

PERFORMING ARTS

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Especially *before* you've had any wine.

So we at Inglenook Vineyards would like to help you out by telling you a bit about the history and purpose of toasting. And we'll give you a few sample toasts so you can appear to be witty, charming, personable, sincere, and debonair.

WHY WE CALL IT "TOAST."

In the year 450 A.D., a pretty Saxon maiden offered King Vortigern a mazer full of toast and ale and said, "Waes Hael," Saxonese for "to your health." Thus, the first toast was proposed.

Of course they didn't call it a toast then, because there was no reason to call it anything. But people began prefacing their drink with a few kind words for each other, and the name "toast" stuck.

HELP YOURSELF TO THESE TOASTS.

Most toasts are short and sweet, like Salute, Salu, Salud, and Chin Chin; Italian, Spanish, French, and Chinese respectively for "to your health."

Other short ones include "Cheers," and "Here's mud in your eye," a toast which refers to the sediment in the bottom of a wine glass, a common occurrence before modern filtering techniques.

Wordsworth said simply:

"Drink, pretty creature, drink."

Richard Sheridan avoided a long winded toast by offering:

"Let the toast pass.

Drink to the lass.

I'll warrant she'll prove an excuse for a glass."

Then there's always:

"Here's to you and here's to me,

And may we never disagree.

But if by chance we ever do

Then here's to me and to hell with you."

And finally,

"May you be in heaven a half an hour before the Devil knows you've died."

So much for short toasts.

Now for the kind that go on and on.

Genevieve Dariaux, in her book, *Entertaining With Elegance*, gives a recipe for a basic formal toast:

Basic ingredients: A chronological review of the most flattering exploits of the person's life, which you should not be afraid of describing in the most grandiloquent terms, at the same time keeping in mind the fact that while some people pride themselves on having started at zero and risen to the top, there are others who do not like to be reminded that they were born on the wrong side of the tracks.

In order to render the dish more digestible, it should be seasoned with one or two witty anecdotes, perhaps describing a mutual prank at the age of ten, or making fun of a personal idiosyncrasy in a kindly, lighthearted way.

Sugar with several eulogistic phrases, and flamber with a few eloquent and affectionate words designed to set off a chorus of "Bravos!"

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Published by Doubleday & Company, Inc.

After every toast comes the clink of the glasses. The clink is the exclamation mark of the toast. Everybody loves the clink of the glasses, especially the glass industry, so we've illustrated the three most popular clinks.



THE TRUTH.

Your toasts can be as complicated or as simple as you like.

The important thing is that they be sincere. The best toasts come, not from prepared notes, but rather from the heart. If you say what you feel then and there, you can't go wrong.

Which prompts us to say what we feel in our hearts here and now.

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So the next time you want to say a few words, give Inglenook a try.

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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
NOVEMBER 1972 / VOL. 6, NO. 11

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publisher

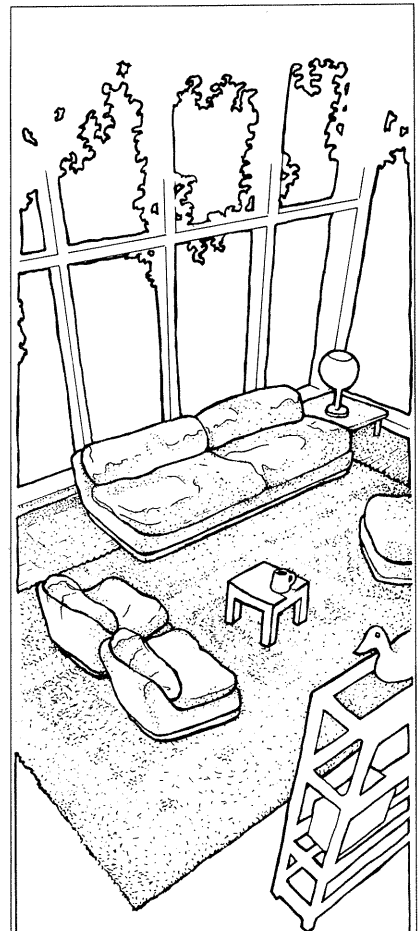
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Some Thoughts on the Monterey Peninsula

by ERNEST BEYL
and KIMBERLY FLEMING

THE MONTEREY PENINSULA, just a little more than 100 miles south of San Francisco, is a wonderful, year-'round destination for a long weekend away from the city. The many visitors to the area quickly become absorbed by its special magic, and are inspired to follow their own recreational instincts. Whether they be the active pursuits of golf, tennis, swimming, sailing, hiking, riding, skin diving, hunting, fishing or the easier pleasures of just doing nothing in beautiful surroundings, they come.

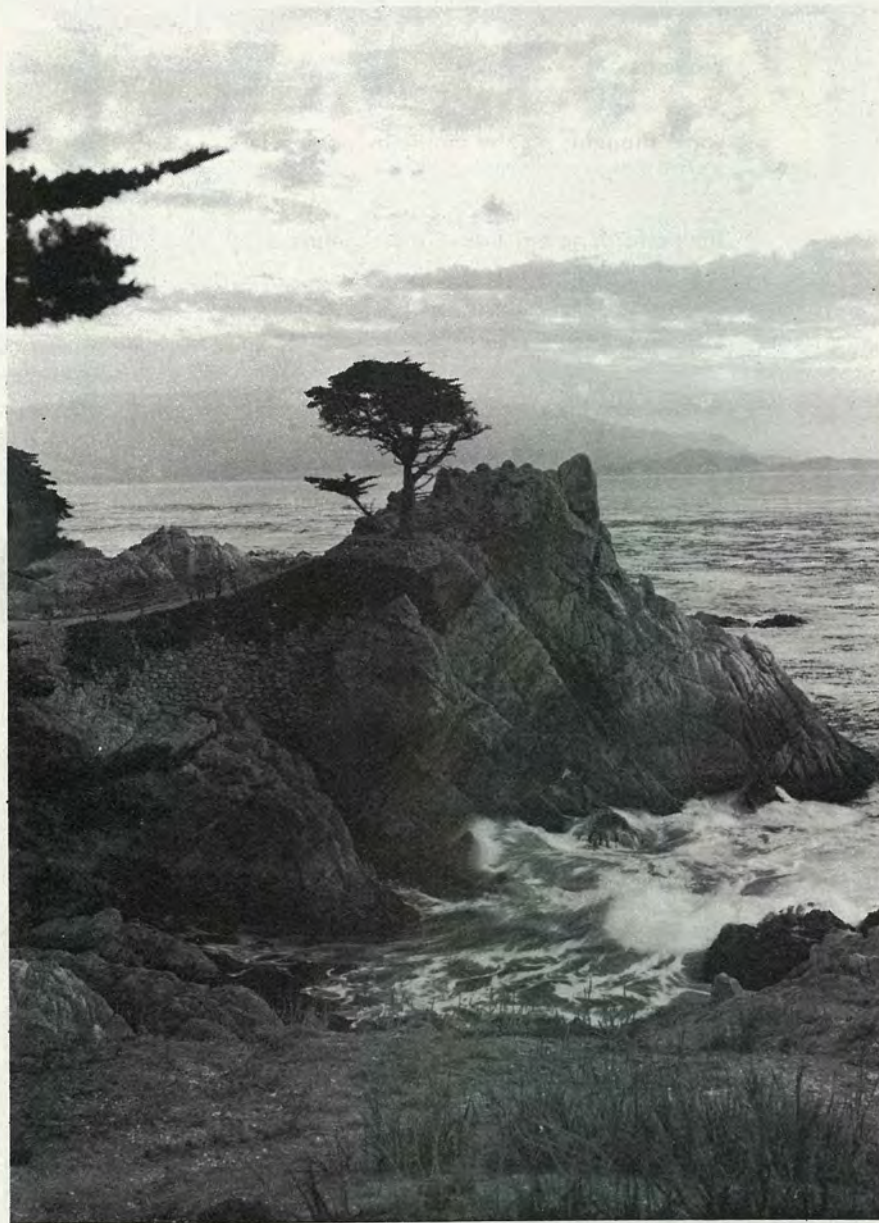
This great Pacific peninsula has been attracting visitors for well over four hundred years. The first visitors were a tribe of peaceful Indians who found the climate and the terrain to their liking and stayed. Later more visitors arrived. They were Spanish and they were, at first, in search of gold. California was thought to be an island then. Remember, this was the sixteenth century, and gold was on every explorer's mind.

Cortez, that formidable man who conquered Mexico, put it this way: The Spaniards, he said, have a "disease of the heart that only gold can cure."

In 1543 the Spaniard Cabrillo, looking for Monterey, sailed right past it. His fellow explorer Viscaïno did find Monterey Bay in 1602, but it wasn't until 1770 that still another Spaniard, Gaspar de Portola, and Father Junipero Serra arrived and founded the little town of Monterey as an outpost of the Spanish Empire.

So the two Spaniards, the soldier Portola and the priest, Father Serra, established the Monterey Presidio which served to guard the little village that sprang up in its shadow, and built a mission to bring Christianity to the Indians who lived there.

Once the town was established, more visitors began arriving and the little town prospered. In its early history it lived under the flags of four countries. The first was the Spanish flag, and when Mexico gained her independence from Spain in 1821, the Mexican flag flew over the town.



The Lone Cypress, midway along the famous Seventeen Mile Drive in the Pebble Beach area of the Monterey Peninsula, is often referred to as the most photographed tree in the world.

Still later, in 1846, the famous Bear Flag of the Republic of California was hoisted. When California joined the Union in 1850, Monterey finally basked under the American Flag.

In the many years since its founding, Monterey and the magnificent Peninsula to which it gave its name, has played host to a lot of visitors. They have been attracted, not all by gold, but more by the area's fine weather, magnificent rocky coastline, white sand beaches, steep mountains and wealth of historic interest. Visitors now are also attracted by a fine

scattering of first class golf courses, fine restaurants, good hostels, art galleries, chic shops, and a yearly spate of special events—festivals, displays, fairs, parades, sports events, concerts and other attractions.

Over the years we have tried to get down to the Monterey Peninsula as often as we can. We make these pilgrimages at odd times of the year, never mind whether it be Winter, Summer or whatever. Our spirits are always regenerated by these visits.

Here are some notes on the Monterey Peninsula that we have made
(Continued)

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over several years. Perhaps some of them will spark the reader's interest.

Fisherman's Wharf

Monterey's Fisherman's Wharf is a good place for an afternoon's browsing, topped off by a great, almost mandatory, seafood dinner. Built in 1846 at a cost of \$8,000 by slave labor—military deserters, convicts and Indians—the wharf was originally planned to accommodate the many trading vessels which sailed into the Bay at a time when the port was a major link in the Pacific Ocean trade routes.

By 1854, whaling displaced trading and the wharf became the haunt of salty types that recall a Melville novel. Then, at the turn of the century, the mammoth whale gave way to the tiny pilchard—the common sardine—and Monterey became the sardine capital of the world.

Cannery Row, made famous by John Steinbeck's novel of the same name, sprang up on the waterfront to handle the processing of the huge catches of silver sardines brought in daily. Fishermen also hauled in salmon, albacore, mackerel, rockfish, cod, squid, and the great California delicacy, abalone.

Today, the headquarters of the commercial fishing industry has been moved to the larger and more effi-

cient municipal wharf nearby, leaving Old Fisherman's Wharf to vacationers in search of local color and seafood. Wharf restaurants are excellent and frequently serve dishes from recipes handed down from the original fishing families which settled in early Monterey.

Cannery Row

It all started with that little fellow called the pilchard that at one time turned up by the millions in Monterey Bay. And that's how Cannery Row started.

Long before the late John Steinbeck wrote his humorous account of the real and fictional characters of Cannery Row and made the street famous, the pilchard made it wealthy.

In the early 1900's Cannery Row was just simply Ocean View Avenue, a winding street that ran along a beautiful stretch of coastline in Monterey. But then first one cannery was built, then another, until finally Ocean View Avenue was crowded with the large, ugly cannery structures, set out on stilts over the Bay. The pilchard filled the nets of the Monterey fishermen. The fishermen prospered. The cannery workers prospered. Everybody prospered. Business was good right through two world wars.

(Continued)



Fishing boats rest in the calm Monterey Bay harbor. Fisherman's Wharf is seen in background.



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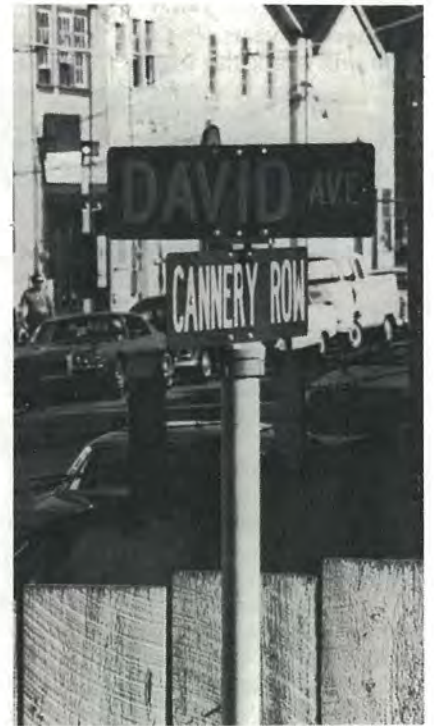


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Cannery Row owes its birth to the little silver sardine and its continuance to John Steinbeck.

Then a very strange thing happened. Almost as though the word had circulated among the pilchard that if they remained in Monterey Bay they would wind up in flat cans, they disappeared. Simply disappeared. Vanished.

It was in 1945 that the last of the pilchard left Monterey Bay. The canneries and equipment gradually were sold at auction and it was that same year that John Steinbeck brought out his novel *Cannery Row*. In that novel Steinbeck introduced characters whose ghosts still stalk the Row. There was Edward F. Ricketts, a real person, friend of Steinbeck, who operated a Marine biology laboratory on Cannery Row. Doc Ricketts' lab can still be seen on the Row just as it appeared on the pages of Steinbeck's novel. Ricketts was killed in 1948 by a train as he drove across the railroad tracks only a few blocks away from his lab. Also in the Steinbeck novel there were a number of thinly-veiled fictional characters whose real life counterparts did much to brighten life along Cannery Row.

Today the Row has taken on new life. The pilchard are indeed gone, and the canneries are stark hulks of the past. But tourists have replaced the pilchard. Now the area is dotted with antique shops, art galleries and studios, fine restaurants, and gift shops. Now tourists stroll along Cannery Row looking for the ghosts from Steinbeck's pages and wondering whatever happened to that little silver pilchard.

The Mysterious Monarchs

Pacific Grove, a pleasant community on the tip of Monterey Bay, each year experiences a mysterious migration of Monarch butterflies that flock by the millions to certain trees in the area. The migration is a phenomenon not yet scientifically explained and the arrival date of the beautiful orange Monarchs is not definite. It is believed the date depends on weather conditions from the Canadian Rockies South. Arrival of the first Monarchs is normally in October and they depart usually in March. Advance scouts find the winter quarters. About two weeks later the main body of millions of orange butterflies arrive. A Pacific Grove city ordinance protects the Monarchs by prescribing a maximum fine of \$500 or an imprisonment of six months in county jail for anyone found guilty of molesting them.

The Monterey Jazz Festival

For fifteen years, jazz fans have been gathering in Monterey the third weekend in September. That's the weekend of the famed Monterey Jazz Festival. The Festival has its origins in 1958 in a series of conversations between Jimmy Lyons and music writer Ralph J. Gleason. Lyons was convinced that Monterey—and the Monterey County Fairgrounds in particular—offered a site for an interna-

tional jazz festival that was without parallel. Gleason agreed. So Lyons, who was the best known and most respected jazz disc jockey on the West Coast, set about to create the Monterey Jazz Festival. He interested civic and business leaders in the area and soon the Festival was a reality. The event was set up as a non-profit corporation and in the first fourteen years the Monterey Jazz Festival has given away more than \$100,000 in scholarships to worthy music students and grants for jazz clinics, workshops and other musical activities.

Over the years most of the world's major jazz artists have appeared on the stage at Monterey. Unmarred by the disturbances that have plagued many other musical events, the Monterey Jazz Festival remains a peaceful, festive weekend, patronized by jazz lovers from wildly contrasting backgrounds. They come to Monterey for the fun and the music, and happily share the good times and Monterey's many amenities.

The Carmel Mission

Mission San Carlos Borromeo is one of the most beautifully reconstructed missions in the State. It was founded by Father Serra and was built of adobe bricks by Indian labor. Today it is considered a minor basilica by the Catholic Church.



The Carmel Mission is one of the most beautifully-restored missions in the State.



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Monterey Institute of Foreign Studies

One of the most unique institutions of higher learning in the country is located in Monterey. It is the Monterey Institute of Foreign Studies, a non-profit, nonsectarian liberal arts college and graduate school. The basic purpose of the institute is to provide a better understanding of other nations and cultures—their languages, institutions and points of view. It prepares students for a number of careers including the teaching of foreign languages, simultaneous translation and interpretation for such organizations as the United Nations, international communications work for scientific and education groups, newspapers, magazines, television networks and so on, and foreign service of all kinds.

A special program the Institute offers is designed for private enterprises sending representatives abroad. Too long have businessmen abroad lived and worked in the vacuum of only the English language, frequently not knowing the relevant culture and traditions of the new country in which they and their families reside. Hence the Institute creates a learning situation for the entire family. It includes teen-age children as well as wives. Instruction can be given in almost any language, culture and geographical area in the world including Mandarin Chinese. The campus is located in the heart of Monterey and adds an air of internationalism to the city.

Golf Capital

Monterey is frequently called the Golf Capital of the world. The last time we counted there were seventeen golf courses. Peninsula clubs host many of golf's best-known events, including the 1972 U.S. Open. The most famous perhaps is the Bing Crosby National Pro-Amateur Championship each January which is watched by thousands in person and millions on TV.

A Few Residents

The Monterey Peninsula attracts a fine breed of creative people who find compatible life styles there. For years the area attracted such talents as Robert Louis Stevenson, Richard Henry Dana, Jack London, Henry Miller, Robinson Jeffers, and John Steinbeck.

Here are a few present residents who give the area that high gloss of talent.

Eldon Dedini is that fine cartoonist whose bug-eyed characters stare at readers of the New Yorker and many other magazines. Dedini was born in King City over in the Salinas Valley.

He seldom visits New York to place his cartoons; just mails them back there and stays at home. Why not?

Clint Eastwood, who for eight years was a star of TV's *Rawhide*, then became a leading box office draw in the movies, passed up Palm Springs, Bel Aire, and Holmby Hills for the Monterey Peninsula. He's part of the scene on the Monterey Peninsula.

John Boit Morse, son of the late Samuel F. B. Morse, the original visionary who realized what the Del Monte Properties could become and did, is one of the area's leading artists. Working frequently in oil, Jack Morse paints in a personal fashion, enhancing nature with his own cerebral wanderings. He played semi-pro hockey, but gave it up to pursue a career in advertising. Then he gave that up and began to paint seriously. Today his work hangs in fine collections all over the world.

Ansel Adams, the world-famed and meticulous photographer lives and works a short way from Monterey down Highway One. Frequently the word "masterpiece" is assigned to the Adams work. Fine.

Point Lobos

Just south of Carmel off Highway One is Point Lobos State Reserve, a primitive, 1,250-acre paradise that Robert Louis Stevenson described as "The greatest meeting of land and water in the world." Gnarled Cypress and moss-laden Pine are silhouetted against a craggy coast with a restless sea. There are colonies of sea otters, sea lions, birds and small wildlife.

Big Sur

Big Sur is a town, an area, and a philosophy. The town consists of a post-office and a grocery store. The area is about 60 miles of thin highway, clinging to the sides of precipitous mountainside, with a breathtaking spectacle of ocean and surf far below. The philosophy is one of man's tenuous bargains with nature—man being allowed to experience the land and savor its beauty, paying lavishly with awe and respect for the privilege.

Big Sur is also a retreat for the few people who love the area enough to make the necessary sacrifices to live there—only a few hundred souls in all.

The restaurant Nepenthe is a must in Big Sur—a unique structure high above the sea, with dramatic views, good food and wine and music, and the incomparable elusive spirit of the Sur.

The brashness and rowdiness of Monterey—the charm and delicacy of Carmel and the rough splendor of Big Sur; it can make a fine weekend.

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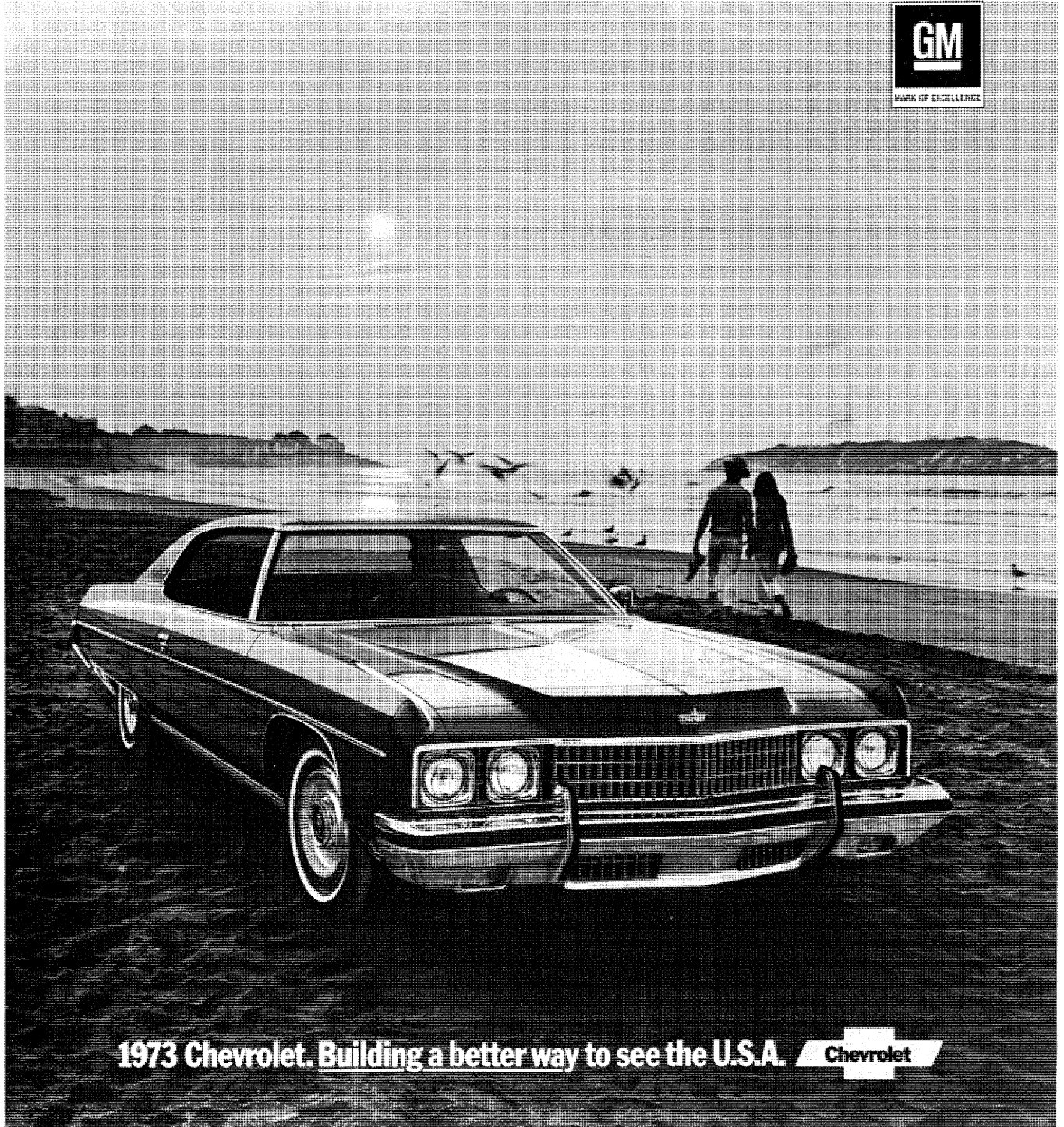
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**THE PERFORMING ARTS TOURS FOR
THE HOLIDAYSCHRISTMAS/
NEW YEARS AT THE EMPRESS HOTEL**

by
Jerry Friedman
General Manager, Performing Arts

Won't you join us for the holidays? Whether it's Christmas or New Years, it'll be the most memorable one you've ever spent.

Our Christmas Tour starts on the morning of Wednesday, December 20th when we'll board a CP Air jet for the two-hour non-stop flight to Vancouver, British Columbia. After a bit of sightseeing and an overnight stay, we'll enter our awaiting limousine the next morning for a cruise aboard a sea-going ferry through the Gulf Islands to Victoria on Vancouver Island. Our stay will be spent at the magnificent Empress Hotel, located at the entrance of the picturesque harbor.

Our eight days of Christmas include plenty of time to shop and browse in those charming antique, china and woolen shops on Government Street. We've planned a "get together" reception and bountiful buffet. And then there's a big Christmas Eve Party. On Christmas Day is firing the Yule Log, a fabulous Christmas Dinner, and holy music by a boys choir around the tree.

There'll be a guided tour of Victoria, Carol Tea and an English Dinner. And there are plenty of extra surprises planned, so hurry and make your reservations.

For New Years, we've planned a Hogmanay in the exuberant Scottish manner! Hogmanay, which is a Scottish New Years, will also be spent at the Empress Hotel in Victoria, where there are no strangers, only friends.

If you're not a Scot, you've never enjoyed anything like it. If you are, you'll never enjoy a better one.

The four-day trip departs on December 29th and begins as soon as you arrive at the Empress Hotel. Besides the many parties and buffets, a handful of tickets await you. You'll see the Underwater Garden, Classic Car Museum, and the Prince Albert Collection of Miniatures. There'll also be plenty of time for shopping, browsing and sightseeing.

And then there's the big night, December 31st. You'll attend the gala New Year's Eve Dinner Dance with pipers, entertainers and dance band. Prizes will be awarded for the best Scottish costume, and afterwards you'll be invited to visit a Scottish home as a "first footer."

There are many other surprises and festivities, so you had better not

waste anytime in making your reservations.

Don't forget, either one of these tours would make an excellent Christmas gift. So, for further information, drop a card to Performing Arts Holiday Tours, CP Air, 343 Powell, San Francisco, CA 94102.

We certainly hope that you'll be able to join us and celebrate with us.

AFTER THE THEATRE

FAIRMONT HOTEL

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Nov. 2-23



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Nov. 24-Dec. 13

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SAN FRANCISCO HILTON

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Heckscher Orchestra
(nightly)

MARK HOPKINS HOTEL

Top of the Mark

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Trio (nightly)

HOTEL ST. FRANCIS

The Penthouse

dancing to the Jack La Delle
Orchestra (nightly)

SIR FRANCIS DRAKE

Starlite Roof

dancing to the Richie Ferraris
Trio (nightly)

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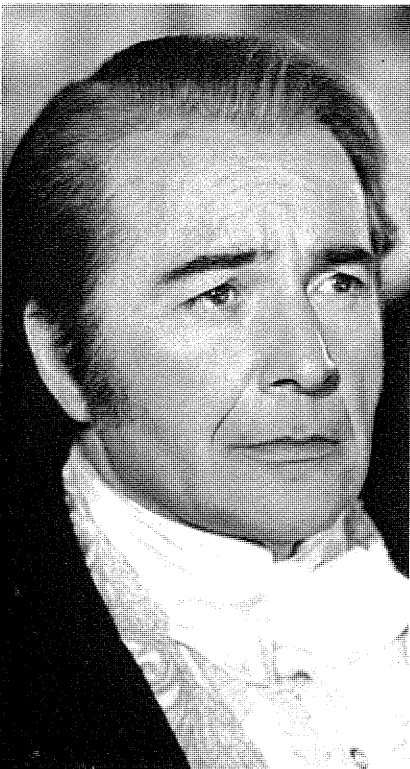
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"SON OF THE GREAT WALTZ" OR "THE GREAT WALTZ RETURNS"

by Jerry Friedman



Mary Costa as Jetty Treffz



Horst Bucholz as Johann Strauss, Jr.

Critic Eduard Hanslick once wrote the following: "How trivial was public musical life at the end of the 1830's and 1840's! Sumptuous and trivial alike, it vacillated between dull sentimentality and scintillant wit. Cut off from all great intellectual interests, the Vienna public abandoned itself to diversion and entertainment. Not only did the theaters flourish; they were the chief subject of conversation and occupied the leading columns of daily newspapers. Musical life was dominated by Italian opera, virtuosity and the waltz. Strauss and Lanner were idolized."

Johann Strauss Jr. died in 1899. Hanslick wrote this tribute: "Vienna has lost its most original musical talent. 'Blue Danube' is a symbol for everything that is beautiful and pleasant and gay in Vienna, a kind of patriotic folk song without words, a national anthem that celebrates the country and its people."

Andrew L. Stone has remade a classic for MGM, *The Great Waltz*. It combines a scintillatingly joyful yet historically accurate story with the most sparkling and melodious music of all time.

Set in 19th century Austria, *The Great Waltz* covers approximately 40 years in the life of Johann Strauss, the Waltz King and glorifier of Vienna. It begins in 1844 with Strauss' debut as a ballroom orchestra leader despite the objections of his composer-conductor father, Johann Strauss, Sr. Depicted are his musical triumphs as well as his romantic conquests and his marriage to a popular singer, Jetty Treffz. The story concludes with

Strauss playing his immortal *The Blue Danube* at the Boston World Peace Jubilee in 1872.

European film idol Horst Bucholz stars as the handsome and dashing Johann Strauss, Jr. For this role, he took a three-months' crash course in the violin to perfect his fingering and bow movements. Before shooting began, Bucholz spent many hours each day in a Paris apartment, learning correct violin technique from Luben Yordanoff, first violinist of the Paris Symphony. Bucholz' daily practice sessions didn't end when filming *The Great Waltz* began in Vienna. At the end of each day, Carlos Villa, a young London concert violinist, came to Bucholz' Vienna home for further study. Two hours each evening Bucholz played the 150-year-old violin loaned him by Yordanoff. If he hadn't practiced daily, he would have lost some of the technique and physical endurance already acquired. His vibrato may have a touch of all-time great violinist Efrem Zimbalist, Sr., father of the film and television star. Villa studied for nine years at the Curtis Music Institute in Philadelphia, headed by Zimbalist.

To add some sentimental inspiration to the filming of Bucholz' violin playing, Dr. Josef Strauss, the great nephew of Johann, beamed his approval of Bucholz' technique. Dr. Strauss, a Vienna business man, is the grandson of Johann's brother Eduard.

Mary Costa makes her motion picture debut as Jetty Treffz, a popular Viennese singer and the adored mistress of the wealthy Baron Tedesco. Her beauty and appreciation of

Johann's musical talents eventually caused the composer-conductor to abandon his cherished bachelorhood.

Miss Costa scored a triumph in her Metropolitan Opera bow in *La Traviata* in 1964. In succeeding Met seasons in New York she has appeared in *Manon*, *Faust*, and *Vanessa*. She has sung with opera companies in many cities, including London, Moscow, Lisbon, Geneva, and our San Francisco Opera Company.

She has given concerts throughout the United States and has guest starred in many television musical specials. Last year she starred in the musical play, *Candide*, for the Civic Light Opera in Los Angeles and San Francisco. She also had the distinction of again appearing in *Candide* when it was the first musical to play the newly opened Kennedy Center for the Performing Arts in Washington, D.C.

Rossano Brazzi, a truly international film favorite, portrays Baron Moritz Tedesco, the wealthy patron of the arts. He loves Jetty so deeply that he unselfishly steps aside to permit her to marry the younger Johann.

British actor-director Nigel Patrick stars as Johann Strauss, Sr., the father of the waltz, a majestic figure but violently opposed to a musical career for his son. Patrick, a popular stage actor, has also been on the list of top box-office British film stars.

British actress and playwright Yvonne Mitchell portrays Anna Strauss, the long-suffering but iron-willed wife of Johann Strauss, Sr., who had to contend with his romantic escapades for many years. On the London stage, Miss Mitchell starred in *Ivanov* and *Horizontal Hold*. On Broadway she was with George C. Scott in *The Wall*.

Scottish tenor Kenneth McKellar is doing the vocalized narration for the motion picture. A popular favorite throughout Great Britain, McKellar has starred in his own series on radio and television, and is a recording artist for Decca. He has made five singing tours of the United States.

Andrew Stone produced, directed and wrote the fascinating screenplay of a time when life in Vienna led the world in gaiety, elegance and romance. Broadway and film choreographer Onna White staged the musical numbers while Robert Wright and George Forrest adapted the Strauss music to the screen.

(continued)

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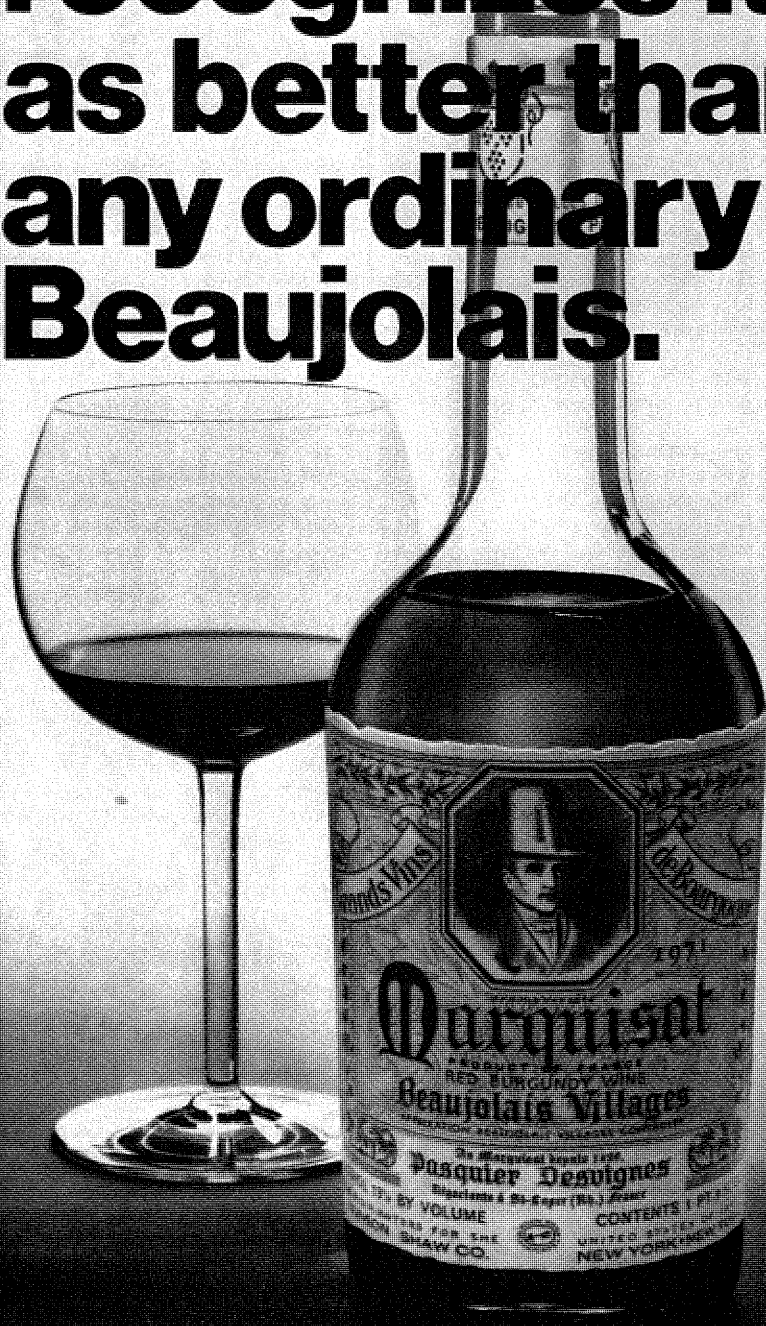
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Mr. Stone capitalized on the beauty and old world atmosphere of Austria to recreate the life and times of the 19th century's most popular composer of light, danceable melodies. Most of the filming was done in Vienna with some sequences being shot in and near Salzburg and in the quaint town of Krems-Stein.

There are 127 different sets in this lavish production. Though all but a couple of the magnificent ballrooms where Strauss played have disappeared, Stone was not required to build sets at a studio to recreate the splendor of that era. Ceremonial halls at Schonbrunn and the Hofburg, the summer and winter palaces of the Austrian Emperors, became the sets.

Watching hundreds of couples waltzing at Schonbrunn will give a viewer the feeling he is back in the period of Emperor Franz Josef, whose reign roughly spanned the years Strauss ruled the music world.

Palaces also served as sets for other sequences. The apartment of Empress Elizabeth at the Hofburg became the palace of Rossano Brazzi in his role of Baron Tedesco. The Palais Schwarzenberg in Vienna doubles as the summer residence of Emperor Franz Josef when he is listening to Horst Bucholz play his violin and Mary Costa sing *Love Is Music*.

Stone used the Palais Auersperg for filming the first successful presentation of *The Blue Danube* in Paris. At Auersperg Franz Josef and Elizabeth actually danced all night to the tunes of Strauss. Hotel Schloss Laudon became the Paris Hotel at which Horst Bucholz and Mary Costa stay during their visit to the Paris Exposition.

The scene, in which Horst Bucholz as Johann Strauss nervously makes his professional debut at Dommayer's Casino, was shot in the ballroom of the Park Hotel in Schonbrunn. Though the hotel has since been rebuilt, Dommayer's Casino was located at this exact site. Not a tree has been disturbed in the garden where Strauss had played. The varied locales selected by Stone resemble a sightseeing tour of Vienna. When Nigel Patrick as Johann Strauss, Sr., eats at the Griechenbeisl he is dining at the same 500-year-old restaurant frequented by Strauss, Beethoven, Schubert and other distinguished composers. It remains one of the city's most popular restaurants today.

The wedding of Horst Bucholz and Mary Costa was staged at one of the world's most beautiful churches, the Piaristen Church. The 102-year-old Golden Hall of Musik Verein, where the Waltz King himself once performed, is the set in which Horst

(continued on p. 22)



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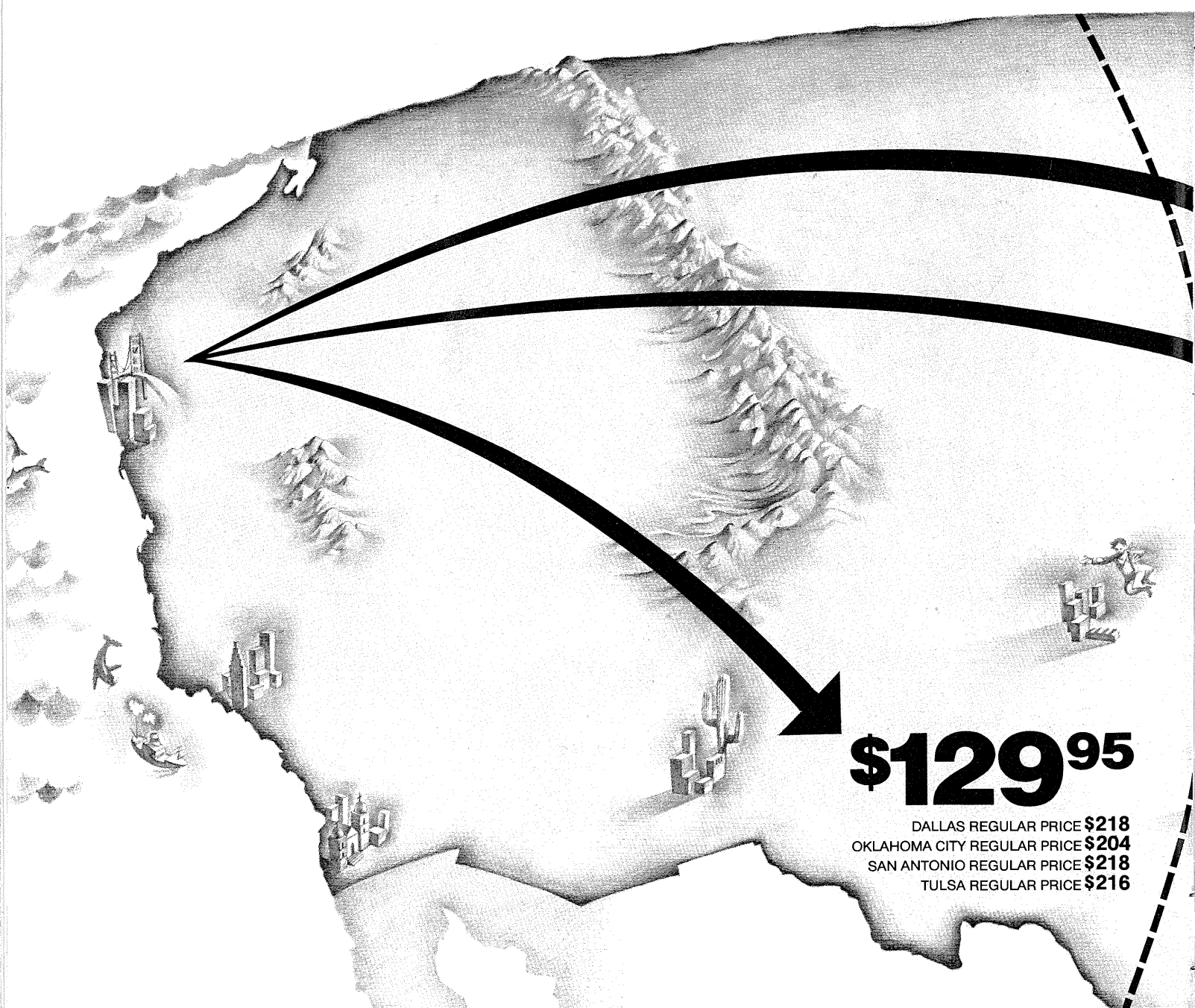


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(continued from p. 18)

Bucholz conducts a 60-piece symphony orchestra.

For the spirited *Six Drinks* musical number, in which Horst Bucholz celebrates in a Rathskellar, filming was done at the Schotenkeller in an 850-year-old wine cellar where the Scottish order of the Benedictine monks still store their wine.

Opera star Mary Costa received her first screen kiss from Bucholz in the romantic setting of famed Laxenburg Park outside Vienna. Stone again took his cameras a few miles outside Vienna to film scenes at a jewel box theatre in Berndorf built by Arthur Krupp. It is here that Bucholz conducts the opera, *Die Fledermaus*.

Railroad sequences were photographed at the Franz Josef Bahnhof. The venerable passenger car CU 9424 of Emperor Franz Josef's City Railway once again saw service when Stone borrowed it from the Austrian Train Museum. The car, built at the end of the 19th century and withdrawn from service in 1960, traveled from Vienna to Klosterneuburg to Kritzendorf with Bucholz, Miss Costa and a group of atmosphere players.

Since Vienna's streets are now too congested with traffic, the rollicking *Tritsch-Tratsch Polka* number was staged on a narrow, cobblestone street in Krems-Stein, about 40 miles from Vienna. Here Horst Bucholz and 15 young musicians in two horse-drawn carriages race down the street, playing the polka while in hot pursuit of the impresario who could give them their first dance engagement. Pedestrians are sent scattering as the carriages speed by houses, all built prior to 1550 and still lived in today.

One of Europe's most breathtakingly beautiful sites, the grounds around the castle of Leopoldskron in Salzburg, provided the background for the lively number, in which Horst Bucholz and Mary Costa play the violin and piano while singing *Louder and Faster* at a peasant's wedding party.

The villa of another famed composer, Franz Lehar, in Bad Ischl near Salzburg, served as the home of Johann Strauss when he composed *The Blue Danube*. The picnic sequence was filmed aboard the Tyrolian Alpine steamer, the *Gisella*, on the Traunsee about 65 miles from Salzburg. The *Gisella* began operating on the Traunsee in 1872 and still regularly transports passengers on the

seven mile long lake during the summer months.

Andrew Stone is probably the only living person to have heard all the melodies composed by the four Strausses — Johann, Sr., Johann, Jr., Josef and Eduard. From the Library of Congress in Washington, D.C., Stone obtained 1,650 separate pieces of sheet music of their songs plus those of Josef Lanner Vienna's first waltz master.

Stone hired a pianist for a three-months' period to play the melodies five nights a week from 8:00 to 11:00 p.m. at his home. Then with song writers, Robert Wright and George Forrest, he selected the varied Strauss music heard in *The Great Waltz*. In addition to the waltzes, there are polkas, marches, gallops and quadrilles.

Johann Strauss, Jr.'s career as a composer-conductor spanned 50 years until his death in 1899. In addition to the hundreds of individual songs, he wrote a series of acclaimed operettas and operas. His melodies, which continue to be played throughout the world, reflect Vienna as it was in the days of Strauss.

In addition to the featured songs, there are potpourries of melodies by both Strauss, Sr., and Jr. All but two Strauss songs featured in *The Great Waltz* were written by Johann, Jr. The exceptions are *The Radetzky March*, composed by his father, and *With You Gone*, based on Josef Strauss' *Brennende Liebe*.

The music includes *The Blue Danube*, *The Tritsch-Tratsch Polka*, *The Acceleration Waltz*, *The Emperor Waltz*, *Tales from the Vienna Woods*, *Artists Life*, *Voices of Spring* and *The Pizzicato Polka*.

Among the Wright and Forrest song adaptations are *Love is Music*, based on a theme from *Wine, Woman and Song*, *Louder and Faster*, from the polka *Leichtes Blut*; *Pitter-Patter Polka* from *Donner und Blitz Polka*; *Who are You?*, based on *Duidu* in his most famous opera, *Die Fledermaus*; and *Say Yes*, adapted from Strauss' still popular operetta, *The Gypsy Baron*.

Yes, it has all been put together magnificently by Andrew L. Stone and Metro-Goldwyn-Mayer for release this month, November. It should be relived by all in the style and glory of a bygone era as a brilliant product of the performing arts.

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WELCOME TO A.C.T.

To our continuing subscribers and to those with us this year for the first time, the members of the A.C.T. company join me in saying welcome to our seventh San Francisco repertory season. We think the plays on our 1972-73 schedule are outstanding, and we are especially proud to be able to bring the Royal Shakespeare Company's production of *A Midsummer Night's Dream* to the Bay Area as part of our season.

There are many criteria for assembling a season of plays, and each theatre company has its own — topicality, "relevance," potential popularity, controversialism and any number of others. At A.C.T., our feeling is that the theatrical experience should be in some way enlightening, restorative and positive.

The experience should remind us of our own potential as human beings and restore our faith in the finest aspirations of mankind. It should give us courage and hope as it asks us to remember how many things we all have in common. It should provide us with enjoyable evidence that when people work together with understanding and mutual respect, it is possible to create something of beauty. We have always needed beauty in our lives, and I think the need may be greater now than ever before. The communications media make us instantly aware of disaster, conflict, hopelessness, mediocrity and sameness all over the world. Our society must concern itself with creating and preserving beauty if we are to avoid despair. We need spokesmen and forums like the stage to reaffirm our potential for joy and strength and wonder, our indomitability.

This doesn't mean that every work we present must propound certain themes or that we only want to produce plays about happy, hopeful people doing happy, hopeful things. Tragic drama has its joy and affirmation, too, in its exploration of the darkest corners of our consciousness.

It is our hope that every production in this season's repertory — vastly different as each of them is from the others — will have its own kind of beauty and that it will send us out of the theatre with more strength and compassion and more understanding of why, in the face of so many obstacles, we continue to strive.

Thank you for being part of our endeavor.

William Ball

WILLIAM BALL
General Director

CYRANO DE BERGERAC: UNIQUE AND UNIVERSAL

"Cyrano de Bergerac offers splendid opportunities for actors to shine, for set and costume designers to dazzle and for audiences to empathize with characters rich in delightful virtues and no less delightful flaws. It is rather more theatre than literature, but in that honorable second category the play has not been surpassed; its popularity continues undimmed since its first performance in 1897. In fact, Cyrano can be said to finish ahead of many more ambitious efforts by a nose, a long nose. I think it will always be as much a part of the life of our theatre as it is of the imaginary theatre of our inner life."

The appraisal is by critic John Simon, normally the most acidulous member of any audience in which he finds himself but in this case happily agreeing with theatregoers all over the world who have lustily applauded Edmond Rostand's play for three-quarters of a century. It is acknowledged as a classic of the modern stage — and a work that is great fun as well as great theatre.

How to explain the enduring appeal of the play and its famous hero, cursed with a startling nose that usurps his face and blessed with matchless wit and courage? The playwright's wife, Rosemond Gerard, once offered a basic explanation: "There are certain people," she observed, "who always inspire sympathy because they possess charm." Cyrano has his own kind of charm, to be

sure, but his appeal is also a matter of his many facets.

As other characters in the play describe him, he is a poet, swordsman, musician and philosopher. Always ready — and consummately able — to fight a duel or compose a verse, Cyrano dazzles us at one point early in the play by doing both simultaneously. His virile exuberance and bombastic wit give the play a terrific vitality, yet beneath the *Three Musketeer*-heroics there exists another facet of Cyrano, his tireless striving for the ideal in all things.

He uses his brilliance and bravado to attack hypocrisy and corruption, to deflate the pompous and expose the scoundrel. He remains a poor man rather than compromise his honor for a position of wealth and power.

But though he will unleash a torrent of lacerating wit on any man foolish enough to provoke his anger, he cannot manage even a few words to reveal his love to Roxane, the bright and beautiful woman who has inspired it. For the first time in his life, Cyrano finds himself without the courage to speak what he feels, and it is this sudden muteness which gives the play its premise. Cyrano learns he has a rival for Roxane's love, a handsome youth called Christian de Neuvillette who is a cadet in Cyrano's regiment of the French army. Instead of challenging Christian to a duel, Cyrano decides on another course of action.



Constant Coquelin, for whom Rostand created the role, was the earliest Cyrano



Sir Ralph Richardson as Cyrano.



In 1923, America found its own great Cyrano in Walter Hampden.

Christian has confessed to Cyrano his love for Roxane but despaired of ever winning her because he is raw and unsophisticated, lacking the gift of wooing a woman with words. So Cyrano offers to help him win Roxane by composing Christian's love letters for him and schooling the young soldier in the fine art of elegant courtship. The two men thereby enter almost playfully into a charming romantic deception, neither having any idea that it will change the course of their lives — and Roxane's as well.

Cyrano, about whom the play revolves in a swirl of color and action, is based on an actual seventeenth-century Frenchman who was a sort of minor folk hero before Rostand recalled him from the past and, in doing so, gave him immortality. The real Cyrano de Bergerac Savienien, like his theatrical namesake, was a soldier, poet and swordsman who actually did rout one-hundred men lying in wait for his friend Chevalier de Ligniere, though there is no record of exactly how he did it. His best-known literary works are *Voyage to the Sun* and *Voyage to the Moon*, both forerunners of modern science fiction and both combining imaginative cosmological speculations with sharp satire of the society and politics of their author's time.

In dramatizing Cyrano's life, the twenty-five-year-old Rostand blended fact and fiction freely. The result was a larger-than-life figure at once universal and highly individual and perhaps best characterized by that uniquely French term, "panache." Webster's defines it simply as "an ornamental tuft (as of feathers), espe-

cially on a helmet," or "a heroic flourish of manner: flamboyance."

It isn't hard to see how this brief definition applies to Rostand's Cyrano—the heroic flair of the character symbolized by the white plume on his hat—but there is more. Panache also connotes something a trifle excessive and contrived about a man's behavior, the conviction that, at just the right moment in any given situation, the perfect word or gesture will be found. Panache is not greatness in itself, but an embellishment of greatness; it may require sacrifice, but its consolation lies in the view of oneself that it provides. It is a bit frivolous perhaps, a bit theatrical without a doubt, a special grace, an essence distilled from pride, gallantry, swagger, courage, conceit and conscious superiority.

Part Don Quixote, part Romeo, part Quasimodo and part Robin Hood, the role is an actor's dream, and many distinguished performers have played him over the years. The latest is Peter Donat, who portrays Cyrano under William Ball's direction in the A.C.T. production. The earliest was Constant Coquelin, for whom Rostand created the role. He played opposite Sarah Bernhardt as Roxane, a cinch for the part since she was the playwright's mistress at the time.

Theatregoers today would undoubtedly find the portly and respectable-looking Coquelin an odd choice for the role, but turn-of-the-century audiences gave him nightly ovations and Rostand dedicated the play to him when it was published, saying, "It was to Cyrano's soul that



Peter Donat as A.C.T.'s Cyrano.

I intended to dedicate this poem. But since his soul has passed into you, Coquelin, I dedicate it to you."

After the play closed its initial long run in Paris, Coquelin took his Cyrano on a British and American tour. Critics, like the audiences who cheered him, loved Coquelin but often noted that he emphasized the poetic side of Cyrano at the expense of the role's soldierly aspects. In 1923 America found its own great Cyrano in Walter Hampden, who evened things out by interpreting the character as a hardy, swaggering figure far more concerned with swordsmanship than scansion. Hampden played the role nine hundred ninety-one times over a period of thirteen years.

In 1946, while Ralph Richardson was winning acclaim as Cyrano in London, Jose Ferrer played the role on Broadway with great success. His approach was to temper the character's bravado with genuine emotion to give Cyrano humanity and believability. Beneath his strutting and boasting, this Cyrano had a streak of shy, sad modesty. Five years later, Ferrer transferred his characterization to film and won an Oscar in the process.

More recent Cyranos include Christopher Plummer's in 1962 at Stratford, Ontario; Frank Langella's in 1971 at Williamstown, Massachusetts; and Paul Hecht's during the same year at the Tyrone Guthrie Theatre in Minneapolis. Each was successful, just as each was totally different from the others, proving again that a character as large as Cyrano can sustain any number of interpretations without suffering distortion.

In the words of Brian Hooker, whose much-admired English version of the play—written in 1923 for Walter Hampden—is used in A.C.T.'s production, "To explain *Cyrano de Bergerac* is simply to explain the Theatre. It is not only a great play; it is typically and peculiarly a great play; not only literary and dramatic, but triumphantly stagy and theatrical. Its artistry makes no concealment of art; it swaggers and parades the means and methods, the powers and limitations and devices of the Theatre, as its hero flaunts his own personality: with equal frankness and equal charm. So it is more than any other I know a play for playwrights and playgoers and all whose enjoyment increases by understanding what they enjoy. Surely no sheer theatrics ever made a play so great; nor was ever a great play so obviously of the Theatre."

TO THE AUDIENCE . . .

curtain time: in response to numerous requests, LATECOMERS WILL NOT BE SEATED — after the opening or intermission curtain — until a suitable break in the performance.

please — while in the auditorium: Observe the "NO SMOKING" regulations; do not use cameras or tape-recorders; do not carry in refreshments. ■ Please note the NEAREST EXIT. In emergency, WALK — do not run — to the exit. (By order of the mayor and the city's board of supervisors.)

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

Marines' Memorial Theatre: (Sutter and Mason Sts.) Tickets are sold in advance at the Geary Theatre box office. The Marines' Memorial Theatre box office opens 90 minutes prior to each performance.

credits ■ HANK KRANZLER and WILLIAM GANSLER for photography. ■ PHYLLIS LEVY for hand-knit sweater for *The House of Blue Leaves*. ■ SAM JEWETT for program cover design and JIM McCONNELL for illustration. ■ Junior League of San Francisco for opening night hostesses.

Cyrano Boots
by
**RAINBOW
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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

CYRANO DE BERGERAC

by EDMOND ROSTAND

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Music by LEE HOIBY

Translated by BRIAN HOOKER

Adaptation by DENNIS POWERS

the cast

<i>Cyrano de Bergerac</i>	PETER DONAT
<i>Christian de Neuville</i>	MARC SINGER
<i>Comte de Guiche</i>	PAUL SHENAR
<i>Le Bret</i>	DONALD EWER
<i>Ragueneau</i>	ROBERT MOONEY
<i>Ligniere</i>	HENRY HOFFMAN
<i>Vicomte de Valvert</i>	JIM CORTI
<i>Chavigny</i> } <i>Marquis</i>	E. KERRIGAN PRESCOTT
<i>Cuigy</i> }	DAVID GILLIAM
<i>Montfleury</i>	CHARLES HALLAHAN
<i>Bellerose</i>	R.L. BROWN
<i>Jodelet</i>	HOWARD SHERMAN
<i>Meddler</i>	JOSEPH BIRD
<i>Porter</i>	ANDY BACKER
<i>Cut Purse</i>	JOHN HANCOCK
<i>Musketeer</i>	J. STEVEN WHITE
<i>Capuchin</i>	ANDY BACKER
<i>Roxane</i>	MARSHA MASON
<i>Duenna</i>	ELIZABETH HUDDLE
<i>Orange Girl</i>	JANIE ATKINS
<i>Lise</i>	KATHRYN CROSBY
<i>Mother Marguerite</i>	SHIRLEY SLATER
<i>Sister Marthe</i>	JUDITH KNAIZ

and

Phoebe Alexander, Bonita Bradley, Christopher Cara, Robert Chapline, Katherine Conklin, Tony Costa, Jennifer Dawson, Robert Dicken, Barbara Dirickson, Robert Ellerbee, Jerry Fitzpatrick, Lou Ann Graham, Ross Graham, Barbara Herring, Michael Hume, Rob Insabella, Daniel Kern, Roger Kern, Judith Knaiz, Anne Lawder, Deborah May, Arthur Michael, Frank Ottiwell, Victor Pappas, Carole Payot, Richard Poe, John Rue, Rebecca Sand, Donovan Scott, Warner Shook, Sandra Timpson, Francly Walsh, Kathleen Worley, Sarah Wood, Stephen Yates, Ric Winter

ACT I (1640)

Scene 1: A performance at the Hotel de Bourgogne
Scene 2: The Bakery of the Poets
Scene 3: Roxane's Kiss

ACT II

Scene 1: The Cadets of Gascoyne
Scene 2: (15 years later): Cyrano's Gazette

There will be one ten-minute intermission.

Stage Manager: JAMES HAIRE

understudies

Cyrano de Bergerac: E. Kerrigan Prescott; Christian de Neuville: David Gilliam; Comte de Guiche: Andy Backer; Le Bret, Ligniere: Howard Sherman; Ragueneau: Charles Hallahan; Marquis, Cuigy, Cut Purse, Capuchin: J. Steven White; Montfleury: R.L. Brown; Meddler: Robert Chapline; Porter: Frank Ottiwell; Roxanne, Orange Girl: Deborah May; Duenna, Mother Marguerite: Anne Lawder; Lise: Barbara Colby

BUILDING "THE HOUSE OF BLUE LEAVES"

By JOHN GUARE

The House of Blue Leaves takes place in Sunnyside, Queens, one of the five boroughs of New York City. You have to understand Queens. It was never a borough with its own identity like Brooklyn that people clapped for on quiz shows if you said you came from there. Brooklyn had been a city before it became part of New York, so it always had its own identity. And the Bronx originally had been Jacob Bronck's farm, which at least gives it something personal and Staten Island is out there on the way to the sea, and of course, Manhattan is what people mean when they say New York.

Queens was built in the twenties in that flush of optimism as a bedroom community for people on their way up who worked in Manhattan but wanted to pretend they had the better things in life until the inevitable break came and they could make the official move to the Scarsdales and the Ryes and the Greenwiches of their dreams, the pay-off that was the birthright of every American. Queens named its communities Forest Hills, Kew Gardens, Elmhurst, Woodside, Sunnyside, Jackson Heights, Corona, Astoria (after the Astors, of all people). The builders built the apartment houses in mock Tudor or Gothic or Colonial and then named them The Chateau, The El Dorado, Linsley Hall, The Alhambra. We lived first in The East Gate, then moved to The West Gate, then to Hampton Court. And the lobbies had Chippendale furniture and Aztec fireplaces, and the elevators had roman numerals on the buttons.

And in the twenties and thirties and forties you'd move there and move out as soon as you could. Your young married days were over, the promotions came. The ads in the magazines were right. Hallelujah. Queens: a comfortable rest stop, a pleasant rung on the ladder of success, a promise we were promised in some secret dream. And isn't Manhattan, each day the skyline growing denser and more crenelated, always looming up there in the distance? The elevated subway, the Flushing line, zooms to it, only fourteen minutes from Grand Central Station. Everything you could want you'd find right there in Queens. But the young marrieds become old marrieds, and the children come, but the promotions, the breaks, don't, and you're still there in your bedroom com-

munity, your life over the bridge in Manhattan, and the fourteen-minute ride becomes longer every day. Why didn't I get the breaks? I'm right here in the heart of the action, in the bedroom community of the heart of the action, and I live in the El Dorado Apartments and the main street of Jackson Heights has Tudor-topped buildings with pizza slices for sale beneath them and discount radios and discount drugs and discount records and the Chippendale-paneled elevator in my apartment is all carved up with Love To Fuck that no amount of polishing can ever erase. And why do my dreams, which should be the best part of me, why do my dreams, my wants, constantly humiliate me? Why don't I get the breaks? What happened? I'm hip. I'm hep. I'm a New Yorker. The heart of the action. Just a subway ride to the heart of the action. I want to be part of that skyline. I want to blend into those lights. Hey, dreams, I dreamed you. I'm not something you curb a dog for. New York is where it all is. So why aren't I here? When I was a kid, I wanted to come from Iowa, from New Mexico, to make the final break and leave, say, the flatness of Nebraska and get on that Greyhound and get off that Greyhound at Port Authority and you wave your cardboard suitcase at the sky: I'll Lick You Yet. How do you run away to your dreams when you're already there? I never wanted to be any place in my life but New York. How do you get there when you're there? Fourteen minutes on the Flushing line is a very long distance. And I guess that's what this play is about more than anything else: humiliation. Everyone in the play is constantly being humiliated by their dreams, their loves, their wants, their best parts. People have criticized the play for being cruel or unfeeling. I don't think any play from the Oresteia on down has ever reached the cruelty of the smallest moments in our lives, what we have done to others, what others have done to us. I'm not interested so much in how people survive as in how they avoid humiliation. Chekhov says we must never humiliate one another, and I think avoiding humiliation is the core of tragedy and comedy and probably of our lives.

This is how the play got written: I went to Saint Joan of Arc Grammar School in Jackson Heights, Queens,



Barbara Colby (left), Joy Carlin and Ed Flanders as Artie Shaughnessy.

from 1944 to 1952 (wildly pre-Berrigan years). The nuns would say, If only we could get to Rome, to have His Holiness touch us, just to see Him, capital H, the Vicar of Christ on Earth—Vicar, V.I.C.A.R., Vicar, in true spelling-bee style. Oh, dear God, help me get to Rome, the capital of Italy, and go to that special little country in the heart of the capital — V.A.T.I.-C.A.N.C.I.T.Y. — and touch the Pope. No sisters ever yearned for Moscow the way those sisters and their pupils yearned for Rome. And in 1965 I finally got to Rome. Sister Carmela! Do you hear me? I got here! It's a new Pope, but they're all the same. Sister Benedict! I'm here! And I looked at the Rome papers, and there on the front page was a picture of the Pope. On Queens Boulevard. I got to Rome on the day a Pope left the Vatican to come to New York for the first time to plead to the United Nations for peace in the world on October 4, 1965. He passed through Queens, because you have to on the way from Kennedy Airport to Manhattan. Like the Borough of Queens itself, that's how much effect the Pope's pleas for peace had. The Pope's no loser. Neither is Artie Shaughnessy, whom *The House of Blue Leaves* is about. They both have big dreams. Lots of possibilities. The Pope's just into more real estate.

My parents wrote me about that day the Pope came to New York and how thrilled they were, and the letter caught up with me in Cairo because I was hitching from Paris to the Sudan. And I started thinking about my parents and me and why was I in Egypt and what was I doing with my life and what were they doing with theirs, and that's how plays get started. The play is autobiographical in the sense that everything in the play happened in one

(continued on p. 34)

try it ...

you'll like it!

A MEMBERSHIP
IN THE FRIENDS
OF A.C.T.



Hope McCrum

Dear Theatre-Goer:

As President of Friends of A.C.T., I cordially invite you to become a member and enjoy the mind-expanding, theatre-oriented programs which have been planned for your pleasure and edification during A.C.T.'s 1972-73 season.

Won't you join us?

Sincerely,
Hope McCrum, *President*

PROGRAM EVENTS

- Nov. PREMIERE MEMBERSHIP EVENT . . . a sparkling evening with General Director William Ball and actor Peter Donat, featured in the title role of A.C.T.'s exciting season-opener, *Cyrano de Bergerac!*
TWO WORKING REHEARSALS
- Nov. *The Mystery Cycle*, directed by Nagle Jackson.
- Jan. *You Can't Take It With You*, directed by Ellis Rabb.
- Feb. ITALIAN CONSULATE RECEPTION celebrating Luigi Pirandello's *Enrico IV* — directed by Francis Ford Coppola.
- Spring *A Play in Progress* . . . a working seminar which will explore the evolution of a play from first rehearsal to opening night!
- Spring A Final Program will be announced at a later date.

A \$7.50 membership entitles you to two tickets for each program event. Please make checks payable and mail to Friends of A.C.T., 450 Geary St., San Francisco 94102.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

THE HOUSE OF BLUE LEAVES

By JOHN GUARE

Music & Lyrics by JOHN GUARE

Directed by EDWARD HASTINGS

Associate Director: BONAVENTURA

Scenery by RALPH FUNICELLO

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

the cast

<i>Artie Shaughnessy</i>	ED FLANDERS
<i>Ronnie Shaughnessy</i>	J. STEVEN WHITE
<i>Bunny Flingus</i>	BARBARA COLBY
<i>Bananas Shaughnessy</i>	JOY CARLIN
<i>Corrinna Stroller</i>	DEBORAH MAY KATHRYN CROSBY
<i>Head Nun</i>	ELIZABETH HUDDLE
<i>Middle Nun</i>	JUDITH KNAIZ
<i>Little Nun</i>	JANIE ATKINS
<i>M.P.</i>	HOWARD SHERMAN
<i>White Man</i>	JOHN HANCOCK
<i>Billy Einhorn</i>	E. KERRIGAN PRESCOTT

A cold apartment in Sunnyside, Queens, New York City.
October 4, 1965

There will be one ten-minute intermission

understudies

Artie Shaughnessy: Charles Hallahan; *Ronnie Shaughnessy*: Henry Hoffman;
Bunny Flingus: Judith Knaiz; *Bananas Shaughnessy*: Anne Lawder;
Billy Einhorn: Paul Shenar; *Head Nun*: Mary Wickes;
Middle Nun: Sarina C. Grant; *Little Nun*: Marsha Mason;
M.P./White Man: R.L. Brown

Stage Manager: JAMES L. BURKE

NOTE: It is the custom of the Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain time, the first name on the program will designate the actor playing the performance.

presents

THE MERCHANT OF VENICE

by WILLIAM SHAKESPEARE

Directed by BONAVENTURA

Original A.C.T. production by ELLIS RABB

Scenery, Lighting and Projections by JAMES TILTON

Costumes by ANN ROTH

the cast

<i>Antonio</i>	PAUL SHENAR
<i>Salarino</i>	JIM CORTI
<i>Salerio</i>	HENRY HOFFMAN
<i>Solanio</i>	R. L. BROWN
<i>Bassanio</i>	MARC SINGER
<i>Gratiano</i>	HOWARD SHERMAN
<i>Lorenzo</i>	DAVID GILLIAM
<i>Portia</i>	BARBARA COLBY
<i>Nerissa</i>	SARINA C. GRANT
<i>Stephano</i>	FRANK OTTIWELL
<i>Launcelot Gobbo</i>	J. STEVEN WHITE
<i>The Prince of Morocco</i>	JOHN HANCOCK
<i>Shylock</i>	JOSEPH BIRD
<i>Jessica</i>	MARSHA MASON
<i>Old Gobbo</i>	ANDY BACKER
<i>The Prince of Arragon</i>	WILLIAM PATERSON
<i>Tubal</i>	CHARLES HALLAHAN
<i>The Duke of Venice</i>	DONALD EWER
<i>Court Official</i>	CHARLES HALLAHAN

Citizens of Venice

Phoebe Alexander, Christopher Cara, Katherine Conklin, Jennifer Dawson, Robert Dicken, Barbara Dirickson, Bobby Ellerbee, Jerry Fitzpatrick, Ross Graham, Barbara Herring, Michael Hume, Robert Insabella, Daniel Kern, Roger Kern, Victor Pappas, Carole Payot, Richard Poe, John Rue, Rebecca Sand, Donovan Scott, Warner Shook, Sandra Timpson, Francy Walsh, Kathleen Worley, Stephen Yates

The action takes place in Venice and on the Belmont.

There will be one ten-minute intermission.

Stage Manager: RANDY CARTER

understudies

Duke of Venice: Ray Reinhardt; Prince of Morocco: R.L. Brown;
 Prince of Arragon: Robert Mooney; Antonio: Donald Ewer;
 Bassanio, Old Gobbo: Jim Corti; Gratiano, Launcelot Gobbo: Henry Hoffman;
 Shylock: Joseph Bird; Tubal: E. Kerrigan Prescott; Lorenzo: J. Steven White;
 Clerk: Andrew Backer; Portia: Kathryn Crosby; Nerissa: Deborah May;
 Jessica: Judith Knaiz.

Photographic Processing by Maurice Beesley

NOTES ON "THE MERCHANT OF VENICE"

The Merchant of Venice returns to the repertory this year after enjoying great success with adult and student audiences — and engendering some controversy — during A.C.T.'s 1970-71 season. The current revival of Ellis Rabb's original production is under the direction of Bonaventura.

During its first season in the repertory, the A.C.T. version of Shakespeare's play surprised traditionalists by discarding the usual sixteenth century setting and placing the work in a thoroughly contemporary Venetian environment. Almost invariably performed as a romantic comedy with dramatic overtones emerging in the scenes involving Shylock, this production approaches the play as a black comedy offering a sometimes painful look at reality in a world which should be beautiful but somehow isn't. The inspiration for this version came from the 1963 APA Repertory Company presentation staged by Richard Baldrige (1926-1964), to whose memory the production is dedicated.

Like Rabb, with whom he worked on the 1970 staging, Bonaventura feels that one of the play's major themes is the corruption of love by money. Set in the affluent society of a great port city where the world comes together and vast sums change hands daily, *The Merchant of Venice* explores the consequences of wealthy leisure that has become excessive and empty and begins to grow corrupt.

Portia, whom Bonaventura sees as Shakespeare's most intelligent and articulate heroine, is here envisioned as the world's richest woman. The wealth and power inherited from her father are the source of her gravest problems in life; being rich and beautiful — the proverbial "woman who has everything" — how can she be certain that those who come to woo her are interested in what she is rather than what she has?

The theme of wealth perverting love also extends to Jessica, Shylock's youthful daughter, who elopes with the shallow Lorenzo, taking with her a great deal of Shylock's money and valuables.

A related theme, the two directors believe, is that in a highly affluent society like the one depicted in this production, relationships between children and their parents are potentially neurotic and frequently characterized by mistrust and fear.

The play is also concerned with the themes of thrift and waste and, of course, with bigotry. In the words

(continued on p. 40)



William Ball



James B. McKenzie



Edward Hastings



Allen Fletcher



Edith Markson

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. This past season, he directs the opening production, Edmond Rostand's *Cyrano de Bergerac*, as well as the revival of Moliere's *Tartuffe*. 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 re-created his production of *Six Characters* 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 directorial 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 Directorial 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 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 last year headed an Australian national theatre workshop at the invitation of a government sponsored foundation.

JAMES B. MCKENZIE, Executive Producer, is one of the country's most active theatrical producers. In addition to his considerable duties with A.C.T., he is producer of the Westport Country playhouse in Conn. and Peninsula Players Theatre Foundation in Wisconsin, co-producer of the Parker Playhouse in Fort Lauderdale, and president of the Producing Managers Co. in N.Y.C. He owns the Lake Cinema, an art film house, operates the Players Tavern, a theatrical restaurant, and is President of TIP and TFK Plays, Inc. His third Broadway production opens this fall in New York City in addition to his 14th North American touring Company. Mr. McKenzie is vice-president of the Council of Stock Theatres, a director of the League of Resident Theatres and Council of Resident Summer Theatres, as well as a member of the League of New York Theatres, 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 the Theatrical Stage Employees, and Actors Equity Association. McKenzie has produced or managed over 1,000 plays, including Broadway hits, national road tours, regional theatres and summer and winter stock companies. He has been an executive at numerous theatres, including the Milwaukee Repertory Theatre and New York's ANTA, and last summer produced the first annual Phoenix Summer Festival (Arizona).

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 seven other A.C.T. productions, most recently *The Time of Your Life* and *Dandy Dick*. This season, Mr. Hastings heads the new play program and directs *The House of Blue Leaves*.

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* and *The Hostage*, 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*. Last season, he directed *Antony and Cleopatra* and *Paradise Lost*, and directs his new translation of *A Doll's House* for the 1972-73 repertory.

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

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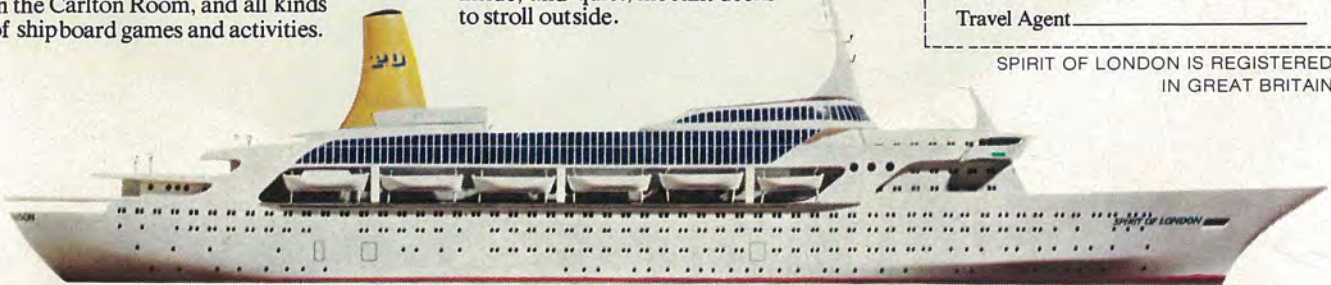
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Ellis Rabb



Bonaventura

movement since its beginnings. 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 and on the Theatre Advisory Panel of the National Endowment for the Arts.

ELLIS RABB graduated in 1953 with honors from Carnegie Tech's Drama Department. He has acted on Broadway, Off-Broadway, on television and with the American Shakespeare Festival. In 1960, Mr. Rabb founded the APA Repertory Company. Four years later, the APA joined forces with the Phoenix Theatre and played two successful seasons Off-Broadway; then, as APA-Phoenix, moved to the Lyceum Theatre on Broadway. Among the productions Mr. Rabb staged for his company were *School for Scandal*, *Pantagleize*, *You Can't Take It With You*, *The Tavern*, *Judith*, *The Lower Depths*, *The Seagull*, *Exit the King* and *War and Peace*. As actor and director, Mr. Rabb, who has received three honorary degrees, has won most major theatre awards: the Outer Circle, the Lola D'Annunzio, an Obie, the Clarence Derwent, a Vernon Rice and a special Tony Award for APA. He has created new productions of *Aida*, *Dido and Aeneas*, *Orpheus in the Underworld*, *La Cambiale di Matrimonio* and an original ballet, *Love In*. At A.C.T., Mr. Rabb directed the original 1970 production of *The Merchant of Venice* which is being restaged by Bonaventura for the current repertory, and *The Selling of the President*. He returned last season to direct the long-running *Sleuth* after a year's absence during which he directed his first Broadway musical, *The Grass Harp*, and *Twelfth Night* for the Repertory Theatre of Lincoln Center. He is scheduled to direct A.C.T.'s *You Can't Take It With You* this season.

BONAVENTURA, a charter member of A.C.T., has held the position of Artists and Repertory Director since the company was founded in 1965. He has served as Associate Director for many productions, including Ellis Rabb's *The Merchant of Venice*, which he restages for the 1972-73 season. Bonaventura was Associate Director to William Ball on such successful A.C.T. productions as *Tiny Alice*, *Under Milkwood*, and *Oedipus*

Rex, and to Mr. Rabb on *Sleuth*, which he restaged for its extended 21-week engagement last summer. He has also been a guest director at The South Coast Repertory Theatre where he staged a highly praised production of *Charley's Aunt*, and San Diego's Old Globe Shakespeare Festival, where he directed *The Knack*. He also attended film school at UCLA and devised and directed the special movie sequences for A.C.T.'s production of *Little Murders*.

THE A.C.T. 1972-73 REPERTORY

CYRANO DE BERGERAC, by Edmond Rostand. Cursed with a gigantic nose and blessed with a brilliant wit, the quixotic hero of this modern classic champions honesty and fights hypocrisy with the lusty bravado of all *Three Musketeers*, while he worships the beautiful Roxane from afar, not daring to speak his love.

THE HOUSE OF BLUE LEAVES, by John Guare. The comic tale of aspiring pop songwriter Artie Shaughnessy, teetering dizzily between his eccentric wife and sarcastic mistress, is laced with incisive comments on contemporary life. The off-Broadway hit won the New York Drama Critics Circle Award as best American play of 1971.

THE MERCHANT OF VENICE, by William Shakespeare. A.C.T.'s highly praised contemporary production of the dark comic masterpiece returns for an encore season. The famous story of Shylock and his obsession with the pound of another man's flesh unfolds against the setting of a modern Venice peopled with greedy drifters and jaded sophisticates.

THE MYSTERY CYCLE, compiled and adapted by Nagle Jackson. A.C.T.'s special presentation for the Holiday Season, drawn from some of the earliest plays in the English theatre, includes the stories of Adam and Eve, Noah and the Ark and the Nativity, all told with a rare combination of earthy folk humor, lusty bawdiness and moving reverence. Opens in December.

A DOLL'S HOUSE, by Henrik Ibsen. Presented in a new English version by director Allen Fletcher, the pioneer plea for women's rights is a dramatic portrait of Nora Helmer, who shocked the nineteenth-century Western World by rebelling against the husband who treats her like a

child and the home that makes her a *de facto* prisoner. Opens in January.

YOU CAN'T TAKE IT WITH YOU, by George S. Kaufman and Moss Hart. The bizarre goings-on in the Sycamore household remain a family affair until the F.B.I. gets wind of them and suspects subversion. Probably the all-time favorite American comedy, this rousing cheer for individualism won a Pulitzer Prize in 1937 and became an Oscar-winning movie the following year. Opens in January.

ENRICO IV, by Luigi Pirandello. A mad nobleman who makes himself absolute monarch of a fantasy court sparks a haunting adventure into the realm where illusion and reality merge. Equally well known for his *Six Characters in Search of an Author*, Pirandello is one of the few dramatists ever honored with a Nobel Prize. Opens in February.

A MIDSUMMER NIGHT'S DREAM, by William Shakespeare. This bonus presentation will bring to San Francisco the internationally acclaimed Royal Shakespeare Company production called by *New York Times* drama critic Clive Barnes "the greatest production of Shakespeare I have ever seen in my life." Its engagement here in March is made possible by grants from Crocker Bank and Standard Oil Company of California.

TARTUFFE, by Moliere. Rejoining the repertory by popular demand this season, *Tartuffe* remains the most popular production in A.C.T.'s seven-year history. The comedy classic, presented in Richard Wilbur's English version, focuses on a cunning religious hypocrite who preys on one man's obsession with salvation to insinuate himself into a wealthy household.

(continued from p. 29)

way or another over a period of years, and some of it happened in dreams and some of it could have happened and some of it, luckily, never happened. But it's autobiographical all the same. My father worked for the New York Stock Exchange, but he called it a zoo and Artie in the play is a zoo-keeper. The Billy in the play is my mother's brother, Billy, a monstrous man who was head of casting at MGM from the thirties through the fifties. The Huckleberry Finn episode that begins Act Two is an exact word-for-word reportage of what happened between Billy and me at our first meeting. The play is a blur of many years that pulled together under the umbrella of the Pope's visit.

In 1966 I wrote the first act of the play, and, like some bizarre revenge or disapproval, on the day I finished it my father died. The first act was performed at the O'Neill Theatre Center in Waterford, Connecticut, and I played Artie. The second act came in a rush after that and all the events in that first draft are the same as you'll find in this version. But in 1966 the steam, the impetus for the play, had gone. I wrote another draft of the second act. Another. A fourth. A fifth. A sixth. A director I had been working with was leading the play into abysmal naturalistic areas with all the traps that a set with a kitchen sink in it can have. I was lost on the play until 1969 in London, when one night at the National Theatre I saw Laurence Olivier do *Dance of Death* and the next night, still reeling from it, saw him in Charon's production of *A Flea in Her Ear*. The savage intensity of the first blended into the maniacal intensity of the second, and somewhere in my head *Dance of Death* became the same play as *A Flea in Her Ear*. Why shouldn't Strindberg and Feydeau get married, at least live together, and *The House of Blue Leaves* be their child? For years my two favorite shows had been *Gypsy* and *The Homecoming*. I think the only playwrighting rule is that you have to learn your craft so that you can put on stage plays you would like to see. So I threw away all the second acts of the play, started in again, and, for the first time, understood what I wanted.

Before I was born, just before, my father wrote a song for my mother:

A stranger's coming to our house.

I hope he likes us.

I hope he stays.

I hope he doesn't go away.

I liked them, loved them, stayed too long, and didn't go away. This play is for them.

CROCKER BANK AND STANDARD OIL COMPANY OF CALIFORNIA GET INTO THE ACT

The American Conservatory Theatre's presentation of the Royal Shakespeare Company of England in *A Midsummer Night's Dream* will be underwritten by special grants from Crocker Bank and Standard Oil Company of California. The two corporations will each contribute \$25,000 to bring the internationally acclaimed production of Shakespeare's comedy to the Geary in March, 1973, as part of A.C.T.'s San Francisco repertory season.

The grants are the largest received by A.C.T. from major corporations in the company's six-year San Francisco history. They represent unprecedented corporate support of living theatre in Northern California and a growing commitment on the part of business and financial leaders to the quality of life in their community.

"The participation of these two progressive corporations marks a giant step forward in the vital partnership between business and the arts," A.C.T. general director William Ball said. "Without their generous help, the Bay Area would be denied the chance to enjoy one of the great Shakespearean productions of our time.

"The future of the arts in America will depend increasingly on the involvement and sponsorship of forward-looking corporations like Standard Oil Company of California and Crocker Bank."

Standard Oil Company of California has been active in supporting the performing arts since 1926 when it inaugurated *The Standard Hour* musical broadcasts on radio. The company also makes *Standard School Broadcasts* available to more than 18,000 schools, underwrites complete radio performances of San Francisco Opera productions on KKHJ, and provides assistance to young musicians as well as symphony orchestras through its *Community Concerts and Music for Youth* programs.

Crocker Bank has sponsored symphony performances in both San Francisco and Los Angeles, underwritten a new San Francisco Opera production of *Così fan tutte*, and mounted a large-scale art show, *A Century of California Painting*, which toured the state in 1970. In recognition of its support of the arts, the bank was honored with an award from the Esquire Magazine-Business Committee for the Arts program.

The highly innovative production of *A Midsummer Night's Dream*, directed by Peter Brook, originated in England two years ago, then traveled to Broadway where it played to capacity houses. *New York Times* drama critic Clive Barnes called it "without any equivocation whatsoever the greatest production of Shakespeare I have ever seen in my life."

The three-week engagement in San Francisco is part of a world tour that will take the production to Eastern and Western Europe, North and South America and Japan. The Royal Shakespeare Company, which performs in Stratford-upon-Avon and is supported by the British government, will be seen in only two other North American cities during the tour, Los Angeles and Washington, D.C.

All subscribers to A.C.T.'s new season will automatically see *A Midsummer Night's Dream* during its engagement at the Geary.



A.C.T. General Director William Ball (center) with Standard Oil Company of California Vice President George T. Ballou (left) and Crocker Bank Vice President Donald K. White, each holding photographs of the Royal Shakespeare Company's innovative production of *A Midsummer Night's Dream*.

CALIFORNIA THEATRE FOUNDATION

The California Theatre Foundation is a non-profit organization that supports the American Conservatory Theatre through fund raising and community programs.

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For these reasons and many, many more, we ask you to share theatrical billing in this program by sharing in the support of A.C.T.

Send your contribution to the California Theatre Foundation, 760 Market Street, San Francisco 94102.

Limited space prevents us from listing the thousands of supporters whose annual contributions are less than \$25. Though their names won't appear here, we are deeply grateful for their gifts.

WHO'S WHO

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 last summer at the Oregon Shakespeare Festival where she appeared as Cressida in *Troilus and Cressida* and Katherine in *Love's Labour's Lost*. She is seen first this season at A.C.T. in *Cyrano* and *The House of Blue Leaves*.

Jane Atkins



ANDY BACKER, a newcomer to A.C.T. this season, holds a Master of Fine Arts degree from Cornell University 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. Musgrave'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*. A veteran of numerous radio and television character assignments, he is currently seen in *Cyrano* and *The Merchant of Venice*.

JOSEPH BIRD, who returns for a third 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*. This past summer he appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in *The Merchant of Venice*, *Hadrian VII*, *The Latent Heterosexual*, *An Enemy of the People*, *The Selling of the President*, *Caesar and Cleopatra*, *Antony and Cleopatra*, *The Tavern* and *Paradise Lost*. Mr. Bird is currently appearing in *Cyrano* and *The Merchant of Venice*.

Joseph Bird



R. L. BROWN, who recently completed his Bachelor of Fine Arts degree in drama from Carnegie Tech, comes to his first season with A.C.T. from New York, where he just completed a run of the Shakespeare Festival production of *Hamlet*, with Stacy Keach and James Earl Jones, where he played Francisco and was understudy to Mr. Jones' Claudius. A veteran of numerous educational television productions, he also appeared in MGM's *Going Home*, starring Robert Mitchum. Mr. Brown was seen in the original Arena Stage production of *The Great White Hope* and is seen first this season in *Cyrano* and *The Merchant of Venice*.

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 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* and *Dandy Dick*. She is currently appearing in *The House of Blue Leaves*.

Joy Carlin



ROBERT CHAPLINE, A.C.T.'s master voice teacher, appeared in *Antony and Cleopatra* last season, his first acting assignment with A.C.T. since *Oedipus Rex* two seasons ago. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training one year, 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.

BARBARA COLBY, returning to A.C.T. after several seasons absence, studied at Carnegie Tech and received her Bachelor's Degree from Bard College. She was seen on Broadway in *The Devils*, with Jason Robards and Anne Bancroft, and *Murderous Angels*, and off-Broadway in William Ball's *Six Characters In Search of An Author*. She has appeared on TV in the premiere of *Colombo*, with Peter Falk, and a forthcoming ABC *Movie of the Week* with Cloris Leachman. Miss Colby has been a leading actress with numerous resident theatres, including the Theatre Company of Boston, The American Shakespeare Festival, and A.C.T., where she was seen during the first two S.F. seasons in *Dear Liar*, *Death of a Salesman*, *The Seagull*, *Six Characters, Under Milkwood*, *Two for the Seesaw* and *A Delicate Balance*. Miss Colby appeared last summer in *Blithe Spirit* with Tammy Grimes and Brian Bedford and prior to that in the LA Music Center's Mark Taper Forum world premiere of *Murderous Angels*, and two world premieres of the New Theatre For Now, *Father's Day* and *Ten Comm Zip Comm*. She is seen first this season in *The House of Blue Leaves* and as Portia in *The Merchant of Venice*.

Barbara Colby



JIM CORTI, new to A.C.T. this season, doubles as dance teacher and is seen first in *Cyrano*. At the Pacific Conservatory of the Performing Arts in Santa Maria where he appeared in the title role of *George M!* last summer, Mr. Corti also served as choreographer. He attended Loyola University in Chicago where he played Romeo in *Romeo and Juliet* and Cockey in *The Roar of the Greasepaint the Smell of the Crowd*. Jim has choreographed numerous musicals, including *My Fair Lady*, *Peter Pan*, *Cabaret* and *Fiddler on the Roof*.

KATHRYN CROSBY, who graduated from the University of Texas, appeared there in *Dear Brutus*, *Much Ado About Nothing*, *First Lady* and *The Enchanted*, returning twice as guest professor while appearing in *Pygmalion* and *The Prime of Miss Jean Brodie*. As Kathryn Grandstaff, Mrs. Crosby was under contract to Paramount Studios and as Kathryn Grant, employed by Columbia Pictures. She has also participated in three USO tours to the Far East and Europe, and been seen in numerous summer stock productions, including *Sunday in New York*, *Sabrina Fair*, *Peter Pan*, *Arms and the Man*, *Mary, Mary* and *The Prime of Miss Jean Brodie*. She is married and the mother of Harry, Mary Frances and Nathaniel. They all drink *Minute Maid* and do the *Bing Crosby Christmas Show!* Mrs. Crosby will appear first this season in both *Cyrano* and *The House of Blue Leaves*.

Kathryn Crosby



PETER DONAT in his sixth season with A.C.T., has appeared on Broadway last season in *There's One in Every Marriage*, and previously in *The Chinese Prime Minister*, *The Entertainer*, *The Country Wife*, and *The First Gentleman*, for which he won

the Theatre World Award as best featured actor. He appeared in *The Three Sisters* Off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for six seasons, returning there this past summer. Mr. Donat's TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including *I Spy*, *Mission Impossible*, *Mannix*, *Run for Your Life*, *Judd for the Defense*, *FBI*, *Bracken's World*, *Medical Center*, *Young Lawyers* and most recently in *Banacek*. He appeared in A.C.T.'s productions of *Under Milkwood*, *Tartuffe*, *Deedle Deedle Dumpling*, *My Son God*, *Staircase*, *Little Murders*, *The Architect and the Emperor of Assyria*, *The Importance of Being Earnest*, *Six Characters in Search of an Author*, in the title role of *Hadrian VII*, as Shylock in *The Merchant of Venice*, in *An Enemy of the People* and *The Selling of the President*. He directed *The Tavern* this past season and appeared as Caesar in *Caesar and Cleopatra*. He is seen first this season as *Cyrano de Bergerac*.

DONALD EWER, a veteran of 25 years in the theatre, films and television, is a native Londoner who emigrated to Canada in 1954. While in the Royal Navy, he met John Gielgud who influenced him toward acting and soon after attended the Royal Academy of Dramatic Art. His Broadway credits include *Alfie*, *Under Milkwood* and the recent *There's One in Every Marriage*, and he has appeared off-Broadway in *Billy Liar* and *Saved*, for which he received the 1970 Obie Award. With 250 TV roles, six Ed Sullivan Show appearances and a current series, *Police Surgeon*, to his credit, Mr. Ewer has also been seen in several films, including *Robin Hood* with Richard Todd and Peter Finch. Besides five years with Canada's Stratford Company he has been seen in the national companies of *The Caretaker*, *There's a Girl in My Soup* and *Hadrian VII*. Mr. Ewer is seen first this season at A.C.T. in *Cyrano* and *The Merchant of Venice*.

Donald Ewer



ED FLANDERS, returning to A.C.T. for the first time since playing the Vaga-

bond in the company's original 1969-70 production of *The Tavern*, is nationally known for his appearances with the Tyrone Guthrie Theatre in Minneapolis, the Shakespeare Festival at San Diego's Old Globe Theatre, the Mark Taper Forum in Los Angeles, Canada's Manitoba Theatre Center and the APA Repertory Company. His numerous TV credits include *Hawaii Five-O*, *Daniel Boone*, *Cade's County*, *Mannix*, *MacMillan and Wife*, *M*A*S*H*, *Banyon*, *Ironside* and *Goodbye Raggedy Ann*. Mr. Flanders also won acclaim for his performance in the 1967 Broadway production of Pinter's *The Birthday Party* as well as the recent *The Trial of the Catonsville Nine*, in which he played Father Daniel Berrigan and repeated that role in the film. He is currently seen as Artie Shaughnessy in *The House of Blue Leaves*.

DAVID GILLIAM, returning to A.C.T. after a year's absence, has made a number of television commercials and been seen as a guest star on *Owen Marshall Counselor-at-Law* and appearances in the new series *Search*. His film credits include *Frogs*, in which he co-starred with Ray Milland, and *The Real Thing*. Mr. Gilliam has studied at A.C.T.'s training program and in Los Angeles with Joan Darling and Walter Baekel, formerly with NY's Actors Studio. His stage credits include the Theatre West Workshop premiere of William Inge's *Caesarian Operation*, and appearances with the Mill Valley Center for the Performing Arts and the Marin Shakespeare Festival. In two seasons with A.C.T. he was seen in *The Tavern*, *The Time of Your Life*, *The Latent Heterosexual* and *An Enemy of the People*. Mr. Gilliam appears first this season in *Cyrano* and returns to his original role of Lorenzo in *The Merchant of Venice*.

David Gilliam



SARINA C. GRANT, who attended the American Academy of Dramatic Arts, comes to A.C.T. from New York where she appeared in *Henry V* on Broadway and *Istanbul* off-Broadway. Among her TV credits are *Guiding Light* and numerous commercials, including those for Pan-American Airlines. Miss Grant has also appeared with the American Shakespeare Fes-

tival, the Long Wharf Theatre and the Edinburgh Festival (Scotland), and was seen in *Iphigenia in Aulis* at Washington's Ford's Theatre. Her film credits include *To Find A Man* and *The Hospital*. She is seen first at A.C.T. this season in *The Merchant of Venice*.

CHARLES HALLAHAN, who has appeared with the Philadelphia Drama Guild, was seen in several major roles last summer at the Penn State Theatre Festival, including that of Artie in *The House of Blue Leaves*. He comes to his first season at A.C.T. from Temple University in Philadelphia where he's just completed his Master of Fine Arts Degree and 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*. He is seen first this season in *Cyrano* and *The Merchant of Venice*.

Charles Hallahan



JOHN HANCOCK, who attended Wayne State University, was a vocalist for 4 years on CBS Radio-Detroit. He has worked as an actor on the Monterey Peninsula in numerous roles, including *Othello* and the Inquisitor in *The Lark*. He also appeared in the Center Theatre Group of Los Angeles production of *In the Matter of J. Robert Oppenheimer*. Mr. Hancock has been seen in the A.C.T. productions of *In White America*, *The Architect and the Emperor of Assyria*, *The Hostage*, *The Time of Your Life*, *The Merchant of Venice*, *The Tempest*, *The Selling of the President*. This past year he appeared in several roles with the Milwaukee Repertory Theatre including the Duke in *Measure for Measure* and God in *The English Mystery Plays*. Mr. Hancock has been seen in an ABC Movie of the Week and the motion picture *Brother John*. He is seen first this season in *Cyrano*, *The House of Blue Leaves* and *The Merchant of Venice*.

HENRY HOFFMAN, who holds a BA from Cal State at Fullerton and his master's degree from the University of Illinois, returned to the Bay Area this past summer to play Milo Tindle

in A.C.T.'s long-running *Sleuth*. He was most recently with the Colorado Shakespeare Festival, where he played major roles for the past 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 and directed at Illinois State U. for a year 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 17 Shakespearean roles in the past five years as well as been seen as Snoopy in the New York production of *You're a Good Man, Charlie Brown*. Mr. Hoffman is currently seen in *Cyrano* and *The Merchant of Venice*.

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 the first time 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. The wife of actor-director Peter Nyberg with whom she's performed and under whose direction she's played several roles, Miss Huddle was seen most recently at San Diego's National Shakespeare Festival where she's been a leading actress for the past two seasons. She is seen first at A.C.T. in *Cyrano* and *The House of Blue Leaves*.

JUDITH KNAIZ comes to her first season with A.C.T. from the Broadway company of *No, No, Nanette*, where she played a featured role and served as understudy to Helen Gallagher. 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*. She is currently in *Cyrano* and *The House of Blue Leaves*.

Judith Knaiz



ANNE LAWDER, A.C.T.'s speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College, 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. Miss Lawder spent several seasons with the Oregon Shakespeare Festival and most recently appeared in the Seattle Repertory Theatre productions of *Three Penny Opera*, *Lysistrata*, *Mourning Becomes Electra* and *Our Town*. She has been seen in *The Tempest*, *The Latent Heterosexual*, *The Time of Your Life*, *Paradise Lost* and *The Tavern*.

MARSHA MASON, who joined A.C.T. to play Amanda in the *Private Lives* summer tour, comes from New York where she's featured in a running role on CBS T.V.'s *Love of Life*, and also appeared in Gertrude Stein's *Brewsie and Willie* for N.E.T. Her numerous Broadway and off-Broadway credits include Kurt Vonnegut's *Happy Birthday*, *Wanda June*, *Cactus Flower*, with Lloyd Bridges and Betsy Palmer, Norman Mailer's *Deerpark* and Israel Horovites' *The Indian Wants the Bronx*. Miss Mason, who was also a member of the national company of *Cactus Flower* with Craig Stevens and Alexis Smith, has appeared with several stock companies, including The Eugene O'Neill Foundation. She also appeared in such productions as *Barefoot in the Park* and *Mary, Mary*. She was seen in Norman Mailer's film, *Beyond the Law*, and just recently completed a new film, *Blume in Love*, co-starring with George Segal. Miss Mason is currently seen in *Cyrano* and *The Merchant of Venice*.

Marsha Mason



DEBORAH MAY, who came to A.C.T. as a Conservatory student last year, 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. Miss May, a veteran of several television commercials, has appeared in a number of industrial films and in a local musical comedy revue (*A Night at the Mark*) this past summer. She has played leading roles in such productions as *A Midsummer Night's Dream*, *Awake and Sing*, directed by Allen Fletcher and *Trial By Jury* (Gilbert and Sullivan). She was also chosen to perform in A.C.T.'s production of *Scapin* in the summer of 1972. She is seen first this season in *The House of Blue Leaves*.

ROBERT MOONEY has spent the past three years as associate director and a leading actor of the Berkeley Repertory Theatre. His performances there include Sir Epicure Mammon in *The Alchemist*, Father Barre' 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 he appears first this season in *Cyrano*.

Robert Mooney



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* and *The Merchant of Venice*.

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* and *Dandy Dick*. His TV credits include *Bonanza* and the current series, *Search*. He is currently in A.C.T.'s revival of *The Merchant of Venice*.

William Paterson



E. KERRIGAN PRESCOTT joined A.C.T. last season as an actor-teacher and was seen in *Rosencrantz and Guildenstern Are Dead*, *Caesar and Cleopatra*, *Paradise Lost* and *The Contractor*. 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 Thea-

tre of Berkeley, acting the title roles in *Miles Gloriosus* and *Sheriff Bill*. Mr. Prescott is currently appearing in *Cyrano* and *The House of Blue Leaves*.

RAY REINHARDT, a charter member of A.C.T., played the lawyer in the original Broadway production of *Tiny Alice* prior to playing the role in A.C.T.'s production. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., Mr. Reinhardt has also appeared off-Broadway and with resident theatres in Boston and Memphis. He appeared as Marat in *Marat/Sade* at the Manitoba Theatre Center in Canada and as Father Daniel Berrigan in the San Francisco production of *The Trial of the Catonsville Nine*. Mr. Reinhardt's television credits include several award-winning NET dramas and roles in *Gunsmoke*, *Arnie* and *Nichols*. He appeared in the film *Bullitt* with Steve McQueen. Among the roles Mr. Reinhardt has played for A.C.T. are Stanley in *A Streetcar Named Desire* and Claudius in *Hamlet*, as well as major roles in *A Flea in Her Ear*, *Rosencrantz and Guildenstern Are Dead*, *Room Service*, *Oedipus Rex*, *Saint Joan* and *The Rose Tattoo*. He was seen last season in *The Contractor*, *Paradise Lost*, *The Tavern* and as Andrew Wyke this summer in A.C.T.'s long running *Sleuth*.

Ray Reinhardt



PAUL SHENAR, a founding member of the A.C.T. returns this fall for his seventh season with the company. He made his New York debut at the Circle-in-the-Square, has been a member of the Lincoln Center Rep, done several seasons of summer stock, appeared with the Milwaukee Repertory Theatre and San Diego Shakespeare festival for two seasons. For A.C.T., Mr. Shenar has appeared in 30 productions, including the title roles in *Hamlet*, *Oedipus Rex* and *The Devil's Disciple*, and memorable performances in *Tiny Alice* and *Three Sisters*, which were seen on Broadway in 1968. Last season, he played Elyot in *Private Lives* and was seen in *Antony and Cleopatra*, *Paradise Lost*, *Caesar and Cleopatra*, and *Rosencrantz and Guildenstern Are Dead*.

He is currently in *Cyrano* and *The Merchant of Venice*.

HOWARD SHERMAN came to A.C.T. as a member of the 1970 Summer Training Congress and remained in the advanced training program for a season, appearing in *Hadrian VII*, and was one of four students selected by William Ball to present scenes from *As You Like It* at Lake Tahoe in the Summer of 1971. Last season, he appeared in *Caesar and Cleopatra*, *Rosencrantz and Guildenstern Are Dead*, *Dandy Dick* and *The Contractor*. Mr. Sherman is currently seen in *Cyrano*, *The House of Blue Leaves* and *The Merchant of Venice*.

Howard Sherman



MARC SINGER returns to A.C.T. for his second season. Last year he appeared as Rosencrantz in *Rosencrantz and Guildenstern Are Dead*, Kay in *The Contractor*, Pompey in *Antony and Cleopatra*, Ftataetea in *Caesar and Cleopatra*, Tarver in *Dandy Dick*, and Felix in *Paradise Lost*. Prior to his appearance at A.C.T., Mr. Singer completed a season with The National Shakespeare Festival in San Diego where he portrayed Demetrius in *A Midsummer Night's Dream*, Lucentio in *The Taming of the Shrew*, and Menas in *Antony and Cleopatra*. He was previously a leading actor in the Seattle Repertory Theatre company, seen in such roles as Camille in *A Flea in Her Ear*, Sandy in *Hay Fever*, La Fleche in *The Miser*, and a triple role in Kopit's *Indians*. In addition, he has acted opposite Richard Chamberlain as Sumerle in *Richard IV* and Maureen O'Sullivan. His summer stock experience covers three years and major roles with Seattle's A Contemporary Theatre. He has had extensive classical training (playing such roles as King Lear, Trigorin, and Shylock) and has studied mime and Commedia dell'Arte techniques. Mr. Singer is a student of Tiger-Crane Kung-Fu under the guidance of Master John S.S. Leong. He is currently seen in *Cyrano* and *The Merchant of Venice*.

SHIRLEY SLATER, a former student in A.C.T.'s training programs, taught film and TV for the 1972 Summer Congress and repeats that assignment

this season as well as appearing currently in *Cyrano* and *The Merchant of Venice*. Understudy to Dorothy Loudon in A.C.T.'s production of *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* last season, she was seen as Beatrice a number of times, and has also appeared locally in leading roles in *The Trial of the Catonsville Nine*, *The White House Murder Case* and *One Flew Over the Cuckoo's Nest*. A veteran of several films, including *The Candidate* and a major role in *Maxie*, to be released this fall, Mrs. Slater is also a published poet and short story writer and film writer-producer. Her numerous TV credits include series for NET, many network commercials, and the distinction of having been one of the first women film and TV directors in the U.S.

Shirley Slater



J. STEVEN WHITE, a specialist in sword and combat choreography who will teach those skills at A.C.T. this season, comes to his first 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 Carnovsky. 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*. He is currently appearing as Launcelot Gobbo in *The Merchant of Venice* and Ronnie in *The House of Blue Leaves*.



MARY WICKES, has created roles in

18 Broadway stage productions (five written and directed by George S. Kaufman), has been featured in 30 major films and most of the major television programs, and has appeared in over 200 productions in important stock companies. For example, she created Miss Preen, the harassed nurse in *The Man who Came to Dinner*, playing her for two years in New York, followed by the film. She just repeated the role with Orson Welles for Hallmark television. She is co-starred in Disney's *Snowball Express* for Christmas release. The National Television Academy selected her as one of five best supporting actresses after performances with Ronald Colman in *The Halls of Ivy*, Lucille Ball, Ezio Pinza, Gertrude Berg and the creation of the role of Mary Poppins for CBS. A graduate of St. Louis' Washington University, from which she holds an honorary Doctor of Arts Degree, she is currently completing her Master's Degree at UCLA.

(continued from p. 31)

of the late Tyrone Guthrie, "It is my view that Shakespeare's portrait is not anti-Semitic. . . . In fact, after the trial, and after Portia's great invocation of mercy, it is the Christians who lack all mercy toward their enemy. The sadistic vengeance taken upon Shylock is as offensive to Christianity as it is legally outrageous."

Another commentary comes from critic A. D. Moody: "I would suggest that the play is about the manner in which the Christians succeed in the world by not practicing their ideal of love and mercy. . . . In this view the play does not celebrate the Christian virtues so much as expose their absence."

Bonaventura describes Shylock as a reactionary figure who is also a man of great personal dignity. His obsession with Antonio's pound of flesh is not really a response to anything that Antonio ever did to him but the result of a mistaken belief that Antonio is somehow responsible for Jessica's leaving and robbing her father to run off with Lorenzo.

There is, in addition, a financial aspect to the mutual bigotry with which *The Merchant of Venice* is concerned. Antonio and the other Christians in the play despise Shylock for his usury, while Shylock, in turn, holds the Christians in contempt for their habit of loaning money without charging interest.

As Moody puts it, "No account of the play which offers to see it in terms of simple good and evil can hope to satisfy."

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HOW TO FOLLOW A GOLDEN ANNIVERSARY SEASON

"And just how do you follow a Golden Anniversary Season?" someone asked Opera general director Kurt Herbert Adler the other day.

Although seemingly rhetorical, the question deserved an answer, and Mr. Adler was exactly the right person to explain how the San Francisco Opera Association is going to launch its second half century of life:

"Obviously it is going to be an even busier year than the one about to conclude. For in the past 12 months the many components of San Francisco Opera have grown — the Fall Season, Spring Opera Theater, Western Opera Theater and the San Francisco Opera Auditions and Merola Opera Program. Now we must find new ways to lengthen the seasons, as well as continue to strive for the highest artistic standards."

Chronologically, the year 1973 looks something like this: Western

Opera Theater, the touring and educational subsidiary of the Opera, will make some history of its own while the year is still young, with some performances and new audiences. This repertory company, featuring young American singers, conductors, directors and designers, is beginning its seventh season.

Works to be performed in 1973 include two 20th century operas, Benjamin Britten's unusual mystery opus *The Turn of the Screw*, based on the Henry James novel, and Ernst Krenek's delightful drawing room comedy *What Price Confidence?* Both works are being retained from the previous season's repertoire.

The company's premiere of *La Traviata* January 13 at Ventura College in Oxnard marks its first appearance in that city. The new production of the popular Verdi work has been mounted in response to many re-

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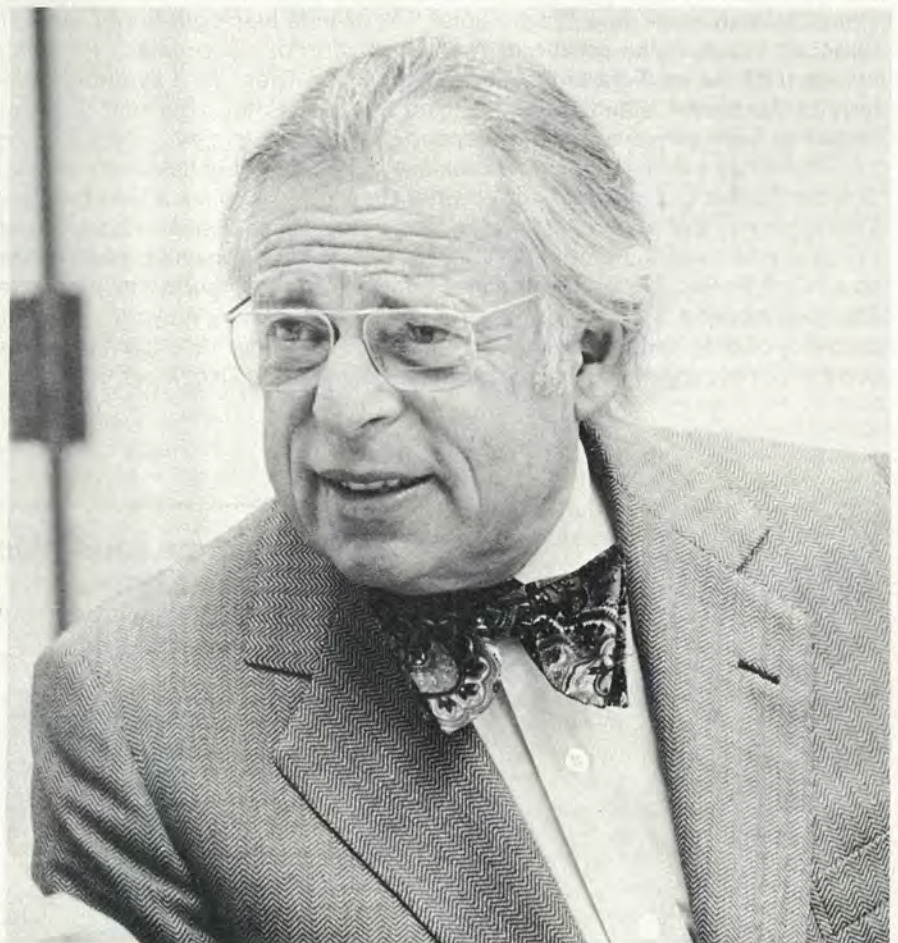
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During the company's Southern California tour, January 12-31, WOT will appear in Santa Barbara for the first time. Donizetti's *The Elixir of Love*, a popular favorite of audiences this past season, will be given February 1 for the San Bernardino Valley Concert Association in the California Theater for the Performing Arts, a former movie palace that has been converted into a legitimate theater and concert hall. The same work will be presented May 1 under the auspices of the Riverside Opera.

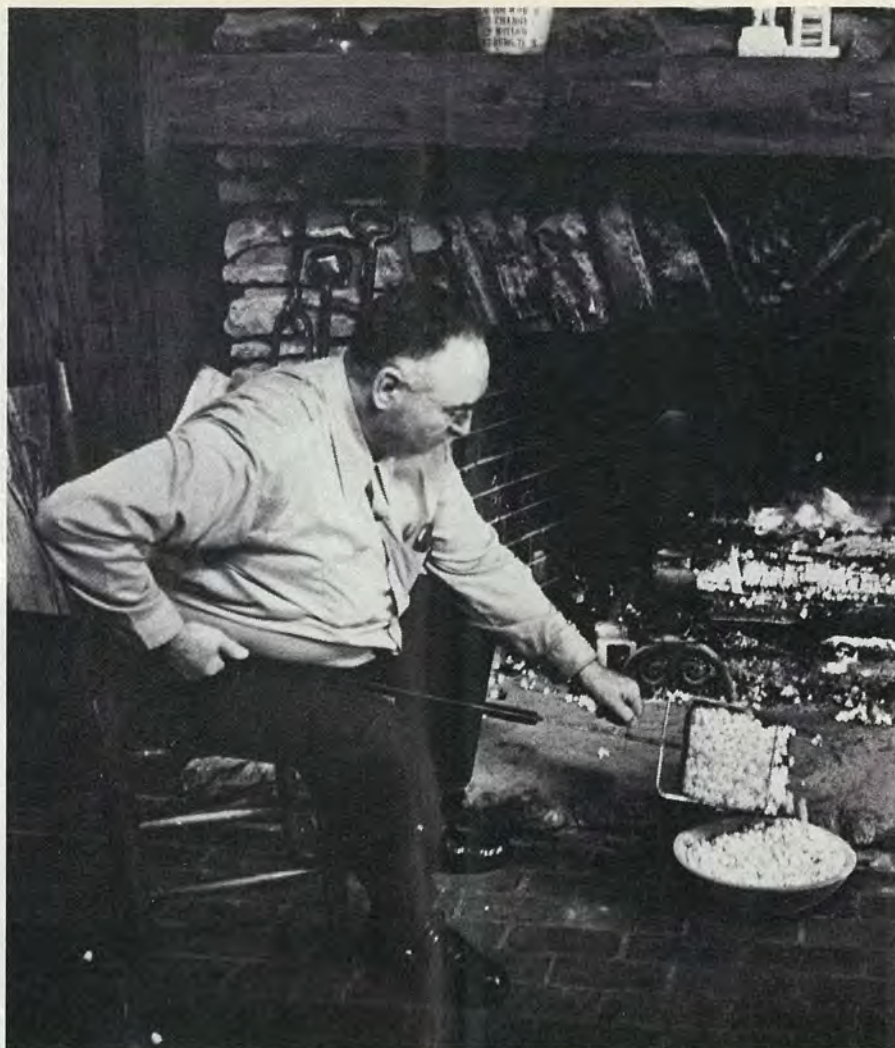
Western Opera Theater's first performances for students in Marin County will be given February 6, when Rossini's *La Cenerentola* will be offered twice at the Marin Civic Auditorium. Also on the itinerary are various locations in Oregon in mid-February and the Arizona tour in March, when WOT will travel as far south as Yuma and once more return to the Many Farms Indian Reservation where the company has been most successful.

In the late spring Western Opera will present another season of Dollar Opera, which has been highly successful the past two years in the Palace of Fine Arts Theater. Exact dates will be announced later.

Spring Opera Theater, praised by critics throughout the nation and enjoyed by capacity audiences the past two years, will launch another season of its distinctive theatrical approach to opera February 13 in the Curran Theater. Reflecting the enormous interest this company has aroused, four productions in English will be offered, one more than last year.

The opening night will feature a dramatized version of Bach's great *Passion According to St. Matthew*. The work, previously heard in concert halls and churches, will have a rare staging by Spring Opera Theater, as a religious ritual in English. Subsequent performances will be presented on February 17 and 22.

Probably the most popular work on any opera stage, Bizet's colorful and beguiling *Carmen* will be given a new production in its dialog version. This interpretation, with spoken dialogue replacing recitatives, actually was in the composer's first manuscript and was presented this way at the opera's premiere in Paris in 1875. The dialog version recently has come into vogue again throughout Europe, and this year it was given in French by the Metropolitan Opera. The Spring Opera Theater production, in English translation of the tragic Mérimée tale of the capricious gypsy girl and her futile lover Don José, should appeal



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Richard Kness—"Mahagonny"

to audiences as never before. *Carmen* will be performed February 16, 18 and 24.

A note of unusual brightness will be added to the season February 23, with the first performance of Offenbach's *The Grand Duchess of Gerolstein*. One of the composer's most charming among his 90 sophisticated and elegant operettas, this work deals with a lady ruler who has a variety of appetites and an inability to decide upon whom to marry. As the story goes, Offenbach composed it for a certain mezzo friend of his whose offstage life involved keeping three lovers contented, concurrently. *The Grand Duchess of Gerolstein* will be repeated February 25 and March 3.

The Center Opera of Minneapolis, which brought the stunning *Faust Counter Faust* to San Francisco during the spring season of 1970, will return again this year with its production of Dominick Argento's *Postcard from Morocco*. This fourth work in the Spring Opera Theater repertoire compared by critics to the varied art forms of Fellini, Pirandello and Magritte, explores the inner lives of seven travelers awaiting a train somewhere in Morocco in 1914. The eclectic

score, ranging from baroque counterpoint, through Viennese operetta and 1920s jazz, to serial techniques is highly singable — always comprehensible.

Following its opening February 27, *Postcard from Morocco* will be repeated March 2 and 4. These performances are made possible through a grant from the National Opera Institute, Roger L. Stevens, president.

Season tickets for four series are available now by mail.

A free brochure may be obtained by writing Season Ticket Office, Spring Opera Theater, War Memorial Opera House, San Francisco, Calif. 94102.

* * *

Meanwhile, as Western Opera Theater and Spring Opera Theater are pursuing their seasons, staff members of the Merola Opera Program will be covering the Western States and Canada — and for the first time, New York — in search of young professional talent, the opera singers of the future.

The Merola Memorial Fund sponsors the San Francisco Opera Annual Auditions and the Merola Opera Pro-

(continued on p. 60)

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8 p.m. Whirling Dervishes
of Turkey

Nov. 13
8 p.m. Royal Philharmonic
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Nov. 18
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by Fred Cherry

Tools of Love

Even in his day of the emancipated female, it is the male who asks: "What's that aphrodisiac they make with wine?"

"I wish I knew," was always my reply. Then I decided to do some research on this fascinating subject.

The action of wine in sex begins by eliminating the inhibitions imposed by a conforming society. However, when wine is used for such purposes, the amount should be small!

In "Macbeth", Shakespeare expressed it well: "Drink may be said to be an equivocator in lechery; it provokes the desire but it takes away the performance."

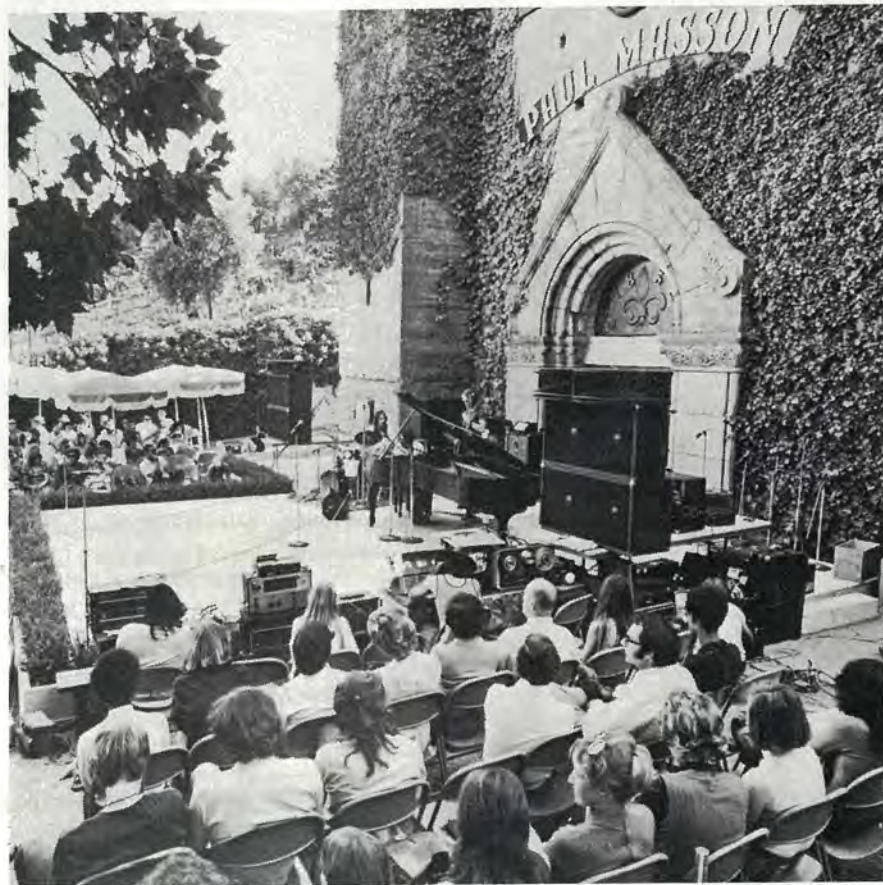
Be that as it may, wine has been consumed as an aphrodisiac for a long time. Albertus Magnus used partridge brains in red wine as a love potion. The ancient Greeks believed in the stimulation of spices; their wines were all generously flavored; Aristotle had special praise for oil or peppermint in wine.

Ever since it was first made in the 14th Century, cognac has been held in high regard—especially with an egg yolk which, apparently, added confidence as well as calories. The Italy of the Middle Ages recommended red wine spiked with ginger, cinnamon and vanilla. Rabelais would put his prowess to the test only after a draft of the traditional stimulant called "Hippocras" . . . made with red burgundy, cinnamon, cloves, sugar, vanilla, and ginger.

But the most effective aphrodisiac of all was that described by a learned contemporary of Alexander the Great, who put his faith in the plainest wine dispensed by a nude woman. And this reminds me of King Sardanapalus of Assyria upon whose tomb is inscribed: "Eat! Drink! Love! All else is naught!"

Vineyard Sounds

A Chicago music critic, Roger Detemer, said it: "The music, the wine, the mountain, the hospitality combine to blow the mind . . . not to attend



Vince Guaraldi entertains a capacity crowd at Paul Masson's "Vintage Sounds" summer concert.

these concerts, if you love music, would be more than an act of self-denial; it would be masochism."

He was speaking of Paul Masson's "Music at the Vineyards." Every summer since 1958, the winery has presented the little-known works, the small delights, the neglected classics—and always in the best musical taste.

The late Norman Fromm started it all. He felt—and rightly—that the natural beauty, the superb acoustics should be used to bring intimate chamber music to lovers of wine and lovers of music—who are so often the same persons. In 1970, the nationally acclaimed annual practice of presenting a commissioned work by an American composer was begun.

This fall came more music, and it was a departure from the classical summertime stuff. "Vintage Sounds" heralded the 1972 harvest with the music of youth—jazz, folk blues performed by the best performers in the business.

The people who make the wine (and still serve it during intermission—that custom must never change!) explain it this way. "While 'Music at the Vineyards' is a long-established tradition associated with Paul Masson, we know that the age group which attends these concerts is older than the young adults who are now becoming so interested in wine. We thought we'd appeal to this young crowd—in both years and attitude!—by putting on jazz and folk concerts."

"Vintage Sounds" was extremely successful, and will be held each year. Every concert was a complete sellout—and that's over a thousand attending each of the four performances. (Dave Van Ronk, John Fahey, John Hendricks, and Vince Guaraldi starred in this first series.)

There's no profit in it for Masson, except for the nice friendly feeling you'll have for them. The money is strictly for the birds—the rare water fowl of the Palace of Fine Arts Lagoon which were in June stricken by the rare disease known as *virus enteritis*. All the profits—\$1740—were given by Paul Masson to the fund for the replacement of birds; the money will buy 18 pairs of the rare species.

The Politics of Port

Ah, the wonderful English! They have a cunning way with wine. . . . and there is always wine. I like to open my history book and read of the wine drinking days of half a century ago.

When Eleanor of Aquitaine married Henry II, her dowry included a flavor-



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Illustrated with photographs

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ful prize: the vineyards of Bordeaux. The vineyards flourished as the English became increasingly captivated by the red wine they called "claret." But in 1453 England lost Bordeaux, and it became difficult to procure their favorite wine, which had become a staple of even the average man's diet.

The Scots, who had also come to love the wine of Bordeaux, were smarter. It may have been the wine; perhaps it was for less consequential political considerations — but they stayed friends with France . . . and so continued to get the best of Bordeaux.

When the Stuarts of Scotland came to rule both England and Scotland, they at once made Claret the Anglican favorite; but this vinous bliss didn't last long. The House of Stuart

fell and the Hanoverian succession set England and Scotland against France. Trade in French wines was discouraged, and the Port of Portugal was designated as "official" drink for the two nations.

How did the stalwart Scots feel about the bureaucratic decision which deprived them of the wine they loved —perhaps more than they loved England?

I'll let an unnamed Scotsman tell you in his own verse:

"Firm and erect the Highland
chieftain stood

Old was his mutton and his
Claret good.

"Thou shalt drink Port," the
English statesman cried,
He drank the poison—and his
spirit died."



This is the family home of the man responsible for the new San Francisco production of *Tosca*—Jean Pierre Ponnelle. It was built as a monastery—L'Abbaye de Saint-Martin—by St. Mark in the Fourteenth Century over ruins of an ancient Roman temple. Pierre Ponnelle, Jean Pierre's father, who shares this family home is the man responsible for much fine Burgundy wine.

All In The Family

There is little question that music and wine belong together. Their harmony "en duet" again proves one plus one sometimes equals three, or even four.

A name — Ponnelle — personifies one happy union of wine and music. Pierre produces some of the finest examples of the great wines of Burgundy — Clos de Vougeot, Richebourg, Bonnes-Mares, Santenay, Mercurey, Meursault, Montrachet — a long and impressive list.

Jean Pierre Ponnelle is the son of Pierre. He enjoys making wine but prefers making music. The magnificent new San Francisco production of "Tosca" was directed by him, and it is but the latest achievement in a distinguished musical career.

I have tasted the wine and tasted the music. I liked them both.

(Note: The man who brings Pierre Ponnelle Burgundies to San Francisco, Arthur Formichelli of Connoisseur Wine Cellars, told me he found these wines by bidding on them at one of the famous Christie wine auctions. They commanded high prices, but he was so pleased with their quality that he took immediate steps to bring them here. Arthur likes the family's music, too.)

Bushes and Shrubs

"Good wine needs no bush," said Will Shakespeare in his Epilogue to "As You Like It."

A friend who lacks the Bard's wit but possesses a certain verbal ingenuity, would reply: "But Sherry needs a shrub!"

Have you tasted a Sherry Shrub? It's a good drink, and easy to make. Take a fifth of dry sherry—here I prefer the full body of a California sherry—and pour it into a pitcher together with a can of frozen lemonade. Do not dilute. Hide the mix on the back shelf of your refrigerator and let it blend for a week or so. Don't worry, it will keep forever — if you don't drink it. But you will.

Shakespeare's reference to a bush harks back to a maxim of the Roman Publilius Syrus, "You need not hang up an ivy branch over the wine that will sell." Today, Shakespeare's bush would be a million-dollar advertising campaign.

Golden Wine

The proper color of old white wine is gold . . . but to an increasing horde of capitalists — the color of any wine is gold.

An expression of this wine color-blindness is seen in a ten page article

which appeared in FORTUNE Magazine—"Happy Days for California Wine," in which Charles G. Burck, the author, points out that California's winemakers are enjoying a boom of unprecedented strength and longevity.

As a winemaker myself, I hope he's right. But always, in such times of trembling elation and fervent self-assurance that it will go on forever, I think of Clifton Fadiman's story of his first commercial contact with wine—a circumstance which he owed to his son, who was, in those days "a pretty smart boy."

At the age of three, the boy had somehow managed to identify, by the shape of the bottle and the label design, each of the many brands of wine, liquor, and cordials kept around the house.

Expert knowledge of this kind should not be wasted, Fadiman realized, so he took the boy around to the saloons in the neighborhood and bet the proprietors that his son, aged three, could identify any bottle on his shelf. It was a sucker's bet, it appeared, and so visiting two or three stores made for very profitable afternoons. He gave his son 20% of the receipts, reserving the rest for himself as entrepreneur.

One day the boy told his mother that Daddy, instead of taking him to the playground, was dragging him around to saloons . . . and the wine business folded. "My son is now seventeen," Fadiman muses, "and I haven't made a dime out of him in fourteen years."

When will the moneymen discover that the lasting profit in wine is drinking it?

The Pipe and the Glass

Beer, Ale, Wine, and Tobacco were having a spirited discussion. Please don't turn the page; it was early in the 17th Century—and dialogues of this kind were common in those days. I wasn't there, of course, but I read this remarkable discourse in a delightful play written in 1630 in which the four vie for superiority.

The arguments for Ale are better than for the others. "You, Wine and Beer, are fain to take up a corner anywhere—your ambition goes no farther than a cellar; the whole house where I am goes by my name, and is called Ale-House. Who ever heard of a Wine-house, or a Beer-house? My name, too, is of a stately etymology—you must bring forth your Latin. Ale, so please you, from Alo, which signifieth nourish—I am the choicest and most luscious of potatoes."

In the end Wine, Beer, and Ale manage to settle their differences,

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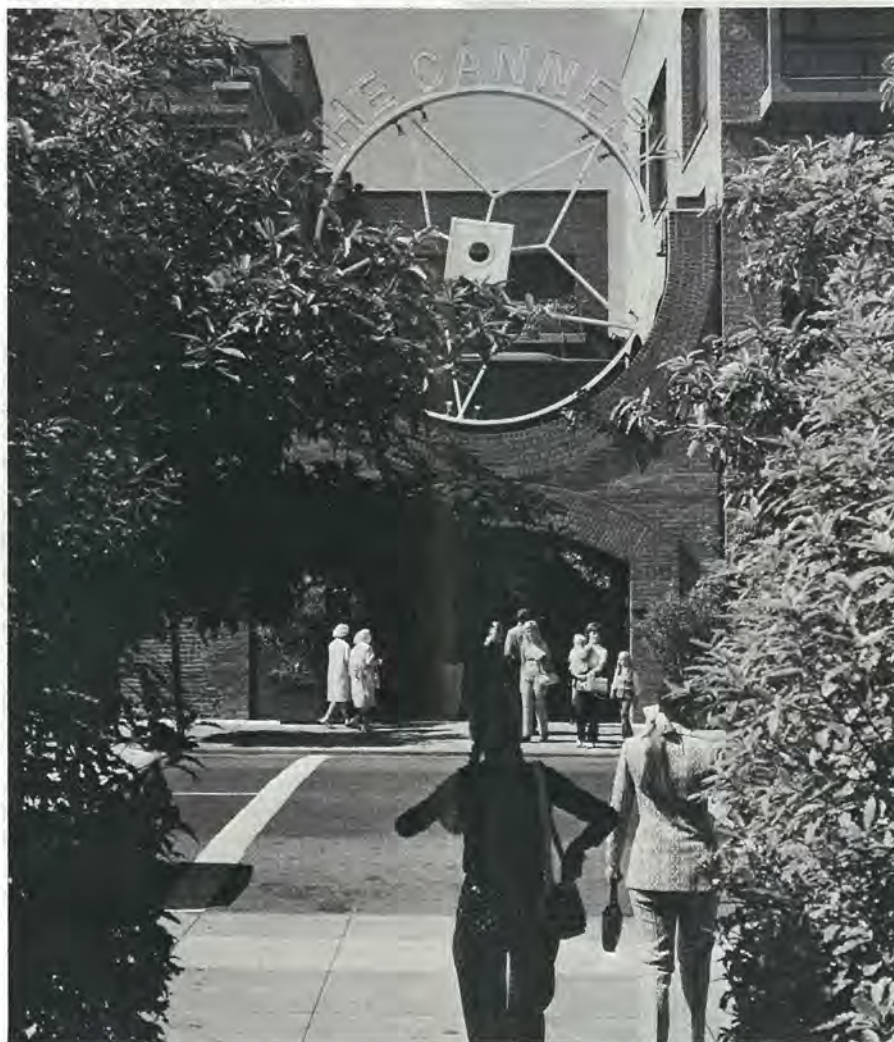
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and each is assigned a certain sphere
of influence. The three join in sing-
ing these lines:—

WINE.

I, generous wine, am for the court.
BEER.

The citie call for Beere.

ALE.

But Ale, bonnie Ale, like a lord of
the soile,

In the country shall domineere.

CHORUS.

Then let us be merry, wash sorry
away,

Wine, Beere, and Ale shall be drunk
this day.

This stirring drama ought to end
here, but suddenly Tobacco clouds
the scene. He insists on equality with
Wine, reasoning thus: "You and I
both come out of a pipe." "Prithee
go smoke elsewhere," was the un-
friendly reply. "Don't incense me,
don't inflame Tobacco," he retorts,
and they tell him, "No one fears your
puffing—turn over a new leaf, To-
bacco."

A Soggy Toast

If I could prove that Eve was not
the cause of Adam's fall, I'd be a hero
to the Women of the Liberation. This
tempting prospect led me to the li-
brary. I found, to my surprise, that
nowhere does the Bible say the for-
bidden fruit which Eve offered Adam
was an apple. My research revealed
that it might even have been a bunch
of grapes which did the damage.
"Apple" meant, in ancient times, a
fruit of any kind.

And so, in this investigative spirit,
as I raise a glass in my traditional
end-of-the-column toast, I consider
the historical antecedents of my vin-
ous salutation. Professor Berger Evans
writes about the ancient custom of
flavoring wine with a bit of spiced
toast. By the start of the 18th century,
the bread was often omitted from
the wine. It was felt when the Com-
pany drank to a comely lady, her very
name would spice the drink like fla-
vored toast.

The noted essayist of the time—
Sir Richard Steele, described the inci-
dent which may have been the first
symbolic use of the toast. During the
reign of Charles II, a celebrated beau-
ty was taking a bath in public. The
silken garment she wore in the water
clung to her body most seductively,
to the enchantment of an ardent ad-
mirer. Impetuously, he scooped up a
glass of her bath water, and drank
to the lady's health. "I like not this
wine," he shouted happily, "but I
would have the toast!"—whereupon
he plunged into the bath for the
flavorsome belle.

NEVADA ENTERTAINMENT GUIDE for DECEMBER 1972

RENO

- Harrah's Reno** (Headliner Room)
opens 12/22 — Jim Nabors
- Ponderosa Hotel** (dancing)
12/4-31 — Johnny Western
- John Ascuaga's Nugget** (Sparks)
12/29-31 — Ed Ames

LAKE TAHOE

- Harrah's Tahoe** (South Shore Room)
opens 12/22 — to be
announced
- Sahara Tahoe**
12/22-31 — Andy Williams &
Lennon Sisters

LAS VEGAS

- Caesar's Palace**
thru 12/6 — Sergio Mendez &
Brazil '77
opens 12/21 — Steve Lawrence
& Edye Gorme
- Desert Inn**
thru 12/18 — Phyllis Diller &
Frankie Avalon
opens 12/26 — Juliet Prowse
& Jan Murray

Dunes

12/1-31 — Casino de Paris '72

Flamingo

thru 12/6 — Jack Jones &
Myron Cohen
12/7-27 — Bobby Vinton &
Myron Cohen
opens 12/28 — Sergio Franchi

Frontier

thru 12-6 — Wayne Newton
12/7-20 — Robert Goulet &
The Establishment
opens 12/21 — Jimmy Durante
& Frank Sinatra, Jr.

Las Vegas Hilton

thru 12/11 — Ann-Margret
opens 12/12 — to be
announced

Riviera

thru 12/7 — Liza Minelli &
Joel Grey
12/-14 — Shecky Greene
opens 12/15 — Don Rickles &
Barbara McNair

Sahara

thru 12/4 — Frank Gorshin
12/5-9 — Buddy Hackett,
opens 12/22 — Sonny & Cher

Sands

thru 12/12 — Don Adams
opens 12/13 — to be
announced

Stardust

12/1-31 — Le Lido de Paris
Revue

Tropicana

12/1-31 — The Never Before
Folies Bergere

THE MARKET SCENE

INVESTING FOR TAX FREE INCOME

By Richard W. Lundholm

Account Executive

Merrill Lynch, Pierce, Fenner & Smith, Inc.

When you invest, are you concerned especially about the safety of your capital and also about earning a good return on that capital? If you are, then consider municipal bonds. The interest paid on municipal bonds is exempt from federal income taxes. Often, interest is also exempt from state income taxes.

Municipal bonds have always been a favored investment of people in the higher income tax brackets. But today, people in the more modest income tax brackets as well find municipal bonds attractive because of the tax exempt feature. For instance, if you are married and have a net taxable income of \$24,000 to \$28,000, you can, under federal tax law, realize the same net return from a municipal bond paying 6 percent as you can get from a stock that pays a dividend equal to 9.37 percent of the purchase price—usually with less risk too. Obviously, the higher the individuals income level the more advantageous a tax exempt municipal bond becomes. For example, the same 6 percent municipal bond is equivalent to a 12 percent dividend from a taxable investment to an individual with net taxable income of \$44,000 to \$52,000. But tax-exempt income is only one of several features that make municipal bonds attractive to the thoughtful investor.

Here are some others:

SAFETY — In general, municipal bonds rank second in quality only to United States Government Bonds. Even in the severe depression of the 1930's more than 98 percent of all municipals met their payments without fail. A majority of the few which had difficulties eventually satisfied their obligations in full.

FLEXIBILITY — Because there are municipal bond issues with maturity dates ranging from one month to 50 years hence, the investor can choose the exact date at which he wants his capital returned. In spite of the fact that there may be interim fluctuations in its market price, the full face value of the bond is payable when it reaches maturity.

MARKETABILITY — There are two markets for municipal bonds: the primary market and the secondary market. The distinction is simple. The primary market is the market for new bonds just sold by the community and offered for the first time to the

general public by an investment banking firm or a syndicate of investment bankers. The secondary market is the market in which outstanding issues are bought and sold before their maturity date. There is active trading all over the country in municipal bonds, so investors find a ready market should they wish to buy or sell.

Probably the majority of individual owners of municipal bonds buy these issues to hold them to maturity as long-term investments. But it is good to know that such holdings can be sold with ease — perhaps at a profit, perhaps at a loss — whenever the investor wants his capital for some other purpose.

These qualities are reasons you may be interested in municipal bonds. Now let's look at what they actually are, what different types there are, and answer some other basic questions.

Suppose your community needs a new school building. Recognizing this need, the voters approve the raising of a school-building fund. Obviously, so large an amount could not be raised by taxes, except over a period of years; so the community must borrow the money. It accomplishes this by issuing and selling bonds. Each bond is, in effect, an I.O.U. for \$1,000 (minimum multiple of each bond); it is the community's promise to repay that money in a specified number of years and to pay a set rate of interest for the use of the money in the meantime.

Since your community is not in the financial business, and the town fathers cannot themselves practically undertake the issuance and sale of bonds, they turn to investment banking firms — firms like Merrill Lynch — for the help they need.

The term "municipal bonds" has a broader application than the name implies. Municipals are issued not only by cities, towns, and villages. They are also issued by states, territories, and possessions of the United States, and by housing authorities, port authorities, and other political subdivisions responsible for providing and maintaining such community facilities as schools, hospitals, power plants, bridges and tunnels, streets and highways, parking areas, dams, waterworks, and sewerage systems. What determines the rate of interest that a community must pay on its bonds? There are two factors that play an important part in fixing the interest rate. One is the level of the money market, and the other is the

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credit rating and general reputation of the community issuing the bonds.

Credit information on municipals, important as it is, is hard for the investor to obtain and evaluate. That is why many investors are content to accept the quality ratings given to municipal bond issues by two recognized independent advisory services, which specialize in collecting and publishing financial information. These two services, Moody's and Standard & Poor's, do not deal in securities at all. Their business is the analysis and rating of large issues, and their ratings, from the top quality down, are as follows:

Moody's

Aaa Aa A-1 A Baa-1 Baa Ba B Caa Ca C
Standard & Poor's

AAA AA A BBB BB B CCC CC C

Most investors in municipal bonds favor those issues which are rated Baa or BBB or better. There are comparatively few issues of considerable size that are rated below Baa or BBB, and, in general, these are suitable only for the sophisticated investor with the money and temperament to assume the greater measure of research and risk involved in their purchase.

There are several types of municipal bonds that the investor can consider in making a bond selection:

1. General Obligation Bonds — Most municipals belong in this category of bonds. They are secured by the full faith, credit, and generally the unlimited taxing power of the municipal authority. In effect, the issuing body promises to use every means at its disposal to make certain that the interest on its bonds is paid when due and the full face value of the bonds returned to investors at maturity. Many big cities have done much of their financing by means of Unlimited Tax Obligation (or G.O.) Bonds.

2. Special Tax Bonds — These bonds are not secured by the full faith and credit of the state or municipality, but are payable only from some specific source of revenue, such as a single tax or series of taxes.

3. Revenue Bonds — An ever-increasing group of municipal bonds includes those issues secured by the revenues of a particular department of the municipality or of a special authority created to operate a project engineered to be self-supporting. The Los Angeles Department of Water and Power is an outstanding example of the former.

It supplies some 1 1/2-million customers within the city limits with electricity and water. Its bonds are payable solely from the electric or water system revenues. Moody's re-

gards these bonds so highly that they carry a rating of Aa.

The authority set-up has come to be used for a multitude of purposes: water, sewer, gas, and electrical facilities, municipal garages and playgrounds, port facilities, ferry systems, bridges, and toll roads.

4. New Housing Authority Bonds— New Housing Authority Bonds are issued by a local Public Housing Authority to finance the construction of low-rent housing projects all over the country. Rent charges in these projects may not be sufficient to pay off the bonds. The Housing Assistance Administration each year makes up any deficit with funds granted by Congress. New Housing Authority Bonds are given top-quality (Aaa) rating as investments because the Housing Act as amended provides that "... the full faith and credit of the United States is pledged to the payment of all amounts agreed to be paid by the Authority as security for such obligations."

5. Industrial Revenue Bonds — The late 1960's saw a vast increase in the volume of another form of tax-free financing, the Industrial Revenue Bond. New-issue volume of these bonds exceeded \$1.6 billion in 1968. Industrial Revenue Bonds are issued under a municipal or authority name and are secured by lease payments made by an industrial corporation which occupies or uses the facilities financed by the bond issue. However, the tax-exempt status and size of these issues has been limited by law. As a result, the volume of industrial revenue bonds has plummeted.

Those are the basic types of municipal bonds. All of these can be either "bearer" bonds or "registered" bonds. Most municipal bonds are bearer bonds. If you hold the bond, you are presumed to own it, and usually every six months, you clip a coupon attached to the bond and collect your interest from the issuer's paying agency directly or through your own bank or broker. Sometimes municipals come in registered form, which means that the owner's name is registered with the issuer and appears on the bond as well. Interest payments on registered bonds come in the form of checks from the paying agency, as do dividends on common stocks.

Municipals are issued in \$1,000 units and \$5,000 units, although recent years have brought a growing tendency to make \$5,000 the minimum denomination in a new issue of bonds. Most municipal bonds mature serially. That is, a certain number of bonds in each issue reach maturity each year and are paid off

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If you sell a municipal bond during its life (that is, before maturity), you may do so at a profit or a loss, depending on the money market at the time you sell.

For example, suppose that a few years ago a bond was issued with a 4 percent coupon. In the meantime, money has become harder to borrow because the demand exceeds the supply, and therefore interest rates have increased so that they now average 5 percent.

The older bonds with the 4 percent coupon is, of course, less valuable than presently-issued bonds with 5 percent coupons. Since the coupon is fixed and cannot change, something has to happen to the older bond to make it equivalent to the present market. This something is a drop in price.

In other words, the older bond is offered for sale at a discount—that is a price lower than its par or face value of \$1,000. The discount has the effect of making the interest rate return to the investor, or yield to maturity, equivalent to that of the new issue.

On the other hand, if interest rates drop during the period you have held the bond, the adjustment in the dollar value of the bond, to equal current yield levels, would be upward, involving a gain if the bond was sold. Of course, if the bond is held until its maturity date, it will be redeemed at its par value.

Many municipal bonds are available in the market at either premium prices or discount to face value, as well as those selling at or near their par value. Generally, a change in interest rates since the issuance of the bonds, rather than a poorer outlook for the issuing municipal body, causes municipal bonds to sell at a discount to their redemption price.

Any reputable broker who deals in municipals is prepared to help the investor select suitable issues from his knowledge of the bonds available in the market, the age of the investor, his investment objective, as well as where he lives (for tax purposes). For California residents, a broker can advise you as to which bonds are exempt from State of California income tax as well as federal income taxes.

If you would like a more comprehensive booklet on municipal bonds or information on the current municipal bonds market write the Investment Department of Performing Arts, Inc., 651 Brannan, San Francisco, California 94107.

Next month's THE MARKET SCENE will be prepared by Sutro & Co.



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SAN FRANCISCO IMPORTED CAR SHOW

In 1959 Imported Cars made up less than 8% of the total new car registration in the State of California. A decade later the mixture of lithe sports machines, tight economy imports and luxury overseas motor cars had leaped to nearly 20% of all cars sold here.

Perhaps the magic of the import can be best reflected by the phenomenon of the Import Car Show annually held in San Francisco. For 15 years the offering of what's new to come from foreign factories has regularly drawn nearly 100,000 spectators to the confines of the city's Civic Center.

Auto shows do little more than offer the consumer what each individual dealership shows during the course of the year. The difference is that the auto exposition shows it all under one roof and one time.

The association of man to machine is so great, this World's Fair of cars has become a regular standing room only event in northern California.

Last year, for example, the San Francisco show drew 104,000 spectators over six days to see some 200 consumer cars, four prototypes of dream cars of the future, the world's hottest competition sports cars and some relics from the era of the classics.

Pinin Farina and Ital Design, Italy's most notable car designers sent experimental models to California for exhibition. The shows sponsoring Dealer Association negotiated to have the Can-Am championship series win-

ing McLaren and the famed Jim Hall Chaparral shipped for the six day event.

Combining dream cars with publicized racing cars with the consumer offerings has proved to have exceptional drawing power.

Perhaps, former race driving great Stirling Moss, summed up man's affinity to automobiles as follows: "In all my life I have never met a man who admitted to being a bad lover or a bad driver."

Moss, who will appear at this year's show as a guest moderator on the nightly forum sessions, insists masculinity and car preference go hand in hand.

It is difficult to argue with Moss watching men peruse the various sleek styles emanating from the workshops of Europe and Japan.

Whatever the emotional connection the attraction of the Imports has forced the San Francisco Show to nearly double in size in the past four years.

This year's event scheduled for November 21 through November 26 at Civic Auditorium and Brooks Hall bids to be the most energetic offered by the sponsors. More than 72,000 square feet has been sold to manufacturers for display. An additional 25,000 square feet will host a special race car exhibit. Once again the dream car merchants will ship their futuristic models.

San Francisco serves as the anchor event of a four show winter swing that includes New York, Los Angeles and Dallas.



Mercury Pantera

SHARE THE WEALTH WITH PERFORMING ARTS

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SHIRLEY SMITH ANTIQUES — 1037 California Dr., Burlingame (342-0326) HOURS: Mon & Thu through Sun 11-4:30—Tue/Wed by app't. only.

Well, loyal fans, this is like dying and going to heaven for bargain hunters in the antique, junque and mish-mash fields! Let's start with Shirley's specialty, wicker, which is not one of our favorites, but we admit we fell in love with her restored wicker desks, chairs, lamps, cradles, jugs, flower holders and you-name-its. If you have two hours, you can find rooms and rooms with miniatures, doll furniture, brass (if you dig macrame, check the old horse brasses—they work beautifully!) chamber pots, mugs and demi tasse, old china and glass, bottles, prints and frames from everywhere. We're not nearly finished yet, just wait. George, Shirley's amiable hubby, builds and designs to order chests and armoires (French and English copies) and they're impossible to detect from the originals. Prices are the lowest in the entire state; to make sure, Shirley and George canvass the area once a week. We found a divine hobby horse made of all-in-one-piece hardwood in the '20's (with wonderful 'nouveau' eyes) for \$30, needing only a paint touch-up and a new raffia tail. Sheer beauty for those who are hooked on horses. Take your time, chat with Shirley and make a friend for life. We did!

LOVE'S PAGAN DEN — 383 Ninth St., Oakland (444-9457) HOURS: 7 days a week, 11:30-2 and 5-10 (lunch and dinner).

You *must* call for reservations, since owners and operators, the brothers Love, seem to close periodically when they are too fatigued! This is a popular restaurant, as well as a minute one. Art Love is your host and waiter, and Ben Love is your master chef, easily visible, since the kitchen is partially partitioned from the dining room. The caesar salad is a house specialty (and the house salad, which we adore!), and Art will explain the entire menu to you and make special recommendations, so we'll skip all that (*everything* is good, so you can't go wrong). We had a superb five course meal with wine, all for \$10.45 (two people). SUPERB Polynesian dining!

VINCENZO'S GROTTO — 197 B St., Colma (994-1077) HOURS: lunch 11-5 except Sun., dinner 5-11 seven days a week.

Friendly owner and host Vincent Tamaro serves hefty drinks and informal but hearty meals. We went in a group for dinner on a Sunday night dressed in casual clothes and satisfied the inner man with Scampi Vincenzo (\$4.75 a la carte and truly gourmet), Prawns a la Pia (Vince's mother) which were \$3.95 a la carte, and even then too much to eat, and Vincenzo's Special, a combination plate of deep fried prawns, oysters, crab and fish, \$4.95 on the dinner and also too much to eat. Then we waddled out happy. Forgot to ask for a lunch menu; actually we couldn't think about food without turning green, but assume it's reasonable, full of sandwiches, salads, seafood and fish. The pasta is good, and if you have a stick-in-the-mud with you, they have Salisbury or New York steaks available, besides pasta. A good unfancy place to know about when you're in the area—we never knew there was a restaurant in Colma!

THE DANISH PASTRY SHOP — 3419 California St. (Laurel Shopping Center), S.F. (752-0772) HOURS: 7 am-7 pm every day.

Owned by those famous Danes, Sol and Dorothy Bigman, this is a neighborhood bakery, where you can chat about the school system as well as the pies. We buy fresh out-of-the-oven sourdough French bread, lovely scotch shortbread, and occasionally a bagel. Solly turns out wonderful special-order cakes for all occasions; one memorable time we had redecorated the bathrooms and gave a surprise party; Sol made a huge sheet cake and decorated it with toilet, tub and sink from the dime store, plus scads of frosting towels and washcloths. The invitees still laugh about it!

(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 \$5 per year, 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).

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KRE IS BACK!

KRE is back! That's the rallying cry now heard on local radio receivers set to 1400 AM and 103 FM. And good news it is, too. But, just what does it all mean? Or to quote the popular song, "What's It All About, Alfie?" Who and what is KRE. Back from where? And, frankly, so what? Well, what follows is one of the most fascinating broadcasting stories ever told.

The call letters KRE are full of radio history. They were first issued, around the earlier part of the century, to a boat. The side-wheel steamer, "Bay State" used KRE for its ship's radio call sign. The boat, however, ran ashore in September, 1916, in the harbor at Portland, Maine, and since the boat was damaged beyond repair, the call letters were grounded due to naval superstition. Then, in 1922, the Department of Commerce re-issued them to the Maxwell Electric Company, a radio supply house on Adeline Street, in Berkeley. A small transmitter was installed in the Claremont Hotel, high in the Berkeley Hills with a studio on the second floor and KRE began experimental broadcasting in the latter part of March, 1922, a few months before the birth of the San Francisco Opera Company.

But apparently the burden of broadcasting was more than Maxwell Hallauer, proprietor of the radio store, had anticipated. So, in May of 1922, the station license was sold to the Berkeley Daily Gazette, although the Maxwell Electric Co. continued to operate the station. Soon, the paper's pages came alive with news of radio and regular radio columns helped publicize the fact that the little station was now broadcasting a *full hour* every Sunday night! The first program, June 11, 1922, featured songs sung by local vocalists and several radio fans telephoned their congratulations, saying that the concert was one of the best ever received locally.

Soon, programming was increased to *two hours* every Sunday. A Mrs. Wilda Wilson Church prepared a weekly variety of music and poetry using students from Mills College in Oakland, the Cora L. Williams Institute in Berkeley, and students of private music teachers in the area. Mrs. Church eventually went on to NBC and became one of the Nation's greatest radio drama producers in the thirties. (Early in 1923, KRE added Wednesday night to its program schedule.) And then, the first real big break, the station's first "remote," a

live broadcast of the activities of New Year's Eve, 1922, from the Main Ballroom of the Claremont Hotel. Then followed live drama broadcasts by the University of California, Berkeley's Mask and Dagger Society. During this period of time KRE broadcast mostly classical music, with an occasional program of jazz, and a series of educational programs called "Stars and Planets," with Dr. R. B. Larkin.

By April, 1923, the government assigned wave-lengths to each station instead of the previous time-sharing of all stations on one frequency, and KRE was assigned 278 meters. Soon, programming fell into a regular pattern with music provided by Vart Toutjian's "KRE Serenaders." In December, 1923, operation was taken over by L. H. Kettenger and G. B. Flood of the U.C. Battery and Electric Company. In the mid-twenties, KRE was on the air 15 hours a week and regular programs of this period included Horace Heidt's Claremont Hotel Orchestra with dance music; the "KRE Players" offering several dramatic productions weekly; Tuesday night was "Educational Night"; and every Wednesday afternoon, "Aunt Polly and Big Brother" presented a children's program among other shows.

In June of 1927, ownership of the station was acquired by the First Congregational Church of Berkeley, and the transmitter was moved to the Church Building at Dana and Durant Streets. The Station operated on a 12-hour schedule, featuring a mixture of religion and serious music from phonograph records.

The next date of real importance in the history of KRE was January 4th, 1930, at which time Arthur Westlund, President of Chapel of the Chimes (crematorium and mausoleum in Oakland) took over the managementship and began the Station's first full-time advertising campaign. Westlund's Chief Engineer, Ad Bideman, replaced the transmitter with a 100-Watt DeForest factory-built transmitter, and programming was geared specifically toward the people of Berkeley. KRE became the official Station of the Daily Californian, the University of California's newspaper.

In December of 1936, the Church sold the Station to Central California Broadcasters, a wholly-owned subsidiary of Chapel of the Chimes. Station employee, Don Hambly, located a new transmitter site in what is now

the Berkeley Marina area at the southeastern edge of the City. The fact that the location was entirely under water did not deter KRE from procuring the site known as 601 Ashby Avenue, where it is to this day. After acquisition of the waterfront property, the management filled in enough land to hold a building and transmitter tower, plus a parking area. In June of 1937, the transmitter building was completed containing the original transmitter and audio equipment, with a small control room and workshop area. A 180-foot self-supporting tower was constructed and the KRE call letters were mounted on the side in large illuminated letters. Listener response indicated that KRE's coverage had nearly doubled. Within the following year, studio and office facilities construction was begun and the entire operation was consolidated under one streamlined roof in November of 1938.

KRE's frequency up to this time had been 1370 kc. but in 1941, the FCC ordered re-allocation of frequencies and the Station moved to its present AM frequency of 1400 khz. (That's 1400 on the right side of your dial.) KRE programming evolved with good music still the focal point. The afternoons were devoted to a Program called "Open House," which was an important part of KRE for 25 years. Many will recall the Program's last host, Bert Solitaire. The KRE format was a success, and the Station rode the crest of popularity through the 40's. After the war, Les Avery joined the staff and his evening classical music program, "Music of the Masters" developed a tremendous following through the late 40's and 50's.

KRE was one of the first Stations in the Bay Area to obtain an FM license, and KRE-FM went on the air on Valentine's Day, 1949, simulcasting its AM broadcasts, on 103 mc (actually 102.9 mc). About a year later, a second story was added to the studio building, consisting mostly of additional office space for the growing staff and management.

In 1957, stereo was the new craze, and KRE began equipping its FM for stereo broadcasting. It was one of the first Stations in the Bay Area to broadcast in stereo, utilizing one channel AM, and the other on FM; then, in 1959, using two-channel FM when multiplexing was allowed by the FCC. But disaster was not far away. On April 17, 1957, a sudden windstorm descended upon the Bay Area and did much damage. KRE operator, Jack Dunn, walked out the back door just in time to see the Station's tower begin to fall toward him. Luckily, the

wind shifted, and the tower twisted around and fell in the opposite direction. Needless to say, the Station was off the air for several days until a temporary long-wire antenna could be strung from the building to a nearby telephone pole. The Station was operated from this make-shift antenna until a new tower was installed. In December of 1961, KRE's daytime power was increased to its present 1000 Watts.

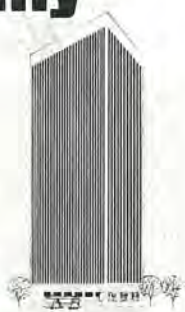
The task of running both KRE and Chapel of the Chimes became too formidable for Art Westlund, and on March 15, 1963, the Station was sold to the Wright Broadcasting Company, owners of the successful New York area Station, WPAT. The new Manager was Howard Haman. So, keeping in line with the Eastern Station, on April 29, 1963, KRE became KPAT with a duplicate format of WPAT; continuous music titled simply "KPAT Music One through Six." Each of the six music blocks was introduced by the ticking of the KPAT metronome.

KPAT-FM raised its power from a thousand to fifty thousand Watts in December of 1963, and broadcast multiplex stereo for the first time in June of 1966. To increase the coverage, a new 449 guyed tower was completed in February, 1965. For almost nine years according to Radio East Bay biographer, John F. Schneider, KPAT experimented with its format but could not seem to gain a significant foothold in the competitive Bay Area market. Where KRE had been successful, KPAT really was not. So, in 1970, KPAT was sold to its present owners, Horizons Communications of California, Inc. And so much for past history, for which we are indebted to John F. Schneider, author of "The KRE Story." The past is past, but now that KRE is back (thanks to the permission of the FCC), what's it doing?

Well, it's doing many of the same things which KRE did before in the days of its great popularity. KRE caters to an adult audience with mature tastes and the programming of Radio Eastbay accurately reflects this. Popular music, current sports and ABC network news of the nation and the world, with really heavy emphasis on *local* (read that *EASTBAY*) news presented by the Radio Eastbay news department, directed by Allan Jones, plus the "personableness" of the announcers who say what they have to say, without belaboring the point, and get on with the music and program features. KRE's program hosts are eight of the most personable, interesting, pleasant and funny guys on the air in the Bay Area. These are men who are just like the fellow next door

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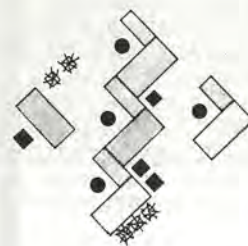
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(living and working in the community, raising their families, involved in civic organizations and activities) who know their music and how to entertain, featuring a wide variety of music presented in a relaxed manner. Bob Eldred, Brian Cavanaugh, Jay Green, Walt Jamond, Ed Robbins, Dick Fitzmaurice, Tom Winston and Ron Wolfe, are the human factor at KRE. You're not just listening to a machine pre-programmed by a robot, but rather you hear real live human beings communicating with other humans; it's warm and friendly, not pontifical as other so-called adult stations may be upon occasion. And, nobody yells at you, you're never badgered with raucous announcements. The programming policy, reflected by the air staff, of its capable General Manager, Ollie Hayden (late of CBS Radio) is quite simply that adult radio does *not* have to be dull.

The Radio Eastbay music policy, under the able direction of Dick Fitzmaurice, is good, solid popular stuff of today and yesterday. KRE does not dabble in heavy Country or Rock, but rather sticks to the mainstream of the best big band, popular vocalists and vocal groups, full orchestral arrangements all blended together nicely with an occasional Light Classic, Show, or Operetta piece. And it does blend well. It's the KRE we all knew and loved, from the past, updated to the present; i.e. the best music, with interesting and knowledgeable commentary and tidbits of the life around us in a thoroughly enjoyable context. KRE doesn't think that because you're over 25, that you want to limit yourself to lifeless background radio; KRE is a foreground station, an integral part of the marvelous, modern Eastbay way of life. Frankly, it's really a fun place to be.

Most people in the bay area have fond memories of KRE programs in times gone by, especially the "Open House" program hosted by Bert (Axolrod) Solitaire, which ran for 25 years, and of course the many classical blocks which were featured. And, then, there was jazz and swing music in abundance in various blocks (time slots). Now KRE blends the various types of good, solid music for most of its broadcast day. Yet there are still identifiable features. Among these are "Show Time" heard Monday through Saturday nights from 8 to 9, presenting original Broadway and Hollywood cast recordings of the great musicals; you're sure to hear your favorites from the stage and movies. And then, each evening, seven nights a week at 9, KRE pre-

sents "Music Until Midnight" with three hours of all-time favorites from the realm of "Pops," Light Opera & Operetta, and not-too-heavy symphonic music; the only show of its kind on Bay Area radio. Once a week, KRE-FM, Stereo 103, presents the "Quad Concert" from 8 to 9 with a full hour of 4-channel, quadraphonic stereo music. Experts agree that "quad" is the radio of the future and if you do not yet have 4-channel equipment, you can tape the broadcasts in 2-channel conventional stereo, and replay in "quad" in the future.

Other features of a non-musical nature include the Berkeley City Commons Club program with a different, interesting speaker each week from 7:30 to 8:00 p.m., Sundays. Chet Huntley's commentary twice a day, Bob Eldred's Eastbay Sports each afternoon, and such featurettes as "The Lure and Lore of Jewelry," "What Makes You Tick?" marine weather reports on "Bayline," and many phone-in reports such as the Oakland Baby Zoo, Pets n' Pals animal reports, night-life happenings in the Eastbay, and more. Just about any time during the broadcast day, a KRE personality is liable to place a phone call to some interesting personage in the news to get the information "live." Another feature of KRE is the "Radio Eastbay Calendar" which airs five times per day with the various activities of groups and organizations in the Bay Area with emphasis on the metropolitan Eastbay. It all ties together to make for very fascinating broadcasting and the listener response is most positive.

Yes, KRE is back, and better than ever! It is interesting to note that out of the five commercially licensed broadcasting stations in the central Eastbay Area, only one, not only admits, but proudly boasts of the fact that it is "Eastbay." KRE is pleased to be located in and serving the residents of the Berkeley-Oakland Eastbay. Now, friends in the west bay, don't feel alienated or left out, you may listen too, and you're warmly welcomed aboard. KRE really is the only radio station of its type in the Bay Area, as residents are beginning to find out.

And now, like the San Francisco Opera Company, KRE is celebrating its 50th Golden Anniversary. There was a huge celebration in June which included an open house party, a call letter change (back to KRE) and a \$10,000 sweepstakes contest.

Yes sir, KRE is back! And is alive and well and living in Berkeley!

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ON TAPE**

Picture the scene: you're in a fine restaurant, the waiter hands you the wine list, you see just the wine to complement the dinner and then you hesitate to order it because you can't pronounce it. This little episode must be played a hundred times a night. Perhaps you can manage your way through the French list but what about German? Or Italian. Or Spanish or Portuguese. These are the languages of the great wines of the world. How much Pommard is sold because it's easier to say than Echézeaux? Krug or Mumm rather than Moët et Chandon and Perrier-Jouët?

Now a well-known San Francisco radio personality and wine buff has come to the rescue with a Wine Pronunciation Guide. Bob Goerner, for thirty years with the Columbia Broadcasting System, admits that he produced the guide because of the difficulties he was having with some of the names of his favorite wines.

Enlisting the aid of two wine merchant linguists, Karl Petrowsky of San Francisco and Darrel Corti of Sacramento, Mr. Goerner selected 1800 of the most often used names of châteaux, vineyards, areas, wine terms and phrases. Then these two experts recorded them in five languages just the way they are pronounced in the wine trade. To make it easy to find the name on a label or a term you may have read, a Quick-Find Index was compiled, assigning a number to each pronunciation. This number is also heard on the tape just before the example, enabling the use of the fast forward lever to quickly zero-in on the desired word or term. The 24 page Index is grouped by countries and, in the case of France, divided into areas for easy finding.

The Guide has now been completed and is available either as a cassette or in reel-to-reel form 3-3/4 inch speed. In either case it is extra-long, of ninety minutes duration. The Guide is a much-needed standard reference work that will find a ready home with every wine lover. It will make a superb gift for that person who "has everything."

The Wine Pronunciation Guide may be ordered directly from Wine-tapes, P.O. Box 510, Corte Madera, Ca. 94925, for \$12.50 each, plus 5% sales tax for California residents.

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BAY MEADOWS
SAN MATEO

(continued from p. 45)

gram, a ten week training and performance laboratory conducted every summer in San Francisco since 1957.

Regional auditions in late winter and early spring will take place in a number of Western cities, including Dallas, Denver, Honolulu, Los Angeles, Phoenix, Portland, Sacramento, Salt Lake City, San Diego, San Francisco, Seattle and Vancouver; the auditions are being expanded to New York in 1973. Singers residing in the East who have lived five of the last ten years in states west of the Mississippi, or in one of the Canadian provinces west of, and including Ontario, will be eligible to compete in the auditions.

Singers may begin to apply immediately for the 1973 auditions. Age requirements are 20 to 30 for sopranos; 20-32, mezzo-sopranos; tenors and baritones, 22-32, and basses 22-34. Information on the auditions and the subsequent Merola Opera Program may be obtained by writing San Francisco Opera Auditions, War Memorial Opera House, San Francisco, Calif. 94102.

* * *

Several 1973 summer performances—at the Tiburon Winery in Sonoma, the Paul Masson Vineyards in Saratoga and Sigmund Stern Grove in San Francisco—will be announced at a later date.

* * *

San Francisco Opera's Fall 1973 Season will run 11½ weeks, from September 7 through November 25, and like the Golden Anniversary Season this year, will feature some of the world's most renowned singers in 11 productions drawn from opera's greatest literature.

La Favorita, Donizetti's tragic work about a novice cleric who falls in love with the mistress of a ruler, will be performed on opening night. American mezzo soprano Marilyn Horne will return to the San Francisco Opera as Leonora da Guzman, and the leading Italian tenor Luciano Pavarotti will be heard as Fernando. Making important San Francisco Opera debuts are two outstanding Italian singers, baritone Renato Bruson in the role of King Alfonso and bass Bonaldo Giaiotti as Baldassare. Henry Lewis, who will make his Metropolitan Opera debut later this season, will conduct.

The world's two outstanding coloratura sopranos Joan Sutherland and Beverly Sills will return, appearing in San Francisco for the third consecutive season. Miss Sutherland will sing

her first Rosalinde anywhere, in Johann Strauss Jr.'s *Die Fledermaus*. Miss Sills will portray her famed role as the tragic heroine Violetta in Verdi's *La Traviata*.

Indeed the lovers of Verdi operas are in for a treat, for Sherill Milnes will make his San Francisco Opera debut in the title role of *Rigoletto*, as will the famed British mezzo-soprano Josephine Veasey as Eboli in *Don Carlo*.

Two of the favorites from this season's *The Marriage of Figaro*, Sir Geraint Evans and Frederica von Stade, will return as Don Alfonso and Dorabella in the celebrated Jean-Pierre Ponnelle production of Mozart's *Così fan tutte*.

Leonie Rysanek will make her eagerly awaited return as Elisabeth in Wagner's *Tannhäuser*, which will feature the brilliant Wotan and Gunther of this year's *Ring Cycle*, Thomas Stewart, as Wolfram. Jess Thomas, who marked his 15th anniversary with the San Francisco Opera this year during the *Ring* performances, will achieve another highpoint in his career with his first appearance in the title role of Britten's *Peter Grimes*, which will be presented for the first time by San Francisco Opera.

The renowned Finnish bass, Martti Talvela will make his debut here in the title role of Mussorgsky's *Boris Godunov*, and Regina Resnik, who has distinguished herself in many roles, including the lead in this year's memorable American premiere of *The Visit of the Old Lady*, will return with her famous portrayal of Klytemnestra in Richard Strauss' *Elektra*. Puccini will be represented in 1973 by one of the composer's most beloved operas, *La Bohème*, starring the sensational young Spanish tenor Jose Maria Carreras, making his debut as Rodolfo.

Subscription renewals are now being accepted for the 1973 Fall Season of San Francisco Opera. For further information, please write to Season Ticket Office, War Memorial Opera House, San Francisco, Calif. 94102.

* * *

Ergo—another exciting year with San Francisco Opera. The next time someone asks what possibly could follow a 50th anniversary season like the one you have experienced this year, you will have a great deal to relate. Happy opera going as San Francisco Opera begins its second half-century. And by all means, please order your season tickets right away to assure yourself seats.

**PERFORMING ARTS
MONTHLY ADVANCE GUIDE TO
SPECIAL MUSICAL PRESENTATIONS
ON TV, AM and FM RADIO
for DECEMBER 1972**

Fri., Dec. 1

7:00 PM—KRON/FM (Stereo, 96.5 mc.) — Show Album—"BELLS ARE RINGING"
8:00 PM—KRE/AM (1400 kc.) — Showtime — "IRMA LA DOUCE"

Sat., Dec. 2

7:00 PM—KRON/FM—Show Album—"ZORBA"
8:00 PM—KKHI/AM (1550 kc.) and KKHI/FM (Stereo, 96.7 mc.)—Philadelphia Orchestra
8:00 PM—KRE/AM — Showtime — "OKLAHOMA"
9:00 PM — KQED (Channel 9) — "Playhouse New York" (repeat Wed., 8:30 PM)

Sun., Dec. 3

8:00 PM — KKHI/AM-FM—Sunday Night Opera—"THE ABDUCTION FROM THE SERAGLIO" (Mozart)

Mon., Dec. 4

7:00 PM—KRON/FM—Show Album—"HIGH SOCIETY"
8:00 PM — KQED (Channel 9) — Special of the Week (opera, ballet, etc.)— (repeat Sat., 7:00 PM)
8:00 PM—KRE/AM — Showtime — "I DO, I DO"
8:00 PM — KRON/FM — Monday Night Opera — "ORFEO ED EURIDICE" (Gluck)

Tue., Dec. 5

7:00 PM—KRON/FM—Show Album "COCO"
8:00 PM—KKHI/AM-FM — Boston Pops
8:00 PM—KRE/AM — Showtime — "STOP THE WORLD"

Wed., Dec. 6

7:00 PM—KRON/FM—Show Album—"GODSPELL"
8:00 PM — KKHI/AM-FM—Boston Symphony (4-channel quadrasonic)
8:00 PM—KRE/AM — Showtime — "MAN OF LA MANCHA"
8:00 PM—KRE/FM (Stereo 103) — QUAD CONCERT—4-channel quadrasonic musical special

Thu., Dec. 7

7:00 PM—KRON/FM—Show Album—"BRIGADOON" and "KIDNAPPED"
8:00 PM—KRE/AM — Showtime — "PROMISES, PROMISES"
9:00 PM — KQED (Channel 9) — International Performance (repeat Sat., 10:30 PM)

Fri., Dec. 8

7:00 PM—KRON/FM—Show Album—"WALKING HAPPY"
8:00 PM—KRE/AM — Showtime — "DAMN YANKEES"

Sat., Dec. 9

7:00 PM—KRON/FM—Show Album—"SOUTH PACIFIC"
8:00 PM — KKHI/AM-FM—Philadelphia Orchestra
8:00 PM—KRE/AM — Showtime — "HELLO, DOLLY"
9:00 PM — KQED (Channel 9) — "Playhouse New York" (repeat Wed., 8:30 PM)

Sun., Dec. 10

8:00 PM — KKHI/AM-FM—Sunday Night Opera—"EUGEN ONEGIN" (Tchaikowsky)

Mon., Dec. 11

7:00 PM—KRON/FM—Show Album—"A FUNNY THING HAPPENED ON THE WAY TO THE FORUM"
8:00 PM & KQED (Channel 9) — Special of the Week (repeat Sat., 7:00 PM)
8:00 PM—KRE/AM — Showtime — "THE FANTASTICKS"
8:00 PM — KRON/FM — Monday Night Opera—"I LOMBARDI" (Verdi)

Tue., Dec. 12

7:00 PM—KRON/FM—Show Album—"FIDDLER ON THE ROOF"
8:00 PM — KKHI/AM-FM—Boston Pops
8:00 PM—KRE/AM — Showtime — "CAMELOT"

Wed., Dec. 13

7:00 PM—KRON/FM—Show Album—"GIRL CRAZY"
8:00 PM — KKHI/AM-FM—Boston Symphony (4-channel quadrasonic)
8:00 PM—KRE/AM — Showtime — "THE UNSINKABLE MOLLY BROWN"
8:00 PM — KRE/FM—QUAD CONCERT — 4-channel quadrasonic musical special

Thu., Dec. 14

7:00 PM—KRON/FM—Show Album—"DAMES AT SEA"
8:00 PM—KRE/AM — Showtime — "DEAR WORLD"
9:00 PM — KQED (Channel 9) — International Performance (repeat Sat., 10:30 PM)

Fri., Dec. 15

7:00 PM — KRON/FM — Show Album—"FUNNY GIRL"

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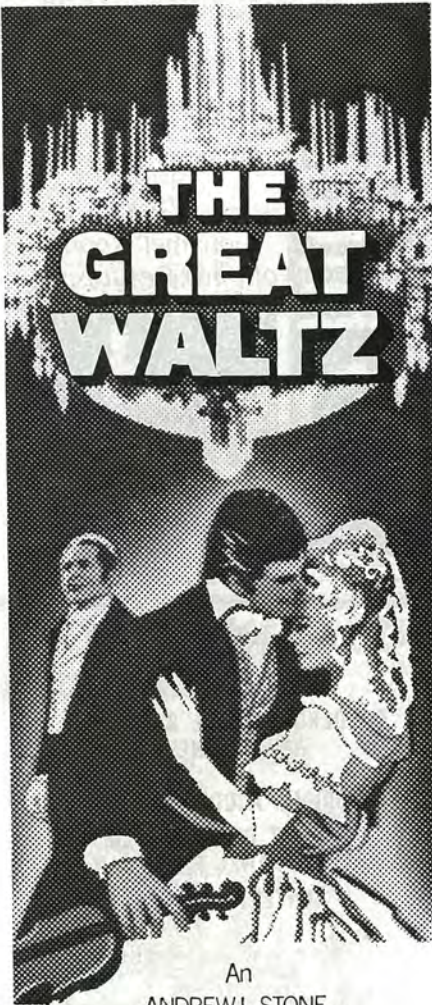
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8:00 PM—KRE/AM — Showtime —
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Sat., Dec. 16

7:00 PM — KRON/FM—Show Album—"GUYS & DOLLS"
8:00 PM KKHI/AM-FM — Philadelphia Orchestra
8:00 PM—KRE/AM — Showtime —
"NO STRINGS"
9:00 PM — KQED (Channel 9) —
"Playhouse New York" (repeat Wed., 8:30 PM)

Sun., Dec. 17

8:00 PM — KKHI/AM-FM—Sunday Night Opera—"LA BOHEME" (Puccini)

Mon., Dec. 18

7:00 PM—KRON/FM—Show Album—"70, GIRLS, 70"
8:00 PM — KQED (Channel 9) — Special of the Week (repeat Sat., 7:00 PM)
8:00 PM—KRE/AM — Showtime — "HOW TO SUCCEED IN BUSINESS"
8:00 PM — KRON/FM — Monday Night Opera—"DER ROSENKAVALIER" (R. Strauss)

Tue., Dec. 19

7:00 PM—KRON/FM—Show Album—"MOST HAPPY FELLA"
8:00 PM — KKHI/AM-FM—Boston Pops
8:00 PM—KRE/AM — Showtime — "DAMES AT SEA"

Wed., Dec. 20

7:00 PM—KRON/FM—Show Album—"PLAIN AND FANCY"
8:00 PM — KKHI/AM-FM—Boston Symphony (4-channel quadraphonic)
8:00 PM—KRE/AM — Showtime — "MILK AND HONEY"
8:00 PM KRE/FM—QUAD CONCERT — 4-channel quadraphonic musical special

Thu., Dec. 21

7:00 PM—KRON/FM—Show Album—"I DO, I DO"
8:00 PM—KRE/AM — Showtime — "BYE, BYE, BIRDIE"
9:00 PM — KQED (Channel 9) — International Performance (repeat Sat., 10:30 PM)

Fri., Dec. 22

7:00 PM—KRON/FM—Show Album—"KISMET"
8:00 PM—KRE/AM — Showtime — "THE BOY FRIEND"

Sat., Dec. 23

7:00 PM—KRON/FM—Show Album—"THE MERRY WIDOW"
8:00 PM — KKHI/AM-FM— Philadelphia Orchestra

8:00 PM—KRE/AM — Showtime —
"CALL ME MADAM"

9:00 PM — KQED (Channel 9) —
"Playhouse New York" (repeat Wed., 8:30 PM)

Sun., Dec. 24

8:00 PM — KKHI/AM-FM — Doug Pledger's "CHRISTMAS AROUND THE WORLD"

Mon., Dec. 25

7:00 PM—KRON/FM—Show Album—"SCROOGE"
8:00 PM — KQED (Channel 9) — Special of the Week (repeat Sat., 7:00 PM)
8:00 PM—KRE/AM — Showtime — "SCROOGE"
8:00 PM — KRON/FM — Monday Night Opera — "DIE FLEDERMAUS" (J. Strauss)

Tue., Dec. 26

7:00 PM—KRON/FM—Show Album—"SONG OF NORWAY"
8:00 PM — KKHI/AM-FM—Boston Pops
8:00 PM—KRE/AM — Showtime — "HELLO, DOLLY"

Wed., Dec. 27

7:00 PM—KRON/FM—Show Album—"DO I HEAR A WALTZ?"
8:00 PM — KKHI/AM-FM—Boston Symphony (4-channel quadraphonic)
8:00 PM—KRE/AM — Showtime — "JENNIE"
8:00 PM — KRE/FM—QUAD CONCERT — 4 - channel quadraphonic musical special

Thu., Dec. 28

7:00 PM—KRON/FM—Show Album—"THE ROTHSCHILDS"
8:00 PM—KRE/AM — Showtime — "FIORELLO"
9:00 PM — KQED (Channel 9) — International Performance (repeat Sat., 10:30 PM)

Fri., Dec. 29

7:00 PM—KRON/FM—Show Album—"THE BOY FRIEND"
8:00 PM—KRE/AM — Showtime — "GENTLEMEN PREFER BLONDES"

Sat., Dec. 30

7:00 PM—KRON/FM—Show Album—"THE GREAT WALTZ"
8:00 PM—KKHI/AM-FM — Philadelphia Orchestra
8:00 PM—KRE/AM — Showtime — "GEORGE M"
9:00 PM — KQED (Channel 9) — "Playhouse New York" (repeat Wed., 8:30 PM)

Sun., Dec. 31

8:00 PM — KKHI/AM-FM — Sunday Night Opera—"DIE FLEDERMAUS" (J. Strauss)

DEWAR'S PROFILES

(Pronounced Do-ers "White Label")



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CHARLES GORDONE

HOME: New York, New York

AGE: 45

PROFESSION: Playwright. Actor. Director.

HOBBIES: Writing. More writing.

LAST BOOK READ: "Custer Died for Your Sins"

LAST ACCOMPLISHMENT:

Awarded a Pulitzer Prize for his play:
"No Place to be Somebody."

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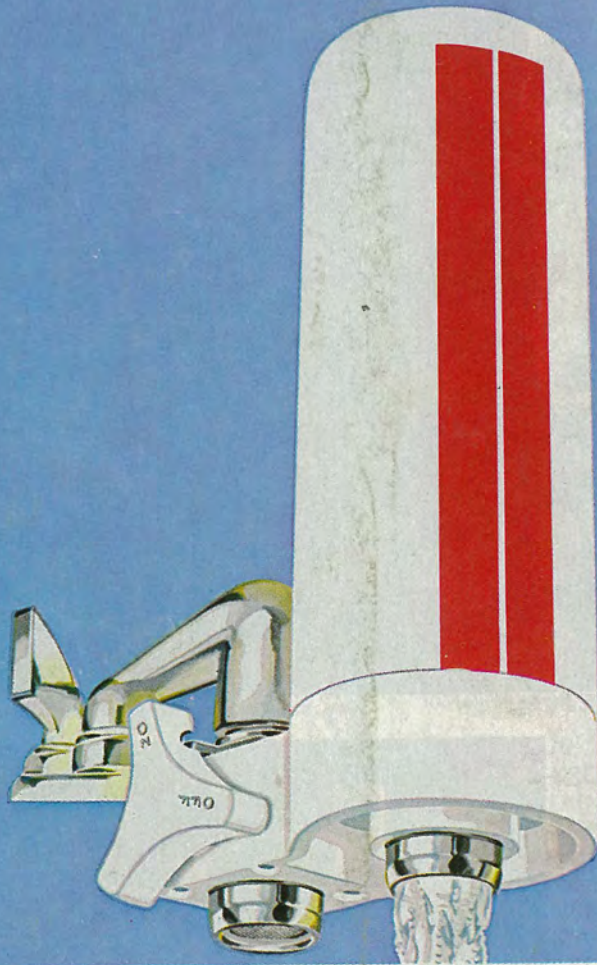
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