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PERFORMING ARTS

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THE WORLD OF GIVING
THE GREATEST GIFT THROUGHOUT THE AGES
HAS ALWAYS BEEN PEACE

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147 MAIDEN LANE SAN FRANCISCO

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ONE DAY during the last year of Gustav Mahler's life, the peaceful room where he was working took on a nightmare aspect. An eagle flew in and its heavy, dark wings cluttered around the small space. The bird disappeared as quickly as it had come, only to reveal a crow which had been caught in its talons.

The incident haunted Mahler. His entire life had been disturbed by the intrusion of grotesque and sad events. They penetrated his soul. It was as if some demon spirit had willed that his peace should always be shattered. Now, as he approached death, he saw nature as a battlefield, a stark and brutal conflict.

Mahler lived in Vienna, around him the great Hapsburg Empire was crumbling. He was profoundly influenced by the pessimism which afflicts a dying culture. "The individual cannot help his age," wrote Kierkegaard, "he can only express that it is doomed." Mahler found his expression in music. He wrote nine symphonies (a tenth was unfinished), a symphonic poem and many songs. His early opera, like most of his juvenilia, he destroyed. He wrote longer symphonies than anyone before him had done. They were his spiritual autobiography: "My symphonies exhaust the content of my entire existence. Whoever listens to my music intelligently will see my life transparently revealed," he wrote.

But the yearning strings, dissonant harmonies and the evocations of childhood and nature which characterize his music derive attention beyond what they tell us about their author. Dismissed by the public as an "orchestral producer", accused of rambling banality and typical Austrian sentimentality, his music was to be banned by the Nazis for another of his "crimes"—that of being a Jew. Only the constant devotion of the few finally brought him to the notice of the musical establishment. Now his music is played almost too often. Through the unfashionable years his influence was working on some of the most influential composers of the present century: Schoenberg, Britten and Shostakovich.

The latest wave of Mahler appreciation has been among the young. Some manifestations of it are trivial—the Mahler T-shirts worn in America; some gratuitous, turgid lines of poetry written while listening to his music. Nevertheless, they demonstrate that he is possibly the most significant composer for the younger generation. Perhaps it finds in Mahler's music a creative expression of the feelings of pessimism and transitory elation. For this he is worth studying, but most of all for his music. Aaron Copland sums it up: "When all is said, there remains something extraordinarily touching about the man's work, something that makes one willing to put up with the weaknesses. All his nine symphonies are infused with personality he had his own way of saying and doing everything." "Mahler was always to feel insecure—thrice homeless, as a native of Bohemia in Austria, as an Austrian among Germans, and as a Jew throughout the world: Everywhere an intruder never welcomed."

Mahler's childhood was miserable. He was born at Kaliste in Bohemia on July 7, 1860. Later that year his family moved to Jihlava, a nearby barracks town. His father, Bernard, was a strong personality, but a bully. He had married Marie Hermann, the daughter of a soap manufacturer—probably to better himself, for there was no sign of love. Marie married him "without love and in utter desperation": she was crippled and plain, and her parents must have greeted the match with relief. The marriage was not a happy one. Bernard ranted, bullied and chased the servant girls while Marie bore the brunt of his temper—and 12 children, five of whom died in infancy. Gustav was the second child. Alma Mahler, the composer's wife, "never heard Mahler say an affectionate word of his father," but he described his mother as "all gentleness.

Of the children who survived into adulthood, only Gustav's sisters Emma and Justine grew up to lead normal lives. But Justine was a disturbed child; she died compulsively, probably a defense against her father's cruelty, dreamt of being whipped by him and once lay down in her cot
MAHLER FOR THE SEVENTIES

by Christine Verity

ONE DAY during the last year of Gustav Mahler's life, the peaceful room where he was working took on a menacing aspect. An eagle flew in and its heavy, dark wings clattered around the small space. The bird disappeared as quickly as it had come, only to reveal a crow which had been caught in its talons.

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But the yearning strings, dissonant harmonies and the evocations of childhood and nature which characterize his music deserve attention beyond what they tell us about their author. Dismissed by the public as an "orchestral producer," accused of rambling banality and typical Austrian sentimentality, his music was to be banned by the Nazis for another of his "crimes"—that of being a Jew. Only the constant devotion of the few finally brought him to the notice of the musical establishment. Now his music is played almost every day. Through the fashionable years his influence was working on some of the most influential composers of the present century: Schoenberg, Britten and Shostakovich.

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Mahler's childhood was miserable. He was born at Kalishe in Bohemia on July 7, 1860. Later that year his family moved to Lodz, a nearby barracks town. His father, Bernard, was a strong personality, but a bully. He had married Marie Hermann, the daughter of a soap manufacturer—probably to better himself, for there was no sign of love. Marie married him "without love and in utter rejection," she was crippled and plain, and her parents must have greeted the match with relief. The marriage was not a happy one. Bernard ranted, bullied and chased the servant girls while Marie bore the brunt of his temper—and 12 children, five of whom died in infancy.

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Of the children who survived into adulthood, only Gustav's sisters Emma and Justine grew to lead normal lives. But Justine was a disturbed child; she lied compulsively, probably a defense against her father's cruelty, dreamt frequently of being whipped by him and once lay down in her cot
When I say Chrysler gives every Imperial a road test, I don't mean they just drive it around the block. They give it a road test.

You see the way Chrysler builds cars, they really care about their product. And when it comes to the Imperial, they don't stop with just building it. They run it through a road test that goes on 100,000 miles, from the wouldn't-slippery to the transmission.

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When Chrysler's pleasure is America wants.

That's the slogan this year. And I think of the way cars have been built in this country. It won't be any longer and won't be better than anything they've been.

I have an Imperial. What else? It's big and beautiful and plush and my country friends have to admit it.

But the important thing to me is the way Chrysler made these cars together. They went this car to last, and I think that's the kind of car America wants.

and surrounded herself with lighted candles, pretending to be dead.

Gustav's brother and sister were a sad pair. Among their many mischievous pranks, they ended up in debt, forging notes and changing his name to Hans in order to avoid the reproach heaped on him by security. Otto, on the other hand, showed a talent for music. But his obsession with Dostoevsky was no literary distraction; in 1895 he shot himself, leaving a note saying that life no longer pleased him so he was handing back his ticket.

Gustav seems to have survived his childhood with no such paranoia or eccentricity, perhaps because of his deep and sympathetic relationship with his mother. Indeed, the relationship, charged with Oedipal tensions, was to be more fully revealed to Mahler after a visit to Freud in 1910. "You loved your mother," Freud is reported to have said, "and look for her in every woman. She was careworn and ailing; unconscious you wish your wife to be the same." This was true; Mahler reproached his wife for not having suffered enough — her face, he complained, was not "stricken."

The family also suffered for being Jewish. Mahler was always to feel insecure — once homeless, as a native of Bohemia in Austria, as a Austrian among Germans, and as a Jew throughout the world. "Everywhere an intruder never welcomed."

But there was music. When he was a child his mother would leave him in the barracks while she courted a young soldier. He watched the officers in their elaborate uniforms and heard the rifle and drums of the military band. Later, he crept back to the barracks on many occasions. Pasture dances and folk music filled his early days; by live he could sing more than 200 folk songs.

Music and love were gradually becoming inseparable.

He started to play the piano at a very early age. Encouragement came from his father, who had cultural ambitions and kept a small library. At eight he had his own pupil — which says something about his personality as well as his musicianship, for lessons were broken off due to Mahler's impatience. Then, on October 13, 1870, he gave his first public performance. It was his first success.

"There remains something extraordinarily touching about Mahler's work, something that makes one willing to put it up with the weaknesses ... . He had his own way of saying and doing everything." — Aaron Copland

School work suffered from his daydreaming; it was always music which excited him first. So, when he was 11, his father sent him to spend the winter term in the more musically congenial city of Prague. Somehow, Mahler again struck unlucky. Bernard had to rush to Prague to bring him home: he was underfed, and the people he stayed with had taken away his shoes. He also witnessed a brutal love scene between the son of the house and a servant girl, an experience which probably contributed to Mahler's later difficulties with women and, his philharmonic leanings.

At 15 he went to Vienna to study at the Conservatoire. Vienna at this time was a divided city. The rows which were splitting the city's musical hierarchy over Wagner were microcosms of the larger tensions gradually eroding the Hapsburg Empire.

But in this climate genius flourished in a remarkable way. Freud, Adler, Ruben, Bruckner, Wolf, Strauss and Hofmannthal were just a few of its giants. Either as friends or merely as peripheral influences, many of these people passed on some of their genius to Mahler, who was a more successful student than he had been a schoolboy.

In his first year at the Conservatoire he won a prize for a piano quartet; it is one of his very few extant early compositions.

If the musical character of Vienna was dominated by Wagner, the intellectual climate was strongly influenced by Nietzsche. His Birth of Tragedy, an early work, foretold one of the obsessions which Mahler was to develop musically: the belief in the power of art to transfigure life by creating beauty out of chaos. Mahler, Nietzsche and the poet Rilke all found joy in suffering; happiness could only be found in the profound acceptance of misery carried to ecstatic excess. But Mahler echoed Nietzsche's words with some of the most life-affirming music ever written.

By 1880 Gustav Mahler's literary, musical and emotional personality was clearly formed. This can be deduced from letters he wrote at the time, revealing his passionate love for nature and the earth, and his self-examination, at once humble and egoistical. His parents' death had made him head of the family. He was conductor of the Hamburg Opera, having progressed steadily from his first engagement at Bad Hall. Finally, in 1897, he received the ultimate accolade, the direction of the Vienna Opera. He was 37.

The position had not been gained easily. For one thing, Mahler was a Jew. Only his conversion to the Catholic faith can have finalized the appointment, but to the anti-Semitic Viennese this was no real conversion. This was probably the case for Mahler too; he was never religious in any formal sense, least of all as a follower of Judaism, he probably found the aesthetic side of Catholicism appealing.

By the beginning of the century Mahler had written his first four symphonies. It is a convenient break, not only in his life, but in his music. These works are the result of a long preoccupation with a collection of folk lyrics known as Der Arme Wunderhorn (The Youth's Magic Horn); they...
When I say Chrysler gives every Imperial a road test, I don't mean they just drive it around the block.

They give it a road test.

You see the men Chrysler builds cars, they really care about their product. And when it comes to the Imperial, they don't stop with just building it. They run it through a road test that goes over 100,000 miles, from the wobbly knees to the transmission.

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They want to make sure the car is ready to take on the road. That's why they do the road test. It's all about making sure the car is perfect for you.

Look inside an Imperial. Examine some of the things they check during the road test. The way the seats, the fit of the glove box, the operation of the windows.

Then, feel the carpeting and the upholstery. Be behind the wheel and look around you. Think the things you can see will tell you something about the way they don't yet together.

If everybody did it as much as the automobile industry is doing to keep up to its standards, we'd all be in a lot less trouble. Chrysler has already done a lot to stop dust pollution.

And now they've developed a low-emission engine system that doesn't put out the poisons and conditions that can cause it. You can't see it or even listen to it.

It helps keep the engine tuned longer. And the engine means a cleaner racket.

Looking at the engine while you walk in the front seat is the spot in which you feel it hit. Even that has to happen to you.

Well, the Chrysler people have been doing something to help keep that from happening. They've put their car bodies in special solutions to help prevent corrosion.

Chrysler is coming through with the kind of car America wants.

That's their slogan this year. And I think it's the kind of car they've built. One that last longer and work better than anything they've ever made.

And it's not just the car. It's the people, too. The Chrysler men have that something. They know how to make a car that lasts.

I think it's the kind of car America wants.

But if there's one thing I have to say it's that Chrysler men are the best. They work hard, and they're the kind of people you can trust.

But the important thing is that the cars on the road are like that. They run, they go, and they're the best.

And if you want a car that's going to last, that's a Chrysler.
inspired much of his early work, and settings of the songs appear in the early symphonies.

Song and dance themes had been part of the Austrian musical tradition for a long time. Mahler continued this tradition in the First Symphony, using themes from his earlier Lieder eines fahrenden Gesellen (Songs of a Wayfarer). The Fourth Symphony also uses one of the Wunderhorn songs in the last movement. The Fourth, with its optimistic outlook, is similar to the First, though here Mahler revolves more than usually on the string section of the orchestra. These symphonies contain some of Mahler's most approachable music. By comparison, the Second and Third Symphonies are more cosmic works. The Second embraces the subjects of death and resurrection; the Third is a parapsychic to nature.

By 1900 Mahler was an established composer and conductor. In 1901 he met Alma Maria Schindler, "the most beautiful girl in Vienna" and Mahler's greatest love. It was a relationship which he later realized he had never fully appreciated, sadly reflecting "Ich habe Papier geliebt." ("My life has all been paper").

The "small, fidgety man with the fine head," as she called him, did not wait long to come to a decision. Alma's friends warned her: "Marriage to him would be a sin... besides, fire and water, that's all right. But fire and fire, that's all wrong." The advice came too late.

As they walked through Vienna's snow-filled streets one night, Mahler suddenly burst out: "It's not so simple to marry a person like me. I am free and must be free. I cannot be bound or tied to one spot.

"I can still see the sparkle on the snow," Alma wrote, "as we passed each lamp-post. I can recall its fairy-tale beauty. We did not speak another word all the way home... we were by tacit agreement to my room. There he kissed me and went on to talk about a speedy marriage, as though it went without saying.

Alma's feelings are difficult to define; at this stage they were probably not a little colored by her awe for the Opera Director. But the early days of their relationship were difficult ones for her; Mahler forbade her to go on with her studies in composition. She found his friends intolerable, they found her too worldly and castigated her openly. In the end Mahler was obliged to drop many of his acquaintances. She was worried about what she believed to be their mutual lack of sexual experience (her apprehension seems to have been ill-founded so far as Mahler was concerned) and their pre-marital love-making resulted in pregnancy. They were married in March, 1902.

Three months later his Third Symphony was performed for the first time. Mahler was nervous and excitable about this work, certainly his most Nietzschean composition, which contains a setting of Zarathustra's Night Song and expresses the classic Nietzschean struggle between Dionysus, the god of chaos, and Apollo, the poet and musician.

Mahler not only expanded and developed the sonata form in the massive (nearly 45 minutes) first movement, he also employed the vast orchestral forces for which he became notorious.

Alma was there for the first performance: "I cried and laughed softly," she wrote "and suddenly felt the stirrings of my first child... the hearing of this work was like the birth of Mahler's greatness... and that night I dedicated to him my love and devotion with tears of joy.

Their summers were spent at Maiernigg on the Wörthersee, a lake in southern Austria. There Mahler climbed into his old clothes and, free from the responsibility of the Opera, wrote music. He would rise at six and immediately go to the small cottage in the woods where he worked. (His cook would have scurried to the cot-
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On a quiet of butterfly incessantly in the
press, Mahler rises in triumph over Wolfrin
John (publishing his pavation), whom he
expected as music director of the Vienna Opera
in 1895.
“Someday I’ll take you to the Costa Brava to live. But until then...”

As long as you mean it—Promise her anything but give her Arpege. By Lanvin

"Sucrose, $5.25 to $100.50. Arpege Assoumblage, $7.25. Dainty Powder, $5"

"At the turn of the century, a Viennese artist advertised recordings—"A Voice background (tender)—By stars of the Vienna Opera L.A. Bocc, Satan's Kurt, Eric Stemmes..."

C. Janauschke & Co.
Wien, E. Kerssens
Jahre und Tiền allebe in der Notwendigkeit der Franzosen

Wen we trik the pectus Sagan
brocades!"

As the symphony is performed, it marks the beginning of a new phase in his music. The emphasis from now until the Eighth Symphony is on purely orchestral works: the folk element—and the words—were forgotten for the moment. Although these symphonies are long and again employ vast orchestral resources, he learned from Wagner that a large orchestra works not because of, but in spite of, itself: it creates a kind of landscape against which subtle combinations of instruments play their own role. The Fifth was badly received: "The Fifth is an accursed work. No one understands it!"

Mahler wrote, and he kept on revising it to the end. Perhaps its pure inven
tiveness—the advance in polyphony and instrumentation—ran away with him.

Although we think of Mahler primarily as a composer, he was also one of the most distinguished conductors the world has known. Until his resignation in 1907 he was the Director of the Vienna Opera. Mahler innovated. He revised interest in Wagner at the beginning of the century, and introduced little-known works into the repertory, like Chabrier's "Louise" and Smetana's "Dalibor." But the main body of work is German, with the emphasis on Wagner. During his last years, a successful collaboration with the designer Alfred Roller produced many reforms. Static backdrops were abandoned in favor of three-dimensional sets; functional lighting took over from paintings.

But his relationship with the Opera was never happy. For one thing Mahler patronized the young Schoenberg was one of his most devoted disciples, often remarking on his indebtedness to Mahler. Mahler himself responded on at least two occasions by demonstrating publicly on behalf of Schoenberg's music. One Viennese musicologist was shocked at the exhibition Mahler made of himself, remarking sadly: "Poor music!"

Only the summers were left for uninterrupted work. By 1904 Mahler, now the father of two little girls, Maria and Anna, took his family to Murnau again. While the children rested happily in the garden, he worked on the Kindertotenlieder (Songs for Dead Children). The German poet Friedrich Rückert wrote these poems after the death of his own children. If there were any personal communications for Mahler, it could only have been the
“Someday I’ll take you to the Costa Brava to live. But until then...”

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"Wen we noch die gegen Otagen
brauchen?"

At the turn of the century, a Viennese alto advertised recordings — "All good background music" (below) — by stars of Mahler’s Vienna Opera: Leo Slezak, Selma Kurz, Eric Schippers.

C. Janauschek & Ge. Wiener Klavierunternehmen

Wien, 1. K- Kirchpartie

A new kind of album — the symphony album — with Mahler’s Fifth Symphony, recorded live at the Vienna Staatsoper, conducted by the composer himself. The album includes the complete Fifth Symphony, plus an additional selection of Mahler’s other works, all performed by the Vienna State Opera Orchestra and Chorus. The recording was made under the supervision of conductor Christian Thielemann and is available on CD and vinyl.

As a composer, he was also one of the most distinguished conductors the world has known. Until his resignation in 1989 he was the Director of the Vienna Opera. Mahler innovated. He revived interest in Mozart at the beginning of the century, and introduced little-known works into the repertoire, like Chausson’s Louise and Smetana’s Dalibor. But the main body of work was German, with the emphasis on Wagner. During his last years, a collaboration with the designer Alfréd Roller produced many reforms. Static backdrops were abandoned in favor of three-dimensional sets; functional lighting took over from paintings.

But his relationship with the Opera was never happy. For one thing, Mahler was one of the most devoted disciples, often reminding his indebtedness to Mahler. Mahler himself responded on at least two occasions by demonstrating publicly on behalf of Schoenberg’s music. One Viennese musicologist was shocked at the exhibition Mahler made of himself, remarking sadly: "Poor music!"

Only the summers were left off uninterrupted work. By 1904 Mahler, now the father of two little girls, Maria and Anna, took his family to Munich again. While the children rested happily in the garden, he worked on the Kindertotenlieder (Songs for Dead Children). The German poet Friedrich Rückert wrote these poems after the death of his own children. If there were any personal commemorations for Mahler, it could only have been the..."
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By 1907 the Fifth, Sixth, Seventh and
Eighth Symphonies were complete;
Mahler and Roller had produced some
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Illness and disappointment followed
him remorselessly. His elder daughter,
Merta, developed scarlet fever and
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She suffered agonizingly, and one re-
lapse followed another with the ever-
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Mahler loved the child. In her day-
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The coffin was discreetly carried
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The most important judge of our performance is you.

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First name for the martini
For more martini pleasure—call the martini by its first name.

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and Tenth Symphonies and The Song of the Earth. When he came upon the German translation of these Chinese poems he felt some renewed interest in life. But the beautiful settings for voices and orchestra, although invited by moments of optimism, are a sad reminder. The titles of the movements bear this out: Drinking Song of the Earth's Sorrows, The Departure, etc. The work ends with the delicate interplay of a mandolin and a celesta, the singer's voice fading away with the words: "Tulig... enigg..." ("Eternally... eternally..."). During the last three years of his life, Mahler spent several seasons con- ducting in New York. It presents a strange juxtaposition of mood: the composer of 19th-century Europe driving down Broadway; in Central Park; meeting Teddy Roosevelt's sister-in-law and the creator of the Gibson Girl. Despite the sadness, which never ceased to haunt him, of his child's death, he loved New York and was touched by his tremendous reception. But his confidence was soon shattered. By the summer of 1910 his wife had been so exhausted by travel and emotional upheaval that she spent some time in a sanatorium near Vienna. There she met a young architect, Walter Gropius. He fell in love with her, and though she did not have an affair with him at the time—she was marrying him after Mahler's death—she was flattered and her confidence restored. Certainly Mahler noticed a change when she joined him at their new summer home in the Tyrol.

This episode changed their whole relationship. It was to be their last year together, a frantic apologia for everything which had happened before. She confessed her longings for Mahler's love, her disappointment with the reality of all his absorption in his work. On that day they "walked all day long together in tears." She vowed never to leave him, although she knew that his feelings had changed. Their daughter Anna says that her mother's powerful personality was very much kept up by check, by Mahler. She liked to be in charge, and it was only towards the end that he came to depend on her totally.

But Mahler was undeterred in his newly-awakened feelings. At this time he wrote love poems of astonishing beauty. His love was ecstatic. Alma said: "He could not bear to be parted from me for a second...I would wake and find him standing by my bedside." She had to fetch him for meals every day, and on one occasion found him lying on the floor, weeping, terrified of losing her, terrified that he had perhaps lost her already.

In a desperate attempt to understand and remarry the marriage, he visited Freud. But psychological explanations were not the stuff he was made of.

But there was some relief. That year in Munich he received the most spec- tacular ovation of his career at the first performance of the Eighth Sym- phony, the vast choral work containing settings of the Latin hymn Veni Creator Spiritus and the last part of Goethe's Faust. Thomas Mann, who was in the audience, wrote to Mahler afterwards as if "the man who expresses our art in all its profundity and most sacred form" had given him his last concert in 1911, in Carnegie Hall. The program was devoted: Busoni's Claudiofond at the Grave of my Dead Mother, his illness was now beginning to take its toll. He became weaker and more and more days were spent in bed.

Despite his reputation for intractability and disregard for others, Mahler seems to have coped with this debilitating illness with good humor and consideration, joking with his wife: "You will be in great demand when I am gone, with your youth and looks." How right he was: Alma Mahler went on to marry and have affairs with men of achievement—Franz Werfel and Oskar Kokoschka as well as Gropius. Mahler was taken to Europe for medical help. Only Busoni livened Mahler up on the journey, showing him trick examples of counterpoint.

At times he seemed to get better, but then a relapse would quickly follow. He worried about people. About Schoenberg: "If I go I will have nobody." And about himself: he wanted to be sure that he would be buried next to his daughter, with a headstone saying, simply, "Mahler."

Mahler's daughter Anna remembers being taken into his room to say goodbye, and in a thunderstorm on May 18, 1911, he died. He was buried the next day. The people of Vienna followed the coffin to Grinzinger cemetery through torrential rain.

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DINING THROUGH HISTORY
IN MONTEREY

If you have ever entertained the delicious prospect of eating your way through history, the myriad of fine restaurants on California’s Monterey Peninsula will provide the opportunity. And it’s all just 120 miles away.

Beginning with the area’s earliest Spanish settlers, who brought their native cuisine with them to the New World, a steady stream of national groups has made the Peninsula their home. As a result, the cookery of Monterey bears the gastronomic stamp of the Spaniards, Mexicans, Japanese, Portuguese, Italians and French. Throughout 200 years of conquest and settlement, the Peninsula has done some conquering of its own and has modified and refined national dishes with the particularly high quality foodstuffs which are indigenous to the area.

The Monterey Peninsula has been geographically blessed, situated as it is between some of the most fertile Pacific Ocean fishing grounds and the bountiful Salinas Valley, whose yield of fruits and vegetables makes up a large portion of all produce grown in the United States. Nearby Castroville is known for its magnificent artichokes, Salinas—considered the lettuce capital of the United States—also boasts California sun-ripened strawberries, tomatoes, celery, grapes, apples and numerous other vegetables—all at the Peninsula’s back door.

The offerings of the sea, hauled in daily onto Monterey’s Municipal Wharf and then rushed to the kitchens of Monterey restaurants, include Monterey Rock Cod, a hearty white-meat fish which is a staple in fish stews; succulent Bay Salmon, which cannot fail to please whether it appears as part of a seafood salad or as broiled salmon steak; sand dab, a sweet and delicate fish which lends itself so well to frying; tasty squid for the adventurous diner; and local delicacy, abalone—a deep sea mollusk which is removed from its striking iridescent shell, pounded until meltingly tender and then breaded and lightly sautéed. Abalone also appears in fish soups and salads and as a tasty hors d’oeuvre and is a must for Peninsula diners.

Field-fresh artichokes are found on most Peninsula menus. These thistle-like vegetables are most commonly steamed and served with butter, mayonnaise, a vinaigrette or hollandaise sauce, but can also be found stuffed with a savory Italian dressing of bread crumbs and seafood. Artichokes are also served cold, after being cooked, in a salad with mayonnaise. It seems that there are more and more uses for artichokes than ever before.

Because seafood dishes in Monterey bear the mark of the city’s multi-national heritage and because so many fishermen are of Italian, Portuguese and Japanese ancestry, Monterey’s marine catches have been transformed in cioppino (an Italian bouillabaisse), fritto misto da mare (assorted deep fried fruits of the sea), and tempura (butter dipped squid and shrimp which are deep fried according to an ancient Japanese method which produces crisp, nutlike and visually greaseless morsels).

Another gold mine for matchless seafood dining is at charming Cannery Row. It all started with a little fellow called the pilchard. A pilchard is a small, silver sardine and at one time he turned up by the millions in Monterey Bay. And that’s how Cannery Row started. Long before novelist John Steinbeck, a Salinas boy, wrote his humoresque 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, and another until finally Ocean View Avenue was dotted with the large, ugly cannery structures, set out on stilts over the gentle Monterey Bay waters.

And the pilchard filled the nets of the Monterey fisherman who went out into the Bay for them. They also filled the fishermen’s pockets with money, as they did those of the cannery operators and cannery workers.

Everybody prospered because of the pilchard for about 30 years, right through two world wars. The fishing industry grew and multiplied from three canneries into a huge hodgepodge of canneries with covered wooden bridges stretching over Cannery Row from the factories on the Bay side to the warehouses across the street.

Then a very strange thing happened. Almost as though the word had circled among the pilchard that if they remained in Monterey Bay they would be systematically caught and wind up between two pieces of ray bread, they disappeared. They simply disappeared. Vanished.

It was in 1945 that the last of the pilchard left Monterey Bay. The canneries and equipmentgradually were sold at auction and it was that same

Victor Hugo was writing. Renoir was painting.
And Mumm was the word.
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So Real. So Rich. So Good.

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ROSECRANTZ AND GUILDENSTERN ARE EVERYBODY

Rosencrantz and Guildenstern, those two faceless, minor figures from Hamlet, have traditionally been forgettable fellows. Directors tended to cast them with leftover actors, while audiences, if they even bothered to try, could rarely tell them apart. In his famous film production of Hamlet, Laurence Olivier eliminated the two characters altogether. They remained a kind of occupational hazard to anybody staging Shakespeare’s tragedy, until playwright Tom Stoppard hit upon something very meaningful about this pair of classmates from Prince Hamlet’s university days.

“Rosencrantz and Guildenstern are the most expendable people of all time,” says Stoppard. “Their very facelessness makes them dramatic; the fact that they die without ever fully understanding why they lived makes them somehow cosmic.”

The result of Stoppard’s insight was the now famous Rosencrantz and Guildenstern Are Dead, rejoining the A.C.T. repertory January 11 and in the process, becoming the first production in the company’s San Francisco history to return to the Gemy for a third season. A.C.T. first presented the play in 1969, and it was also part of the 1970 repertory.

Revealing why he chose R. & G. as the main characters for a contemporary comedy, Stoppard comments on their relevance to the world today: “We now find ourselves: ‘Almost everybody thinks of himself as nobody. A cipher, not even a cog. In that sense, Rosencrantz and Guildenstern are everybody. I feel that I am like that.’”

For his play, Stoppard plucked R. & G. from the fringe of Shakespeare’s tragedy and put them at the center of the action. Consequently, Hamlet, Claudius, Gertrude, Ophelia and Polonius suffer a corresponding reduction in importance, becoming minor characters in the Stoppard comedy. The result is a double portrait of Hamlet, a keyhole view of the royal tragedy at Elsinore in which we see the whole thing through the often bewildered and uncomprehending eyes of Rosencrantz and Guildenstern.

The two lads are summoned to the Danish court by King Claudius, Hamlet’s uncle and stepfather, to spy on the rebellious prince and report his activities to the king. On the road to Elsinore, the two lads meet a tainted and penniless troupe of wandering players planning to give a performance at the royal palace. Arriving at Elsinore, R. & G. find themselves plunged into a dizzying succession of intrigues and plots which baffle them completely.

They can’t get Hamlet to tell them anything, and they are at a loss to explain his strange behavior. When they confront the prince, he easily outwits them, throwing his two school chums into utter confusion. They try in vain to piece together some notion of what’s going on in the palace with the pathetic scraps of information at their disposal.

As a last-ditch play, the angry king orders R. & G. to accompany Hamlet on a voyage to England, taking with them a letter from Claudius to the English counterpart which, unknown to them, orders that Hamlet be executed on his arrival.

On board the ship to England, Hamlet steals Claudius’s letter while R. & G. are asleep, replacing it with another that commands the English king to put Hamlet to death as soon as they deliver it. Caught up in a tragedy whose meaning and reality remain a mystery to them, the two bumbling youths sail on to England to meet their destiny. “Wheels have been set in motion,” they sense, “and they have their own pace to which we are condemned. Our movement is contained within a larger one that carries us along as inexorably as the wind and current.”

In addition to the adventure of two people who probably have much more in common with most of us than any of the major characters in Hamlet, Stoppard’s comedy offers an unusual new approach to Shakespeare’s play and a theatrical comment on tragic drama as a whole. It’s as if every character’s exit from Hamlet has become an entrance in Rosencrantz and Guildenstern Are Dead.

The play has been widely explored and examined by English and American critics, and in the face of all this speculation, Stoppard once modestly suggested that it is "bass a play than a play on words." In a more serious mood, the playwright replied to critics who see the work as an "existential drama," one depicting the meaninglessness of life.

"To be perfectly honest, I keep wanting to find out what 'existential' means. People often seem to mean quite different things by it. There certainly is a kind of obvious existential element in the situation, taking 'existential' to mean that really one doesn't count and that nothing really matters much, because things will happen anyway. Rosencrantz and Guildenstern are two people who have been written into a scheme of things and there's nothing they can do except follow through and meet the fate that has been ordained for them, which is to die violently."

The son of a Czech doctor, Stoppard was born in 1937. The family moved to Singapore when he was two, and his father was killed in World War II. At the age of nine, Tom was brought to England, where he took his stepfather’s name. After working as a journalist and freelance writer, his first play, A Walk on the Water, was produced on television and later on the London stage. In 1963, he wrote a one-act verse burlesque, Rosencrantz and Guildenstern, following the two characters from the moment of their exit from Hamlet. The full-length play in its present form was written after Stoppard saw Hamlet on Broadway with Richard Burton and Paul scoop Hackett, with Peter O’Toole in the title role, in 1967. Following a brief, exploratory production at the Edinburgh Festival, the play had its first professional production by the National Theatre at the Old Vic in London in April, 1967. Two years later, after it had opened to acclaim in New York, A.C.T. gave Rosencrantz and Guildenstern Are Dead its Bay Area premiere. The comedy was voted best play of the 1967-68 New York Drama Critics Circle and went on to win the Tony Award as well.
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For his play, Stoppard plucked R. G. from the fringe of Shakespeare’s tragedy and put them at the center of the action. Consequently, Hamlet, Claudius, Gertrude, Ophelia and Polonius suffer a corresponding reduction in importance. Because the minor characters in the Stoppard comedy, the minor characters in the original Hamlet, a keyhole view of the royal tragedy at Elsinore in which we see the whole thing through the often bewildered and uncomprehending eyes of Rosecrantz and Guildenstern.

The two lads are summoned to the Danish court by King Claudius, Hamlet’s uncle and stepfather, to spy on the rebellious prince and report his activities to the king. On the road to Elsinore, the two lads meet a fatigued and penniless troupe of wandering players planning to give a performance at the royal palace. Arriving at Elsinore, R. G find themselves plunged into a dizzying succession of intrigues and plots which baffle them completely.

They can’t get Hamlet to tell them anything, and they are at a loss to explain his strange behavior. When they confront the prince, he easily outwits them, throwing their two school chums into utter confusion. They try in vain to piece together some notion of what’s going on in the palace with the pathetic scraps of information at their disposal.

As a last ditch play, the angry king orders R. G. to accompany Hamlet on a voyage to England, taking with them a letter from Claudius to his English counterpart which, unbeknownst to them, orders that Hamlet is to be executed on his arrival.

On board the ship to England, Hamlet steels Claudius’ letter while R. G. are asleep, replacing it with another that commands the English king to put them to death as soon as they deliver it. Caught in a tragedy whose meaning and reality remain a mystery to them, the two bumbling youths sail on to England to meet their destiny. “Wheels have been set in motion,” they sense, “and they have their own pace to which we are condemned. Our movement is contained within a larger one that carries us along as inexorably as the wind and current.”

In addition to the adventure of two people who probably have much more in common with most of us than any of the major characters in Hamlet, Stoppard’s comedy offers an unusual new approach to Shakespeare’s play and a theatrical comment on tragic drama as a whole. It’s as if every character’s exit from Hamlet has been an entrance for Rosecrantz and Guildenstern. Are Dead. The play has been widely explored and examined by English and American critics, and in the face of all this speculation, Stoppard once modestly suggested that it is “less a play than a play on words.” In a more serious mood, the playwright replied to critics who see the work as an “existential drama,” one depicting the meaninglessness of life.

“To be perfectly honest, I keep wanting to find out what existential means. People often seem to mean quite different things by it. There certainly is a kind of obvious existential element in the situation, taking ‘existential’ to mean that reality doesn’t count and that nothing real makes much difference, because things will happen anyway. Rosecrantz and Guildenstern are two people who have been written into a scheme of things and there’s nothing they can do except follow through and meet the fate that has been ordained for them, which is to die violently.”

Tom Stoppard was born in 1937. The family moved to Singapore when he was two, and his father was killed in World War II. At the age of nine, Tom was brought to England, where he took his stepfather’s name. After working as a journalist and freelance writer, his first play, A Walk on the Water, was produced on television and later on the London stage. In 1963, he wrote a one-act verse burlesque, Rosecrantz and Guildenstern, following the two characters from the moment of their exit from Hamlet and their life in England. The full-length play in its present form was written after Stoppard saw the National Theatre’s production of Hamlet, with Peter O’Toole in the title role. In 1967, following a brief, exploratory production at the Edinburgh Festival, the play had its first professional production by the National Theatre at the Old Vic in London in April. Two years later, after it had opened to acclaim in New York, A.C.T. gave Rosecrantz and Guildenstern Are Dead its Bay Area premiere. The comedy was voted best play of the 1967-68 Broadway season by the New York Drama Critics Circle and went on to win the Tony Award as well.
AMERICAN CONSERVATORY THEATRE of San Francisco

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CREDITS: HANK KRANZLER and WILLIAM CANDLES for photography. MARCOUET BRACE JOVANOVIĆ, I.C. to A.C.T.'s Library. PORSCHE-AUDI for generous donation of office equipment. DON SAGHE for December program cover design. GREG MOCK for The Tavern artwork. Special thanks to The Friends of A.C.T., volunteers and Francis Dee, Jane Guggenheim, Nancy Lewis, Polly Momsen, Emily Thompson and Tanya Vents for their help on costumes and properties for the two Chekovs. Giving a Civic Park Building Authority with assistance for Dance Mickey, Coconut Jive. 1608.

Special Discount Rates are available to clubs and organizations attending A.C.T. performances at the Geary and Mark Taper Memorial Theatres in groups of 25 or more. Complete details are available from Jackline Cooper, A.C.T. Special Events Director, 450 Geary St., San Francisco 94102, telephone (415) 771-3800.

FOR INFORMATION, telephone the Geary Box Office (415) 673-6400/4040. On 9 p.m. Monday through Saturday.

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In 1939, looking back over the plays he had written during the previou decade, Clifford Odets made a thoughtful evaluation: "Paradise Lost was, poorly received as a practical theatre work, remains my favorite play in this group."

The playwright admitted that Paradise Lost wasn't flawless. He acknowledged, "It spells out its theme, but it is in many ways a beautiful play, velvety: the colors were gorily and rich.

Although he had successes in his later years, The Country Girl (1950) and The Flowering Peach (1954), most critics agree that Odets did his finest work in the 1930s, the period with which he is so closely associated. When Paradise Lost was produced in New York in 1935, Odets had already produced Waiting For Lefty and Awake and Singing, establishing him as a major American writer. Paradise Lost represented a new turn for Odets, a move toward the drama of indication, in which plot was subordinated to character and much was suggested or implied rather than stated directly. Though it is now ranked among the finest of Odets' plays, Paradise Lost angered and confused many critics when it was first produced. The playwright replied publicly to several unfavorable reviews, influential writers rose to Odets' defense, and a controversy was born. Even Bertolt Brecht wrote a poem about the play and its creator. Paradise Lost traces the fortunes of the Gordon, a Depression family whose members reflect the lives of millions like them in cities across the county. Leo Gordon, his family and friends present a composite portrait of as Odets put it, "the entire middle class of liberal tendency." The characters symbolize what Odets saw as the struggle of the American middle class to endure amid financial crises, outmoded values and the decay of tradition morality.

A.C.T.'s production, directed by Allen Fleet, will join the repertory at the Geary on February 1, following public preview performances January 27 and 31 at 8:30 p.m. and January 29 at 2:30 p.m.

Though there is a sense of futility about some of the characters and the mood of the play is often melancholy, Odets nevertheless viewed Paradise Lost as an ultimately positive statement. It's my hope, he said, "that when people see it, they are going to be glad they're alive."
CLIFFORD ODETS REVISITED

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ANTONY, CAESAR AND CLEOPATRA

In the words of Plutarch, biographer of the ancient world, "Cleopatra was bright and enchanting, so remarkable for her actual beauty as though she were another human excellency..."

This page presents information about the play "Antony and Cleopatra" by William Shakespeare, including the cast and other details. The text mentions the involvement of various directors and performers, and references to Shakespeare's other works. The page also includes a note about the play's presentation in the American Conservatory Theatre of San Francisco.
ANTONY, CAESAR AND CLEOPATRA

In the words of Plutarch, biographer of the ancient world, "Cleopatra was bright and enchanting, less remarkable for her actual beauty than for her personality. Her conversation had impossible charm; the natural grace and beauty of her speech and movements were bewitching. She used the intrinsic quality of her voice in many languages and rarity needed an interpreter. Antony was so captivated that he forgot his wife and family, his connection with the Senate and his wars against Rome's enemies.

And in the Shakespearean words of Enobarbus, Antony's forthright friend and confidant in arms, "Age cannot wither her nor custom stale her infinite variety. Other women cloy/The appetites they feed, but she makes hungry./Where most she satisfies..."

To begin its sixth San Francisco repertory season, A.C.T. presents the two most distinguished portraits of Cleopatra in our language, Bernard Shaw's Caesar and Cleopatra and William Shakespeare's Antony and Cleopatra. The two plays greatly differ. One portrays a heroic characterizations, respectively, of Napoleon Bonaparte and Mark Antony; the other is a gallery of memorable supporting roles.

Performed side by side in rotating repertoire, the pair of worlds poses a series of sharp dramatic contrasts. "Cleopatra" is sixteen, while "Antony" is seen in the last years of her literally fabulous life. And-as his view of the budding turbulence, has delightedly comic. Shakespeare's work, the "Queen" emerges as a mature and magnificent figure.

The two plays have many things in common, share many traits and are, in a real sense, two sides of the same coin. Yet each role is completely in its own self-facing in its own way, singular the creation of a master playwright. Each stands alone but is enriched and more completely defined by its relation to the other.

Cesar and Cleopatra takes place in Alexandria in 48 and 47 B.C., three years before Caesar's assassination in Rome, the subject of the subject of Julius Caesar. To whom both Shakespeare and Shaw turned in writing their plays, comments on Caesar's political and military skills.

"In Egypt Caesar found palace intrigue among Ptolemy XII. Phllidion the Prime Minister and Cleopatra, who had been banished by her brother. Caesar had great trouble from the unfriendly and haughty Ptolemy, and succeeded in defeating Ptolemy's attempts to murder him only by sitting up all night. Caesar then sent for Cleopatra, who was smuggled into his quarters wrapped in a red carpet. Captivated by her charm and bold wit, he fell in love with Cleopatra and fought to gain full possession of Egypt for her.

"In this fight his small army suffered many disadvantages by being in a strange country. The Egyptians diverted the canals and cut off his water supply. When they cut off his communications by sea, he set fire to some of his ships and thus accidentally to the docks and to the great Alexandrian library. In a desperate battle he leaped from a sea wall into a small boat to save his soldiers, who were in danger..." Last Caesar prevailed and crushed the opposition to Cleopatra.

"She left Cleopatra queen of Egypt, with a baby son named Caesar. He then went to Pontus to suppress a revolt. He resisted the rebels that he could hardly report. Vercingetorix-I came, I saw, I conquered."

The excerpt reveals that Plutarch's life of Caesar was a major source for Shaw-and that the playwright didn't have to go for a second to imagine or omit certain historical data when it suited his theatrical purposes. Like all great writers, his sources were Shaw never lets facts become obstacles in his path for the truth. Shaw envisioned Julius Caesar as possessed of a "natural greatness" growing out of his "genius originality." The playwright explains, "It is in the character that I have represented Caesar as great. Having virtue, he had no need of goodness. He is neither for good, nor generous, because a man who is too great to resist has nothing to forgive; a man who says that other people are afraid to say no be no more than the other".

understudies

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Greyhound

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LAFAYETTE
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Master Music Sears

WALNUT CREEK
Greyhound

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents

GEORGE M. COHAN'S

THE TAVERN

Original Production Directed by ELLIS RABB
Restaged by PETER DONAT
Scenery by JACKSON DeGOVIA
Costumes by ELIZABETH COVEY
Lighting by MAURICE BEESELY
Sound by CHARLES RICHMOND
Storm Conducted by KENNETH JULIAN
Associate Director: ROBERT BONAVENTURA

the cast
Zach, the Tavern Keeper's Son
CHAD CAMILLER
Sally, the Hired Girl
DEBORAH SUSSLE
Freeman, the Tavern Keeper
JOSEPH BIRD
William, the Hired Man
MARTIN BERMAN
The Vagabond
RAY REINHARDT
The Woman
NANCY MCDONIEL
Lamson, the Governor
WILLIAM PATERSON
Mrs. Lamson, the Governor's Wife
ANNE LAWDER
Virginia, the Governor's Daughter
JOY CARLIN
Tom Allen, the Fiance
PAUL SHEN
The Sheriff
E. KERRIGAN PRESCOTT
The Sheriff's Man
BOB MILLER
HOWARD SHERMAN
Stevens
LARRY MARTIN

The action of the play takes place in Zaccus Freeman's Tavern, around the turn of the century.

There will be one ten minute intermission.

UNDERSTUDIES
The Vagabond: Herbert Foster; Governor Lamson: Larry Martin; Freeman: Bob Miller; Tom Allen: Scott Thomas; Zach: R. E. Simpson; William: Scott Thomas; The Sheriff: Howard Sherman; Stevens: Frank Ollivell; Sally: Lee Cook; Virginia: Katie Cannon; Mrs. Lamson: Winifred Mann; The Woman: Michael Leamed; Stevens: Larry Martin

The most perennially popular of all George M. Cohan's plays and the author's own personal favorite, The Tavern returns to the A.C.T. repertoire for its second season. First presented here in June, 1970, at the Marines' Memorial Theatre, the production proved the surprise hit of the season. For the current revivial, Ellis Rabb's original production has been restaged for the larger Geary Theatre by director Peter Donat.

The Tavern is one of three A.C.T. hits from the past being revived during the 1971-72 season, along with Tom Stoppard's Rosencrantz and Guildensteen Are Dead, returning in January, and Henrik Ibsen's An Enemy of the People, rejoining the repertory in April.

Cohan, one of the great figures of American theatre history, was a jack of all theatrical trades--vaudevilleian, actor, singer, dancer, playwright, composer, lyricist, director and producer. In writing The Tavern, Cohan created not only a melodrama, but also a farce and an affectionate spoof of melodramatic conventions as well.

The setting is a storm-swept country inn where a strange assortment of travellers seeking shelter must face the fact that one of them may well be a desperate criminal fleeing from the law. The play blends comedy and suspense with honest sentiment in a superb example of theatre craftsmanship.

The play's original Broadway production opened more than a half century ago, in 1920. It was revived ten years later with Cohan himself in the title role of the Vagabond. He was so fond of The Tavern that in 1940 he wrote a sequel to it called Return of the Vagabond. It was to be his last Broadway show, for two years later Cohan died at the age of sixty-four.

The return of The Tavern is doubly welcome, since it also signals the return to A.C.T. of actor Ray Reinhardt, in the role of the Vagabond, after a season's absence.
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The Woman NANCY MCDONIEL
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Gillo Curtain Designed by ROBERT BLACKMAN
Special Choreography by LEE COOK

Geary Theatre

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FREMONT
Greyhound
GILROY
Greyhound
HAYWARD
Sears
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Greyhound
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Greyhound
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PALO ALTO
Macy's
PETALUMA
Greyhound
Second Time Around
PLEASANT HILL
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Sears
Greyhound
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Civic Box Office
Macy's
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SAN JOSE
IBM Club
Macy's
San Jose Box Office
Sears
SAN LEANDRO
Macy's Bayfair
SANGEME
The Book Store
Macy's
Sears
SAN RAFAEL
Macy's
SANTA ROSA
Greyhound
Sears
SANTA CLARA
Greyhound
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SUNNYVALE
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Lockheed
VALLEJO
Mister Music
Sears
WALNUT CREEK
Greyhound

NOTES ON "THE TAVERN"

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The return of The Tavern is doubly welcome, since it also signals the return to A.C.T. of actor Ray Reinhardt, in the role of the Vagabond, after a season's absence.
Arthur Wing Pinero (1855-1934), commendably dismissed by critics and historians for decades, has been rediscovered in recent years, and revivals of his plays are now staged in New York, London, Vienna, and, currently, San Francisco. England’s most popular and successful dramatist in the years just before the turn of the century, Pinero fell into critical disfavor as new theatrical styles and vigorous young playwrights took center stage in London. With the perspective provided by decades, producers and audiences of the 1970s are finding a wealth of distinctive comedy and drama in such Pinero works as The Second Mrs. Tanquary, Trelawny of the Wells, The Notorious Mrs. Ebbsmith, The Magistrate, The Schoolmistress and Dandy Dick.

And however often drama critics and theatre historians may have turned up their well-schools noses at Pinero in the past, the playwright has always been a favorite of actors. Cast lists of his plays have read like Who’s Who in the Theatre. Pinero knew how to write for actors because he had been one. He knew the mechanics of the stage before he had frequently done that work himself—and he loved doing it. After a six-year stint as a clerk, Pinero decided that the theatre was for him. He played leading roles in the English companies and was discovered by the famous actor-manager Henry Irving, who invited him to take part in his summer company at the vanguard of English drama.

There, Pinero began to write short one-act plays with roles for himself and his friends. Eventually, he took his hand at full-length works, always writing with specific actors in mind. From the beginning, Pinero directed his own plays and became known for meticulous attention to detail and stagecraft. Happily, his knowledge of stagecraft was matched by a real perception of character and his early serious dramas probing social problems of the day were well received by the press and public alike.

Now thirty years old and enjoying the first fruits of success, Pinero turned to comedy, bringing his slight cynical view of life to bear on the sentimental crises and victories of the English bourgeois. His great skill in empathizing with ordinary folks and his gift for formulating deftly the most opportune comical situations brought him increased popularity and led to the authorship of A.C.T. performances and its training programs, that we decided to go forward.

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A.C.T. is now in its fifth year as San Francisco’s resident theatre company. We continue to raise funds, matching those of the Ford Foundation each year.

In order to continue raising these funds, we formed the California Theatre Foundation at the financial arm of A.C.T. as treasurer of C.T.F., I want to thank the friends and sponsors who have contributed funds and attended its performances and to express my sincere appreciation to the directors of C.T.F. for their help and support since its inception.

A.C.T. THEN AND NOW

By CYRIL MAGNIN
Treasurer, California Theatre Foundation
Chairman of the Board, Joseph Magnin Co., Inc.

On a summer evening in 1966, I received a telephone call from a representative of the American Conservatory Theatre asking whether I, as president of the San Francisco Chamber of Commerce, would discuss with him the possibility of bringing A.C.T. permanently to the San Francisco Bay Area. He explained that the company was presenting a summer season at Stanford University and that the reception had been fantastically good. He invited some of the Chamber Board and myself to see an A.C.T. performance and to meet William Ball, the general director, and members of the company.

We attended and we were impressed not only by the performance but by the quality of the company and especially its conservatory training program and the help it was giving to so many young actors and companies. We learned that Chicago had agreed to sponsor A.C.T. for the other half of the company's season and that the Chicago company leaders explained that they had a twelve-month grant from the Ford Foundation of $300,000. This grant was to be matched by contributions from the general public, half from Chicago and half from the Bay Area.

As a result of a press conference and radio and television programs, we were able to raise $300,000 during the first week in voluntary contribu-

We opened with William Ball's production of Tartuffe. The company was an immediate success—we had a winner. Shortly after the opening, however, we received bad news: Chicago could not finance its share. Therefore, we were left with the company on a year-round basis. It was necessary for us to raise $300,000 instead of $150,000, which we proceeded to do.

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In order to continue raising these funds, we formed the California Theatre Foundation at the financial arm of A.C.T. As treasurer of C.T.F., I want to thank the friends and sponsors who have contributed funds and attended its performances and to express my sincere appreciation to the directors of C.T.F. for their help and support since its inception.
DANDY DICK

Directed by EDWARD HASTINGS
Scene by ROBERT BLACKMAN
Costumes by WALTER WATSON
Lighting by MAURICE BESLEY
Sound Design by CHARLES RICHMOND

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents

ARTHUR WING PINERO'S

DANDY DICK

the cast

The Very Rev. Augustin Ieod, D.D. (Dean of St. Marvell's)
Sarah (at the Deane's)  WILLIAM PATerson
Sarah (at Durnstein)  LEE McCAN
Sheba  KARIE CANNON
Mr. Darvey, the Butler  HERBERT FOSTER
Forty-fourth Fusiliers quartered at Durnstein, near St. Marvell's  Captain Tarver  MARC SINGER
Mr. Darvey  MARK WHEELER
Georgiana Tilman (a Widow, the Dean's sister)  JOY CARLIN
Sir Tristram Mardon, Bart.  KEN RUTA
Hatcham (Sir Tristram's Groom)  SCOTT THOMAS
Noah Topping (Constable at St. Marvell's)  MARTIN BERMAN
Hannah Evans (at the Deane's)  DEBORAH SUISSEL
At the Deane, St. Marvell's  RALPH SULLIVAN

undesirables:

Jod: Larry Martin; Salome: Nancy McDoniel; Sheba: Lee Cook; Blake; E. Kerrigan Prescott; Tarver: Howard Sherman; Darvey: R. E. Simpson; Georgiana: Anne Lawler; Sir Tristram: Dudley Knight; Hatcham: Patrick Gorman; Noah: Bob Miller; Hannah: Ann Weldon

Geary Theatre

'DANDY DICK' NOTES
Arthur Wing Pinero (1855-1934), seemingly dismissed by critics and historians for decades, has been rediscovered in recent years, and revivals of his plays are now staged in New York, London, Vienna, and, currently, San Francisco. England's most popular and successful dramatist in the years just before the turn of the century, Pinero fell into critical disfavor as new theatrical styles and vigorous young playwrights took center stage in London.

With the perspective provided by decades, producers and audiences of the 1970s are finding a wealth of distinctive comedy and drama in such Pinero works as The Second Mrs. Tanqueray, Trelawney of the Wells, The Notorious Mrs. Ebbsmith, The Magistrate, The Schoolmistress and Dandy Dick.

And however often drama critics and theater historians may have turned up their well-school ed noses at Pinero in the past, the playwright has always been a favorite of actors. Cast lists of his plays have read like Who's Who in the Theatre. Pinero knew how to write for actors because he had based one. He knew that audiences had frequently done that work for themselves—and he loved doing it. After a long day in the English companies and was discovered by the famous actor-manager Henry Irving, who invited the young Pinero to join his prestigious company at the Lyceum Theatre in London.

There, Pinero began to write short one-act plays with roles for himself and his friends, eventually, writing his first full-length work, always writing with specific actors in mind. From the beginning, Pinero directed his own plays and became known for his theatrical flair. It was, to a considerable degree, his early scenes proving social problems of the day were well received by the press and public alike.

Now thirty years old and enjoying the first glimpses of success, he turned to comedy, bringing his slighty cynical view of life to bear on the sentimental crises and victories of the English bourgeoisie. His great skill in creating memorable roles for the ladies at the middlings of outlandish comic situations brought him increased popularity and led to the genesis of A.C.T. performances of 1888, Arthur Wing Pinero's 1892, revivals of the London theatre, the series in which they were performed. Dandy Dick, among the finest of the series, opened there in January, 1887. Like other Court Farces, it offers a hard but loving vision of men and their nonsense. Human weakness leads to ridiculous complications, as in French farce, but with uniquely English sentimentality and Pinero's special gift for character study.

One remembers that the people long after their plots have been forgotten, and in Dandy Dick particularly, the "play" of the characters is quite remarkable. The Sporting Dean of St. Marvell's, his horse-racing sister "Georgie"; his dotty Biblical daughters Salome and Sheba; and their tin-soldier ally are all a part of the Pinero gallery of memorably vivid comic portraits.

ANTONY, CAESAR AND CLEOPATRA

(Antony and Cleopatra, 1607-1608)

Historians of the arts have suggested that the difference between wisdom and folly has anything to do with the difference between physical age and physical youth. Some women are younger at seventy than most women at seventeen.

Shakespeare's panoramic tragedy telescopes the essential facts of the last decade in the lives of Antony and Cleopatra, foreshortening that lengthy period into a few dramatic episodes.

These were the years Immediately after the death of Julius Caesar, who was succeeded as ruler of Rome by an ill-fated Triumvirate consisting of Octavius, Antony and Cleopatra. The multiplicity of settings in Antony and Cleopatra, the Egyptian court at Alexandria and several battlefields. Several scholars date the beginning of Cleopatra at 1607, during the same period (1605-1608) in which Shakespeare wrote Hamlet, Macbeth, King Lear and Othello.

After months, Iphigenia found Cleopatra caused Antony to forgo home, duty and country. Plutarch writes that the Cleopatra admired and wanted his most valuable asset, time. While courting Antony, charm, cleverness and fantastic entertainments to the Antony passionately to her. She played roles with the Cleopatra, drank with him, hunted with him, and played violent games with him in the people of Alexandria. They accepted the foolishness well, saying they were glad he added such parts in Rome and saved the comedy for them. One day, when he had had luck in fishing, he ordered divers to attach fish to his books so that he could seem to Cleopatra that he was working for her. She realized what he was doing, but praised him highly; and the next day she invited others to work. Antony fish. An Egyptian diner then submerged the diver in the book, to the meriment of all. "Leave the fishing to us," she said. "Your game is cities, peoples and kingdoms.

On a summer evening in 1966, I received a telephone call from a representative of the American Conservatory Theatre asking whether I, as president of the San Francisco Chamber of Commerce, would discuss with us the possibility of bringing A.C.T. permanently to the San Francisco Bay Area. He explained that the company was presenting a summer season at Stanford University and that the reception had been fantastically good. I invited some of the Chamber Board and myself to see an A.C.T. performance and to meet William Ball, the general director, and members of the company.

We attended and we were impressed not only by the performance but by the quality of the company and especially its conservatory training program and the help it was giving to so many young actors and actresses. We learned that Chicago had agreed to sponsor A.C.T. for the half year if we in San Francisco would sponsor it for the other half. The company leaders explained that they had a twelve-month grant from the Ford Foundation of $300,000. This sum had to be matched by contributions from the general public, half from Chicago and half from the Bay Area.

We were so excited by A.C.T. its performances and its training programs, that we decided to go forward. I immediately set up a meeting with the committee to raise funds for our share of the first year's contributions. He agreed.

A.C.T. THEN AND NOW

By CYRIL MAGNIN

Treasure, California Theatre Foundation
Chairman of the Board, Joseph Magnin Co., Inc.

As a result of a press conference and radio and television programs, a telethon was able to raise $30,000 during the first week in voluntary contributions. We succeeded in the sum for an unknown theatrical company. It was an indication to us that the people of the San Francisco Bay Area would support quality repertory theatre. We raised the balance of the $550,000 very quickly and then prepared for an exciting spring season.

We opened with William Ball's production of Tartuffe. The company was an immediate success—we had a winner. Shortly after the opening, however, we received bad news: Chicago could not finance its share. Therefore, we were left with the company on a year-round basis. It was necessary for us to raise $300,000 instead of $150,000, which we proceeded to do.

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In order to continue raising these funds, we formed the California Theatre Foundation at the financial arm of A.C.T. As treasurer of C.T.F., I want to thank the friends and sponsors who have contributed funds and attended its performances and to express my sincere appreciation to the directors of C.T.F. for their help and support since its inception.

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WILLIAM BALL, General Director, founded the American Conservatory in 1965. This season, he directs the opening production, Bernard Shaw's Caesar and Cleopatra. Prior to his C.A.T. 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 the Philharmonic Hall. His Off-Broadway productions include Six Characters in Search of an Author, which won him the Outer Critics Circle, Obie and D'Annunzio awards. Under Milkwood, honored with the D'Annunzio and Outer Critics Circle awards; and Yemen, 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 Opera are Don Giovanni, A Midsummer Night's Dream, Poncino, The Inspector General, Cosi Fan Tutte and Six Characters in Search of an Author. He served as both director and Librettist of Lee Hoiby's Natalia Petschow, 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 of Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington D.C., the Alley Theatre in Houston, the Actors Studio and the Antioch and Toledo Shakespeare festivals. He made his San Francisco debut two years ago with the Actor's Workshop production of The Matchmaker. A graduate of the Carnegie Institute of Technology, Mr. Ball has been the recipient of a Fullbright Scholarship, a Ford Foundation Directorial Grant and a Fulbright Fellowship. He directed the C.A.T. production of Tartuffe, Six Characters, King Lear, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Tiny Alice, Oedipus Rex, Three Sisters, The Tempest and Romeo and Juliet; and Don Giovanni, Are Dead. The latter returns to the C.A.T. Reperatory this winter for its third season. In addition to his work as a director, Mr. Ball teaches in the company's Conservatory training programs.

JAMES B. MCKENZIE, Executive Producer, is a graduate of the University of Iowa and holds a master's degree from Columbia University. Prior to joining A.C.T., he was one of the East Coast's most active theatrical producing having been involved in more than 800 plays on Broadway, national and international tours as well as in repertory theatres and stock productions. A member of the New York Theatre in the Association of Theatrical Press Agents and Managers, and the New York and Wisconsin State Councils of the Arts. Mr. McKenzie is also former President of The Council of Stock Theatres. A member of A.C.T.'s board of directors prior to his appointment as executive producer, Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), the Bucks County Playhouse (Penn.), the Peninsula Playhouse (Wisc.), the Minera Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Phoenix Playhouse (Palm Beach). His highly successful Broadway production of And Miss Reardon Drinks Little, starring Julie Harris, is currently on tour.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he was also a member of the Sandinista of Margery Kempe, Epitaph for George Dillon and he directed the national tour of Benvolio and Rosencrantz and Guildenstern Are Dead. The latter returns to the A.C.T. Reperatory this winter for its third season. In addition to his work as a director, Mr. Ball teaches in the company's Conservatory training programs.

ELLIOTT RABB founded the internationally acclaimed APA Repertory Company of New York in 1960 and continues to serve as its Executive Director. Mr. Rabb directed many of APA's most acclaimed productions, including You Can't Take It With You. He also directed Tartuffe, Exit the King, War and Peace, The School for Scandal, A Midsummer Night's Dream, Judith, The Lower Depths and Hamlet. In addition, he appeared in the title roles of APA's Richard II, King Lear, Hamlet and Pantagras and played major roles in more than a dozen other productions. Mr. Rabb has also acted and directed on and off Broadway, as well as in leading regional theatres and Shakespeare festivals. A.C.T. audiences saw him as the palace messenger in Oedipus Rex and the Dauphin in Saint Joan. He originally directed A.C.T.'s highly successful production of The Tavern and directed The Merchant of Venice and The Selling of the President last season.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is an artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, San Diego Shakespeare Festival, the San Diego Symphony Festival, the New York City Opera, the Pennsylvania State Festival Theatre, the Antioch Arena Shakespearean Festival, the APA, the Philadelphia Playhouse, the Boston Shakespeare Festival and the Arizona Shakespeare Festival. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, The Perfect Fool and The Hostage, as well as co-directed The Crucible, which entered the repertoire at the San Francisco Summer Festival in 1967. Mr. Fletcher directed the A.C.T.'s highly successful productions of Shadrach, The Lysistrataan and The Lonely Ones, An Enemy of the People, which is being revived this season. He also directs Antony and Cleopatra and Paradise Lost for the current repertory season.

EDITH MARISON, Development Director, has been instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as its first Executive Director. She is presently director of the Board of Trustees ever since. She has been a leader in the resident theatre movement in New York and has served on the boards of such major organizations as the Actors Fund of America. Mrs. Marison was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company there for a season. In 1969, Edith Marison was awarded the UCLA Distinguished Fellowship. As well as Allen Fletcher, who first directed The Crucible, Mrs. Marison currently serves on the board of directors of The Theatre Communications Group and on the Theatre Advisory Board of the National Endowment for the Arts.

JOSEPH BIRD, who returns for a second season as A.C.T.'s Public Relations Director, has a high school degree in drama from Penn State University. A former actor in TV 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 Jesse Royce Landis and the Eastern University tour with Tom Mankiewicz 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 Electric. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splendored Thing. He was seen at A.C.T. last season in The Merchant of Venice, and now in The Late Christopher Harietnus, An Enemy of the People, and The Selling of the President. He is currently appearing in Caesar and Cleopatra, Antony and Cleopatra and The Taverns.

MARVIN BERNMAN attended Brooklyn College where he appeared in several dramatic productions. He attended the Stella Adler Studio and George Morrison Studio in New York. A former member of A.C.T.'s Summer Training Congress, Mr. Bernman appeared in Room Service, Ol' Dadd, Poor Dad, and in White America, and was also seen in Six Characters in Search of an Author. Mr. Bernman is currently touring with his own play. He is one of four students selected to appear in scenes from As You Like It, The Tempest and Much Ado About Nothing this past summer. Miss Cannon, who holds a B.A. from Brigham Young University, played major roles in numerous productions there, including Richard III, Oedipus Rex, The Little Foxes, J.B., You Can't Take It With You and Beckit. She is seen first this season in Caesar and Cleopatra, Antony and Cleopatra and Dandy Dick.

KARIE CANNON, who came to A.C.T. as a member of the 1970 Summer Training Congress, appeared in last season's productions of The Merchant of Venice and The Tempest, and was one of four students selected to appear in scenes from As You Like It, The Tempest and Much Ado About Nothing this past summer. Miss Cannon, who holds a B.A. from Brigham Young University, played major roles in numerous productions there, including Richard III, Oedipus Rex, The Little Foxes, J.B., You Can't Take It With You and Beckit. She is seen first this season in Caesar and Cleopatra, Antony and Cleopatra and Dandy Dick.

JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Tavern during her A.C.T. years, was a graduate of 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.
WILLIAM BALL, General Director, founded the American Conservatory Theater in 1965. This season, he directs the opening production, Bernard Shaw's "Cesar and Cleopatra." Prior to ACT'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 Critics Circle, Obie and D'Annunzio awards; Under Milk Wood, honored with the D'Annunzio and Outer Critics Circle awards; and Yarrow, 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 opera he directed at the New York City Opera were The Coronation of Poppea. He has directed for the Ford Foundation and produced at the City Center. Mr. Ball has worked as guest director at all major North American theater 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 Shake- speare festivals. He made his San Francisco debut two years ago with the Actor's Workshop production of Home, directed by his graduate degree in theater from the Carnegie Institute of Technology. Mr. Ball has been the recipient of a Fulbright Scholarship, a Ford Foundation Directorial Grant and the inaugural fellowship of the American Conservatory Theater. He directed the ACT's production of Tartuffe, Six Characters, King Lear, Under Milk Wood, The American Dream, Twelfth Night, Hamlet, Tiny Alice, Oedipus Rex, Three Sisters, The Fantasticks and Bronzencut and Culp - eent's Are Dead. The latter returns to the ACT Repertory this winter for its third season. In addition to his work as a director, Mr. Ball teaches in the company's Conservatory training workshops.

JAMES B. MCKENZIE, Executive Producer, is a graduate of the University of Iowa and holds a master's degree from Columbia University. Prior to joining ACT, he was one of the East Coast's most active theatrical producers, having been involved in more than 800 plays on Broadway, national and international tours, as well as in repertory theaters and stock production. He is also a member of the League of New York Theaters, the Association of Theatrical Press Agents and Managers, and the New York and Wisconsin State Councils of the Arts. Mr. McKenzie is also the President of the Portland Players, a professional theater company in Portland, Oregon. He has planned and directed many productions, including as artistic director of the American Repertory Theater. Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), the Bucks County Playhouse (Penn.), the Peninsula Playhouse (Wisc.), the Arena Stage in Washington D.C., the Actors Theatre of Phoenix, the Center for the Performing Arts in Cary, North Carolina, and the Pasadena Playhouse. His credits include the American Shakespeare Festival, Stratford, Conn., as president of the Producing Managers Company and as associate producer of the Royal Shakespearean Playhouse (Palm Beach). His highly successful Broadway production of And Miss Reardon Drinks a Little, starring Julie Harris, is currently on tour.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for David Merrick before joining ACT as a founding member. Off-Broadway, he directed the Florida Shakespeare Festival's production of The Two Gentlemen of Verona. He has also directed the plays of Sondheim, Brecht, and Caryl Churchill. His directing debut was as guest director of The Rake's Progress, Lemon Sky and A Man For All Seasons in colleges and regional thea- tres. Mr. Hastings' productions of Charles' Aunt and Our Town were seen during ACT's first two seasons. He received extraordinary critical ac- claim for his direction of a major revival of Our Town in New York two years ago which featured an all-star cast. He directed ACT's productions of The Importance of Being Earnest and The Devil's Disciple during the 1969-70 season, and The Relapse and The Time of Your Life last season. Mr. Hastings directs Dandy Dick this season.

JOSEPH BIRD, who returns for a sec- ond season at ACT, was graduated with a degree in drama from Penn State Uni- versity. As a featured actor in TV pro- ductions 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 Jesse Royce Landis and the Eastern University tour with The Moonstruck and Exit the King. He made his Broadway debut in You Can't Take It With You, and has ap- peared in 10 off-Broadway produc- tions, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splendored Thing. He was seen at ACT last sea- son in The Merchant of Venice, the Tony-le: The Heterosexual, An Enemy of the People, and The Selling of the President. He is currently appearing in Caesar and Cleo- patra, Antony and Cleopatra and The Tavern.

KARIE CANNON, who came to ACT as a member of the 1970 Summer Training Congress, appeared in last season's productions of The Merchant of Venice and The Taming of the Shrew, and was one of four students selected to ap- pear in scenes from As You Like It, when ALT staged it at Lake Tahoe last sea- son. Miss Cannon, who holds a B.A. from Brigham Young University, played major roles in nu- merous productions there, including Richard III, Oedipus Rex, The Little Foxes, J.B., You Can't Take It With You and Becket. She is seen this first season in Caesar and Cleopatra, An- tony and Cleopatra and Dandy Dick.

JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Tavern during her first season at ACT, will graduate from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwright's The- atre, she has appeared on Broadway with the Second City, in several off- Broadway productions, and with resi- dent and summer theatres, made nu- merous radio and TV commercials and has played an assortment of roles.
in TV and feature films. Mrs. Carlin teaches at UC Berkeley's department of dramatic art and was seen in *The Time of Your Life* and *The Selling of the President last season. She is currently seen in *The Tavern* and *Dandy Dick*.

LARRY CARPENTER, who holds a B.F.A. degree from Boston University, where he acted in and directed numerous productions, as well as composed the score for a production of the Caucasian Chalk Circle, comes to A.C.T. from the San Diego Shakespeare Festival, where he appeared in all three of their productions this past summer, Mr. Carpenter's other credits include a directorial role with the Shakespeareana Festival, the Brockport Summer Arts Festival, the Rochester Opera Theatre and Thomas Wolfe in *Ain't Got No!* in North Carolina, where he has played major roles in such musical and dramatic productions as West Side Story, Rosencrantz and Guildenstern Are Dead, The Tempest, A Scourge Scandal, The Fantasticks and King Lear with Morris Carnovsky. At present, Mr. Carpenter is on an extended leave of absence from Southern Methodist University's art school, where he was actively involved in graduate study in directing. Mr. Carpenter is married first at A.C.T. in *Two Caesar and Cleopatra* and Antonietta and Cleopatra.

LEE COOK, who has served as A.C.T.'s dance teacher for the past three years and will continue as such this season, attended Scripps College in Claremont, Ca., and also studied with A.C.T. prior to teaching here. She appeared as a dancer and singer in the Seattle Opera Company and Repertory Theatre production of Tommy, and was seen in A.C.T.'s productions of The Merchant of Venice, The Tempest and The Secret of the People last season. Miss Cook appears first this season in *Cesar and Cleopatra*.

PIETER DONAT, in his fifth season with A.C.T., has appeared on Broadway in *The Caucasian Chalk Circle*, *The Entertainment*, *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* at the West Bank today, 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, Cade of the Defense, FBI, Bracken's World, Medical Center and Young Lawyers. He appeared in A.C.T.'s productions of *Under Milkwood*, Tartuffe, Doodle Duddle Dumpling, My Son Cod, Staircase, Little Murderers, The Architect and the Emperor of Assyria, The Importance of Being Earnest, Six Characters in Search of an Author and in the title role of Hadrian VII. Mr. Donat appeared as Shylock in *The Merchant of Venice*, in *Hadrian VII*, *An Enemy of the People* and *The Selling of the President* last season. He is currently seen as Caesar in *Cesar and Cleopatra* and Antonietta and *Cleopatra*.

RICHARD COUNCIL, a member of A.C.T.'s training program last season and appeared in *The Merchant of Venice*. His previous credits include the Old Globe Shakespeare Festival in San Diego, where he appeared in Richard II, directed by Stephen Porter, in Much Ado About Nothing and Cymbeline, directed by Louis Criss. He appeared in several productions at the 1971 Pennsylvania State Festival of American Theatre, including Anna Christis, directed by Allen Fletcher, and Captain Flints of the Horse Marines, directed by Jon Jury. Mr. Council and his wife, Chris, who is an acting fellow this season, both appeared in a student film shot in Berkeley last year by Richard Shaw of UCLA, whose previous films have received numerous awards in foreign and domestic university films. He is currently seen in both Caesar and Cleopatra and Antonietta and Cleopatra.

HERBERT FOSTER recently completed an engagement at New York's Lincoln Center's Public Theater. He won a best supporting actor award in *Cullen in Playday of the Western World* and a best supporting actor award in *Review Scenes from American Life*. He appeared with A.C.T. in the title role of *Little Malcolm and His Struggle Against the Bunchus and As geldorum in The Importance of Being Earnest*, two seasons ago. On Broadway Mr. Foster acted in the American Shakespeare Festival production of King Henry IV Part I and the National Repertory Theatre in *The Imaginary Invalid*. For three seasons with the National Repertory Theatre, he toured under director Eva LaGallienne as Tony Lumpkin in *She Stoops to Conquer* and as Bob Acens in *The Rivals*. He has acted in England and with the Canadian Players, principally as the Fool in King Lear and in Canadian radio and television dramatic serials in Toronto. Mr. Foster previously appeared with the national tour of Black Comedy and White Lies, starring Ian Sterling and last summer in *The TAMING of the Shrew*, A Midsummer Night's Dream and Antonietta and Cleopatra. His tour has included two Agatha Christie productions and in *The Mousetrap* and *In There's A Girl In My Soup with Valentine* as well as in *Cesar and Cleopatra*, Antonietta and Cleopatra and Dandy Dick.

LAURENCE LAMPA, who has served as A.C.T.'s business manager for the past three years, comes to A.C.T. from the Oregon Shakespeare Festival, where he appeared in *The Taming of the Shrew*, A Midsummer Night's Dream and *A Man for All Seasons* and *Under Milkwood*. Mr. Lampa recently appeared in the *Three Sisters* at the West Bank today, 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. Lamda previously appeared with the New York City Opera and worked with NBC radio and television dramatic serials in New York. Mr. Lamda also appeared in a workshop in New York. Miss Lampa played 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 *Over The Town*. She was seen in *The Tempest*, *The Last Heiress* and *The Time of your Life* last season, and is currently seen in *The Tavern*.

PATRICK GORMAN came to A.C.T. last year after appearing in the eighteen productions at the Seattle Repertory Theatre. While studying theatre in Paris he worked as a clown in *Cirque Medrano*, played in the Fourth Broadway equivalent of the *39 Steps*, *To Succeed in Business Without Really Trying* and several TV productions. In New York, he has appeared in the ANTA Matinee series, at the New York Shakespeare Festival and on Broadway in *Those That Play the Clown*. After teaching movement at A.C.T.'s 1971 Summer Training Congress he played the Proctor in *In the Matter of J. Robert Oppenheimer*, directed by Allen Fletcher and Captain Flints of the Horse Marines, directed by Jon Jury. Mr. Council and his wife, Chris, who is an acting fellow this season, both appeared in a student film shot in Berkeley last year by Richard Shaw of UCLA, whose previous films have received numerous awards in foreign and domestic university films. He is currently seen in both Caesar and Cleopatra and Antonietta and Cleopatra.

MICHAELENNED, wife of A.C.T. actor Peter Donat, has appeared as a leading actress with the Stratford Festival (Canada) resident and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played Irina in *Three Sisters* on Broadway and in the Fourteenth Street Theatre in New York and appeared in the off-Broadway production *A God Shot Here* Miss Learned also television credits include many leading roles for the Canadian Broadcasting Company, including Estella in *Erica Tills* production of *Great Expectations*, and she played leading roles in two films for National Film Board Canada. At A.C.T., Miss Learned has played major roles in *Under Milkwood*, Tartuffe, Doodle Duddle Dumpling, My Son Cod, The Misanthrope, The Latent Heterosexual, and *An Enemy of the People*. She appears first this season in *Antony and Cleopatra*.

LEE McCAIN, a newcomer to A.C.T. this season, has a B.A. degree from the University of Iowa, where he studied in philosophy and studied for three years at his school's Central School of Drama. When she returned to this country, she made her professional debut in *Play It Again Sam*, with Woody Allen on Broadway. She has since appeared in Buffalo as Sonia in *Centaur* and in *The Girl on TV* on Broadway. Among the major roles she has played are Alma in *Summer and Smoke*, Adelaide in *Guys and Dolls* and Viola in *Twelfth Night* Miss McCaill is a veteran of numerous off-Broadway productions.
LARRY CARPENTER, who holds a B.F.A. degree from Boston University, where he acted in and directed numerous productions as well as composed the score for a production of the Caucasian Chalk Circle, comes to A.C.T. from the San Diego Shakespeare Festival, where he appeared in all three of their productions this past summer. Mr. Carpenter's other credits include The Caucasian Chalk Circle, the Shakespeare Festival, the Brockport Summer Arts Festival, the Rochester Opera Theatre and Thomas Wolfe (?). In North Carolina, where he has played major roles in such musical and dramatic productions as West Side Story, Rosencrantz and Guildenstern Are Dead, The Tempest, A School for Scandal, The Fantastics and King Lear with Morris Carnovsky. At present, Mr. Carpenter is on an extended leave of absence from Southern Methodist University's art school, where he was actively involved in graduate study in directing. Mr. Carpenter is scheduled first at A.C.T. in both Caesar and Cleopatra and Antony and Cleopatra.

LEE COOK, who has served as A.C.T.'s dance teacher during the past year and who continues as such this season, attended Scripps College in Claremont, CA, and also studied with A.C.T. prior to teaching here. She appeared as a dancer and singer in the Seattle Opera Company and Repertory Theatre production of Tommy, and was seen in A.C.T.'s productions of A Midsummer Night's Dream and The Tempest and The Merchant of Venice. Miss Cook was featured in The Three Sisters, in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for six seasons. Miss Cook's appearance this season in Caesar and Cleopatra.

PETER DONAT, in his fifth season with A.C.T., has appeared in Broadway 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 and 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, Judi for the Defense, FBI, Bracken's World, Medical Center and Young Lawyers. He appeared in A.C.T.'s productions of Under Milkwood, Tartuffe, Dedeed Dee Dumedak, My Son Ted, Staircase, Little Murders, The Architect and the Emperor of Assyria, The Importance of Being Earnest, Six Characters in Search of an Author and in the title role of Hadrian VII. Mr. Donat appeared as Shylock in The Merchant of Venice, in Hadrian VII, An Enemy of the People and in The Sins of the President last season. He is currently seen as Caesar in Caesar and Cleopatra and as directed Theatre.

RICHARD COUNCIL was a member of A.C.T.'s training program last season and appeared in in The Merchant of Venice. His previous credits include the Old Globe Shakespeare Festival in San Diego, where he appeared in Richard II, directed by Stephen Porter, and Much Ado About Nothing and Cymbeline, directed by Louis Criss. He appeared in several productions at the 1979 Pensylvania State Festival of American Theatre, including Anna Christie, directed by Allen Fletcher, and Captain Jinks of the Horse Marines, directed by Ian Joy. Mr. Council and his wife, Chris, who is an acting fellow this season, both appeared in a student film shot in Berkeley last year by Richard Shaw of UCLA, whose previous films have received numerous awards in foreign and domestic university film festivals. He is currently seen in both Caesar and Cleopatra and Antony and Cleopatra.

HERBERT FOSTER recently completed an engagement at New York's Lincoln Center in the title role of John Cullen in Playday of the Western World. He also appeared in the role of dam in Review Scenes from American Life. He appeared with A.C.T. in the title role of Little Malcolm and His Struggle Against the Bunches and as Algernon in The Importance of Being Earnest, two seasons ago. On Broadway Mr. Foster acted in the American Shakespeare Festival production of King Henry V and President. After a summer as Cleopatra in Antony and Cleopatra at San Diego's Shakespeare Festival, Miss Leavitt returns to the role in A.C.T.'s production.

ANNE LAWDER, A.C.T.'s speech teacher who doubles as a dancer, went to school in Burlington, attended San Mateo Junior College, worked for Bob Littums at Hilltop Theatre in San Mateo and majored in drama at Stanford University. The wife of A.C.T. stage manager Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC radio and television workshop in New York. Miss Lawder appeared 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 was seen in The Tempest, The Lament of Helen, and The Theatre of Life and is currently seen in Caesar and Cleopatra.

PATRICK GORMAN came to A.C.T. last year after appearing in the eighteen productions at the Seattle Repertory Theatre. While studying theatre in Paris he worked as a clown in the Cirque Medrano, played in the Foreign Broadway equivalent of Succeeding To Succeed in Business Without Really Trying and several TV productions. In New York he has appeared in the ANTA Matinee series, at the New York Shakespeare Festival and on Broadway in Those That Play the Clown. After teaching Movement at A.C.T.'s 1979 Summer Training Congress he played the Proctor in In the Matter of J. Robert Oppenheimer, directed by Allen Fletcher at Ann Arbor, Michigan. This summer he appeared in The White House Murder Case at the New Committee Theatre. Last season he was seen as Tricelio in The Tempest, King Lear in The Life of Time, and also in The Relapse, The Merchant of Venice, The Lament of Helen, The Importance of Being Earnest, The Importance of Being Earnest, The Importance of Being Earnest and The Importance of Being Earnest, The Importance of Being Earnest, The Importance of Being Earnest, The Importance of Being Earnest.

MICHAEL LEAVITT, wife of A.C.T. actor Peter Donat, has appeared as a leading actress with the Stratford Festival (Canada) resident and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played Irma in The Threepenny Opera on the Broadway Theatre in New York and appeared in the off-Broadway production of A Good Stiff Here. Miss Leavitt's stage and television credits include many leading roles for the Canadian Broadcasting Company, including Estella in Eric Pill's production of Great Expectations, and she played leading roles in two films for National Film Board, Canada. At A.C.T., Miss Leavitt has played major roles in Under Milkwood, Tartuffe, Dedeed Dee Dumedak, My Son Ted, The Merchant of Venice, The Lament of Helen, The Importance of Being Earnest, The Importance of Being Earnest, The Importance of Being Earnest, The Importance of Being Earnest.

LEE MCCAIN, a newcomer to A.C.T. last season, has been a buffalo and cattle rancher by day and an actor by night. She earned a B.F.A. degree in philosophy and studied for three years at the American Central School of Drama. While she returned to this country, she made her professional debut in Play It Again Sam, with Woody Allen on Broadway. She has since appeared in Buffalo as Sonata in The Caucasian Chalk Circle, and is currently seen on Broadway. Among the major roles she has played are Alma in Summer and Smoke, Adelaide in Guys and Dolls and Viola in Twelfth Night. Miss McCain is a veteran of numerous stage productions.
NANCY McDIọnEL, who came to A.C.T. as a member of the training program, is appearing in The Merchant of Venice and An Enemy of the People last season, and was one of four students selected by William Ball to appear in scenes from As You Like It at Lake Tahoe this summer. A former teacher and airline stewardess, Miss McDonell is a cum laude graduate of Southwest Missouri State College, where she received several awards for acting and design. She was a graduate student at the University of Wayne State University, where she was studying theatre. Miss McDonell has appeared at the Hillberry Repertory Theatre. Her other credits include several seasons with the Southwestern Missouri State College Tent Theatre and Harvard’s Loeb Repertory Theatre.

BOB MILLER, in his first season with A.C.T., studied at Cambridge University, where he played major roles in several productions, including Gulliver in The Devils, Oberon in A Midsummer Night’s Dream, and Ismeno in Long Day’s Journey into Night, Godspell and Guys and Dolls, with which he also toured Germany as a USO show. Mr. Miller is a professional singer and guitarist who has written and performed original songs for theatre productions, and has worked as a radio announcer and film reviewer. His other credits include major roles at the Utah Shakespearean Festival, including Prospero in The Tempest, Sir Tim in The Firemen Belch in Twelfth Night, the Tompkins Square Playhouse and the Ltd. in Company at the Arena Stage Arts Center (title role in Machiavelli). He is seen first this season at A.C.T. in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

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FRANK OTTENHEIM has served the company as its designer of the Alexander Technique since the Conservatory’s beginning in 1966 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Sola- venia Studio of Acting in New York and trained to teach at the American Comis for the Alexander Technique in New York. In addition to Alexandering A.C.T.’s actors, Mr. Ottenheim has appeared as an actor in such productions as Three Sisters, Oedipus Rex and The Merchant of Venice. He is currently seen in Antony and Cleo- patra.

E. KERREGAN PRESCOTT joins A.C.T. this season as its first season as a leading actor. He is appearing first in Caesar and Cleo- patra, Antony and Cleopatra and The Tavern. Mr. Prescott has appeared in the Webber-Douglas Academy of Dramatic Art in London. Mr. Prescott is the first American accepted into the Old Vic Theatre, where he moved from several seasons with the New York repertory theatres in England and Scotland. Prior to being in this country in 1965, he was a founding member of the Magic Theatre of Berkeley, acting the title role in The Chairs and Oedipus the King.

WILLIAM PATTERSON acted with Eastern stock until 1967 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. Patterson appeared on television in New York, and made five national tours of his one-man shows, A Portrait of Justice Oliver Wendell Holmes and A Portrait of Benjamin Franklin. Among the many major roles he has played are the General in Waltz of the Toreadors, Undershirt in Shaw’s Major Barn- harts, Con Melody in O’Neill’s Touch of the Poet and F.D.R. in Sunrise at Campobello. Mr. Patterson has played in Long Day’s Journey into Night, Endgame, Char- ley’s Aunt, The Devil’s Disciple, Three Sisters, The Importance of Being Earn- est, Six Characters in Search of an Author, Hadrian VII, The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President. During this past summer, he appeared in the new TV shows Nichols, Longstreet and Cades County. He is currently seen in Caesar and Cleopatra, The Tavern and Dandy Dick.

Ray REINHARDT, a charter member of A.C.T., on leave of absence last season, 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 work at the University in The Caucasian Chalk Circle, he has also appeared Off-Broadway and with resident theatres in Boston and Memphis. He recently appeared as Marat in Marat/Sade at the Manitoba Theatre Center in Canada. Mr. Rein- hardt’s television credits include several award-winning NET dramas and roles in The Defenders, Carbon Arc, Annie and Niches. He appeared in the film Bullitt with Steve McQueen. Among the roles he has played for A.C.T. are Stanley in A Streetcar Named Desire, 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. Mr. Reinhardt returns to A.C.T. this year’s leave of absence, his New York debut at the Circle-in-the-Square, and was seen in Six Characters in Search of an Author off-Broad- way. He played Valee in Tartuffe at Lincoln Center, has performed with summer stock companies, and appeared leading roles with the Milwaukee Repertory Theatre and the San Diego Shakespeare Festival. For A.C.T., Mr. Shear has played in over 20 productions, including major roles in Tiny Alice, Tartuffe, Under Milkwood, Man and Superman, Hamlet, Twelfth Night, Rosencrantz and Guildenstern Are Dead, The Devil’s Disciple, Room Ser- vice, Three Sisters and Oedipus Rex. He also was seen with A.C.T. on Broadway in Tiny Alice and Three Sisters. He has also taught at A.C.T. as well as at San Diego’s Old Globe Theatre, where he appeared last summer in a summer training program. Mr. Shear is currently seen in Antony and Cleopatra and The Merchant of Venice and The Time of Your Life.

HOWARD SHERMAN came to A.C.T. as a member of the 1979 Summer Training Program. He is appearing through last season in the advanced training program. He appeared in Hadrian VII last season and was one of the four students selected by William Ball this summer to present scenes from As You Like It at Lake Tahoe. Mr. Sherman’s San Francisco credits include understudying both El Gallo in The Fantasticks and Trick Bromden in One Flew Over the Cuckoo’s Nest, and he lists as obses- sions sculpting and a devout apprecia- tion of Gustav Mahler. He appears first this season in Caesar and Cleo- patra, Antony and Cleopatra and The Tavern.

PAUL SHENAR, a founding member of A.C.T. who returns this season, was a member of the training program in 1969, has since continued his training while appearing in several productions. A former member of the Kirov Dance Company, he ap- peared in Three Sisters here, at the Festival Theatre in Phoenix, and at the Shakespeare Festival at Stratford, and was also seen in the A.C.T. productions of Hamlet, The Devil’s Disciple, Rosencrantz and Guildenstern Are Dead, Tiny Alice, Oedipus Rex, Saint Joan, and The Rose Tattoo. Mr. Shenar is a founding member of A.C.T.’s mime troupe. Bob attended San Jose and San Francisco State Col- leges, and appeared at Lake Tahoe last summer in scenes from As You Like It, directed by William Ball. He appears first this season in both Caesar and Cleopatra and Antony and Cleopatra.
NANCY McDONIEL, who came to A.C.T. as a member of the training program in 1968, appeared in The Merchant of Venice and An Enemy of the People last season, and was one of four students selected by William Ball to appear in scenes from As You Like It at Lake Tahoe this summer. A former teacher and airline stewardess, Miss McDoniel is a cum laude graduate of Southwest Missouri State College, where she received several awards for acting and design. She was a Graduate Assistant in acting and design at Wayne State University, where she received her M.A. in acting and design. She then joined the Hillbilly Repertory Theatre. Her other credits include several seasons with the Southwest Missouri State College Tent Theatre and Harford's Loeb Repertory Theatre. Miss McDoniel is seen first this season at A.C.T. in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

FRANK OTTINELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Solyo- novna Studio of Acting in New York, and trained to teach at the American Centre for the Alexander Technique in New York. In addition to Alexander-ting A.C.T.'s actors, Mr. Ottinell has appeared in and directed as a producer in six productions as Three Sisters, Oedipus Rex and The Merchant of Venice. He is currently seen in Antony and Cleopatra.

E. KERRIGAN PRESCOTT joins A.C.T. this season as a leading actress, appearing first in Caesar and Cleopatra, Antony and Cleopatra and The Tavern. Miss Prescott is the first American accepted into the Old Vic Theatre, where she has played major roles in productions of Oedipus Rex and Hamlet. She was also seen in the A.C.T. productions of Hamlet, The Devil's Disciple, Rosencrantz and Guildenstern Are Dead, Tiny Alice, Oedipus Rex, Saint Joan and The Tempest. A former member of A.C.T.'s mime troupe, Bob attended San Jose and San Francisco State Colleges, and appeared at Lake Tahoe last summer in scenes from As You Like It, directed by William Ball. He appears first this season in both Caesar and Cleopatra and Antony and Cleopatra.

WILLIAM PATTERSON acted with Eastern stock until 1967 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. Patterson has 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, Undershirt in Shaw's Major Bar-

RAY REINHARDT, a charter member of A.C.T. on leave of absence last season, 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 performance as The Juror in The Trial in The Tenth Region, Belch in Twelfth Night, the Tompkins Square Playhouse and the Ltd. in Company at the Arkansas Arts Center (title role in Machbeth). He is seen first this season at A.C.T. in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

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BOB MILLER, in his first season with A.C.T., studied at Carnegie-Mellon University, where he played major roles in several productions, including Gulliver in The Devil's Aha, Aha in A Midsummer Night's Dream, and with Tyrone in Long Day's Journey Into Night, Godspell and Guys and Dolls, with which he also toured Germany as a USO show. Mr. Miller is a professional singer and guitarist who has written and performed origi-

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DEBORAH SUSSEL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright/Hayes grant for study at the London Academy of Music and Dramatic Art, came to A.C.T. after a year with the Theatre of the Living Arts in Philadelphia. In her fifth season with A.C.T. Miss Susser has appeared in Oh Dad, Poor Dad, Caught in the Act, Under Milkwood, Twelfth Night, Tartuffe, A Flea in Her Ear, The Importance of Being Earnest, Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Ku Klux, and The Tavern. The wife of A.C.T. actor Martin Berman, she was seen last season in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President. She is currently in The Tavern and Dandy Dick.

ANN WELDON, as a singer, has dazzled audiences in San Francisco, Las Vegas, Reno, Los Angeles, New York and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manila. Last year, she made a highly successful appearance at the Village. Her numerous television credits include appearances with Tennessee Ernie Ford and Soapbox Sales. During A.C.T.'s 1967-68 season, Miss Weldon made her first professional appearance as an actress, playing a number of roles, including that of Dolore in Tartuffe. She also appeared as Mrs. Barker in The American Dream and Tituba in The Crucible, as well as being a featured performer in In White America and Caught in the ACT. Miss Weldon appeared in A Flea in Her Ear at A.C.T. and on Broadway. She was seen as Serfina in The Rose Tattoo and last season appeared in The Merchant of Venice, The Time of Your Life and The Selling of the President. She appears in both Caesar and Cleopatra and Antony and Cleopatra.

SCOTT THOMAS, a member of A.C.T. in Pittsburgh who returned to the company last season, has appeared with resident theatres in Boston, Cincinnati and New Orleans, the American and National Shakespeare Festivals at Stratford, Conn. and San Diego, the Mark Taper Forum in Los Angeles and The American Festival Theatre where he played Mat Burke in Anna Christie this summer. Among his roles have been Angelo in Measure for Measure, Tom in The Glass Menagerie, Prince Hal in Henry IV, Part I, and Jack Absolute in The Rivals. His recent television credits include leading roles in Monologue, Land of the Giants, Death Valley Days, Bracken's World, and the TV movie, Shadow on the Land. Mr. Thomas’ films include Kona Coast, with Richard Boone, and Guns of the Magnificent Seven, with George Kennedy and James Whitmore. He was seen last season in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President. He appears this season in Caesar and Cleopatra, Antony and Cleopatra and Dandy Dick.

MARK WHEELER, who came to A.C.T. as a member of the Conservatory Group, attended Northwestern University, Emerson College in Boston and also studied at the Art Institute of Chicago. His acting credits include leading roles in several productions at the Westcoven Theatre in New Hampshire, and he was seen in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead, Hadrian VII and The Tempest during his first season at A.C.T. Mr. Wheeler taught acting at A.C.T. last season and teaches again this season. He appeared in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President last season, and is currently seen in Caesar and Cleopatra, Antony and Cleopatra and Dandy Dick.

SENIOR CITIZENS' DISCOUNT TICKETS

Bay Area senior citizens are invited to attend any regularly scheduled A.C.T. matinee performance at special discount prices throughout the current repertory season.

The new policy permits theatre-goers sixty-five and older to purchase any available seat for an A.C.T. matinee at the price of three dollars. The low-priced tickets will go on sale at noon on matinee days at the Geary Theatre box office. Curtain time for matinees, scheduled on some Wednesdays and Saturdays, is 2:30 p.m.

Any senior citizen qualifies for the discount tickets by simply presenting a Medicare card with red and white stripes indicating that the bearer is at least 65 years old. One Medicare card entitles senior playgoers to two seats at the same reduced price.

For complete information and matinee performance dates, call (415) 673-6440.
Theatre, appearing as Aunele in Richard II, starring Richard Chamberlain, Sandy in Hay Fever, starring Maureen O'Sullivan, La Feche in The Miller, Camille in A Flea in Her Ear, and a triple role in Atins by Arthur Kopit. His summer stock experience for three seasons included 11 major roles for Seattle's A Contemporary Theatre. He has had extensive classical training (playing such roles as King Lear, Shylock and Trigorin) and has studied mime, masque and commedia dell'arte techniques. He is a devotee of Tiger-Crane Kung-Fu under the guidance of master John S. S. Leong. Mr. Singer is currently seen in Caesar and Cleopatra, Antony and Cleopatra and Dandy Dick.

DEBORAH SUSEL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hayes grant for study at the London Academy of Music and Dramatic Art, came to A.C.T. after a year at the Theatre of the Living Arts in Philadelphia. In her fifth season with A.C.T. Miss Susel has appeared in Oh Dad, Poor Dad, Caught in the Act, Under Milkwood, Twelfth Night, Tartuffe, A Flea in Her Ear, The Importance of Being Earnest, Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Enamels, and The Tavern. The wife of A.C.T. actor Martin Berman, she was seen last season in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Selling of the President. She appears currently in The Tavern and Dandy Dick.

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Bay Area senior citizens are invited to attend any regularly scheduled A.C.T. matinee performance at special discount prices throughout the current repertory season.

The new policy permits theatre-goers sixty-five and older to purchase any available seat at an A.C.T. matinee at the price of three dollars. The low-priced tickets will go on sale at noon on matinee days at the Geary Theatre box office. Curtain time for matinees, scheduled on some Wednesdays and Saturdays, is 2:30 p.m.

Any senior citizen qualifies for the discount tickets by simply presenting a Medicare card with red and white stripes indicating that the bearer is at least 65 years old. One Medicare card entitles senior playergoers to two seats at the same reduced price.

For complete information and matinee performance dates, call (415) 673-6440.
RUM & TONIC.
IT'S CATCHING ON.

People are finding out what Puerto Rican Rum can do for tonic that gin and vodka never could.

It wraps those tart little tonic bubbles in mellowness.

Because, White or Silver, Puerto Rican Rum isn't sweet or sticky. Just smooth; smooth enough to make friends with ice and quinine and win you over, too.

And that's because clear, dry, light Puerto Rican Rums are aged and distilled at high proofs.

And filtered with charcoal for the final smoothness.

So, next time, don't just make something with tonic, make a tonic, with Rums.

THE RUMS OF PUERTO RICO
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WUNDERBAR
GERMAN & AMERICAN CUISINE
Catering to discriminating audiences of the opera and theatre. Conveniently located within walking distance of the Opera House and theatres.

VALET PARKING
Lunch - Monday thru Friday
Dinner — Seven days a week
Dancing Fri, Sat. Nights

RATHSKELLER RESTAURANT
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A year that John Steinbeck brought out his novel, Cannery Row.

Today Cannery Row has taken on a new life. The pitchfork are indeed gone, and the canneries are stark hulls of the past. But tourists have replaced the pitchfork. Only one can- ner reman on Cannery Row. Along with it now are antique shops, art galleries and studios, gift shops, and fine restaurants serving Monterey’s lusty praiied seafood. Now tourists stroll along Cannery Row looking for the ghosts from Steinbeck’s America and wondering whatever happened to that little-sliver pitchfork.

Descendants of the Frenchmen who came West as fur trappers and traders have also taken good advantage of the superior seafood, local wines, and native vegetables and some of the finest French food can be found in the Monterey Peninsula’s many excellent French restaurants.

Jack cheese, which originated in Monterey, has found its way onto many a menu as soups, sandwiches of sourdough bread made from starters brought to California by prospectors during the Gold Rush. Jack cheese is also standard ingredi-ent of the enchilada and tacos served in the many Mexican restaurants in the area. Indeed, a Mexican dinner in Monterey provides the diner with another taste of history, since some of these entries are housed in the city’s historic adobes. These structures, made of sunbaked mud and straw bricks built by Indians and the earliest Spanish settlers, and the one true ex-ample of indigenous California archi-tecture, have been prepared and restored to keep alive the colonial heri-tage of the Peninsula. What better way to feed on history than to eat marching tortillas or tamales and a salad made from nearby Salinas Val-ley vegetables in a cantina which has stood intact for as long as 200 years.

One of the most exotic dining ex-periences imaginable is available to the visitor to the Monterey Peninsula—a meal of wild boar. In 1923, a herd of Imperial wild boar was im-ported to the San Carlos Ranch by George Moore. Since then the boar, which range the seaside forests of the Peninsula, have been specially bred to serve the adventitious diner. There is an annual wild boar hunt with shades of John Peel and Olde England, but armchair hunters can sample this delicacy in a local restaurant without the aid of horse and hounds.

The transition from melting pot to stew pot is epitomized on the Mon-terey Peninsula and delighting, well-fed visitors owe it all to the Peninsula’s natural and national history. In addition to all of the scenic beauty that surrounds the Monterey Penin-sula, there exists a gourmet’s paradise—truly a dining adventure in history.
**RUM & TONIC. It's Catching On.**

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Winter in Banff

by John G. Holmgren

I have decided that skiers live in the best of all possible worlds. They can stand atop a mountain, looking out over a white world—trees and rocky peaks. There is always time on the mountain to be completely alone and rejoice in the white beauty of nature.

I think most skiers like to find runs where they can imagine that they are the first to find the way. I found such a paradise recently—in Canada.

Last winter the imposing Banff Springs Hotel, a summer resort in the heart of the Canadian Rockies, opened for the winter season for the first time. A week of skiing in the area turned out to be one of those rare winter holidays where everything met our greatest expectations. Now, the hotel is operating again for this winter season.

Banff is not crowded in winter. There are just enough people to create a holiday atmosphere, but not enough to get in your way. The ski facilities today are better than what the hotel offered 20 years ago. They are delightfully uncrowded, with accommodations and services operating at comfortable levels. Ski classes have just the right numbers of students.

The Banff Springs Hotel, located near several major ski areas, is in a beautiful setting, surrounded by magnificent mountains. Its more exclusive rooms look out on Bow Valley with a view of Mount Rundle and the Banff Springs Hotel golf course. Other rooms face Sulphur Mountain to the south, overlooking the Spray River.

The hotel offers a ski week package that includes six nights at the hotel, breakfast and dinner for six days, the use of ski lifts at three nearby areas, bus transportation and five days of group lessons. The price ranges from $740 to $160.

Ski week begins for us on Sunday night when ski instructors showed films in the huge lobby of the hotel. We got acquainted with our new arrivals and awaited activities for the next day. The hotel’s ski school alternates among the three areas—Norquay, Sunshine Village and Lake Louise.

On Monday morning we boarded the bus for the ten-minute ride to the nearest area, Norquay, just north of the Trans-Canada Highway. From atop the main lift at Norquay, we saw the classic view of Banff—Mount Rundle, Stormy Mountain, Cascade Mountain, and looked down one of the most challenging ski runs in this part of the world. Norquay also has a giant ski jump and two smaller ones, and if anyone feels inclined to try one, expert instruction is available.

On Tuesday we headed for Sunshine Village, 15 miles from Banff. This area is ideal for beginners and intermediate skiers because of its long, gentle runs that are wide and have very few trees. There are several runs that will satisfy the advanced skier.

Canadians are great cross-country skiers and there is a ski trail to Mount Assiniboine, 22 miles away.

On Wednesday, we went to Lake Louise, a 25-mile trip from Banff. In a sense, Lake Louise is three areas in one—Whitemans, Temple and Panorama—all connected by a system of lifts, T-bars and a gondola. This gives skiers a wide variety of “lift hopping” and creates a true European-style ski circuit. Most of the runs are groomed and contoured and the trail system is designed so that the beginner and intermediate skiers can get down comfortably from any lift on the mountain.

During the balance of the week, we were free to return to all three areas or spend more time at a favorite run.

Lift lines were nonexistent from Monday to Friday. On the busy weekend, the longest we had to wait was about two minutes.

At all three areas, the ski classes ranged from four to eight or nine people. Skiers who are not in a class and who don’t enjoy skiing alone should take a buddy with them. We were all by ourselves on many of the runs. On one four-mile trail at Lake Louise called Watson’s Way, we didn’t see another skier until we arrived at the Littlehorn Day Lodge near the parking lot.

On bus rides back from ski areas, some good souls usually had remembered to bring along crackers, cheese, apples and other goodies from the dining table of the Banff Springs Hotel. Those bus rides back along the Trans-Canada Highway, with all of us recounting the day’s skiing adventures were really good times.

Back at the chateau in Banff, we soaked our knees in the huge 110-foot swimming pool. The energetic types even went for snowmobile rides across the broad meadow just below the hotel, or strengthened their ankles with a bit of ice skating.

And so the week at Banff passed swiftly as all perfect weeks do. But that great hospitality, those uncrowded runs, and good food made it all worthwhile.
Chevrolet. Building a better way to see the U.S.A.

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And so the week at Banff passed swiftly as all perfect weeks do. But that great solitude, those uncrowded runs, the genial atmosphere—it's all waiting for you in the Canadian Rockies.

Camaro 72: If you want a Corvette, but you need a back seat.

Even with a back seat, Camaro holds right in there with Corvette itself. With standard front disc brakes, wide stance, and a road-hugging suspension.

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Chevrolet
When wives become widows they don't suddenly develop the earning power their husbands once had. Or all at once become knowledgeable investors.

Yet they still need money for all the things they needed it for...before.

The fact is, even when a husband thinks he's left his wife well provided for, he often hasn't.

Because she may not know how to make the most of the money she has. Or how to make it last as long as possible.

Or how to handle all the financial complexities managing an estate entails.

Security Pacific Bank trust specialists do know how. They're skilled, experienced professionals.

But, more than that, they're very human. Interested in those they serve. So they listen. They explain. They try to help.

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And they realize every trust is different. Because every widow is different. With unique circumstances, problems and needs.

Shouldn't you make a Security Pacific Bank trust part of your Will? If your wife is ever a widow, it will make a difference in her life.

CRITICAL WORDS

Playwrights are like men who have been dining a month in an Indian restaurant. After eating curry night after night, they deny the existence of asparagus.

— PETER LUSINCHI

You may be as vicious about me as you please. You will only do me justice.

— RICHARD BURTON

The television critic is forced to be literate about the illiterate, witty about the witless and coherent about the incoherent.

— JOHN CROSBY

An actor is never so great as when he reminds you of an animal—falling like a cat, lying like a dog, moving like a fox.

— FRANCOIS TRUFFAUT

When a radio comedian's program is finally finished it slinks down Memory Lane into the limbo of yesterday's happy hours. All that the comedian has to show for his years of work and aggravation is the echo of forgotten laughter.

— FRID ALLEN

Actor and burglars work better at night.

— SIR CEDRIC HARDWICKE

The average Hollywood film star's ambition is to be admired by an American, courted by an Italian, married to an Englishman and have a French boy friend.

— KATHARINE HEPBURN

There are two kinds of dramatic criticism: destructive and constructive. I am a destructive. There are two kinds of guns: Knapp and pep.

— GEORGE JEN NATHAN

Suspense (in the entertainment sense) is agony suffered by a spectator, endured in the comfort of a seat.

— ALFRED HITCHCOCK

Lana Turner was "discovered" for movies in a drug store, sitting at the soda fountain. Thousands of girls have since sat at drug store fountains waiting to be discovered. They have only got fat from the sodas.

— SYDNEY SLOANE

Helen Reddy's first hit song (and album) was "I Don't Know How To Love Him" from Jesus Christ, Superstar.

Now listen to her new album, simply titled HELEN REDDY, and you'll realize it wasn't just the song that was great.
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AN UNUSUAL SUMMER

These San Francisco young people participated in the second annual Summer Music Workshop, the only free, public program of its kind in the country. Through a unique collaboration between the San Francisco Unified School District and the San Francisco Symphony Orchestra, the experts who teach at the Workshop are dedicated teachers specially qualified in different musical areas, and professional musicians who live music every day. Children who love music, without consideration for economic backgrounds, can participate in this quality musical experience; the cost is met by a grant from the National Endowment for the Arts, a federal agency, and the contributions of interested music patrons committed to the musical future of this community.

This story could be told in words. But living music is an emotional experience; please share some moments of that experience with the young people who lived it.

One of the best ways to study music is to hear great music masterfully played. The entire San Francisco Symphony Orchestra is in residence at the Workshop for concert-demonstrations led by Maestro Niklaus Wytis.

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The Gourmet Room of Chinese Cuisine
Summer in San Francisco. The fog that settled the night before on the Sunset District chills the early morning air. Out of the silent fog loom the concrete walls of Abraham Lincoln High School, rising above the quaint family homes that line Quintara Street.

Suddenly the laughter of children breaks the silence, and bundled bodies, juggling too-large instrument cases under one arm and piles of music under the other, emerge seemingly out of nowhere to bring energy into the passive scene.

Just a trickle through the fog, but it soon becomes a flow into this magnet-school which gathers hundreds of young people to its doors. They disappear inside, and soon the silent air is pierced by a running flute, a trumpet blast, a flowing clarinet, and, with growing volume, indiscernible combinations of instrument sounds, each one trying to assert its own unique voice.

Inside, 650 young musicians are busily warming up for another day of learning. Together they share their love for their instruments, and from experts they learn the special secrets that make the world of music a familiar friend.

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If you had wings, you could be anyplace you wanted to be. Wandering through a castle in Puerto Rico. Or wondering at the pleasure palaces of Miami. Experiencing the serenity of Canada’s Laurentians. Or sensing the excitement of Californiia’s Los Angeles. You could gather gold from a Bermuda sunset. Or silver in a Mexican village. Share the celebration of an island called Manhattan. Or the solitude of an island in the Bahamas. We will be your wings. To these places. To 107 different cities, countries and islands that make Eastern the second largest passenger carrier of all the airlines in the free world.

EASTERN
The Wings of Man.

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The Summer Music Workshop is coordinated for the San Francisco Unified School District by Dr. Albert Renn, Director of Music, and for the Symphony Association by Brain Blair Miller. Information about the 1972 Workshop may be obtained from the School District Music Office or from the Symphony Association.
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EASTERN
The Wings of Man.
THE WELL-GUARDED SECRET
by LAURIE HOWELL

If you're among the Americans who have discovered New Zealand, you probably are tempted to treat it as a guarded secret.

Located 1,300 miles east of Australia, well off the beaten tourist path, New Zealand is one of the few unspoiled places left on earth, and most travelers who have been there would prefer to keep it that way.

Despite its feeling of possessiveness on the part of foreign visitors, the 3.3 million New Zealanders are more than willing to share their country with those who enjoy it.

New Zealanders are rightfully proud of their country and are pleased when visitors marvel at its blue skies, clear water (which you can drink right from the stream), rolling pasture lands and tidy cities.

Although New Zealand is only 15 hours away from the West Coast by air, it is situated on the other side of the equator, which means Christmas is celebrated in the middle of summer and Easter comes at the beginning of fall.

No matter what time of year, there is always a variety of activities ranging from jet boat rides to a ski-plane flight and landing on the Tasman Glaciers. But no visit is complete without discovering Queenstown, located on the South Island.

Visitors arriving in Auckland aboard an Air New Zealand jumbo jet or one of the other carriers serving the country from the U.S. can reach Queenstown by connecting flights on domestic airlines. This flight takes one over the green countryside where sheep graze and across Cook Strait to the South Island with its spectacular Southern Alps.

Another way to see the country is to rent a car and drive through the North Island, crossing over to the South Island by ferry and continuing to the Queenstown. There are also several road trips available for visitors who would like to try their hand at ranch-style living for a few days. On the way back to the launch, Popeye introduces his top sheep dog who puts on a demonstration, much to the dismay of the shepherd who are obliged to carry their herds.

During the summer months, there are hydrofoil cruises on the lake, fishing excursions, U-drive speedboats and a jet boat trip up the mighty Kauarau River. One of the most popular summer lake trips is a 35-mile run to the head of the Waikato at Glenorchy and Kinloch aboard the grand old lady of the lake, the good ship Earnsley. The Earnsley, which has been plying the waters for 60 years, is the last of an extensive fleet of steamers which carried supplies to the isolated lakeside sheep stations.

Whether summer or winter, a traveler must not pass up an opportunity to visit Coronet Peak, 13 miles from Queenstown. During the winter (winter), which takes place while California is in its summer, heavy skiers from all over the world converge on Queenstown to take advantage of the excellent powder snow conditions. Even if you don't ski, it's worth a climb up the Coronet Peak to a glassed-in lookout at the summit. During the winter, the ski lift operators supply visitors with heavy army coats for the breezy trips to the top, and in summer the lift allows visitors a panoramic view of the entire valley.

An even better way to view Queenstown from above is on one of numerous "flightseeing" adventures into the Southern Alps ranging from 30 minutes to three- and-a-half hours. Some are in float planes that land on the alpine lake and others are aboard a ski-equipped aircraft that lands on the snowfields of the Tasman Glacier. One of the most fascinating of these trips is a flight from Queenstown to Milford Sound, most famous of New Zealand's majestic fiords.

As each passenger boards the Dc-4, the Twin Otter, he receives a flight map outlining the trip. The pilot, trained in the Southern Alps, navigates his way through the mountains passes as if he were driving over a well-marked freeway. Surrounded by mountains, the peaks seem almost close enough to touch.
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Another way to see the country is to rent a car and drive through the North Island, crossing over to the South Island by ferry and continuing the trip to Queenstown. There are also comfortable motorcoach tours that will get one to Queenstown.

Once you arrive in Queenstown, which is perched on the northern shore of Lake Wakatipu, there’s more to see and do than in any other place in the country. Every view presents a picture postcard, and the jetty marks, reaching skyward more than 7,000 feet, form a superb backdrop.

The town itself is a delightful village where one quickly feels at home. All of the main shops and hotels are located within a few blocks of each other. The two main streets, each about two blocks long, intersect at the lake. Lining the streets are sports-wear shops, pubs, cafes and centers for New Zealand crafts.

A little out of character is a French restaurant, located on the lake front, which features Continental cuisine as well as New Zealand’s famous lamb. It’s a pleasant spot for lunch with its view of the alpine lake and surrounding hills. At noon, ducks and birds of all breeds gather in front of the restaurant waiting to be fed by the proprietor.

While in Queenstown, take the spectacular half-day launch trip on the Moana to Cecil Peak, which is located east of Queenstown. Located eight miles from the town, the only access to the station is by water.

Visitors are taken to the homestead, first settled in 1863, where the owners, Popeye and Mrs. Lucas, serve tea on the patio. It’s difficult to resist the freshly baked scones with country butter and homemade strawberry preserves which are served by the Lucas.

Following tea, the Lucas family takes you on a tour of their home, describing in detail the life of a sheep rancher. There are also guest rooms available for visitors who would like to try their hand at ranch-style living for a few days. On the way back to the launch, Popeye introduces his top sheep dog who puts on a demonstration, much to the dismay of the sheep who are obliged to stay in their pens.

During the summer months, there are hydrofoil cruises on the lake, fishing excursions, U-drive speedboats and a jet boat trip up the mighty Kawarau River. One of the most popular summer lake trips is an 85-mile run to the head of the Wakatipu at Glenorchy and Kinloch aboard the grand old lady of the lake, the good ship Emslald. The Emslald, which has been plying the waters for 60 years, is the last of an extensive fleet of steamers which carried supplies to the isolated lakeside sheep stations.

Whether summer or winter, a traveler must not pass up an opportunity to visit Coronet Peak, 13 miles from Queenstown. During the winter, skiers, which takes place while California is bleeding in its summer heat. Skiers from all over the world converge on Queenstown to take advantage of the excellent powder snow conditions. Even if you don’t ski, it’s worth a chairlift ride up Coronet Peak to a glaissed-in lookout at the summit. During the winter, the chairlift operators supply visitors with heavy army coats for the breezy trip to the top, and in summer the lift affords visitors a panoramic view of the entire valley.

An even better way to view Queenstown from above is on one of numerous “flightseeing” adventures into the Southern Alps ranging from 30 minutes to three-and-a-half hours. Some are in float planes that land on the alpine lake and others are aboard a ski-equipped aircraft that lands on the snowfields of the Tasman Glacier. One of the most fascinating of these trips is a flight from Queenstown to Milford Sound, most famous of New Zealand’s majestic fjords.

As each passenger boards the De Haviland Twin Otter, he receives a flight map outlining the trip. The pilot, trained in the Southern Alps, navigates his way through the mountains as if he were driving on a well-marked freeway. Surrounding by mountains, the peaks seem almost close enough to touch.

Waterfalls pouring into alpine lakes, glacier formations and massive peaks make the plane seem like a toy glider suspended over a movie set. Passing over the Milford Track, the Twin Otter comes in for a landing at Milford Sound which is dominated by snow-capped Mitre Peak.

On the ground, there is time to inspect the impressive Milford Hotel and make a mental note that it would be a great place to stay on your next trip. For those who feel energetic, it’s worth the climb to a lookout station above the hotel, a perfect spot for photography or simply for catching your breath on a birch-bench log.

There are also activities for travelers who prefer to keep their feet on solid ground. Outside of Queenstown are the historic, gold-rich communities of Arrowtown and Maccetown. For a unique experience, hop aboard the tractor-train at Arrowtown which bounces you over hill and dale through the gold country to Maccetown, splashing through several rivers en route.

After a day of activity, nothing can surpass dining in the new Skyline Restaurant, reached by four-seater gondola cars which whisk passengers from the center of town almost straight up to the Chalet. The restaurant provides an ideal point for watching the sun set over the lake before the town lights come on. The dinner menu is tops and you can order a delicious filet mignon for $2.25 served with a good New Zealand wine. For dessert, the restaurant features Pavlova cake, a sweet meringue topped with sherbert and fruit, New Zealand’s most popular dessert.

After a few days in Queenstown, you will regard it as your private hideaway.

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THE CHIANTI OF CHIANTI

When travelling through Europe, it is always best to request the local wines. You'll find a wine that you've never tasted before and may never taste again... and then you may taste a wine that's the best you've ever had.

While in Italy, and particularly in the Tuscany region, we requested a wine local and found one that we really loved... Antinori. The Chianti region is a small wine district in the province of Tuscany, half way down the left side of the Italian boot, where fine wines coming from this small valley became so popular that the name Chianti was soon used to describe any and all Italian red wines regardless of the region from which they came. In order to protect themselves against this misuse of their name, and in order to identify the superior red Chianti which they produced, the producers in the Chianti region formed an association which now controls the output of red Chianti and issues the Rosso Classico label which assures the origin of the wine from the Chianti region.

It is only this wine which is permitted to be the name—Classico Chianti—that identifies it as the true and superior red Chianti. All of Antinori's wines are produced in the Classico Chianti district, and therefore, can rightly be called Classico wines. However, the special Rosso Classico label appears only on red Chianti as there is no Classico control of white Chianti wines.

Antinori Red Chianti is a true classic vintage chianti, produced in the Cantine dei Marchesi Lodovico e Piero Antinori. This is one of the oldest families in Italy and has been a wine producer for over 400 years. We were pleased to meet the Antinoris last September when they hosted a tasting of their wines at the St. Francis Hotel.

Thus four centuries of experience are handed down to you in the finest wine of its kind available. For many years, Messrs. Antinori have been particularly renowned for the excellent quality of their superior grades of Chianti marketed under the Villa Antinori label. Villa Antinori wines, both red and white, are packaged in Bordeaux-type bottles so as to permit these wines to be laid down and aged in the bottle. Naturally, by now we've had a chance to try their other wines, as Antinori also produces Orvieto, Veneto wines—Soave, Bardolino and Valpolicella, Soave Classico, Fat Tire Ale, ...
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It is only this wine which is permitted to bear the name—Clasico Chianti—thus identifying it as the true and superior red Chianti. All of Antinori's wines are produced in the Clasico Chianti district, and therefore, can rightly be called Clasico wines. However, the special Rooster label appears only on red Chianti as there is no Clasico control of white Chianti wines.

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the wine cellar

WEEKEND RECREATION

OR, GETTING AWAY FROM IT ALL— BUT NOT TOO FAR

It must have happened to you before! The weekend rolls around and you have decided to take a drive to some place new and interesting...but where? If you've lived in the Bay Area long enough, you probably feel that the only thing left to do to revist someplace.

It's highly possible that there's an interesting place near the Bay Area that you might have missed. It's called Port Costa and it's located between Crockett and Martinez. You can get there from San Francisco in about 45 minutes, spend the afternoon, and even stay late and dine in gastronomically splendid!

In the early days of California, ships would stop at Port Costa to pick up grain. It was an active port for many years, until 1930. Then San Francisco and Oakland became the major harbor points. Port Costa had just about closed up, but a few families stayed on, and today, it's hardly changed, yet it's all rejuvenated.

You can get to Port Costa from San Francisco or the East Bay by heading north on Highway 80, turning off at Crockett (just before you cross the Carquinez Bridge) and driving the short miles to the quiet world of Port Costa.

From Marin County, you cross the Richmond-San Rafael Bridge, follow the signs to Highway 80, and take the turnoff at Crockett. From the San Ramon Valley, head for Martinez, and its just a 7-mile drive to Port Costa from there.

In January, 1990, L. N. Buttrum wrote an article for Sonoma Magazine and made the following comment about the now present 7-mile scenic drive between Port Costa and Martinez:

“The landscape, though bold, has a rounded contour, and the combination of grand hills, the bluffs along the straits, and the picturesque bits on the farther shore, which marks the roadway between Port Costa and Martinez, is said to rival in natural beauty any six miles of the famous eighteen-mile drive of Monterey.”

Once you're there, you'll find plenty of free parking, and then it's browsing and shopping time. There are plenty of antique shops to satisfy any relic collectors. You'll find the shopkeepers happy to have you browse, and you'll be delighted with unusual oddities on display.

These are custom jewelry shops, imported goods, handcrafted items, an old fashioned ice cream parlor, a doll hospital, coins for numismatists, book shops, and many more little shops of all kinds.

A great place to dine is the Warehouse Cafe. They're open seven days a week for lunch and dinner, plus breakfast on Saturday and Sunday. Saturday night at the Warehouse Cafe is Guest Chef Night: gourmet dishes are prepared by the guest chefs, and it is advisable to make reservations. And wait until you see the big round table in the Warehouse Cafe. It must be even bigger than King Arthur's.

On Sundays and Holydays, Father M. Smith conducts mass at old St. Patrick's Church at 9:00 a.m. The Port Costa Camera Club is in the midst of its Fall-Winter series. The series, which began on October 1st, has four performances remaining. On December 3, "A Donald Pippin Presentation"; December 27 features a Christmas program with early instruments and small choral group; January 7 will be another Donald Pippin presentation; and January 21, "Two by Chekhov," a one-act opera and a one-act play. You may make dinner reservations between 3:30 and 7:30 p.m. before the concert, and tickets are available at the door. By the way, there is also a series of outdoor concerts in Spring and Summer. So, take our advice and visit Port Costa to relive the nostalgic era of the railroad steamers, an era that started way back in 1879 and ended 51 years later, taking with it a half-century of cherished sights, sounds, and scents.

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other labels will be forced to use to for premium releases before very long. Can produce cassettes that clearly exceed the listening quality of records in several important respects (particularly in freedom from rumble, echo, and mold-grain noise). For all this to be a fact, of course, Dolbyized releases must be played on a machine equipped with the Dolby System. (Dolby-equipped decks are now available from Advent, Concord, Fisher, Harman-Kardon, TEAC, Wollensak and others.) The cassette may provide much more room for album-liner notes, but it is wonderfully easy to handle and play, and — provided the cassette is not of the ear-straining bargain variety — virtually immune to accidental damage even from casual handling.

Open-Reel Tapes
Open-reel tapes have long had an almost entirely undeserved reputation as the highest-quality medium for home listening. While it was true that open-reel machines, until recently, were the only way to make high-quality recordings of one's own, it has also been true that commercial open-reel recording equipment has been in most cases clearly inferior to their disc equivalents. And the much vaunted superiority of tape's frequency response doesn't look real when one notes that high-frequency response beyond 10,000 Hz (and often below) is filtered out in the duplicating process to prevent interference problems when the duplicating is done (as it always is) at several times the playing speed.

There are many excellent open-reel recorders on the present market, which can make recordings limited only by the original, but since several cassette machines can now make recordings that will sound fully as good as in almost all cases, it is difficult to predict what the function of open-reel recording will now turn out to be. Since it is, for most people, an expensive and cumbersome process, my own inclination if I were starting out would be to buy a cassette deck first and then see if any further urge develops.

Four-Track and Eight-Track Tape Cartridges
While they appear in vanishingly few households across the country, four-track and eight-track cartridges are the overwhelmingly best-selling format in which tape is available. The reason, of course, is the automobile, for which the cartridge tape player has become the most popular optional extra since power steering.

Whatever the cartridge’s advantages in the multi-faceted lives many car owners lead, it isn’t very powerful for home listening. In a car, its inescapable stereo effect is powerful, and its overall quality distinctly better and more predictable than AM radio. But it is also, particularly in the more popular eight-track version, a particularly device with a maddeningly high defect rate. If I cared that much about music in a car, I believe I’d try one of the newer front-loading cassette systems, but I’m not sure I ever care. I also can’t develop an enthusiasm for the eight-track, four-channel ("Quad 8") cartridges I’ve heard. Getting mediocre sound from more directions just isn’t a definable improvement.

FM Broadcasts
Since most stereo systems these days are built around receivers that automatically provide FM reception, the should-buys question is essentially academic. I think I would say yes in any event, but not without reservations. FM stations, for the most part, continue to provide mediocre to nonexistent "programming" of mediocre technical quality, often handled on studio equipment considerably inferior to that of the home listener. And there is, on those impossible-to-tell-apart classical stations broadcasting segments of musical works, the indescribable fatigue that comes when the announcer (he is the same announcer everywhere) says, "We turn now to the music of . . . " He never tires of turning, but others do. The solemnity of classical FM seems a preparation for the grave, but it's the endless background music on other stations, plus the increasingly dimmed combative nature of the "underground" stations, that makes some wonder who's awake anywhere.

Still, one or two stations make things worthwhile every so often. And it seems likely that "Dolbyized FM" will become a reality soon, increasing the effective range of FM stations, and focusing attention on quality in a way that is unlikely to permit slipshod technical performance in other areas.

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other labels will be forced to use for premium releases before very long. Can produce cassettes that clearly exceed the listening quality of records in several important respects, particularly freedom from rattle, echo, and mold-grain noise. For all this to be a fact, of course. Dolbyized releases must be played on a machine equipped with the Dolby System. (Dolby-equipped decks are now available from Advent, Concord, Fisher, Harman-Kardon, TEAC, Wolfenski and others.) The cassette may not provide much room for album liner notes, but it is wonderfully easy to handle and play, and — provided the cassette is not of the easy-jamming bargain variety — virtually immune to accidental damage even from casual handling.

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