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PERFORMING ARTS
SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
DECEMBER 1971 VOL. 9 NO. 12

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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 nightmare 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.

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 tired Hapsburg Empire was crumbling. He was profoundly influenced by the pessimism which afflicted 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 operas, 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 deserve attention beyond what they tell us about their author. Dismissed by the public as an "orchestral producer," accused of vagueness and typical Austrian sentimentiality, 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 if it finds in Mahler's music a creative expression of the feelings of pessimism and timorality, 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—to become 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 Pilsen, 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. Gustav was the second child. Alma Mahler, the composer's wife, "never heard Mahler say an affectionate word of his father," but she 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 lied compulsively, probably a defense against her father's cruelty, dreamt frequently of being whipped by him and once lay down in her cot
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Mahler lived in Vienna, around him the 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 (ten 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.

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"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."
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They’re doing something about the air pollution. They’re doing something about the noise pollution.

Chrysler is doing something about the road. They’re doing something about the car. They’re doing something about the world. They’re doing something about the future.

Gustav’s brothers were a sad pair. And as for his luscious pranks, they ended up in debt, forging notes and changing his name to Hans to avoid the reproach levied at Jew, Otto, on the other hand, showed a talent for music. But his obsession with Donizetti was no literary distraction. In 1855 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 was complex. Oedipal tendencies were to be fully revealed to Mahler after a visit to Freud in 1900. "You loved your mother," Freud is reported to have said. "And look for her in every woman. She was careworn and aflame; unconsciously 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 — three homes, as a native of Bohemia in Austria, as an Austrian among Germans, and as a Jew thorough the world. "Everywhere an intruder never welcomed."

But there was music. When he was a child his muse would leave him in the barracks while she counted 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. Peaceful dances and folk music filled his early days; by five he could sing more than 200 folk songs. Music and life 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. 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 up with the weaknesses ... he had his own way of saying and doing everything." — Aaron Copland

School work suffered from his day-dreaming; 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 underpaid, 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 pernicious 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 were everywhere. Wagner were microcosms of the larger tensions gradually eroding the Hapsburg Empire.

But in this climate genius flowered 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’ deaths 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 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. He was 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 songs known as Der Arme Wunderhorn (The Youth’s Magic Horn); they
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They give it a road test.

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If it's not right, they don't want you to have it. That's how they know when you spend that kind of money for a car.

It's not just about the performance, it's about the quality and the durability. The way they design and build the car, they make sure it's going to last.

If you take a look inside an Imperial, you'll see the attention to detail. They only use the best materials, and they build it to last. The interior is designed to provide comfort and convenience, and the exterior is sleek and stylish.

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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 Way-
farer). 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 relies more
than usually on the string section of
the orchestra. These symphonies con-
tain some of Mahler's most approach-
bale music. By comparison, the Second
and Third Symphonies are more cosmic
works. The Second embraces the sub-
jects of death and resurrection; the
Third is a paragon to nature.

By 1900 Mahler was an establish-
ished 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 later realized he had never
duly appreciated, sadly reflecting "Le
habe Papier geliebt" ("My life has al-
ready 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-covered streets one night, Mahler
suddenly burst out: "It's not so simple
to marry a person like me. I am free
d 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 recall its fairy-
tale beauty. We did not speak another
word all the way home... we went by
tact 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 acquaint-
ances. 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 Sym-
phony was performed for the first
time. Mahler was nervous and exci-
table about this work, certainly his most
Nietzschean composition, which con-
tains a setting of Zarathustra's Night
song and expresses the classic Nietz-
sclean struggle between Dionysus, the
god of chaos, and Apollo, the poet and
musician.

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

Alma was there for the first per-
formance: "I cried and laughed softly,"
she wrote, "and suddenly felt the stir-
nings of my first child... the hearing of
this work was the cause of all of
Mahler's greatness and that night I
dedicated him to my love and devo-
tion with tears of joy.

Their summers were spent at Maien-
egg on the Wörthersee, a lake in
southern Austria. There Mahler
climbed into his old clothes and, free
from the responsibility of the Opera,
went to write. He would rise at six and
immediately go to the small cottage
in the woods where he worked. (His
cook had learned to cater to the
cott...
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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 Sym-
phonic was performed for the first
time. Mahler was nervous and excit-
able about this work, certainly his most
Nietzschean composition, which con-
tains a setting of Zarathustra's Night
song and expresses the classic Nietz-
scbean struggle between Dionysus, the
god of chaos, and Apollo, the poet and
musician.

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

Alma was there for the first per-
formance: "I cried and laughed softly," she
wrote "and suddenly felt the stir-
rings of my first child... the hearing of
this work was in itself a pledge of
Mahler's greatness and that night I
dedicated him my love and devo-
tion with tears of joy."

Their summers were spent at Maier-
ng on the Wörthersee, a lake in
southern Austria. There Mahler
climbed into his old clothes and, free
from the responsibility of the Opera,
went to the 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-

“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

tage with breakfast even earlier; Mahler couldn’t bear to see anyone once he had started work. With only Bach’s music and volumes of Kant and Goethe as company, he absorbed himself totally in composition.

During his first summer of marriage he was writing the Fifth Symphony. After a morning’s work he would walk miles, with Alma climbing perpendicular hills and crawling under fences even though she was well-advanced in pregnancy. The child became severely misplaced in the womb and the birth was agonizing. “How can people take the responsibility of such suffering and keep on beguiling children!” asked Mahler.

By autumn the Fifth Symphony was completed. It marks the beginning of a new phase in his music, the emphasis from now until the Eighth Symphony on purely orchestral works; the folk element—and the words—were forgotten for the moment. Although these three 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 roles. 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 in its purity iniveness—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 revived interest in Mozart at the beginning of the century, and introduced little-known works into the repertoire, like Cherubini’s Louise and Smetana’s Dalibor. But the main body of work was 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 reminding him of 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 Mannings 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 resonances for Mahler, it could only have been the...
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ing the deaths of children who are in the best of health and spirits, hardly an hour after having kissed them. I exclaimed at the time: 'For heaven's sake, don't tempt providence!'"

For some reason Mahler, in the hap-
pierest period of his life, composed another doom-laden work, the Sixth Symphony. It was known as the Tragic and lives up to its name. The last movement, with its three blows of fate played "as with a hammer" is a por-
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By 1907 the Fifth, Sixth, Seventh and Eighth Symphonies were complete; Mahler and Roller had produced some of their most marvelous work at the Opera. But the peaceable life was soon to be shattered. Alma became ill and Mahler's younger daughter, Anna, caught scarlet fever. When they re-
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Illness and disappointment followed him remorselessly. His older daughter, Maria, developed scarlet fever and diphtheria. There was never any hope. She suffered agonizingly, and one re-
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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 revealed by moments of optimism, are a sad goodbye. The titles of the movements bear this out: Drinking Song of the Earth’s Sorrow, 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: “Ewig...ewig...” (“Eternally...”).

During the last three years of his life, Mahler spent several seasons conducting in New York. It presents a strange juxtaposition of mood: the composer of 19th-century Europe, driv- ing 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 was 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 to marry him after Mahler’s death—she was flattered and his confidence re- newed. Certain 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 apology for everything which had happened before. She confessed her longing for Mahler’s love, her disappointment with the reality of his total absorption in his work. That day they “walked all day long together in tears.” She vowed never to leave him, although she knew that he had feelings that had changed. Their daughter Anna says that her mother’s powerful personality was very much kept up by Mahler. He liked to be in charge, and it was only towards the end that she came to depend on him totally.

But Mahler was undeterred in his newly-acquired 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 bed.” 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 remedy the marriage, he visited Freud. But psychoanalytic 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 saying “The man who, I believe, expresses our art of our time in its profoundest and most sacred form.”

Mahler gave his last concert in 1911, in Carnegie Hall. The program was done-laden: Busoni’s Cadenzas 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 irascibility and disreputable for others, Mahler seems to have coped with this debil- itating illness with unusual 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 well I will have nobody.” And about himself: he wanted to be sure that he would be buried next to his daughter, with a headstone reading, simply, “Mahler.”

His daughter Alma 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 Grazing cemetery through torrential rain.

His wife never forgot “the greatness of his face as death drew near. His battle for eternal values, his elevation above trivial things, this unfailing devotion to truth.”

We have never had to go too far to get our Christmas tree. The woods around Jack Daniel’s Hollow are filled with them. We hope that you won’t have to go to too much trouble getting ready for the holidays either, so you can sit back and truly enjoy this happiest of all seasons.

American Conservatory Theatre
Geary Theatre
Bernard Shaw’s CASAR AND CELOPATRA January 4, 7:30 p.m.
Carolyn M. Cole; HISTORIE TAVENER January 6, 7B, 8:30 p.m.
Arthur Wing Pinero’s DANDY DICK January 3, 7, 12, 15, 23, 28, 15, 30, 8:30 p.m.
January 20, 7B, 8:30 p.m.
Tim Stephens (STRAWBERRY AND THE BUCKSTEAD IS A GOAD)
January 9, 15, 15, 24, 15, 29, 8:30 p.m.
January 8, 7B, 3:00 p.m.
Clifford Odets’ PARADISE LOST January 27, 29, 8:00 p.m.
January 25, 3:00 p.m.
Additional performances dates not scheduled at press time.
January 7, 12, 22, 26, 3:00 p.m.
January 5, 2:00 p.m.
Call for A.C.T. box office at (415) 473-6440 for information.

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Tombstone Coughthar TAVEN January 11, 12, 26, 27, 2:00 p.m.
TOM STOPPARD'S COUNCILMAN AND COUNCILMANS ARE GOD January 11, 13, 15, 19, 24, 26, 28, 30, 6:30 p.m.
Clay Theatre January 8, 2:00 p.m.
Clifford Odets' PARADISE LOST January 27, 21, 25, 28, 3:00 p.m.
Clay Theatre January 25, 23, 2:00 p.m.
additional performance dates not scheduled at this time.
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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, Italian, 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— literally 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 stew; 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 that local delicacy, abalone—a deep sea mollusk which is removed from its stunning iridescent shell, pounded until meltingly tender and then breaded and lightly sauteed. 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 cippinno (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 pitchard. A pitchard 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 homonymous account of the real and fictional characters of Cannery Row and made the street famous, the pitchard 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 pitchard filled the nets of the Monterey fisherman who went out into the Bay for them. The also filled the fisherman’s pockets with money, as they did those of the cannery operators and cannery workers.

Everybody prospered because of the pitchard 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 boardwalks 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 pitchard that if they remained in Monterey Bay they would be systematically caught and wind up between two pieces of raw bread, they disappeared. They simply disappeared. Vanished.

It was in 1945 that the last of the pitchard left Monterey Bay. The canneries and equipment gradually were sold at auction and it was that same
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Victor Hugo was writing. Renoir was painting, and Mumm was the word.

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King Size and Super King Size.

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 clearly understanding why they lived makes them somehow cosmic."

The result of Stoppard's insight was the now famous Rosencrantz and Guildenstern Are Dead, opening 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 Geary for a third season. A.C.T. first presented the play in 1969, and it was also part of the 1970 repertory.

Reveling why he chose R. & G. as the main characters for a contemporary comedy, Stoppard comments on their relevance to the world we now find ourselves: "Almost everybody thinks of himself as somebody. 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 and become minor characters in the Stoppard comedy. The result is a deconstruction of Hamlet, a keyhole view of the royal tragedy at Elsinore in which we see the whole thing through the often bewildered and incomprehending 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 tattered 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 easily800 outsours 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 steers Claudius' letter while R. & G. are aghast, replacing it with another that commands the English king to put them 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 to 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 "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 meaningfulness 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 really makes much difference, 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 the National Theatre's production of Hamlet, with Peter O'Toole in the title role.

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 Broadway season by the New York Drama Critics Circle and went on to win the Tony Award as well.
WINSTON'S DOWN HOME TASTE!
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CLIFFORD ODETS REVISITED

In 1939, looking back over the plays he had written during the previous 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, it is in many ways a beautiful play, velvety... the colors were gloomy and rich. But he had successes in his later years, The Country Girl (1955) and The Flowering Pearl (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 represented a new turn for Odets, a move toward the drama of inclination, 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 anguished 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 Gordons, 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 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 financial crises, outmoded values and the decay of traditional morality. A.C.T.'s production, directed by Allen Frampton, will join the repertoire at the Geary on February 1, following a brief preweekend preview performance January 27 and 31 at 8:30 p.m. and January 29 at 2:30 p.m.

Though there is a sense of fulness about some of the characters and the mood of the play is often melancholy, Odets nonetheless 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."
TO THE AUDIENCE: curtain time: in response to numerous requests, LATECOMERS WILL NOT BE SEATED — after the opening or intermission curtain — until a suitable break in the performance. please — while in the auditorium: Observe the "NO SMOKING" regulations; do not use cameras or tape recorders, not carry refreshments. Please note the NEAREST EXIT. In emergency, WALK — do not run — to the exit. (By order of the mayor and the city’s board of supervisors.)

For your convenience: DOCTORS may leave the number 771-9903 with their call services and give name and seat number to house manager. Those who wish to MEET PERFORMERS after the performance may use the stage door entrance; GEARY THEATRE (around corner on Mason Street); MARRIOTT'S MEMORIAL THEATRE (through auditorium right exit). management reserves the right to refuse admission...and make PROGRAM OR CAST CHANGES necessitated by illness or other unavoidable causes.

credits: HANK KRAZWILL and WIL- LIAM CANDLEMAN for photography. MARCOTRAY JAVOYANOVIC, in connection with A.C.T.’s library. PORSCHE-SUDD for generous donation of office equipment. DON SACHS for inaugural 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 Mason, Emily Thompson and Tanya Vents for their help on costumes and properties for the two Cleopatras. George Gate Park Board for assistance with Dandy Dickie.

SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. performances at the Geary and Mark Mazoff Memorial Theatre in groups of 25 or more. Complete details will be available from Jeanine Cooper, A.C.T. Special Events Director, 450 Geary St., San Francisco 94102, telephone (415) 771-3800.

FOR TICKET INFORMATION, telephone the Geary Box Office (415) 673-6440... Or 9 p.m. Monday through Saturday. TO RECEIVE ADVANCE NOTICE of SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER in GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO MAILING LIST, A.C.T., 450 Geary St., San Francisco 94102.
ANTONY, CAESAR
AND CLEOPATRA

In the words of Plutarch, biogra-
pher of the ancient world, "Cleopatra was
bright and enchanting, lovable for her actual
beauty but also for her personality. Her conver-
sation had irresistible charm, a natural grace
and beauty of her speech and movements
were bewitching. She used the singing voice of
her voice in many languages and rarely needed
an interpreter, Antony was so capti-
vated that he forgot his wife and fam-
ily, his connection with Octavia and his wars against Rome's ene-
mies. And in the Shakespearean words of
Sophocles, Antony's forthright friend and comrade-in-arms, "Age cannot
either her nor custom stake her in-
finitive variety. Other women cloy/The complexion they bear, 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 Cleo-
patra. The two great plays also offer
dramatic characterizations, respectively, of lifetime friends Mark Antony
and Cleopatra, as well as a gallery of memorable
supporting roles. Performed side by side in
twice repertory, the pair of works presents a
series of sharp dramatic contrasts. Shaw's Caesar is sixteen, while
Shakespeare's is seen in the last
years of her literally fabulous life—play—and his view of the budding
leadership is—delightfully comic. The
Shakespeare's work, the queen emerges as a major and magnificent
figure. The two Cleopatras have
many things in common, share many traits and are, in a real sense, two sides of
the same coin. Yet each role is com-
bined in itself multi-faceted in its own
way, the singular creation of a master
playwright. Each stands alone but is enriched and more completely
developed by its relation to the other.

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

"In Egypt Caesar found palace
intrigue among Ptolemy XII, Philibib-
thus, the Prime Minister and Cleopatra,
who had been banished by her
(continued on p. 29)
ANTONY, CAESAR AND CLEOPATRA

In the words of Plutarch, biographer of the ancient world, "Cleopatra was bright and enchanting, no more 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 intriguing sound of her voice in many languages and rarely needed an interpreter. Antony was so captivated that he forgot his wife and family, his correspondence with Caesar and his wars against Rome's enemies.

And in the Shakespearean words of Tito Ariano, Antony's forlorn friend and companion-in-arms, "Ancient Egypt neither her nor custom staked her infinite variety. Other women could/The opportunities they find, but she makes hungry/Where most she satisfies . . ."

To begin its sixth San Francisco repertory season, ACT 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 great plays also offer heroic characterizations, respectively, of Titus Livy and Mark Antony. It is as a gallant Steve Kalmenson, in the Royal Tuller, gave the people of the city of Alexandria a means to occupy their minds, through the William Shakespeare's, the Queen emerges as a mature and magnificent figure.

The two Cleopatras have many things in common, share many traits and are, in a real sense, two sides of the same coin. Yet each role is complicated in its own right. Each is facing in its own way, the singular creative 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 Shakespeare's Julius Caesar.

"In Egypt Caesar found a place of intrigue among Ptolemy XII. Philopator, the Prime Minister and Caesar, who had been banished by her (continued on p. 25)
A.C.T. BOX OFFICES

Tickets may be purchased in advance from any of the box offices listed below.

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Greyhound

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CIPERTINO & LOS GATOS
Cupertino Box Office

Daly CITY
Macy’s Serramonte

FREMONT
Greyhound

GILROY
Greyhound

HAYWARD
Sears

LAFAYETTE
Greyhound Tickets Unlimited

MENLO PARK
Peninsula Box Office

MILL VALLEY
Greyhound

MILLBRAE
Greyhound

MODESTO
Sears

MONTEFELT FIELD Rec. Fund

MONTEREY
Macy’s Del Monte

MOUNTAIN VIEW
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NAPA
Greyhound

NOYATO
Greyhound

OAKLAND
Bay Ticket Office House of Music

PALO ALTO
Macy’s

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PLEASANT HILL
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Macy’s

SACRAMENTO
American Legion Civic Theatre Box Office Macy’s

SAN BRUNO
Greyhound

SAN FRANCISCO
Crane Box Office

SAN JOSE
IBM Club Macy’s

SAO LEANDRO
Macy’s Bayfair

SANTA CLARA
Greyhound

SHERMANO OVER
Macy’s

SOUTH SAN FRANCISCO
Greyhound

STANFORD
Macy’s Tressider Ticket Office

STOCKTON
Macy’s Webersen Box Office

SUNNYVALE
Greyhound

VALLEJO
Muster Music

WALNUT CREEK
Greyhound

A PLAY BY GEORGE M. COHAN

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 revival, 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 Stoppard’s Rosencrantz and Guildenstern Are Dead, returning in January, and Henrik Ibsen’s An Enemy of the People, reopening the repertory in April.

Cohan, one of the great figures of American theatre history, was a jack of all theatrical trades—vaudevillian, 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 travelers 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 half a century ago, in 1920. It was revived ten years later with Cohan himself in the key 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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LAFAYETTE
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Macy's

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Greyhound Sears

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SHERWOOD MOUNT
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SOUTH SAN FRANCISCO
Greyhound

STANFORD
Macy's Tressider Ticket Office

STOCKTON
Macy's Webster town Box Office

SUNNYVALE
Greyhound Lockheed

VALLEJO
Muster Music Sears

Walnut Creek
Greyhound

Notes on "The Tavern"

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DANDY DICK

Directed by EDWARD HASTINGS

Scenery by ROBERT BLACKMAN

Costumes by WALTER WATSON

Lighting by MAURICE BIESLEY

Sound Design by CHARLES RICHMOND

"DANDY DICK" NOTES

Arthur Wing Pinero (1855-1934), scornfully dismissed by critics and historians for decades, has been rediscovered in recent years, and revivals of his plays are now staged in London, New York, 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, Trelawny 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-schoolod 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 Theater.

Pinero knew how to write for actors because he had been one. He knew that his character, which he had frequently done that work himself—and he loved doing it. After a four-year term as a parliamentary clerk, Pinero decided that the theater was for him. He played the small parts in English companies and was discovered by the famous actor-manager Henry Irving, who invited the young Anthony and Cleopatra, a young and clever-looking composing at 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, he hired his head at full-length works, always working with specific actors in mind. From the beginning, Pinero directed his own plays and became known for meticulous attention to detail. Happily, his knowledge of stagecraft was matched by a real perception of the actors 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 glow of success, Pinero turned to comedy, bringing his sharply cynical view of life to bear on the sentimental crises and victories of the English bourgeoisie. His great skill in creating characters that are both satirical and realistic at the same time, for the old Dandy Dick, among the finest of the series, opened there in January, 1887. Like the other Court Farces, it often a hard but loving vision of men and their nonsense. Human weakness leads to ridiculous complications, as in French farce, but uniquely English sentimentality and Pinero's special gift for character study. One remembers people long after their plots have been forgotten, and in Dandy Dick particularly, the "play's the thing." Pinero's characters are quite remarkable. The Sporting Dean of St. Marveld's, his horse-racing sister "Georgie": his dotty Biblical daughters Salome and Sheba; and their tin-soldier puppy, are all part of the Pinero gallery of memorably vivid comic portraits.

ANTONY, CAESAR AND CLEOPATRA

(Extracted from a play)

The pose that the difference between wisdom and folly has anything to do with the difference between physical age and youth and physical age. 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 just nine days of emotional drama.

These were the years immediately before the death of the Emperor Julius Caesar, who was succeeded as ruler of Rome by an ill-fated Triumvirate consisting of Mark Antony, Julius Caesar and Lepidus. The multiplicity of settings is typical of Shakespeare's great plays, with Antony and Cleopatra's resigned attempts to rule the ancient Egypt and the Egyptian court at Alexandria and several battlefields. Several plays deal with different aspects of the story of Antony and Cleopatra at 1607, during the same period (1605-1608).

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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 directors. We learned that Chicago had agreed to sponsor A.C.T. for the half year in 1967 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 approached a number of members of the committee to raise funds for the share of our first year's contributions. He agreed.

As a result of a press conference and radio and television programs, it was possible to raise $30,000 during the first week in voluntary contributions. 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 $50,000 very quickly and then prepared for an exciting spring season.

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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.
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

ARTHUR WING PINERO'S

DANDY DICK

Directed by EDWARD HASTINGS

Scenario by ROBERT BLACKMAN

Costumes by WALTER WATSON

Lighting by MAURICE BIESLEY

Sound Design by CHARLES RICHMOND

the cast

The Very Rev. Augustine Idriss, D.D. (Dean of St. Marvell's)

Salome

Sheba

Blore (Butler at the Deanery)

Forty-Fourth Fusiliers quartered at Dunmore, near St. Marvell's

Captain Teraver

Mr. Darkey

William Paterson

Lee McCain

Karie Cannon

Herbert Foster

Marc Singer

Mark Wheeler

Georgiana Tidman (a Widow, the Dean's sister)

Sir Tristram Mardon, Bart.

Hatcham (Sir Tristram's Coachman)

Noah Topping (Constable at St. Marvell's)

Hannah Evans (Housemaid at the Deanery)

Joy Cariun

Ken Ruta

Scott Thomas

Martin Berman

Deborah Sussel

At the Deanery, St. Marvell's.

There will be two ten minute intermissions.

undesults:

Jeddo; Larry Martin; Salome; Nancy McDoniel; Sheba; Lee Cook; Blore; E. Kenn iss Prescott; Tarver; Howard Sherman; Darby; R. E. Simpson;

Georgiana: Anne Lawver; Sir Tristram: Dudley Knight;

Hatcham: Patrick Gorman; Noah: Bob Miller; Hannah: Ann Weldon

Geary Theatre

'DANDY DICK' NOTES

Arthur Wing Pinero (1855-1936), scornfully dismissed by critics and historians for decades, has been rediscovered in recent years, and revivals of his plays are now staged in London, New York, Vienna and, currently, San Francisco. England's most popular and successful dramatist in the years just before the turn of the century, Pinero later 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 distinctively comic and drama in such Pinero works as The Second Mrs. Tanqueray, 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-school-schooled 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 their strengths and weaknesses, and he had frequently done that work himself—and he loved doing it. After a lifetime of dealing with English companies and by discovered by the famous actor-manager Henry Irving, who invited the young and slightly undersized actor to join his prestigious company at the Lyceum Theatre in London.

In the last years of his life, when he had retired from acting, Pinero directed his own plays and became known for mentoring young actors. 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 his success, he turned to comedy, bringing his slighthly cynical view of life to bear on the sentimental crises and victories of the English bourgeoisie. His great skill in engaging his audience was aided by the medium of outlandish comic situations brought him increased popularity and led to the acclaim of A C T's undertaking of Closely allied to the success were performances Dandy Dick, among the finest of the series, opened here in January, 1887. Like the other Court Farces, it often

a hard but loving vision of men and their nature... Human weakness leads to ridiculous complications, as in French farce, but Pinero uniquely English sentimentality and Pinero's special gift for character study.

One remembers the long after their plots have been forgotten, and in Dandy Dick particularly, the play's humor is quite remarkable. The Sporting Dean of St. Marvell's, his horse-racing sister (Georgie); his dotty Biblical daughters Salome and Sheba; and their timid solicitor who is a part of Pinero gallery of memorably vivid comic portraits.

ANTONY, CAESAR AND CLEOPATRA

(Continued from page 28)

pose 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 mere drama.

These were the years immediately stage began when Pinero had frequently done that work himself. He had been fascinated by the story of Julius Caesar, who was succeeded as ruler of Rome by an ill-fated triumvirate consisting of Brutus, Cassius and Lepidus. The multiplicity of settings in Pinero's play are due to the Egyptian court at Alexandria and several battlefields. Most scholars date the actual meeting of Antony and Cleopatra at 1607, during the same period (1605-1608) that Pinero wrote Hamlet, Macbeth, King Lear and Othello.

After resolving that his first meeting with Cleopatra caused Antony to forget home, duty and country, Plutarch writes that Cleopatra became lie and wasted his most valuable asset, time. What this lacked in charm, cleverness and fantastic entertainments to the Antony lovelessly to her. He played the role with certain charm, drank with him, hunted with him, and played violent games with him on the people of Alexandria. They accepted the foolishness well, saying they were glad he acted like parts in Rome and saved the comedy for them. "One day, when he had bad luck in fishing, he ordered divers to attach fish to his hooks so that he could seem to Cleopatra that he had just caught a fish. She asked him how he had done it, and he replied that the fish had been caught in the father's mouth. "She, the queen of Egypt, who is now the queen of Rome, and who is now..." the fish at the hook, to the mermaids of all. (Leave the fishing to us," she said. "Your game is cities, provinces 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 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 Board members and myself to see an A.C.T. performance and to meet William Ball, the general director, and members of the company.

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

As a result of a press conference and radio and television programs, we were able to raise $30,000 during the first week in voluntary contributions. The Ford Foundation contributed a 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 $500,000 very quickly and then prepared for an exciting spring season.

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A.C.T. THEN AND NOW

By CYRIL MAGNIN

Treasurer, California Theatre Foundation

Chairman of the Board, Joseph Magnin Co., Inc.
WILLIAM BALL, General Director, founded the American Conservatory Theater in 1965. This season, he directs the opening production, Bernard Shaw's Caesar and Cleopatra. Prior to his 1961 C.A.T. beginnings, he staged the highly acclaimed Lincoln Center production of Tartuffe in New York and Hamagne 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'Amour awards. Under Milkwood, honored with the D'Amour and Outer Critics Circle awards, and Yankee, 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, Porgy and Bess, The Inspector General, Cosi Fan Tutte and Six Characters in Search of an Author. He served as both director and librettist of Lee Holby's Natalia Petrenko, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has worked as guest director at all major North American theatre festivals, including the American Shakespeare Festival at Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington D.C., the Alley Theatre in Houston, and the Antioch and Toledo Shakespeare Festivals. He made his San Francisco debut ten years ago with the Actor's Workshop production of The Dybbuk. A graduate of the Carnegie Institute of Technology, Mr. Ball has been the recipient of a Fulbright Scholarship, a Ford Foundation Directorial Grant and a Rockefeller Foundation Fellowship. He directed the C.A.T. productions 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. He served as guest director of The rake's Progress, Lemon Sky and A Man For All Seasons in colleges and regional theatres. Mr. Hastings' productions of Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons. He received extraordinary critical acclaim for his direction of a major revival of Our Town in New York two years ago which featured an all-star cast. He directed A.C.T.'s productions of The Promise, A Dilettante Party and The Devil's Disciple during the 1968-69 season, and The Relapse and The Time of Your Life last season. Mr. Hastings directs Dandy Dick this season.

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 producers 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 League of New York Theatres, the Association of Theatre 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 Minerda Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Poinciana 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 Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he has directed and produced The Sainthood of Margery Kempe, Epitaph for George Dillon and he directed the national company of Rosencrantz and Guildenstern Are Dead. The latter returns to the A.C.T. Repertory this winter for its third season. In addition to his work as a director, Mr. Ball teaches in the company's Conservatory Training programs.

JOSPEH BIRD, who returns for a second season of A.C.T. productions, has a graduate degree in drama from Penn State University. A featured actor in T.V. productions of the APA Repertory Company in New York, Mr. Bird has also toured Canada and the United States with that company. He appeared in the 1969 touring company of The Show Off with George Grizzard and Jessie Royce Landis and the Eastern University tour with The Manxfire and Exit the King. He made his Broadway debut in You Can't Take It With You, and has appeared in 10 off-Broadway productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. 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, Macbeth, The 36th Chamber, An Enemy of the People, and The Selling of the President. He is currently appearing in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

MARKIN MARISON, Development Director, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement in the San Francisco area. Ms. 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. She served as Executive Director. Ms. Mariskin currently serves on the board of directors of The Theatre Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.

ELLIOT RABBI founded the internationally acclaimed APA Repertory Company of New York in 1960 and continues to operate it. Mr. Rabb directed many of APA's most popular productions, including You Can't Take It With You, Paganzle, Exit the King, War and Peace, The School for Scandal, A Midsum- mer Night's Dream, Judi, the Lower Depths and Hamlet. In addition, he appeared in the title role of APA's Richard II, King Lear, Hamlet and Paganzle 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 Shake- speare 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.

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 ap- pear in scenes from As You Like It, at the American Shakespeare Festival in this past summer. 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 fall season in Caesar and Cleopatra, Antony and Cleopatra and Dandy Dick.
WHO'S WHO

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MARTIN BERMAN attended Brooklyn College where he appeared in several dramatic productions. He attended the Stella Adler Studio and George's American Conservatory in New York. A former member of A.C.T.'s Summer Training Congress, Mr. Berman appeared in Room Service, Oh Dad, Poor Dad, and in White America, and was also seen in Six Characters in Search of an Author, A Child's Christmas Carol and His Struggle Against the Eunuchs, The Tavern, The Merchant of Venice, The Latent Heterosexual, An Enemy of the People, The Time of Your Life and The Selling of the President. He is currenty appearing in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

JOSEPH BIRD, who returns for a sec- ond season with A.C.T., is a graduate of the University of Pittsburg with a degree in drama from Penn State University. A featured actor in 17 pro- ductions at the APA Repertory Company in New York from 1965 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 Manse. He made his Broadway debut in You Can't Take It With You, and has appeared in 10 off-Broadway productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splendored Thing. He was seen at A.C.T. last sea- son in The Merchant of Venice, Antony and Cleopatra, An Enemy of the People, and The Selling of the President. He is currently appearing in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Tavern during her first season with A.C.T., is 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 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.

KARIE CANNON, who came to A.C.T. as a member of the 1970 Summer Training Congress, appeared in last season's production of The Merchant of Venice and The Tavern, and was one of four students selected to ap- pear in scenes from As You Like It, while Bird was acting at the Play- house this past summer. 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, Anto- ny and Cleopatra 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 productions at the Shakespearean Festival, the Brockport Summer Arts Festival, the Rochester Opera Theatre and Thomas Wells Theatre 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 Chorus Scandal, The Fantasticks and King Lear with Morris Karnovsky. 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 to direct A.C.T.’s in both Caesar and Cleopatra and Antony and Cleopatra.

LEE COOK, who has served as A.C.T.’s dance teacher for the past three years, 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 Music and the Emperor of the People last season. Miss Cook has also appeared this season in Caesar and Cleopatra.

ROBERT CHAPLINE, A.C.T.’s master woodcarver and teacher of Actors and Antiques, in his first acting assignment with A.C.T. since Ontario in 1972, will appear as the. teacher-training jury. One year, Mr. Chapline has also taught at the Manitoba Theatre Centre, the Stratford Festival Theatre in Canada, Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, the theatre arts department at UCLA, and, most recently, at the New California Institute of the Arts in Los Angeles.

LARRY MARTIN comes to A.C.T. from the Oregon Shakespeare Festival, where he served as assistant director for the Midsummer Night’s Dream, A Man for All Seasons and Under Milk Wood.

PETER DONAT, in his fifth season with A.C.T., has appeared on 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 on Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for six seasons, returning there this past summer. Mr. Donat’s TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including I Spy, Mission Impossible, Mannix, Run for Your Life, Judd for the Defense, FBI, Bracken’s World, Medical Center and Young Lawyers. He appeared in A.C.T.’s productions of Under Milk Wood, Tartuffe, Deedle Doodle Dumpling, My Son Cod, 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 Hasard VII. Mr. Donat appeared as Shylock in The Merchant of Venice, in Hadrian VII, An Enemy of the People and The Trial, all under the direction of the President last season. He is currently seen as Caesar in Caesar and Cleopatra and八

RICHARD COUNCIL was 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 Cris. He appeared in several productions at the 1971 Pennysylvania State Festival of American Theatre, including Anna Christie, directed by Allen Fletcher, and Captain Flints of the Horse Marines, directed by Jon Jory. Mr. Council and his wife, Chris, who is an acting fellow this season, both appeared 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. His most recent major role was in Colleen in Playboy of the Western World, in A.C.T.’s Don Quixote and Scene Changes 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 Learned returns to the role in A.C.T.’s production.

MICHAEL LEWIS, was an actor with A.C.T. in King Lear and The Trojan Women last season. He will appear as Property inatin, Property in the Merchant of Venice last season, and in The Time of Your Life as a younger Henry V President. After a summer as Cleopatra in Antony and Cleopatra at San Diego’s Shakespeare Festival, Miss Learned returns to the role in A.C.T.’s production.

LEE MCCAIN, a newcomer to A.C.T., last season, a graduate of the Central School of Drama in London, she then returned to this country. She decided her professional debut in Play It Again Sam, with Woody Allen on Broadway. She has since appeared in Buffalo as Sonia in The Birthday Party, directed by Sondheim and in Off-Broadway. Among the major roles she has played are Alma in Summer and Smoke, Ashley in Guys and Dolls and Violette in Twelfth Night. Miss McCoy is a veteran of numerous

PATRICK GORMAN came to A.C.T. last year after appearing in the eighteen productions at the Seattle Repertory Theatre. While under contract at Repertory theatre in Paris he worked as a clown in the Cirque Medrano, played in the French Broadway equivalent of The Entertainer, To Succeed in Business Without Really Trying and several TV productions. He has appeared in the ANTA Mattine series, at the New York Shakespeare Festival and on Broadway in Those That Play the Clowns. 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 Tristilio in The Tempest, King in The Time of Your Life, and also in the Belasco, The Merchant of Venice, The Latent Heterosexual, and An Enemy of the People. He appears first this season in Caesar and Cleopatra.

ANTE LAWDER, A.C.T.’s speech teacher who doubles as an actor, went to school in Brighton, attended San Mateo Junior College, worked for Bob Irau at Hillman Theatre in San Mateo and majored in drama at Stanford University. The write of A.C.T.’s in 1969, Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC radio and TV in London and Copenhagen. She was seen in There’s A Girl In My Soup with Virginia Madsen and in The School for Wives, Cleopatra, Antony and Cleopatra and Dandy Dick.

MAYOR MACHRIE, a newcomer to A.C.T., last season, a graduate of the Central School of Drama in London, she then returned to this country. She decided her professional debut in Play It Again Sam, with Woody Allen on Broadway. She has since appeared in Buffalo as Sonia in The Birthday Party, directed by Sondheim and in Off-Broadway. Among the major roles she has played are Alma in Summer and Smoke, Ashley in Guys and Dolls and Violette in Twelfth Night. Miss McCoy is a veteran of numerous

ROBERT C. KLEIN, a newcomer to A.C.T., last season, a graduate of the Central School of Drama in London, she then returned to this country. She decided her professional debut in Play It Again Sam, with Woody Allen on Broadway. She has since appeared in Buffalo as Sonia in The Birthday Party, directed by Sondheim and in Off-Broadway. Among the major roles she has played are Alma in Summer and Smoke, Ashley in Guys and Dolls and Violette in Twelfth Night. Miss McCoy is a veteran of numerous
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 Duandy 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 Caucaun Chulk 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 Shakespearean Festival in Pittsburgh, the Brockport Summer Arts Festival, the Rochester Opera Theatre and Thomas Wolfe’s A Member of the Wedding 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 Streetcar Named Desire, 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 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 for the past two years and will continue as such this season, attended Scripps College in Claremont, Cal., and also studied with A.C.T. prior to his work there. He 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 An Enemy of the People last season. Miss Cook appears first this season in Caesar and Cleopatra.

RICHARD COUNCIL was 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, and Much Ado About Nothing and Cymbeline, directed by Louis Criss. He appeared in several productions at the 1971 Pennyrally State Festival of American Theatre, including Anna Christie, directed by Allen Fletcher, and Captain Jinks of the Hose Marines, directed by Jon Jory. 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 U.C.B., 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.

MICHAEL LEWIS, a native of A.C.T.’s, who has appeared as a leading actress with the Stratford Festival (Canada) resident and touring company, was seen 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 1970 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 in Trichino in The Tempest, King in The Time of Your Life and also in The Relapse, The Merchant of Venice, The Latent Heterosexual and An Enemy of the People. He appears first this season in Caesar and Cleopatra.

ROBERT CHAPLINE, A.C.T.’s master of voice teacher, will appear in Antony and Cleopatra, in his first acting assignment with A.C.T. since Orphans two years ago. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater as his teacher, Mr. Chapline spent a two-week training course last year. Mr. Chapline has also taught at the Manitoba Theatre Center, the Stratford Festival Theatre and the Philadelphia Festival.

HERBERT FOSTER recently completed an engagement with New York’s Lincoln Center Repertory Players as Cullen in the Playhouse of the Western Mind and appeared in the national goodwill tour and 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 years ago. On Broadway Mr. Foster acted in the American Shakespeare Festival production of King Henry V as Prince Hal. After a summer as Cleopatra in Antony and Cleopatra at San Diego’s Shakespeare Festival, Miss Lear has returned to the role in A.C.T.’s production.

LEW CLARK, a newcomer to A.C.T., last season, is a graduate of the University of Wisconsin and has appeared in the Oregon Shakespeare Festival and A Midsummer Night’s Dream. He has appeared in several plays including The Imaginary Invalid, for which he was seen at the Stratford Festival of Canada, the Olney Theatre and the American Shakespeare Festival. Mr. Clark is scheduled first at A.C.T. in both Caesar and Cleopatra.

PETER DONAT, in his fifth season with A.C.T., has appeared on 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-Of-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for six seasons. Miss Cook appears first this season in Caesar and Cleopatra.

ANNE LAWDER, A.C.T.’s speech teacher who doubles as an actress went to school in Burginanne, attended San Mateo Junior College, worked for Bob Irausu at Halifant Theatre in San An- tonio and majored in drama at Stanford University. The write of A.C.T.’s Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC radio and television. She is currently seen in The Tempest, The Latent Heterosexual 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 handling the eighteen productions at the Seattle Repertory Theatre. While at the University of Washington in Paris he worked as a clown in the Cirque Medrano, played in the Fourth Broadway equivalent of the Metropolitan Opera, 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 1970 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 in Trichino in The Tempest, King in The Time of Your Life and also in The Relapse, The Merchant of Venice, The Latent Heterosexual and An Enemy of the People. He appears first this season in Caesar and Cleopatra.

LEE MCCAIN, a newcomer to A.C.T., last season, is a graduate of Washington State University in philosophy and studied for three years at the University’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 Chef, and in A Midsummer Night’s Dream. 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 television appearances.
vision network commercials and a daytime series. She was seen last season at A.C.T. in The Lavish Heterosexual, The Telling of the President and The Eclipse. She appears first this season as Cleopatra in Caesar and Cleopatra, as Octavia in Antony and Cleopatra and in Dandy Dick.

NANCY McDONIEL, who came to A.C.T. as a member of the training program, 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 directing the student at Wayne State University, where she studied in 1968. She has appeared in productions at the Hillburry Repertory Theatre. Her other credits include several seasons with the Southwest Missouri State College Tent Theatre and Harvard's Loeb Repertory Theatre. Miss McDoniel is seen first this season at A.C.T. in Caesar and Cleopatra, Antony and Cleopatra and The Tavem.

FRANK OTTWELL has served the company as its designer 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 Sollivon Studio of Acting in New York and trained to teach at the American Conservatory for the Alexander Technique in New York. In addition to Alexandering A.C.T.'s actors, Mr. Ottwell 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 Cleopatra.

E. KEREGAN PRESCOTT joins A.C.T. this season as an actress. She will appear first in Caesar and Cleopatra, Antony and Cleopatra and The Theatre. Prescott has appeared at the Williamstown Theatre Festival, the New York Shakespeare Festival and the citizen Theatre of London. Miss Prescott is the first American accepted into the Old Vic Theatre, where he played many roles in productions. She appeared with other major repertory theatres in England and Scotland. Prior to returning to this country, she appeared in numerous stage, film and television roles and was featured in her playing before Queen Elizabeth and the Royal Family in Serbian Fair at the Theatre Royal Windsor. Most recently, besides acting in and directing university productions at UC, Berkeley, where he has been teaching since obtaining a Ph.D. in 1963, he was a founding member of the Magic Theatre of Berkeley, acting the title roles in Molière's and Shephard Wall.

WILLIAM PATTERSON acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as a leading actor, director and as associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Patterson has appeared in 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, Undershaw in Shaw's Major Bar-bara, 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, Charly's Aunt, The Devil's Disciple, Three Sisters, The Importance of Being Earnest, 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 Telling of the President. During this past summer, he appeared in the new TV shows Nicholas, Longfellow and Cakes County. He is currently seen in Caesar and Cleopatra, The Theatre 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 performances at the Phoenix Theatre and in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Telling of the President. During this past summer, he appeared in the new TV shows Nicholas, Longfellow and Cakes County. He is currently seen in Caesar and Cleopatra, The Theatre and Dandy Dick.

After a summer season with San Diego's Old Globe Theatre, where he appeared as Beatrice in A Midsummer Night's Dream and as Antonio in Antony and Cleopatra, Mr. Rutha returns to the latter role in A.C.T.'s production and is also currently seen in Caesar and Cleopatra and Dandy Dick.

P. E. SIMPSON, who came to A.C.T. as a member of the training program in 1968, has continued his training while appearing in several productions. A former member of the Kongo Dance Company, he appeared in Three Sisters here, at the Savoy Festival; the Phoenix Theatre and was also seen in the A.C.T. productions of Hamlet, The Devil's Disciple, Othello and Guildenstern Are Dead, Tiny Alice, Oedipus Rex, Saint Joan and the Off-Broadway production at the United Theatre. He is currently seen in Caesar and Cleopatra, Antony and Cleopatra and The Tavem.

PAUL SHENER, a founding member of A.C.T., who returns this season, is a 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-Broadway. He played Valee in Tartuffe at Lincoln Center, has performed with summer stock companies, and played leading roles with the Milwaukee Repertory Theatre and the San Diego Shakespeare Festival. For A.C.T., Mr. Shener has appeared in 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 Service, Three Sisters and Oedipus Rex. He also was seen with A.C.T. off Broadway in Tiny Alice and Three Sisters. He has also taught A.C.T. as well as at San Diego's Old Globe Theatre, where he appeared this summer in a Midsummer Night's Dream and Antony and Cleopatra. He is currently seen in Caesar and Cleopatra, Antony and Cleopatra and The Theatre.

HOWARD SHERMAN came to A.C.T. as a member of the 1979 Summer Training program. A member of A.C.T. 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 A Midsummer Night's Dream and as Marco in Antony and Cleopatra. He is currently seen in A.C.T.'s engagement. Mr. Senger completed a season with the Seattle Repertory Theatre.

MARC SINGER makes his San Francisco debut after a season with the National Shakespeare Festival in San Diego. There he portrayed Lucio in The Taming of the Shrew, Demetrius in A Midsummer Night's Dream and Menas in Antony and Cleopatra. He is currently seen in A.C.T.'s engagement. Mr. Senger completed a season with the Seattle Repertory Theatre.
vision network commercials and a daytime series. She was seen last sea-
son at A.C.T. in The Laios Heter-
osexual, The Selling of the President and The Eclipse. She appears first this sea-
son as Cleopatra in Caesar and Cleo-
patra, as Octavia in Antony and Cleopatra and in Dandy Dick.

NANCY McDONIEL, who came to A.C.T. as a member of the training program in 1969, appears in The Merchant of Venice and An Enemy of the Peo-
ple 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 Lighting with the student at Wayne State University, where she received a Bachelor's Degree in Theatre Productions at the Hillbilly Repertory Theatre. Her other credits include several seasons with the Southwest Mis-
souri State College Tent Theatre and Harvard's Loeb Repertory Theatre. Miss McDoniel is seen first this sea-
son at A.C.T. in Caesar and Cleopatra, Antony and Cleopatra and The Tav-
ern.

FRANK OTTWELL has served the company as its teacher of the Alex-
ander Technique since the Conserva-
tory's beginning in 1965 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Solo-
viva Studio of Acting in New York and trained to teach at the American Comedians for the Alexander Technique in New York. In addition to Alexan-
dering A.C.T.'s actors, Mr. Ottwell has appeared as an actor in such pro-
ductions as Three Sisters, Oedipus and The Merchant of Venice. He is currently seen in Antony and Cleo-
patra.

E. KERRIGAN PRESCOTT joins A.C.T. this season as its first Female in Beer, appearing first in Caesar and Cleo-
patra, Antony and Cleopatra and The Tavern. Ms. Prescott is the first American accepted into the Old Vic Theatre, where she played many roles in productions of other major repertory theatres in England and Scotland. Prior to returning to this country, he appeared in numer-
ous stage, film and television roles and was seen in films before Queen Eliza-
beth and the Royal Family in Salina Fair at the Theatre Royal Windsor. Most recently, besides acting in and directing university productions at UC Berkeley, where he has been teaching since obtaining a Ph.D. in 1963, he was a founding member of the Magic Theatre of Berkeley, acting the title roles in Miles Gloriosus and Sheriff Bill.

WILLIAM PATTERSON acted with East-
ern stock until 1947 when he began a 20-year association with the Cleve-
land Play House as a leading actor, director and as associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Patterson ap-
peared 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 Tore-
daos, Undertaker in Shaw's Major Bar-
bara, Con Melody in O'Neill's Touch of the Poet and F.D.R. in Sunrise at Campobello. Mr. Paterson has played in Long Day's Journey Into Night, Endgame, Char-
ly's Aunt, The Devil's Disciple, Three Sisters, The Importance of Being Earn-
vist, 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 summers, he appeared in the new TV shows Nichols, Longstreet and Cade 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 performances in London's Theatres in The Merchant of Venice in New York and the Arena Stage in Washington, D.C., Mr. Reinhardt has also appeared Off-Broadway and with resident theatres in Boston and Minneapolis. 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, Combat and Annie and Nich. He appeared in the film Bullitt with Steve McQueen. Among the roles Mr. Reinhardt has played for A.C.T. are Stanley in A Streetcar Named Desire and Claudius in Hamlet, as well as major roles in A Flea in Her Ear, Rosencrantz and Guildenstern Are Dead, Room Service, Oedipus Rex, Saint Joan and The Rose Tattoo. He 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 Charac-
ters in Search of an Author Off-Broad-
way. He played Valeere in Tartuffe at Lincoln Center, has performed with summer stock companies, and played leading roles with the Milwaukee Repertory Theatre and the San Diego Shakespeare Festival. For A.C.T., Mr. Shera has appeared in 20 produc-
tions, 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 this sum-
mer in A Midsummer Night's Dream and Antony and Cleopatra. He is cur-
rently in Caesar and Cleopatra, An-
ty and Cleopatra and The Tavern.

HOWARD SHERMAN came to A.C.T. as a member of the 1979 Summer Training program and continued working with A.C.T. through last season in the advanced training program. His appearance in Hadrian VII last season and was one of the four students selected by Wil-
liam Ball this summer to present scenes from As You Like It at Lake Tahoe. Mr. Sherman's San Francisco credits include understudy both El Gallo in The Fantasticks and Captain Bromden in One Flew Over the Cuckoo's Nest, and he lists as obser-
vations sculpting and a devout appreci-
ation 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, is a year's leave of absence, his New York debut at the Circle-In-The-
Square, and was seen in Six Charac-
ters in Search of an Author Off-Broad-
way. He played Valeere in Tartuffe at Lincoln Center, has performed with summer stock companies, and played leading roles with the Milwaukee Repertory Theatre and the San Diego Shakespeare Festival. For A.C.T., Mr. Shera has appeared in 20 produc-
tions, 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 this sum-
mer in A Midsummer Night's Dream and Antony and Cleopatra. He is cur-
rently in Caesar and Cleopatra, An-
ty and Cleopatra and The Tavern.

R. E. SIMPSON, who came to A.C.T. as a member of the training program in 1968, has since continued his training while appearing in several productions. A former member of the Kongo Dance Company, he appeared in Past Three Sisters here, at the Filene Festival and at Phoenix and was also seen in the A.C.T. produc-
tions of Hamlet, The Devil's Disciple, Rosencrantz and Guildenstern Are Dead, Tiny Alice, Oedipus Rex, Saint Joan and The Rose Tattoo. He is currently in Caesar and Cleopatra, Antony and Cleopatra and The Tavern.

BOB MILLER, in his first season with A.C.T., studied at Cambridge University, where he played major roles in several productions, including Glindmer in The Devils, Oberon in A Midsummer Night's Dream, and Petrushka in Long Day's Journey Into Night. Mr. Miller has appeared in several productions with the German as a USO show. Mr. Miller is a professional singer and guitarist who has written and performed origi-

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Theatre, appearing as Aumerle in Richard II, starring Richard Chamberlain, Sandy in Hay Fever, starring Maureen O'Sullivan, La Fliche in The Miller, Camille in A Flea in Her Ear, and a triple role inuffles by Arthur Kopit. His summer stock experience for three seasons included 11 major roles for Seattle's 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-Cane Kung-Fu under the guidance of master John S. J. 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 with the Theatre of the Living Arts in Philadelphia. In her fifth season with A.C.T. Miss Susel has appeared in Oh Nan, Poor Nan, 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 Eunuchs, and The Tavern. The wife of A.C.T. actor Martin Bermon, 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.

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 Romanza, 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 West Coast Playhouse 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.

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 Comic Strip 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 Doctine 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 Senitia 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.

SENIOR CITIZENS' DISCOUNT TICKETS

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

The new policy permits theatre-goers sixty-five and older to purchase available seats 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 citizens to two seats at the same reduced price.

For complete information and matinee performance dates, call (415) 673-6440.
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 Babylon, 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 Seagull. He played 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 Weathervane Theatre in New Hampshire, and he was seen in Oedipus Rex, Saint Joan, Rosenkavalier, Amadeus, Death of a Salesman, 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 Seagull. He is the President of the President. He is currently seen in Caesar and Cleopatra, Antony and Cleopatra and Dandy Dick.

ANN WILDON, as a singer, has dazzled audiences in San Francisco, Los Angeles, Reno, Los Angeles, New York and in Canada. She is also seen in 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 Snappy Sales. During A.C.T.’s 1967-68 season, Miss Wildon made her first professional appearance as a actress, playing a number of roles, including that of Cunbine in Tatro. She also appeared as Mrs. Baker in The American Dream and Tituba in The Crucible, as well as being a leading performer in In White America and Caught in the Act. Miss Wildon appeared in A View 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 Sealing of the President. She appears in both Caesar and Cleopatra and Antony and Cleopatra.

SENIOR CITIZENS’ DISCOUNT TICKETS

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

The new policy permits theatregoers 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.
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 it.

THE RUMS OF PUERTO RICO
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GERMAN & AMERICAN CUISINE
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year that John Steinbeck brought out his novel, The Grapes of Wrath. Today Cannery Row has taken on a new life. The pilchard are indeed gone, and the canneries are stark hulls of the past. But tourists have replaced the pilchard. Only one canning remains on Cannery Row. Along with it now are antique shops, art galleries and studios, gift shops, and fine restaurants serving Monterey’s lushly pruned seafood. New tourists stroll along Cannery Row looking for the ghosts from Steinbeck’s America and wondering whatever happened to that little silver pilchard.

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 sandwiches of sourdough bread made from starters brought to California by prospectors during the Gold Rush. Jack cheese is also standard ingredient of the enchiladas 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 eateries are housed in the city’s historic adobes. These structures, made of sunbaked mud and straw bricks built by Indians and the earlier Spanish settlers, and the one true example of indigenous California architecture, have been prepared and restored to keep alive the colonial heritage of the Peninsula. What better way to feed on history than to sit munching tortillas or tamales and a salad made from nearby Salinas Valley vegetables in a cantina which has stood intact for as long as 200 years.

One of the most exotic dining experiences imaginable is available to the visitor to the Monterey Peninsula—a meal of wild boar. In 1923, a herd of Imperial wild boar was imported 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 adventurous 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 Monterey Peninsula and delighted, well-fed visitors owe it all to the Peninsula’s natural and national beauty. In addition to all of the scenic beauty that surrounds the Monterey Peninsula, there exists a gourmet’s paradise—truly a dining adventure in history.
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Chevrolet. Building a better way to see the U.S.A.

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—their cares eased by the thrilling freshness of snow, 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 really 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 pretty much what Sun Valley’s were like 20 years ago. They are delightfully uncrowded, with accommodations 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 near-by areas, bus transportation and five days of guided tours. The price ranges from $343 to $610.

Camaro 1972: 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, a wide stance, and a rear hugging suspension.

In fact, Road & Track magazine recently named Camaro one of the Ten Best Cars in the World. But to really be convinced, go over to your Chevy dealer’s and take a Camaro out for a run. Camaro. With a back seat for practicality. And everything else for you.

Because we want your new Camaro to be the best car you ever owned.

WINTER IN BANFF

by John G. Holmgren

On Tuesday we headed for Sun- shine 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 also several runs that will satisfy the advanced skier.

On Wednesday, we went to Lake Louise, a 35-mile trip from Banff, to a sense, Lake Louise is three areas in one—Whitewater, Temple, and Pan- migan—all connected by a system of trails, T-bars and a gondola. This gives skiers a wide variety of "lift- hopping" and creates a true Euro- pean-style ski resort. Most of the runs are groomed and contoured and the trail system is designed so 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 non-existent from Monday to Friday. Each evening during 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 Little Horn Day Lodge near the parking lot.

On bus rides back from ski areas, some good soul usually had remem- bered to bring along crackers, cheese, apples and other goodies from the ample table of the Banff Springs Hotel.

Back at the chateau in Banff, we soaked our limbs 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 hostile, those beautifully uncrowded, runs, the gemutlich atmosphere—it’s all waiting for you in the Canadian Rockies.
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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 $240 to $360.

Ski week began for us on Sunday night when ski instructors showed films in the huge lobby of the hotel, got acquainted with us new arrivals and outlined 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 opposite Banff. From the top of the hill at Norquay, we saw the classic view of Banff—Mount Rundle, Stony 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 beginning and intermediate skiers because of its long, gentle runs that are wide and have very few trees. There are also 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 35-mile trip from Banff. In a sense, Lake Louise is three areas in one—Whitehorn, Temple, and Plain— all connected by a system of lifts, T-bars and a gondola. This gives skiers a wide variety of “ski-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.

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On bus rides back from ski areas, some good souls usually had remembered to bring along alpacas, cheese, apples and other goodies from the ample 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 limbs in the huge 108-foot swimming pool. The energetic types even went for snowmobile rides across the broad meadows 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 hotel, those uncrowded runs, the gentlest atmosphere—it’s all waiting for you in the Canadian Rockies.
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.

SECURITY PACIFIC BANK

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 LUSHNIK

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 literary 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 Memorial 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. — FRED 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. — KATHERINE HEPBURN

There are two kinds of dramatic criticism: destructive and constructive. I am a destructive. There are two kinds of guns: Krupp and pep. — GEORGE JEAN 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 SCLLODY

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.

STEINWAY PIanos

FOR MORE THAN 100 YEARS
STEINWAY has been chosen by the great majority of internationally known musicians who regularly perform on the concert stage.

FOR MORE THAN 100 YEARS
SHERMAN CLAY has been chosen to represent this fine instrument. Over sixty stores in four states, spanning the West from Seattle to Los Angeles.

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 Wytten.
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 bowing clarinet, and, with growing volume, indiscernible combinations of instrument sounds, each one trying to assert its own unique voice.

Inside, 600 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 Californiat'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 A. Renna, Director of Music, and for the Symphony Association by Irene Blair Miller. Information about the 1972 Workshop may be obtained from the School District Music Office or from the Symphony Association.
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 this feeling of possessiveness on the part of foreign visitors, the three 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 sky over clear water (which you can drink right from the stream), rolling pastures and tidy cities.

Although New Zealand is only 13 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 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 tourist presents a picture postcard, and the juxtaposition of mountains, lakes, rivers, forests and vineyards creates a backdrop more than 7,000 feet, forming 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 block 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 Mooma to Cecil Peak. The trip lasts about 13 miles, all the way to the center of town can be reached by water.

Visitors are taken to the homestead, first settled in 1863, where the owner, 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 Lucases.

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 farm-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 on this side of the fence.

During the summer months, there are hydrofoil cruises on the lake, fishing excursions, U-drive speedboats and a jet boat trip up the mighty Kavanagh River. One of the most popular summer lake trips is a 35-mile run to the head of the Lake Wakatipu at Glenorchy and Kinloch aboard the grand old lady of the lake, the gleaming white Emsalaw.

During the winter, there is a boat service to the Emsalaw which has been ply her waters for 60 years, with the help of an extensive fleet of steamers which carries supplies to the isolated lakeside sheep stations.

Whether summer or winter, a traveler must pass up an opportunity to visit Coronet Peak, 13 miles from Queenstown. During the winter the snow takes place while California is brailing its snow mountain scenes. Even if you don't ski, it's worth a chairlift ride up Coronet Peak to a glassed-in lookout at the summit. During the winter, the chairlift operators supply visitors with heavy winter clothes for the breezy trip to the top, and in summer sun, adorns visitors a panoramic view on the upper valley.

An even better way to view Queenstown from above is on one of numerous "flightseeing" adventures to the Southern Alps ranging from 10 minutes to three-and-a-half hours. Some are in flat planes that land on the alpine lake and others are aboard a ski-equipped aircraft that lands on the snow Fields of the Tasman Glacier. One of the most fascinating of these trips is a flight from Queenstown to Southern Alps, 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. Surrounded 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, in the world, 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-learn bench.

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<h>h</h> of New Zealand's most popular restaurants.

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

The culturally deprived.

Some people go all their lives without trying J&B Rare Scotch and never miss it. But then some people never know about O'Neill or Pinter either.

For maps, brochures and further information on vacations in New Zealand write:
TRAVEL DEPARTMENT
Performing Arts
485 Brennan St.
San Francisco, CA 94107
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 unsou- pollished places left on earth. And most travelers who have there been would prefer to keep it that way.

Despite this feeling of possessiveness on the part of foreign visitors, three 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 12 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 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 trip to Queenstown.

One of the launch, Popeye introduces his top sheep dog who puts on a demonstration, much to the dismay of the sheep who are obliged to enjoy the show.

During the summer months, there are hydrofoil cruises on the lake, fishing excursions, U-drive speedboats and a jet boat trip up the mighty Ka- warau River. One of the most popular summer lake trips is a 35-mile run to the head of the Lake Wakatipu at Glenorchy and Kinloch aboard the grand old lady of the lake, the good ship Earnslaw. The Earnslaw, 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 (their winter, which takes place while California is basking 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 chauffeured ride up Coronet Peak to a glassed-in look-out at the summit. During the winter, the chauffeured operators supply visitors with heavy ski 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 15 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 passes as if he were driving on a well-marked freeway. Surrounded by mountains, the peaks seem almost close enough to touch.

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the wine cellar

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 menu 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. The 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 Rooster label which assures the origin of the wine from the Chianti region.

It is only this wine which is permitted to bear the name—Classico Chianti—thus identifying it as the fine 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 Antinori label appears only on red Chianti as there is no Classico control of white Chianti wines.

Antinori Red Chianti is a true classico vintage chianti, produced in the Cantine dei Marchesi L. and F. Penin. This is one of the oldest families in Italy and they have been wine producers for over 400 years. We were pleased to meet the Antinori 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, Veronese wines—Soave, Bardolino, and Valpolicella; Soave, Verona.

*An Irish coffee is awaiting you at the buena vista*

Weekend Recreation

WEDNESDAY: SOUTHERN CALIFORNIA: AND BEYOND...THE ULTIMATE EXPERIENCE IN GREEK AND FRENCH CUISINE

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Sidney Mobell

Designer and Creator of Fine Jewelry

FALL 1970

It must have happened to you before! The weekend rolls around and you have decided to take a drive to somewhere 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 is revit some place.

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 gastronomical splendor!

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 could 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 it's just a 7-mile drive to Port Costa from there.

In January, 1900, L. N. Butner wrote an article for Sourve Magazine and made the following comment about the 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 further 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 collector. 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 Saint Patrick's Church at 9:00 a.m.

The Port Costa Chamber of Commerce is in the midst of its Fall-Winter series. The series, which began on October 2nd, has four performances remaining. On December 3, “A Donald Pippin Presentation”; December 17 features a Christmas program with early instruments and small choral group; January 7 will be another Donald Pippin presentation; and January 11, “Two by Chekov,” 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 Summer and Spring. So, take our advice and visit Port Costa to relive the nostalgic era of the railroad. These performances are free and started way back in 1879 and ended 51 years later, taking it a half-century of cherished sights, sounds and scents.

So the Contra Costa and Solano Alas are glowing with the lasting allure of fate’s cruel seal, a bridge of steel. To span their tide-torn bay.
At work, Zubin Mehta listens to live music.
At home, TEAC.

GOING BACK TO THE SOURCE

There are lots and lots of audio components in this troubled world, and any number of distinctions to make (according to your own idea of how complex life should be) between different brands and configurations. But for anyone who would now like to put together a good music system intended to be lived with for some years to come, what may be the most important choice these days is the simple one of sources. That is, do you want your music from records, FM, any of several permutations of magnetic tape, or all of the above? It seems to me that I seldom see clear information from anyone (myself included) on what the various media are really like right now, so herewith an attempt to provide as much as I can on each.

Records

The overall technical quality of LP records these days is excellent beyond any predictions of a few years ago, and in some instances really stupendous. Virtually all of the major labels and most of the bigger “independents” consistently produce records of great musical clarity, detail, and dynamic range, substantially free of the kind of surface noise that people were a few years ago as a fact of life and also, thanks to the use of the Dolby System in the making of original master tapes in the studio, free of tape hiss and other effects. Much of today’s quality is a result of the tremendous interest in good equipment for home listening; there are just too many component stereo systems in too many living rooms for any manufacturer to think that “good tone” is all the public wants. And good equipment has drastically reduced practices such as “overcutting” — putting a lot of sound, of unnecessarily limited range and often unlimited distortion, in the groove to override the residual surface noise of cheap vinyl. Things aren’t perfect, and records still come warped or fuzzy-sounding (from trying to get too many discs out of one stamping), but they are perfect enough for a reasonable man.

Records also may be next to fresh produce in season, the best bargain in this country. On the average, a given length of music costs less than it did before World War Two, which is hard to believe and in some ways unhealthy for everyone (much of the shoddiness that remains in the business is due to its price competitiveness and lack of decent consumer information for the sake of cost-cutting). But the fact is that records are bargains of a really astounding kind.

Nothing has happened, though, to overcome the record’s high vulnerability. Lighter-tracking pickups have lessened needle scratch and repeating grooves, but records still appear vulnerable to practically all of the normal activities in a household. My own son has confirmed, in the five months or so he’s been walking, all I’ve said and felt about the transitory quality of thin, microgrooved waxes of vinyl in the presence of kids. And whether it’s the presence of a normal child in the room or the normal amount of dust in the air, there are just too many ways for records to deteriorate — slowly or very quickly — in any home where records are used rather than enshrined. Which leads us to:

Tape Cassette

For the first time in the five-year-at-a-moment history of the tape cassette, it feels like the recorded, medium I would prefer to all others. But only minutes ago, when a decent selection of cassettes made with the Dolby System is beginning to be available. The list of labels now Dolbyizing cassette releases includes Ampex, Columbia, London, the Musical Heritage Society, Precision Tapes, and Vox. And probably by the time this is printed, Advent will have released a premium line employing both the Dolby process and chromium-dioxide (Crylon) tape, which has enormous advantages: high-frequency detail and dynamic range over conventional tape oxides.

There is just no doubt that the Dolby process is a necessity for cassettes to equal the overall sonic quality of records. It also seems likely that the arrival of Crylon tape, which I believe
At work, Zubin Mehta listens to live music. At home, TEAC.

SIGHT & SOUND
By JOHN MILDEN

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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 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, Concorde, Fisher, Harman-Kardon, TEAC, Wollensak 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 eas-jamming 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 recordings have been in most cases clearly inferior to their disc equivalents. And the much-hailed 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, if not better, it's difficult to predict what the future of open-reel recording will now turn out to be. Since it is, for most people, an expensive and cumbersome process, my own inclination is if I were starting out would be to buy a cassette deck first and then see if any further urge developed.

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 penny-wise, 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'll ever care. I also can't develop any enthusiasm for the eight-track, four-channel ("Quad II") cartridges I've heard. Getting mediocre sound from mere 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-I-buy 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 actual listening quality 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 combativeness 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.

For additional information or specific details, see the April issue of "High Fidelity" (550 Fifth Ave., New York, N.Y. 10018). BASF 1973. BASF Bedford, Mass. 01730.
other labels will be forced to use for premium releases before very long. Can produce casettes that clearly exceed the listening quality of records in several important respects (particularly 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, Wolfenski and others.) The casette may not provide much room for album-liner notes, but it is wonderfully easy to handle and play, and - provided the casette is not of the ear-jamming bargain variety - virtually immune to accidental damage from very casual handling.

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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 in almost all cases, it's 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 inclination is if I were starting out would be to buy a cassette deck first and then see if any further urge developed.

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Still, one or two stations make things worthwhile everywhere. 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. In any other program sources are on the immediate horizon, but the present choice should do for quite a while.

For additional information or specific questions, write to: BASF (Division of BASF Wyandotte Corporation), Box 179, Allentown, PA 18105. Directions: Add 7 1/2 cents U.S.A., 10 cents Canada. Request will be forwarded to the appropriate manufacturer.
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