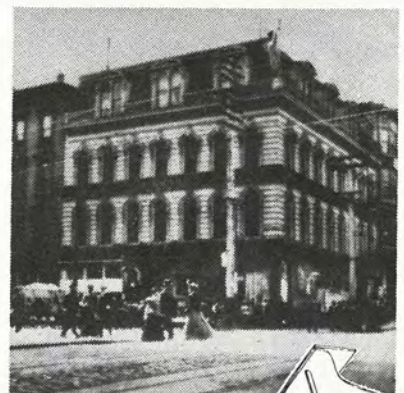
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One of San Francisco's most unusual Christmas extravaganza's will be open to the public when the first annual International Christmas Faire is held at Civic Auditorium December 20 through 23.

A graphic illustration of the "brotherhood of man," the Christmas Faire will offer examples of how the holiday season is celebrated throughout the world and will feature round the clock international entertainment; thousands of handcrafted, last minute and unusual gift ideas and a gigantic "Winter Wonderland" area, filled with artificial snow, for children to enjoy. There will be snowman building contests, reindeer rides and dogsled races.

What is being described as the biggest show of its type in the world, the Christmas Faire will offer a variety of non-stop entertainment including bagpipe bands playing Christmas carols; dynamic flamenco dancers with Spain's special Holiday festival dance; German Maypole dancers and Japanese Kabuki dancers.

The Faire will offer a wide variety of international foods, all of which are prepared especially for the holiday season. Foods from Europe, Asia and South America will be highlighted at the Faire.

Children will enjoy a special visit with Santa, petting the live reindeer and enjoying the free dogsled rides which will be offered for the first time in San Francisco.

The Faire will be open to the public Thursday and Friday, December 20 and 21, 2 to 10 p.m.; Saturday, December 22, 10 a.m. till 10 p.m., and Sunday, December 23, 10 a.m., till 8 p.m. General admission will be \$2.00, with children under 12, free.

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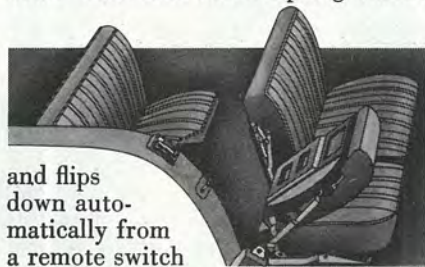
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THE MARKET SCENE

CHANGING TIMES FOR THE WINE INDUSTRY

by John Cummings
Public Relations Director,
Sun Fruit, Ltd.

The American wine boom is nearly five years old. Since its inception in 1969, U.S. consumption of wine has increased at a 12% average annual compounded growth rate from 213.7 million gallons per year (1968) to 337 million gallons per year (1972), a gain of nearly 58% in only four years. This compares with the modest 2.8 percent compounded growth rate which prevailed from 1948 through 1968.

To put the recent record in perspective, U.S. wine sales have exceeded in three years the 335 million gallon level that industry leaders in November 1969 expected in 10 years. And we will probably surpass in 1974 the 400 million gallon per year level projected for 1980 by the Bank of America in October 1970. Ten year forecasts realized in three to four years.

What these early prognostications could not accurately evaluate were the significant changes which have evolved within the industry. These changes include:

1. A fast growing young adult market, stimulated by the introduction of new fruit flavored "pop" wines, primarily by California vintners.
2. The new image of table wine as a gourmet beverage and its increased frequency of use with meals, both in restaurants and at home.
3. Aggressive marketing by E. & J. Gallo Winery, the industry leader with approximately 38 percent of the domestic market, and the entry of large food and

beverage corporations into the industry.

4. A 23.7 million dollar, 185% increase in television and radio advertising during 1969-72, effective public relations efforts by trade organizations, and a proliferation in wine publications, classes, tastings, news articles and word-of-mouth promotion.
5. Relaxed restrictions on wine distribution in food outlets and lowered age requirement for wine purchase following enactment of the 18 year age voting amendment in 1971.

Despite the impressive growth that has occurred, the potential U.S. wine market has barely been scratched. American per capita wine consumption was only 1.6 gallons per year in 1972. Our beer intake was approximately 19 gallons per capita. Out of total alcoholic beverage expenditures of 25.6 billion dollars in 1972, wine sales accounted for only two billion dollars or 7.8 percent of the market. The United States ranks 6th in world wine production and 27th in per capita use. The top 15 wine drinking nations consume four to 20 times as much wine per capita as Americans.

What has been lacking until recently was status, widespread consumer interest, frequency of use, and a well developed national marketing system, backed by strong advertising, operating in unrestricted markets. All except a well established marketing system and open markets in all states exist now. However, varying state wine tariffs, and restrictions on sales outlets and minimum age of pur-



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chase, are being modified. A federal bill has passed the House and has been sent to the Senate to remove taxes (tariffs) on interstate wines sales, such as the 75 cents per gallon add-on imposed by Arkansas on California products. As of March 1973, bills were pending in 19 states to lower minimum age levels for alcoholic beverage purchase. By July 1973, 22 states had lowered the legal age for purchasing wine to 18 year olds. A significant youth market remains to be tapped in the 22 states with 53 percent of the population, that had not lowered the age 21 requirement.

In 1971, when the State of Maine authorized table wine distribution in food stores, sales almost quadrupled from slightly more than 400,000 gallons per year to over 1,500,000 gallons per year. A similar market explosion occurred in Idaho, with sales moving from about 300,000 gallons to 950,000 gallons annually. Market surveys indicate 30 per cent of all domestic wine sales occur through grocery stores and supermarkets. Further sales potential, especially to women, exists in 18 states, including New York, Pennsylvania and Connecticut, where wine sales were not permitted in food outlets as of July 1973.

In 1972, ten states accounted for 66 percent of national wine sales. Adult per capita consumption in 1972, which averages 2.4 gallons nationally, ranged from 0.6 gallons for Iowa, where wine sales are allowed in state operated liquor stores only, to 5.5 gallons in California, where wine is sold in liquor, food, drug, and department stores. There was one wholesaler operating in Iowa; 714 in California. These statistics illustrate the demographic disparity that exists and the potential for greater wine distribution.

In a recent market research report by Frost & Sullivan of New York, it was noted that wine is the most profitable beverage now being sold in America. Comparative after tax profits were cited as follows: wine 10 percent, soft drinks 7 percent, distilled spirits 6 percent and beer 5 percent. The study agrees with others that the United States is becoming a major wine consuming nation, and reported that the growth rate of U.S. wine sales is greater than all alcoholic and soft drink beverages. Comparative alcoholic beverage sales trends over the two most recent five-year periods, as reported by *The Wine Marketing Handbook 1973*, are shown in Figure 1.

(continued on next page)

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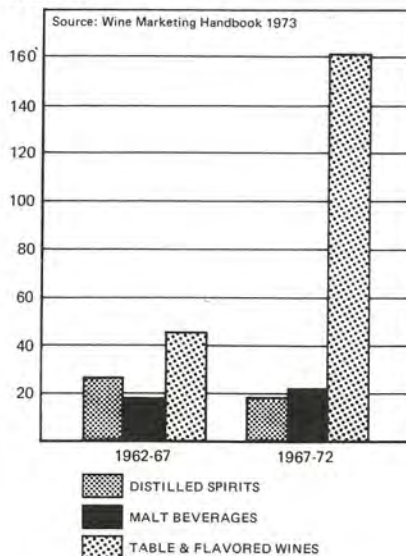
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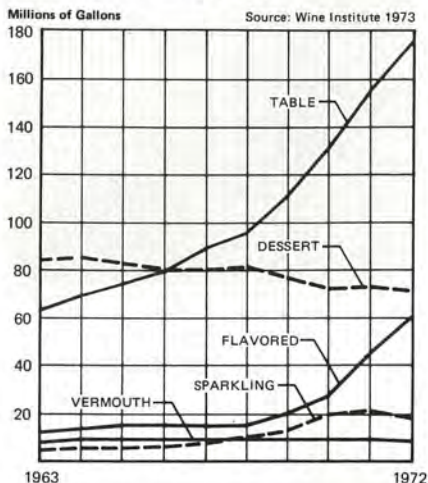
One of the factors which has contributed to the wine rush is an established trend within the alcoholic beverage industry away from heavy liquor such as whiskey to lighter varieties such as gin and vodka. This trend in consumer preference has had a significant impact on the types of wine sold and the future of the industry.

Following World War II, wines containing more than 14 percent alcohol content, principally dessert wine, accounted for 75 percent of the U.S. wine market. During the 1950's and 1960's, the higher alcohol wines share of the market gradually decreased as lighter varieties containing less than 14 percent alcohol, primarily table wine, increased in popularity. In 1968, light wines became the dominant sellers on a volume basis and by 1972 had captured 72 percent of the market . . . virtually a complete reversal in 25 years.

This consumer preference for lower alcohol wines is clearly defined by the consumption trends for the five basic wine categories plotted in Figure 2. During the last four boom years, dessert wine slipped 7.1 million gallons or 8.9 percent, while table wine shot up 78 million gallons, an impressive gain of 81.4 percent. The parallel rise in flavored wine consumption reflects the young adult move into heavily advertised pop wines. From a 1968 consumption base of only 2.9 million gallons, these low alcohol flavored wines jumped to 46.3 million gallons in 1972, and may surpass dessert wine volume by the end of this year. Sparkling wine consumption, although low in volume, increased 90.4 percent from

1968 through 1971, but dipped slightly in 1972 with the fall of Cold Duck.

WINE CONSUMPTION BY TYPE

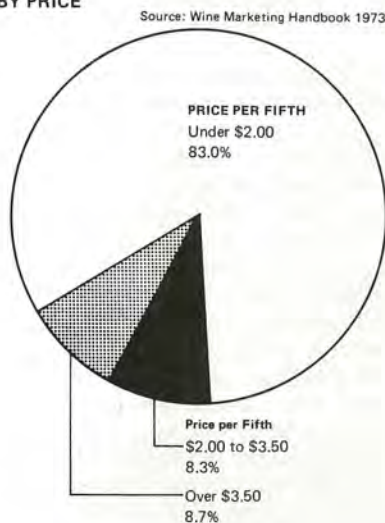


From the consumption trends above, it is evident that the U.S. wine boom is a table wine phenomenon. The new pop wines, which are essentially flavored table wine, have played a significant role by attracting a young generation of consumers who tend to move into generic and varietal table wines. And the low cost of pop wines have encouraged a greater frequency of use pattern. Trade sources estimate that the annual per capita consumption of the under 25 age group is more than three times the national average. During the 1970's, the under 35 age group is projected by the Bureau of Census to increase by approximately 17 million. The greatest rate of growth of all age segments is expected among the 25 to 34 age bracket. This is the key market to which domestic producers are presently concentrating their advertising efforts.

A secondary effect of the youth movement to table wine, and their greater frequency of use, is the spill over to older adults which now emulate youth styles. According to the *Wine Marketing Handbook 1973*, retail outlets and restaurants report a greater frequency of use rate among the over 35 age customer. Surveys by the *Ladies Home Journal* in 1967 and 1972 indicate women are becoming more influential in the selection and purchase of wine for use in the home, particularly with respect to serving wine with meals, and serving wine instead of cocktails. This trend no doubt has been strengthened by wine departments and special displays near checkout stands in grocery stores.

Higher incomes, higher education, and the trend to more leisure time and entertaining are other factors contributing to increased U.S. wine consumption. Although prices for scarce imported and domestic premium wines have skyrocketed, retail wine prices overall have advanced in line with other consumer goods and less than the rise in per capita income. In fact, inflation appears to be favoring increased wine use at the expense of higher priced distilled spirits. As shown by Figure 3, the price market for table wines, including flavored varieties, is weighted toward economy.

TABLE WINE MARKET BY PRICE



Based on the favorable economic and social factors contributing to increased wine consumption, our relatively low consumption base, and the entry of large marketing companies into the industry, the outlook for long term growth appears excellent. A further impetus to wine sales lies in the potential entry of beer wholesalers into the business, an alcoholic beverage distribution system that moves four billion gallons of product to market annually. Recent estimates of wine consumption in 1980 foresee a market exceeding 600 million gallons and continued, but slowing, strong growth gains for table and low alcohol flavored wines as volume increases. *Wines and Vines* in December 1972, projected a 630 million gallon market. And the Bank of America, in their September 1973 *California Wine Outlook*, estimates a 650 million gallon market and an average growth rate of 8.6 percent. Figure 4 depicts the U.S. wine consumption record since 1960 and compares the recent history of California bank forecasts for 1980. (continued)

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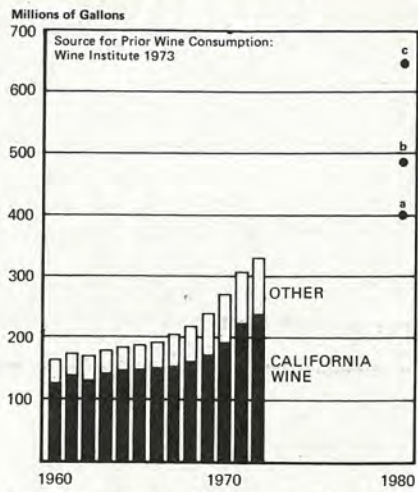
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PROJECTED WINE CONSUMPTION



SOURCES: a BANK OF AMERICA 1970
 b WELLS FARGO BANK 1972
 c BANK OF AMERICA 1973

As shown above, California dominates the U.S. wine industry with 82 percent of the domestic wines sold in 1972 and 71 percent of the total market. Next in line are foreign imports, chiefly table wine, which accounted for 14 percent of sales. The balance is produced by other states, principally New York, Washington, Michigan and Ohio. Of all the states, California is the only one with large scale plantings of *vitis vinifera* wine grapes from which the best American and European table and sparkling wines are produced. California wines are now widely acknowledged equivalent, if not superior in quality, to most European imports. Our shrinking share of the market, evident in Figure 4, is due to demand outpacing supply and rising imports filling the gap. Competition from imports is projected to increase as long as the United States follows a liberal trade policy, despite the rising cost of foreign wines due to dollar devaluation.

The California wine industry is now expanding to catch up with rising demand. Old wineries are being re-activated, new wineries are starting up and existing production facilities are being expanded. Of the more than 200 bonded wineries in operation, E. & J. Gallo Winery, United Vintners (Heublein, Inc.), Guild Wine Co., Almaden Vineyards (National Distillers & Chemical Corp.), Franzia Brothers Winery (Coca-Cola Bottling of New York), and Paul Masson (Distillers Corp.-Seagram's, Ltd.) account for over 80 percent of the business. Other corporate entries into the California wine industry include: Beringer Brothers-PepsiCo., Robert Mondavi Winery-Rainer Brewing, and Widmer Vineyards-R. T. French.

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Technology, brand competition and an increasing supply of improved wine grapes are expected to improve the quality of California wines at all price levels. California leads the world in wine and vineyard technology; recent achievements include controlled temperature fermentation, mechanical harvesting, sprinkler frost protection and higher yielding, virus free vines. New grape varieties such as the Ruby Cabernet and Carnelian are being planted to provide improved crush quality for the San Joaquin Valley. California's technological edge is the result of industry backed research by the University of California at Davis and Fresno State University.

A decline in bearing vineyard acreage during 1966-72, plus reduced grape crops in 1970 and 1972, have resulted in record prices for wine, raisin and table grapes suitable for wine crush. Due to the shortage of wine grapes, approximately 50 percent of the 1972 crush was made up of raisin and table grape varieties. The record grape crop in 1973, estimated to be 50 percent higher than last year's, should build up reduced inventories, but supply is not expected to catch up with demand until 1976-77. Accelerated plantings of wine grapes, which began in 1970, will take three to four years to reach initial production and seven years for mature yield. Partially offsetting these increases are pull outs of old vineyards.

California's grape acreage is undergoing rapid change with increasing demand for table wines. New plantings of wine grapes amounted to approximately 14,400 acres in 1970, 32,500 acres in 1971, 48,600 acres in 1972 and an estimated 51,300 acres in 1973. A four year total of nearly 147,000 new acres compared to 137,200 bearing acres in 1972. Concurrently, new raisin and table grape plantings have not kept pace with pull outs. Bearing acreage for these varieties in 1972 were: raisin grapes 240,400, and table grapes 65,800. Of the state's total acreage in 1972, bearing and nonbearing, wine crops accounted for 42.7 percent vs. 27.5 percent 10 years earlier. This increasing percentage of wine grapes will provide better quality crush for wine as competition among domestic and foreign producers intensifies.

The possibility exists, should wine grape plantings continue at a high level, that an oversupply of wine grapes could develop in the late 1970's. If so, declining grower's prices

might pass through to the consumer, giving him a better quality product at reduced cost . . . a rare phenomenon these days. Estimating future crush requirements involves a multitude of variables including crop yields, development costs, competition for land use, consumer demand, marketing success, foreign competition, etc.

In an industry characterized by rapid growth, forecasts are guidelines subject to change. Equilibrium between supply and demand is difficult to predict or achieve until growth stabilizes. The U.S. wine industry appears to have a dynamic future and enormous growth potential. Industry leaders such as Leon D. Adams and Louis R. Gomberg envision a per capita consumption level of five gallons per annum as realistic during the 1990's. Currently we average 1.6 gallons per capita annually . . . about one glass per week. Assuming a modest population growth to 250,000,000 and a five gallon per capita use factor, the national wine market would then amount to 1,250,000,000 gallons. From our 1972 consumption base of 337,000,000 gallons, there appears to be a lot of planting, wine making and marketing left to do if we are to realize these forecasts.



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I do not want actors and actresses to understand my plays. That is not necessary. If they will only pronounce the correct sounds I can guarantee the results. — GEORGE BERNARD SHAW

The trouble with too many people who have a bad cough is that they don't go to bed, but go to the theatre instead. — AL NEWMAN

Shake(speare) was a dramatist of note/ He lived by writing things to quote. — H. C. BUNNER

A critic is a man whose watch is five minutes ahead of other people's — SAINTE-BEUVE

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

I miss nightclubs — as much as possible. — PETER LIND HAYES

Having been made a Dame (by the Queen) has made a slight difference in my life. I find myself wearing gloves more often. — DAME JUDITH ANDERSON

If you want to get even with a producer, talk him into doing a revival of Ibsen. — MOSS HART

My voice is not a put-on. I was already singing bass when I was in the fourth grade. — CAROL CHANNING

Actors are so fortunate. They can choose whether they will appear in a tragedy or in comedy, whether they will suffer or make merry, laugh or shed tears. But in real life it is different. Most men and women are forced to perform parts for which they have no qualifications. The world is a stage, but the play is badly cast. — OSCAR WILDE



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On an occasion when Brahms was his honored guest, the vintner offered the composer one of his finest wines. "This," he said, "is the 'Brahms' of all my wines."

The musician drank the wine with enjoyment, then put down the glass. "Now, Your Excellency, I would like to taste your 'Beethoven.' "

THE GREEKS HAD WORDS FOR IT

In the Fourth Century B.C., Euripides, the great dramatist wrote:

Where there is no wine, love
perishes,

And everything else that is pleasant
to man.

And, Aristophanes, his contemporary, observed:

When men drink, they are rich,
They are busy and they are
Happy, they help their friends.

LAMB'S WOOL

With the current nostalgia for things of the past—so evident in the music, the dancing, and the theatre of today—this may be the year everyone revives "The Spirit of the Christmas Past" in Yuletide celebrations.

The rollicking holiday merriments of Victorian England are being aptly demonstrated these weekends in an old warehouse near the Produce Market now named—for the occasion—Fezziwig's Warehouse.

There's wine a plenty . . . and things of wine, too—like the 19th Century wassail bowl with the curious name of "Lamb's Wool." Mad Sal personally gave me this rare recipe in her Dockside Alehouse — and I was lucky to hear it at all — what with the bawdy jokes and songs of the sea by the magsharps, cheats, Chimneysweeps, and peelers who inhabit the room.

- 12 crab or lady apples, cored
- 2½ cups brown sugar
- 3 quarts ale
- 1 bottle sweet sherry

- 5 slices fresh ginger root or 1
teaspoon powdered ginger
- 1 teaspoon nutmeg
- 6 whole cloves
- 6 whole allspice berries
- 1 stick of cinnamon, 2" long
- 8 eggs, separated
- 1 cup brandy
- 10 slices of buttered toasted
French bread, cut into quarters

Place apples in a shallow pan; sprinkle them with half a cup of brown sugar and roast them in a hot oven for about 30 minutes. In a large saucepan combine ale, sherry, spices and rest of the sugar; heat, but do not let boil. Beat egg yolks until thick and creamy. Beat white until stiff, then gently fold them into the beaten yolks. Slowly strain half of the hot ale mixture into the eggs; beating the mixture all the time. Turn the egg and ale mixture into a warmed serving bowl. Bring the remainder of the ale and sherry mixture to a boil and strain into the egg mixture. Add a cup of brandy and stir well. Float the roasted apples in the bowl and serve at once, preferably in mugs; serve the apples along with the brew. Pass the toast for dipping or floating in the mugs. Serves 12 to 18 persons generously. Merry Christmas and a Happy New Year.



Here, Mad Sal herself amuses visitors to her Alehouse as she jibes the Bramfield the Bouncer . . . all part of the endless festivities at the Great Dickens Christmas Fair & Pickwick Comic Annual, now bringing the "Spirit of Christmas Past" to San Francisco.



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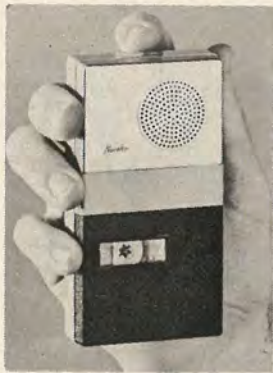
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Chopin's *Sonata in B minor*, Op. 58

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Tue., January 1

- 7:00 PM—KRON/FM (Stereo, 96.5 mh.) —
Show Album — "CANDIDE"
8:00 PM—KIBE/AM (1220 kh.) and KDFC/FM
(Stereo, 102.1 mh.) — SYMPHONY
NO. 6 (Sibelius) and PIANO CON-
CERTO NO. 1 (Liszt)
8:00 PM—KKHI/AM (1550 kh.) and KKHI/FM
(Stereo, 95.7 mh.)—Boston Pops
8:00 PM—KRE/AM (1400 kh.)—Showtime—
"MAME"

Wed., January 2

- 7:00 PM—KRON/FM — Show Album — "PUR-
LIE"
8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 4 (Mendelssohn) and
SINFONIA CONCERTANTE FOR PI-
ANO & ORCHESTRA (Walton)
8:00 PM—KKHI/AM-FM—Boston Symphony
8:00 PM—KRE/AM — Showtime — "IRMA
LA DOUCE"

Thu., January 3

- 7:00 PM—KRON/FM — Show Album — "LADY
IN THE DARK"
8:00 PM—KIBE/AM and KDFC/FM — THE
BIRDS (Respighi)
8:00 PM—KRE/AM — Showtime — "I DO,
I DO"

Fri., January 4

- 7:00 PM—KRON/FM — Show Album — "MY
FAIR LADY"
8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 2 (Schumann)
8:00 PM—KRE/AM — Showtime — "FIDDLER
ON THE ROOF"

Sat., January 5

- 7:00 PM—KRON/FM — Show Album —
"HOUSE OF FLOWERS"
8:00 PM—KIBE/AM and KDFC/FM — PIANO
CONCERTO NO. 26 (Mozart)
8:00 PM—KKHI/AM-FM — Philadelphia Or-
chestra
8:00 PM—KRE/AM — Showtime — "SOUTH
PACIFIC"

Sun., January 6

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

Mon., January 7

- 7:00 PM—KRON/FM — Show Album — "ST.
LOUIS WOMAN" and "NOW IS THE
TIME FOR ALL GOOD MEN"
8:00 PM—KIBE/AM and KDFC/FM — ALSO
SPRACH ZARATHUSTRA (Strauss)
8:00 PM—KQED (Channel 9)—Special of the
Week
8:00 PM—KRE/AM — Showtime — "FLOWER
DRUM SONG"

Tue., January 8

- 7:00 PM—KRON/FM — Show Album —
"SHOW BOAT"
8:00 PM—KIBE/AM and KDFC/FM — CON-
CERTO FOR VIOLIN & ORCHESTRA
(Walton)
8:00 PM—KKHI/AM-FM — Boston Pops
8:00 PM—KRE/AM—Showtime—"FANNY"

Wed., January 9

- 7:00 PM—KRON/FM — Show Album —
"PIPPIN"
8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 40 IN G MINOR
(Mozart)
8:00 PM—KKHI/AM-FM—Boston Symphony
8:00 PM—KRE/AM — Showtime — "OKLA-
HOMA"

Thu., January 10

- 7:00 PM—KRON/FM — Show Album —
"CAMELOT"
8:00 PM—KIBE/AM and KDFC/FM — SCHE-
HERAZADE (Rimsky-Korsakov)

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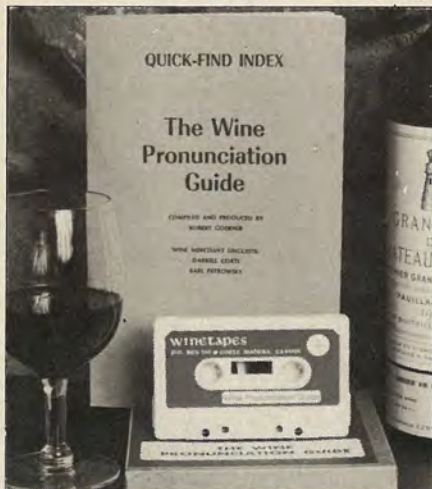
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8:00 PM—KRE/AM — Showtime — "MY FAIR LADY"

Fri., January 11

7:00 PM—KRON/FM — Show Album — "FLOWER DRUM SONG"
8:00 PM—KIBE/AM and KDFC/FM — CELLO CONCERTO (Khatchaturian)
8:00 PM—KRE/AM — Showtime — "PAINT YOUR WAGON"

Sat., January 12

7:00 PM—KRON/FM — Show Album — "CARNIVAL"
8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 4 (Dvorak)
8:00 PM—KKHI/AM-FM — Philadelphia Orchestra
8:00 PM—KRE/AM — Showtime — "ON A CLEAR DAY"

Sun., January 13

7:00 PM—KRON/FM — Show Album — "THE KING AND I"
8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., January 14

7:00 PM—KRON/FM — Show Album — "PORGY AND BESS"
8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 96 (Haydn) and PIANO CONCERTO NO. 1 (Mendelssohn)
8:00 PM—KQED (Channel 9)—Special of the Week
8:00 PM—KRE/AM—Showtime—"GYPSY"

Tue., January 15

7:00 PM—KRON/FM — Show Album — "SOUND OF MUSIC"
8:00 PM—KIBE/AM and KDFC/FM — PIANO CONCERTO NO. 25 (Mozart)
8:00 PM—KKHI/AM-FM—Boston Pops
8:00 PM—KRE/AM — Showtime — "JESUS CHRIST SUPERSTAR"

Wed., January 16

7:00 PM—KRON/FM — Show Album — "CINDERELLA"
8:00 PM—KIBE/AM and KDFC/FM — PIANO CONCERTO NO. 2 (Tchaikovsky)
8:00 PM—KKHI/AM-FM—Boston Symphony
8:00 PM—KRE/AM — Showtime — "TAKE ME ALONG"

Thu., January 17

7:00 PM—KRON/FM — Show Album — "TO LIVE ANOTHER SUMMER, TO PASS ANOTHER WINTER"
8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 2 (Beethoven)
8:00 PM—KRE/AM — Showtime — "PAJAMA GAME"

Fri., January 18

7:00 PM—KRON/FM — Show Album — "SINGIN' IN THE RAIN" and "EASTER PARADE"
8:00 PM—KIBE/AM and KDFC/FM — PIANO CONCERTO NO. 1 IN D MINOR (Brahms)
8:00 PM—KRE/AM — Showtime — "GUYS AND DOLLS"

Sat., January 19

7:00 PM—KRON/FM — Show Album — "LITTLE MARY SUNSHINE"
8:00 PM—KIBE/AM and KDFC/FM — THE MARTYRDOM OF ST. SEBASTIAN (Debussy)
8:00 PM—KKHI/AM-FM — Philadelphia Orchestra
8:00 PM—KRE/AM — Showtime — "TWO BY TWO"

Sun., January 20

7:00 PM—KRON/FM — Show Album — "THE GIRL WHO CAME TO SUPPER"
8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., January 21

7:00 PM—KRON/FM — Show Album — "OH COWARD!"

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8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 6 (Dvorak)
8:00 PM—KQED (Channel 9)—Special of the
Week
8:00 PM—KRE/AM — Showtime — "CABA-
RET"

Tue., January 22

7:00 PM—KRON/FM — Show Album —
"SKYSCRAPER"
8:00 PM—KIBE/AM and KDFC/FM — RHAP-
SODY ON A THEME OF PAGANINI
(Rachmaninov)
8:00 PM—KRE/AM—Showtime—"COMPANY"

Wed., January 23

7:00 PM—KRON/FM — Show Album —
"OKLAHOMA"
8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 6 (Vaughan-Williams)
8:00 PM—KKHI/AM-FM—Boston Symphony
8:00 PM—KRE/AM — Showtime — "ALL
AMERICAN"

Thu., January 24

7:00 PM—KRON/FM — Show Album —
"DAMN YANKEES"
8:00 PM—KIBE/AM and KDFC/FM — PIANO
CONCERTO NO. 21 (Mozart)
8:00 PM—KRE/AM — Showtime — "BRIG-
ADOON"

Fri., January 25

7:00 PM—KRON/FM — Show Album —
"MAN OF LA MANCHA"
8:00 PM—KIBE/AM and KDFC/FM — CON-
CERTO FOR PIANO & ORCHESTRA
IN E FLAT ((Ireland)
8:00 PM—KRE/AM—Showtime—"HAIR"

Sat., January 26

7:00 PM—KRON/FM — Show Album —
"GUYS AND DOLLS"
8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 4 (Mahler)
8:00 PM—KKHI/AM-FM — Philadelphia Or-
chestra
8:00 PM—KRE/AM — Showtime — "MUSIC
MAN"

Sun., January 27

7:00 PM—KRON/FM — Show Album —
"1776"
8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., January 28

7:00 PM—KRON/FM — Show Album —
"GIGI" and "THE UNSINKABLE
MOLLY BROWN"
8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 5 (Bax)
8:00 PM—KQED (Channel 9)—Special of the
Week
8:00 PM—KRE/AM — Showtime — "BELLS
ARE RINGING"

Tue., January 29

7:00 PM—KRON/FM — Show Album —
"I CAN GET IT FOR YOU WHOLE-
SALE"
8:00 PM—KIBE/AM and KDFC/FM — PIANO
CONCERTO NO. 2 (Prokofiev)
8:00 PM—KKHI/AM-FM — Boston Pops
8:00 PM—KRE/AM — Showtime — "KISS
ME KATE"

Wed., January 30

7:00 PM—KRON/FM — Show Album —
"PAL JOEY"
8:00 PM—KIBE/AM and KDFC/FM — VIOLIN
CONCERTO IN A MINOR (Dvorak)
8:00 PM—KKHI/AM-FM — Boston Symphony
8:00 PM—KRE/AM — Showtime — "SUB-
WAYS ARE FOR SLEEPING"

Thu., January 31

7:00 PM—KRON/FM — Show Album —
"BITTER SWEET"
8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 1 (Shostakovich)
8:00 PM—KRE/AM — Showtime — "FINIAN'S
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Douglas Watt, Daily News

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