PERFORMING ARTS

1972-73 Repertory Season:
Cyrano de Bergerac, by Edmond Rostand
The House of Blue Leaves, by John Guare
The Master Class, adapted by Night Jackson
A Doll's House, by Henrik Ibsen

You Can't Take It With You, by Kaufman and Hart
Enrico II, by Luigi Pirandello
A Midsummer Night's Dream, by William Shakespeare
The Merchant of Venice, by William Shakespeare
Tampico, by Moliere, English version by Richard Wilbur

AMERICAN CONSERVATORY THEATRE
The most important judge of our performance is you.

CROCKER BANK
The most important judge of our performance is you.

CROCKER BANK
HERE'S TO EVERYONE WHO CAN'T THINK UP A GOOD TOAST.

Everybody gets a little shock when it comes time to say a few well chosen words. It's only natural, and we'll tell you right off the bat that we can't turn you into a George Jessel, just like that. It isn't easy to be witty, charming, personable, sincere, and debonair all at the same time in front of a group of people. Especially before you've had any wine.

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

WHY WE CALL IT "TOAST."

In the year 450 A.D., a pretty Saxton maiden offered King Vortigern a riper full of toast and ale and said, "Was Heil," Saxonsfor to your health." Thus, the first toast was proposed.

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

HELP YOURSELF TO THESE TOASTS.

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

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

Wordsworth said simply:
"Drink, pretty creature, drink.
Richard Sheridan added a long winded toast by offering:
"Lift the toast.
Drink to the last.
I'll warrant she'll prove an excuse for a glass."

Then there's always:
"Here's to you and here's to me, and may we never disagree. But if by chance we ever do, then here's to me and to hell with you."

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

So much for short toasts.

For the kind that go on and on.

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

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

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

Sugah with several congenial friends, and finisher with a few eloquent and affective words designed to set off a chorus of "Bravo!"

Copyright © 1941 by Genevieve Dariaux Amaury. Published by Doubleday & Company, Inc.

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

THE TRUTH.

Your toasts can be as complicated as or simple as you like. The important thing is that they be sincere. The best toasts come, not from prepared notes, but rather from the heart. If you say what you feel then and there, you can't go wrong. Which prompts us to say what we feel in our hearts here and now:

"In the name of our estate bottled wine, we have no idea what you feel in your hearts here and now."

"Estate Bottled Inglenook wine is among the finest to come out of the Napa Valley. We have to charge more for it, because we do more to make it. We estate bottle it, which means we have total control over our wine's production from grape to glass. And all of our estate bottled wine carries a vintage date, practically unheard of among California wines. Presidents, Kings, even Astronauts have toasted with it. So the next time you say a few words, give Inglenook a try. If you blow the toast, at least you'll be admired for your taste in wine.

INGLENook

We make the most expensive wine in America.

This ad is one of a series. If you'd like copies of the other ads, send your name and address to The Callalbarner, Box O, Inglenook Vineyards, Rutherford, CA 94928.
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DECEMBER 1972/VOL. 6, NO. 12

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publisher

EGGIO TRENTI
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GAIL TEPE
art director

JERRY FRIEDMAN
general manager

T. M. LENTIMAL
director of advertising

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HOW TO BECOME WINSTON CHURCHILL

by Jerry Friedman

Certainly one of the most difficult roles for an actor to play is one of a recent historical character, larger than his life, familiar to a great part of the world. To fill in the flesh and bones of someone who recently had captured the headlines, and at the same time add aspects and traits which humanize him and still fit a preconceived image, is a task most actors prefer to avoid. Screen biography is risky business.

George C. Scott as General Patton and Peter O'Toole as Lawrence of Arabia are two recent and rare examples of brilliantly successful characterizations. Both reaffirmed popular images and at the same time created full-blown, profoundly human individuals.

Undertaking a similar herculean task is a talented young English actor, 28-year-old Simon Ward, destined to become one of the greats in his profession. Young Winston, the film by Carl Foreman and Richard Attenborough for Columbia Pictures, is Simon Ward’s first major film. However, he is well known to serious students of British stage and TV drama. His obvious skill on stage in four West End plays and at Chichester, as well as in a dozen or more BBC television dramas has marked him as one of Britain’s finest young actors. For many, Ward is certain to follow Burton, O’Toole, Finney and Courtenay to acting greatness.

Ward considers himself to have been the most unpromising student to have attended England’s Royal Academy of Dramatic Art. Despite this, he was chosen for an important role in a West End production of The Fourth of June soon after his graduation from the Royal Academy, which brought him a series of impressive notices.

The fact of the matter is that Ward has consistently gathered fine notices. In a career going back some fifteen years, he has been applauded again and again, but the highly self-critical Ward refuses to be impressed. He feels he is yet to reveal his full acting strength.

The long, difficult and demanding role in Young Winston gave Simon this opportunity. As the young Winston Churchill, he is called on to grow from a timid, hesitant and eventually failed young man to a dare-devil adventurer capable of fool-hardy heroics. A dominated son, he eventually becomes a brilliant and dominating journalist and politician, all before his 26th birthday.

Ward was selected for this much coveted role over 400 other hopefuls, including many of the most prominent film actors working today. He stars with Anne Bancroft and Robert Shaw, who portray his parents, Lady and Lord Randolph Churchill.

Like so many of his fellow actors, Simon Ward developed his talents in the only way possible... by acting! After his first stint on the West End, he signed with repertory troupe after troupe, working day after day.

As a member of the Birmingham Repertory Company in 1964, the Oxford Playhouse in 1965, and later at Chichester, Ward performed in scores of plays, polishing, digging deeper into character, developing style, manner, and stage command that is the hallmark of English-trained actors.

The Alchemist, Phèdre, The Lady’s Not For Burning, The Tempest, Hamlet, Julius Caesar, The Skin of Our Teeth, Treasure Island are but a few of the many plays Simon Ward has appeared in. Starting at the tender age of 13 at the National Youth Theatre, he even played Katherine in Shakespeare’s, Henry V (‘and a great Katherine it was too!’ is Simon’s very rare boast).

Simon Ward was born in London during World War II. As an infant he was evacuated to the north of England, and only returned to London as a child in 1947. The eldest of three children of successful parents, he was sent to prep school. He then went on to the Edward Albee School, a fine, small English public school in South London, where he was a good student, and a master at fencing. The school’s drama section also took a great deal of the boy’s time and energies.

Originally hoping to become a writer, Simon was thinking of going up to Oxford or Cambridge for an Arts Degree when it was suggested he try for the Royal Academy. The thought had never occurred to him because until that time acting was (Continued)
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"I'm not like Churchill," Ward
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"Churchill had this dynamo of
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"I may not be that sort of person
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Trees belong in the ground, not in the rubbish
heap. But unfortunately, come January, that's where
most Christmas trees go—out in the garbage along with
the other unwanted.

This Christmas, we're doing something to change
that situation. In addition to our regular assortment of
trees of all sizes, we're going to sell a limited amount of
living young trees. And the city of San Francisco has
donated space to re-plant these trees when Christmas is
over. Just bring your tree back to us—we'll see that it
gets back in the ground.

(And, as always, the money we get from the sale
of our trees will be used to send needy kids to camp
next summer.)

Help us put some green into the city and get
some kids out of it.

Buy a live Christmas tree now—bring it back
when you're through.

And help keep the spirit of Christmas alive all
year round.

The

Guardsmen.

Visit our lot at Pier 39, San Francisco.

A 400
year old English
tradition that
became the first
name for the
martini.
Bring 'em back alive.
Your city will be greener for it.

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A 400 year old English tradition that became the first name for the martini.

Anne Beacock as Lady Randolph Churchill.
Robert Shaw as Lord Randolph Churchill.
Today you can still buy the finest champagne the world has ever known.

G.H. Mumm & Co.
Cordon Rouge
REIMS
FRANCE

1824
Champagne Brut
IMPROVED FRESHNESS IN A BOTTLE
MADE IN FRANCE

Mumm's the word. Always will be.

THE place to eat, drink and be merry
Now . . . The Troubadours!
Strolling musicians entertain while you dine
DEL MONTE HYATT HOUSE
One Old Golf Course Road, Monterey
PHONE: 372-7171

Lake at the end of that long day's shooting and hurled him into the water, uniform and all. Dunnig was considered the ultimate tribute for a civilian able to perform as well as Simon, who wasn't too sure if he was the object of a tradition reserved only for the most popular cadets or of a murder to be committed in broad daylight before the stunned Columbia film unit.

Despite his new-found popularity, the handsome, modest actor lives quietly with his attractive wife, Alex- andra, and their two daughters, So- phie and Claudia, in a small house in Islington, London Borough, which Simon considers "a promising slum with character."

Young Winston was filmed in Shep- perton Studios and on location in and near London, in the hills of South Wales, and in the desert and Atlas Mountains in Morocco. It depicts the three action-packed battles in which Churchill participated in India, the Sudan and South Africa.

In 1997 Churchill was a 23-year-old subaltern serving with the 4th Hurs- sars in India. Even at that early age he sensed his future lay in politics and that only in war could he earn the reputation that might carry him into Parliament. When trouble broke out along the Afghan border and the English decided to mount a punitive expedition to crush the rebellious Pathan tribes, Churchill immediately contacted Sir Beldon Blood, the gen- eral in command of the Malakand Field Forces, reminding him of a promise to add Winston to his staff if his troops were ever called into ac- tion. Without waiting for a reply, Churchill set out on a journey to the forbidding Northwest Frontier of India.

There were no vacancies on Blood's staff and so, with remarkable adroit- ness and vigor, Winston arranged to be transferred from his regiment. He obtained a job with the Daily Tele- graph, and joined Blood's men as they were going into battle. Unable to contain himself, Churchill rushed into the thick of fighting, attempting to rescue wounded British officers and Sikh soldiers. He found he had a taste for glory and only vaguely real- ized he was lucky not to be killed.

His impetuousity, and his constant need to tempt death, earned Churchill wide notoriety in the press, a consid- erable tribute to a 23-year-old officer. It also led to some brilliant war re- porting, and a book critiquing the English General Staff. Only two years after the death of his father, Winston had developed into a figure of some promise, beautifully reanimated by Simon Ward.

1998 found Churchill languishing in India with nothing more important to do than mastering his King's polo victories when the Gov- ernment ordered Sir Herbert Kitch- umer, an excellent but ruthless gen- eral, to take command of a British
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Permamatic
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...an incredibly beautiful and rare
JADE collection including many pieces
of matchless Imperial Jade

of LIVINGSTONS

maiden lane at grant ave., phone 391-2500

12

1973 Chevrolet. Building a better way to see the U.S.A.

Robert Shaw (Lord Randolph Churchill), seated, is flanked by the three actors who portray Young Winston: (left to right) Michael Anderson (age 12), Russell Lewis (age 7) and Simon Ward.

New Impala. The great American value. Again.
Chevrolet Impala. The most popular car in the whole U.S.A.
Traditional high resale for 15 years is one reason.
Impala is big. Beautiful. And bountifully equipped.
Again, the great American value. We include as standard: the power steering, power front disc brakes and automatic transmission.
We’ve given the 1973 a new improved front bumper system that retracts on minor impact and hydraulically cushions the shock.
We’ve installed a new, larger 36-gallon gas tank.
New colors, new fabrics. And we’ve made Impala to seat six comfortably in molded full foam seats.
For ’73 Impala’s more car than ever before. More value too.

Chevrolet Impala Custom Coupe of Stockbridge, Massachusetts.

Stamp on it, pummel it, bury it at the bottom of the baggage cart. The Lark Permamatic will come out looking as good as new. A unique new construction makes it virtually indestructible, yet featherlight. In short, it’s one of the world’s greatest travel investments. In a variety of sizes and coverings at better shops.

Luggage Corp.,
Empire State Building, N.Y.

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The Derwisch, under their Khalifa, had invaded and held the country. Churchill applied for transfer to the Sudan expedition but Kitchener, having read Winston’s critical newspaper articles and book, refused his application.

Through his mother, Churchill appealed to the War Office and the Prime Minister, but the general remained adamant. The battle of wills became the table gossip of London society and its exclusive clubs. In the end, the 24-year-old Winston had his way, was sent to Cairo, attached to a force not directly under Kitchener’s command.

The last great cavalry charge in history took place there, and Churchill, still seeking fame and advancement, was in the midst of it. The use of heavy guns against primitive weapons, took an enormous toll. The Sudanese tribes were slaughtered. Churchill again distinguished himself in battle, revealing enormous courage and ability in hand-to-hand combat. It was then that he realized war had become more than a game, that science and technology were making possible enormous casualties, and that the 20th century would be a grim time in which to live.

Vastly popular, admired by the great men of his country, it looked indeed as if Winston Churchill was destiny’s fair-haired boy. Simon Ward gives a beautiful portrayal of a rude awakening for young Winston to find, after he left the army to stand for election at Oldham, that the voters did not want him as their representative in Parliament.

1899, now 25, and with a political defeat behind him, Churchill sailed for South Africa where the English and Boer settlers were on a collision course. As a war correspondent for the Morning Post, he arrived to find the British suffering defeat after defeat. An old Indian Army friend, Captain Haldane, invited Churchill to join an armored troop train he was in command of for reconnoitering purposes. A few miles from their base they came under heavy attack. Being a war correspondent, Churchill should not have taken part in hostilities, but he jumped into the fray, moving damaged cars off the track, and helping the wounded to escape. Leaving the safety of the escaping train, he ran into Boer irregulars and was taken prisoner.

His capture was broadcast to the world and he became a national hero. When he escaped from prison a few weeks later, he became a world hero. Once free, he returned to the war in South Africa where he received a commission in the army.

As the 20th century dawned, Winston Churchill’s character was for all purposes fixed. His election to Parliament, a mere formality, put him solidly on the road to glory, “hand to hand with destiny.”

Over 100 actors appear in Young Winston, among them some of the most celebrated names in British-made films, including Jack Hawkins, Ian Holm, Anthony Hopkins, Patrick Magee, Edward Woodward, and Academy Award winner John Mills.

But it is Simon Ward in the title role who gives his all in a performance of strength and character, necessary to make Young Winston a brilliant product of the performing arts.
The Lark Permamatic
You may want another one someday but you'll probably never need a new one.

...an incredibly beautiful and rare JADE collection including many pieces of matchless Imperial Jade.

New Impala. The great American value. Again.

Chevrolet Impala. The most popular car in the whole U.S.A.
Traditional high resale for 15 years is one reason.
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Again, the great American value. We include as standard: the power steering, power front disc brakes and automatic transmission.
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For '73 Impala's more car than ever before. More value too.

1973 Chevrolet. Building a better way to see the U.S.A.
Discount Records welcomes another fabulous season with the San Francisco Symphony Orchestra and Seiji Ozawa. Our favorite maestro has three important records with the Chicago Symphony: Rimsky-Korsakov: Scheherazade
Bartok: Concerto for Orchestra
Janacek: Sinfonietta (plus) Lustolowsk: Concerto for Orchestra

December is traditionally Nutcracker month in San Francisco, and Angel has a stunning new recording of the complete ballet. Andre Previn leads the London Symphony Orchestra. Complete on two records.

Welcome in the New Year with the fun and frolic of Johann Strauss' "Die Fledermaus" in a sparkling new set featuring Anneliese Rothenberger, Nicolai Gedda and Dietrich-Fischer-Dieskau. Willi Boskovsky conducts the Vienna Symphony Orchestra. Complete on two records.

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SAN MATO 3555 El Camino Real

SHARE THE WEALTH WITH PERFORMING ARTS (secret places to eat, drink, and browse)

THE EGG SHOP & APPLE PRESS—2327 Shattuck Ave., Berkeley (845-0220) HOURS: Mon-Sat 7 am-Midnight; Fri-Sat ‘til 1 am. Also locations at 1607 Euclid, Berkeley (546-1990) and 382-17th St., Oakland (481-6607). Call for hours at the last two locations. Recommended to us by one of our subscribers, after a visit we agree it is a comfortable place to have brunch, lunch or a late snack. Hot spiced apple cider and omelets (all well under $2) are featured, but you can also order fresh fruit with yogurt, cottage cheese or sherbet, or salads and cheese sandwiches. They do a large business in raspberry cider floats, which didn't appeal to us. Omelets are served with mushrooms, green onions and herbs, salami or fruit preserves. If you're alone, read the poetry that covers the walls and sit at the community table in the center of the room and become acquainted with other lone diners. We like the refreshing dressing—red brick walls, white tables and black and white egg photos!

THE NEIGHBORHOOD — 3917 Grand Ave., Piedmont (655-1771) HOURS: Mon-Sat 11 am-9 pm. This most attractive antique store imports everything from England, including silver, jewelry, linens, rugs, and furniture. It is located in a particularly charming area, and it's well worth a visit. There are also several good restaurants nearby.

THE WHITE DUCK WORKSHOP—2967 College Ave., Berkeley (845-7400) HOURS: Mon-Sat 10 am-5:30 pm. This is a wonderful little custom dress shop in our favorite neighborhood. Prices start at $40 for a cotton dress, but just look at the workmanship, talent, imagination and color sense that goes into the clothes! You'll never see your dress on anyone else, and the girls who create these visions are young in appearance, but the styles are ageless. Our two special features for the day were: a floor-length green wool dress with gold velvet binding and pale blue fantasy embroidery, lined and hand-stitched; the other was a mossy green velvet with antique ribbon trim. Also offered are street dresses with imaginative mixtures of fabrics, patterns and colors, and of course you can take your own patterns in, or help in designing something unique just for you!

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Talk over your trip with one of our Hawaiian Stewards. And come up with some new ideas for your vacation. After all, who knows the Islands better?

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Just look for her when you enter the terminal. Because we know it's a Red Boat Friday. Every day of the week. Call your Travel Agent or United. And get aboard our 747 to Hawaii. Because no matter which of our flights you take, we've got a Friend Ship for you.

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7 days for the price of 6 when you show your United ticket. That's $72 to drive Oahu, Maui, Kauai, the Big Island for a week in a standard Pinto or similar car. Unlimited mileage. Plus ahead, call your Travel Agent. United or Hertz. Offer expires December 15.

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Enjoy our Friend Ship Service.

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and Bill's favorite and formerly secret spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $5 per year, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3017 Goodyear Blvd., San Fran cisco, CA 94138, or call 307-1728.)

(End of excerpt)

Trade Vic.
With the enchanting library offerings of Trade Vic. Sample the Cape Mariko, Dungaree crab cocktail, Shrimp King Crab Legs Mai Tai. Noka Oe.

Partners in Travel with Western International Hotels.
Discount Records welcomes another fabulous season with the San Francisco Symphony Orchestra and Seiji Ozawa. Our favorite maestro has three important records with the Chicago Symphony: Rimsky-Korsakov: Scheherazade
Bartok: Concerto for Orchestra
Janacek: Sinfonietta (plus) lustolowski: Concerto for Orchestra

Tchaikovsky
THE NUTCRACKER
ANDRE PREVIN
The London Symphony Orchestra

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Recommended to us by one of our subscribers, after a visit we agree it is a comfortable place to have brunch, lunch or a late snack. Hot spiced apple cider and omelets (all well under $2) are featured, but you can order fresh fruit with yogurt, cottage cheese or cheese, and a cheese sandwich. They do a large business in raspberry cider floats, which didn't appeal to us. Omelets are served with mushrooms, green onions and herbs, salmon or fruit preserves. If you're alone, read the poetry that covers the walls and sit at the community table in the center of the room and become acquainted with other lone diners. We like the refreshing decor—red brick walls, white tables and black and white egg photos!

THE NEIGHBORHOOD—3917 Grand Ave., Piedmont (653-1771) HOURS: Noon-11 pm daily. This most attractive antique store imports everything from England, including armoires, desks, secretaries and ink stands, brass beds and tomes of books. Be sure to laugh over the 1902 Sears catalogue (not from England, of course). You'll also see a fine selection of contemporary furniture, including glass and chrome pieces, crystal decorative items, miniatures, glassware and kitchenware. It is one of the few places we've found in the Bay Area carrying those small glass boxes containing arrangements of dried flowers and butterflies, if they turn you on. You will be happily impressed with the friendliness of the proprietors, who hand you liquid refreshment when you enter—coffee in the morning, wine after Noon—it's so nice to sip while you browse. Prices are not bargain basement, but competitive with shops of like quality.

THE WHITE DUCK WORKSHOP—2967 College Ave., Berkeley (845-7430) HOURS: Mon-Sat 10 am-5 pm. This is a wonderful little custom dress shop in our favorite neighborhood. Prices start at $40 for a cotton dress, but just look at the workmanship, talent, imagination and color sense that goes into the clothes! You will never see your dress on anyone else, and the girls who create these visions are young in appearance, but the styles are ageless. Our two special favorites the day we were in were a floor-length green wool dress with gold velvet banding and pale blue fantasy embroidery, lined and hand-stitched; the other was a mossy green velvet with antique ribbon trim. Also offered are street dresses with imaginative leathers of fabrics, patterns and colors, and of course you can take off your patterns in, or help in designing something unique just for you!

WEST OF THE MOON—3464 Sacramento St., S.F. (922-4650) HOURS: Wed-Sat 11 am-6 pm or by special appointment.

This fascinating folk and primitive gallery specializes in fabulous Navajo and Zuni pawn jewelry, old rugs and blankets, trade beads and baskets. We also fall in love with some primitive early American needlework and country quilts, plus folk toys from Russia, but our real find was the textiles and antique jewelry from the Middle East and Africa. A fabulous spot for browsing, as well as for buying a unique gift for yourself or a very special "someone-else!"

Situated in the Bay Area Stores To Serve You:
SAN FRANCISCO...262 Sutter St.
SAN FRANCISCO...650 Market St.
BERKELEY...2309 Telegraph
MENLO PARK...915 El Camino
SAN JOSE...995 N. Redwood Ave.
SAN JOSE...319 Eastridge Center
SAN MATEO...3955 El Camino Real

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A chance of reservations during flight. Just ask our Friend Ship Service Director, of course, who can take care of hotel reservations, rent-a-car, or return flights.

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With the enchanting nautical offerings of Trade Vic. Sample the Cognac Monal, Disgenuis crab cocktail, Shrimp King Crab Legs Mai Tai, Noka On.

Instant reservations. It's our Apollo Reservation System. Giving you fast and accurate reservations. And handling special requests. Like meals to meet diet or religious needs.

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some notes from

a diary on peru

by ernest beyl

PHOTOS BY ERNEST BEYL
and KIMBERLY FLEMING

THE LAST INCA STRONGHOLD,
MACCHU PICCHU, SITS MUTE
TWO-THOUSAND FEET
ABOVE THE URUBAMBA VALLEY.

BE IN CALIFORNIA
AND DINE IN
17th CENTURY
EUROPE

For typically Peruvian food ask for Criollo dishes. Las Trece Monedas has both Criollo and continental cuisine. A fine Peruvian appetizer is anticucho, bits of beef heart to be dipped in a very hot sauce. As are many restaurants in Lima, Las Trece Monedas is operated by a Swiss. He is Franz Ammann and his restaurant is one of the joy's of Peru.

Another good Lima dining spot is Granja Azul. This is a farm on the outskirts of Lima. It really is a farm and it grows its own vegetables and raises its own chickens. There is no menu at Granja Azul, except for a drink menu, but the food, served to you on simple scrubbed wooden tables is as tasty and as hearty as a country meal anywhere. Clay bowls of fresh lettuce and tomatoes are set before you. Then comes a platter of roasted chicken and another bowl of fried potatoes. If you wish more chicken, just ask for it and the waiter will hurry away to bring you another.

The third restaurant is Tabio de Oro, a spectacular establishment now owned by Braniff International Airways. Here, fine crystal and china, cut glass salt dishes, bright yellow tablecloths all set a mood of sunlight and well-being. This is one of the truly elegant restaurants and should be on every visitor's list of important

PERU, not yet on the major tourist tracks of the world, will be one day soon. It must be. Peru is too splendid a land. It has too dramatic a history and is too handsome in its countenance to remain long in the backwaters of tourism.

These days visitors trickle into this land in small, hardy bands, exploring the capital city of Lima then reaching out and up into the magnificence of the Andes to the ruins of that last Inca stronghold, Machu Picchu, and down into the thick Amazon jungle. The traveler who visits Peru goes away with a sense of the dramatic sweep of history and the extreme power of nature. Not all travel destinations can boast of this.

Recently I flew into Lima on CP Air from Mexico City. My final destination in Peru was Machu Picchu where I stood in silence before Inca ghosts. Along the way I saw enough of Peru, its cities and its villages to know that I want to return. Here are some impressions of that first trip.

Conquistador

The City of Lima, now the capital of modern Peru, was founded in 1535 by the Spanish Conquistador Francisco Pizarro who ultimately conquered the Incas and brought Christianity to Peru. Today a magnificent statue of Pizarro astride his horse stands in a downtown square just off the Plaza de Armas. Pizarro was murdered in 1541 by a rival Spanish faction. Small in stature but giant in nerve, Pizarro himself can be seen across the Plaza in the Cathedral. He lies there in a glass case.

Erotic Ceramics

There are many excellent museums in Lima including a fine one devoted to the art of the bullfight. Lima museums have a heavy emphasis on archaeology since Peru is the land of the Ancient Incas whose history is slowly being pieced together from the remains of their structures and from what archeologists find in burial mounds and caves.

One of the finest museums of Peruvian archaeology is the privately owned Rafael Lurco Herrera Museum. Here ancient Peruvian cultures are laid out for all to see in ceramics, wood and bone objects, gold breast plates, and fabrics so fine it is almost impossible to believe they were woven between the 13th and 15th centuries. Ask to visit the erotic section of the museum. If you don't ask you'll miss it and it is worth seeing. Here in ceramics, the early Peruvians are shown to be a lusty people. Every aspect of their varied and full sex lives was represented faithfully in clay proving to the visitor that there is really nothing new to eroticism.

Criollo Cuisine

Lima has some excellent restaurants. Three of them personally researched, are so good that they would rank high on any list. Las Trece Monedas is located in a fine Spanish Colonial mansion on a quiet Lima side street. Entrance is through a huge door flush on the street. You walk through an open courtyard, paved with small round stones, into a mid-18th century Spanish residence.

These are reasons why I will return to Peru. It is a place of mystery and grandeur. It is a place of the unknown and of the unknown. Peru, 1800 square miles of the Americas, is a place where one is always discovering.

Francisco Pizarro himself, lies in a glass case in the Cathedral in Lima. The years haven't been kind to Francisco.
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The reverse psychology.

If for a lot more money you’re getting only a little more pleasure, try only a little more money and see what happens.

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move about unperturbed by cameras and
stares.

The Inquisition
Another building in Lima which
should be mentioned is the Inquisi-
tion Building. Peruvians keep this
grim reminder of the past as close to
reality as possible. So torture cham-
bers have been reconstructed com-
plete with life-size wax models in
various postures of agony. The origi-
cal cell wall writing of tormented
prisoners can be viewed. The first
inquisitors arrived in Lima from Spain
in 1570 and began seeking out reli-
gious heretics. On July 3, 1513, the
same day the Inquisition was abol-
ished by decree of the Vicerey, an
angered mob stormed the building
and burnt the records of the trials.

Cuzco
To see Machu Picchu, certainly one of
the most magnificent archeologi-
cal wonders of the world, you must
first travel to Cuzco, which provides
a jumping off point for thejourney.
From Lima, prop jets fly at 20,000
feet through the Andes to Cuzco. It
is a spectacular flight. Shortly after

(Continued on p. 22)

Trusts are for widows
who need money
but can’t earn it.

When wives become
widows they don’t sud-
ddenly 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, ex-
perienced professionals.

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

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.

Security Pacific Bank
Trusts are for widows who need money but can’t earn it.

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.

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.
Some straight talk about choosing Orient in the business.

Try not to shop for your tour on the basis of price alone. Look for what's included. Then, how much you pay. A good rule of thumb: the lower the price, the larger the group. But, don't buy the highest priced tour either. You may be able to do that well making your own arrangements. Look for a solid value tour priced somewhere in the middle.

Watch out for itineraries that offer too many optional side trips. Optional doesn't necessarily mean you can choose between going and taking a nap. It usually means you have the option to pay and not to pay.

Limousine always means bus. But most of the time that's good. It gets you up higher than an actual limousine would. You'll be able to see better. Just be sure they're luxury buses. Air-conditioning is a good tip-off that they are.

A stopover doesn't mean you're visiting. It means the air line will be taking on more passengers, refueling, or a lot of other things. Most of the time you are not allowed out of the terminal. And airline terminals look pretty much the same the world over.

Continental breakfasts usually mean instant coffee. Look for a tour that includes at least two full meals a day. That's another clue you're getting a good value.

Don't assume deluxe hotels mean deluxe rooms. Even deluxe hotels have their back wings and rooms alongside elevator banks. Look for a tour that comes right out and says deluxe rooms.

Avoid tours that pack too much activity into a single day. You'll be too busy trying to keep up instead of seeing what you came to see. Obviously you should avoid those tours that put too little in them, too.

Look for a tour that leaves you to your own devices at fairly regular intervals. While you won't be able to wander too far from your hotel in, say, half a day, you'll at least have plenty of time for a nap and a shopping stroll around the neighborhood.

You can get a sixteen day tour of Tokyo, Nara, Kyoto, Hong Kong, and Taipei that fits these ground rules exactly. Send us the coupon. More straight talk, itineraries, and prices will be sent to you immediately.

Mail to: CP Air, Empress Tours of the Orient 343 Powell Street, San Francisco, CA 94102
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ADDRESS________________________
CITY_________________STATE_______ZIP_____
MY TRAVEL AGENT IS____________
NO. IN GROUP________DEPARTURE DATE________

CP Air
Canadian Pacific
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NO. IN GROUP______ DEPARTURE DATE________

CP Air
Canadian Pacific
A DIARY ON PERU
(Continued from p. 17)

takeoff, brown, hump-backed moun-
tains seem to undulate beneath the
wingtips. Soon the snowcapped big
peaks come into view. You don't fly
over these peaks, you fly between
them as they stretch upward over
20,000 feet. The city of Cuzco is at
11,500 feet.

Cuzco was founded sometime
around 1200 by the Incas. It became
the Inca capital and was finally con-
quered by Pizarro and his men in
1533 and that was the end of Cuzco
as an independent Inca city.

Today Cuzco is a highly-photogra-
phic Spanish colonial town built on
the remains of the Inca stone con-
astrucions. The Incas developed stone
masonry to an extremely high degree.
Somehow carving with primitive bronze tools, they fitted the huge
irregular stones into structures of
great strength and beauty. The Incas
built without mortar simply fitting
stones together by friction much like
glass stoppers in a decanter.

The conquistadors proceeded to
knock down the Inca structures and
to build their own churches and pub-
ic buildings. They used mortar but
their masonry was not as highly de-
veloped as that of the Incas. When
frequent earthquakes shake Peru, as
they have done for centuries, the
Spanish buildings frequently topple
leaving the Inca walls with their mar-
velous architectural integrity still
standing fast.

Several major Inca ruins are lo-
cated near Cuzco. There are fine
guides to show them to you; some of
them are graduates of the archelogi-
cal department of the University of
Cuzco founded in 1621 by the Jesuits.
The most dramatic Inca ruin in the
Cuzco vicinity is the fortress of Sac-
sayhuaman, which was probably a
huge Inca fortress at the time of the
conquest. It stands massive and mute
today like a sleeping stone giant.

Altitude Sickness

Cuzco is two miles high. The air
is thin and it is best to take it easy.
The Indians chew coca leaves and
powdered limestone for some sort of
mild high. It is from the coca leaves
that cocaine and cocaine are de-
livered. Sometimes Cuzco innkeep-
ers will serve newly arrived guests a
cup of coca tea. It tastes terrible but
it seems to help you avoid altitude sick-
ness, soreness, which can plague
those who are used to sea level.

Symptoms are nausea, dizziness, vi-
olent headaches and extreme short-
ness of breath. I am told that there
is a candy-like pill one can chew to
avoid the problems.

Peruvian Indians

There is a large population of Pe-
ruvian Indians, descendants of the
Incas, in the vicinity of Cuzco. They
come into town on market days and
for fiestas. Most of them wear color-
ful ponchos to guard against frequent
cold weather at this extreme altitude.
The women wear curious felt hats,
much like an American snap brim
that men wore several years ago. The
mütis of the Peruvian women vary in
color and style from village to village.

The Indians no longer worship the
sun in the manner of the Incas. They
are catholic. In the Cathedral border-
ing the Plaza in Cuzco there is a
magnificent painting of the Last Sup-
per by an Indian artist. On the table
before Jesus and his disciples in
a roasted guinea pig, a Peruvian Indian
delicacy. In another church the Vir-
gin Mary is depicted as being preg-
nant.

Machu Picchu

There is a magnificence to Machu
Picchu that can scarcely be matched
anywhere. The last Inca stronghold
stands on the edge of a sheer precipice.
Two-thousand feet below in a narrow
jungle-covered canyon, the Urubam-
ba River sweeps by in a rage of white
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snow-capped mountains beyond, 20-
000 feet, can be seen on the horizon.

But here in a great saddle between
Machu Picchu (old moun-
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stronghold remain to intrigue the
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penetrate the cracks between.

A narrow-gauge railroad takes you
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three-and-a-half hours. The first
40 minutes of the ride is spent with
the train going backward on its ridings
then forward again to negotiate a
series of sharp switchbacks too bent
for the train to climb through them
going forward only. When you reach
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Machu Picchu was one of a series
of Inca positions guarding the access
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Picchu was probably built in the
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It was not until 1911 that an Amer-
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Marquisat.

Look at the words “Beaujolais Villages” on the label. They tell
you that Marquisat is no ordinary Beaujolais.
French law permits only those wines that come from the best
wine-producing villages in the Beaujolais District to bear these words.
Ask for Marquisat. It's not just an ordinary Beaujolais.
But a great Beaujolais Villages.

French law
recognizes it
as better than
any ordinary
Beaujolais.
The Maestro Person
CHORAL CRUSADER FOR SAN FRANCISCO
By William C. Boyd

San Francisco doesn't have a chorus like the Met in New York. Neither does it have a $1.5 million annual budget to support choirs.

Yet, choral music emanating from The City has attained its own brand of richness. There are choral performances throughout the year, with quality and variety and innovation and with fulfillment. There is an ensemble of fine-tuned singers which, during the past seven years, has lead the way with performances of the classics, with premieres of newly created contemporary works, and with seasonal choral offerings.

It began in 1965 when the Art Commission sought a conductor to reorganize the Municipal Chorus. This group had been perpetuated as a participation-oriented, rather than performance-oriented ensemble. The commission had sensed the need to round-out the local performing arts scene with a professional-quality choral resources. When they discovered a Maestro Person just next door, in Marin, they had organized and was conducting a variety of successful choirs, some of them under his own sponsorship.

The commission then brought the one woman-choral crusade of Winifred Baker to San Francisco. For the past seven years, her Barton has been weaving musical magic in the Opera House, in Civic Auditorium and in the hilltop cathedrals which ring The City.

Her choirs have sung with the San Francisco Symphony, under Jordas, Krips and Ozawa. They have made television appearances. And nine West Coast premiers have been presented of major choral works by nine renowned composers: Menotti, Beethoven, Britten, Argento, Ives, William Schuman, Penderecki, Henze and McBeth. Total audiences for a choral season now approach 30,000.

The chorus has appeared annually with Maestro Arthur Fiedler at his San Francisco Pops, with their Maestra Person as guest conductors.

Winifred Baker was musically nurtured at the Royal Academy of Music in her native England. She came to the Bay Area in 1951 after marrying advertising man, William Baker, and became a music instructor at Dominican College. She has conducted a number of choral ensembles at Dominican, including the Singsing Fiars coming each Summer from Santa Barbara.

(Continued on p. 43)

Winifred Baker conducts the San Francisco Symphony and Civic Chorale at Pops Concert.

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The Maestro Person
CHORAL CRUSADER FOR SAN FRANCISCO
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San Francisco doesn't have a chorus like the Met in New York. Neither does it have a $15 million annual budget to support choristers.

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THE MERCHANT OF VENICE
by WILLIAM SHAKESPEARE

Directed by BONAVENTURA
Original A.C.T. production by ELLIS RABB
Scenography and Projections by JAMES TILTON
Costumes by ANN ROTH
Lighting by F. MITCHELL DANA

THE MERCHANT OF VENICE
Perhaps the first mystery to clear up concerning The English Mystery Plays is why they are called mystery plays. They have nothing to do with either Sherlock Holmes or Agatha Christie. Their "mystery" refers to the theatrical mysteries or unexplained beliefs of faith, as in the mysteries of the rosary. The term may be a bastardization of the Latin term "mystica" which may merely refer to the fact that the plays were originally performed by members of various guilds which each of which boasted a private trade or "mystery," for the term "mystery" was used even in Shakespeare's time to denote a craft. In Measure for Measure the cloven hoof of a donkey is asked, "If you call, sir, your occupation a mystery!"

These plays were first performed in the 14th and 15th centuries by the various guilds representing their particular mysteries. Each guild would select from its own members the Old or New Testament and present it on a pageant wagon which would be carried through the town on the Feast of Corpus Christi. It is the precursor of our modern Shakespearean Pageant which originally a guild of workmen would choose some subject not directly propitiate to their trade or mystery. For example, the carpenters would perform the play of Noah since it could be used most easily and professionally build the necessary ark.

These, then, are simple plays presented by simple citizens of a blessedly unworried society. It is this clear, easy, perhaps naive view of the basic root story of Christianity that gives these plays their freshness, humor, and profound religious fervor. For although the plays abound in "earthly" language and occasional four-letter words, they are the perfect expressions of the people who literally lived their religion twenty-four hours a day, so basic and so fundamental was their belief.

Unfortunately, these plays are rarely performed because so little is known of them in dramatic terms. Two of them, The Second Shepherds' Play and The Pageant of the Life of Adam and Eve, are occasionally performed and often taught in Theater Lit courses; but they are usually taught as curiosities or as something "that has to be read." They cannot be read in translation of their original language and one of the first problems involved in modern productions is the question of a language in a sense, translating them for the modern ear without losing the poetic simplicity of the originals.

I have chosen plays from six or seven cycles of mystery plays. A "cycle" is simply a group of plays as presented in a particular English town. For instance, it has its own cycle of plays, as do Chester, Coventry, Wakefield, etc. We are using essentially the Wakefield cycle (sometimes called the Townley plays) as our basic cycle with interpolations from York, Chester, Cornwall and others.

In their original productions, each play was done on a separate elaborately-paneled wagon; we are doing all our plays on one set composed of several platforms and combining the traditional and necessary acting areas for these plays. The main playing area is called, "The Heaven," where God observes the Fall and eventual redemption of Man, and from whom he occasionally descends to participate in the action. We are using many primitive stage devices; waving fabric to suggest the rising seas of Noah's flood, drums and noisemakers to suggest the sound of infernal chaos or the wrath of God; stag-dicks for the cloven hoof of angels.

The plays tell the story of the Bible beginning with Creation, the Fall of the Angels, and terminating with the Flight into Egypt. Those who expect pious religious pageantry will be delightedly surprised by the freshness and vividness of these works. They are great, moving, comic and extraordinarily moving works which should belong on the stage with gusto and humanity—no

stiff religiosity here. The production uses a great deal of music performed instruments and vocally by the company of actors.

It is also interesting to note in these early works how unoriginal are such supposedly "revolutionary" works as Jesus Christ, Superstar, Godspell, etc. Their use of anachronism—"Hey man, what's happening?"—to achieve a contemporary verse was discovered back in the Middle Ages by the anonymous authors of these mystery plays. When the shepherds on the eve of the birth of Christ wish they could be "as rich as the Pope of Rome" or when Noah's wife in Inkes St. John, the theatrical effect was not ignored. We too often dismiss this sort of anachronism as the result of simple ignorance or a lack of the sense of history. More realistically, we must consider that these playwrights of the earliest English tradition were as "with it" as the supposed innovators of today.

These plays mark the literal beginning of European theater and it is well to see how really dramatic our theatrical origins are. One can well understand from working with these plays how a Shakespeare evolved in the English language stage tradition, leading to a remarkable background upon which to draw.
THE MERCHANT OF VENICE
By William Shakespeare

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Original A.C.T. production by ELLIS RABB
Scenery and Projections by JAMES TILTON
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These plays were first performed in the 14th and 15th centuries by the various guilds representing their particular mysteries. Each guild would select a part of the Old or New Testament and present it on a pageant wagon which would be carried through the town on the Feast of Corpus Christi. It is the precursor of our modern parade. Originally a guild of workmen would choose some part of the trade or mystery which was appropriate to their trade or mystery. For example, the carpenters would perform the play of Noah since it could most easily and professionally build the necessary ark.

These simple plays presented by simple citizens of a blessedly unlettered society. It is this clear eyed, perhaps naive view of the basic root story of Christianity that gives these plays their freshness, humor, and profound religious fervor. For although the plays abound in “earthy” language and occasional four-letter words, they are the perfect expressions of people who literally lived their religion twenty-four hours a day, so basic and so fundamental was their belief.

Unfortunately, these plays are rarely performed because so little is known of them in dramatic terms. Two of them, The Second Shepherds’ Play and The Pageant Wagon, are occasionally performed and often taught in Theater Lit courses, but they are usually taught as curios or some of the first problems involved in modernizing these plays. They are great, moving, comic and extraordinarily effective works which should be offered on the stage with gusto and humanity—no stiff religionly here. The production uses a great deal of music performed instrumentally and vocally by the company of actors.

It is also interesting to note in these early works how unoriginal are such supposedly “revolutionary” works as Jesus Christ, Superstar, Godspell, etc. Their use of anachronisms—“Hey man, what’s happening”—to achieve a contemporary verse was discovered back in the Middle Ages by the anonymous authors of these mystery plays. When the shepherds on the eve of the birth of Christ wish they could be “as rich as the Pope of Rome” or when Noah’s wife invoke St. John, the theatrical effect was not ignored. We too often dismiss this sort of anachronism as the result of simple ignorance or a lack of the sense of history. More realistically, we must consider that these playwrights of the earliest English tradition were as “with it” as the supposed innovators of today.

These plays mark the literal beginning of European theater and it is well to see how really dramatic our theatrical origins are. One can well understand with working from these humble beginnings a Shakespeare evolved in the English language stage tradition. Let us also keep a remarkable background upon which to draw.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents

THE MERCHANT OF VENICE

the cast

Antonio PAUL SHENAR
Salario JIM CORTI
Salerno HENRY HOFFMAN
Salerno R. AARON BROWN
Bassanio MARC SINGER
Ghiano HOWARD SHARON
Leonato DAVID COOLIDGE
Portia BARBARA COLBY
Nerissa SARA C. GRANT
Stephanio FRANK OTTIVIALI
Launce J. STEPHEN WHITE
The Prince of Morocco JOHN HANCOCK
Shylock JOSEPH BIRD
Jessica MARSHA MALONE
Old Gobbo ANDY BACKER
The Prince of Arragon WILLIAM PATERSON
The Duke of Venice DONALD EWER
Tubal/Court Official CHARLES HALLAHAN

Citizens of Venice


The action takes place in Venice and on the Belmont.

There will be one ten-minute intermission.

Stage Manager: JAMES L. BURKE

undertakers


Photographic Processing by Maurice Beesley

By Nagle Jackson

Nagle Jackson
The House of Blue Leaves takes place in Sunnydale, Queens, not far from Times Square in New York City. You have to understand Queens. It was never a borough with its own identity. It was like Brooklyn that people clapped for on quiz shows if you said you came from there. Brooklyn had been a city before it became part of New York, so it always had its own identity. The Brins originally had been Jacob Bronx's farm, which at least gives it something personal among all the rest. It is out there on the way to the sea, and of course, Manhattan is the real people mean when they say New York.

Queens was built in the twenties in that flush of optimism as a bedroom community for people on their way up who worked in Manhattan, but wanted to pretend they had the better things in life. They could get an affordable break here and they could make the official move to the Scandals and the Iveys and the Greenswich of their dreams, the pay-off that was the beginning of every American fairytale. So they named its communities Forest Hills, Kew Gardens, Elmhurst, Woodside, Southside, Jackson Heights, and then named them The Chase, The El Dorado, Little Neck, The Alhambra.

And in the twenties and thirties and forties you'd move there and move out as soon as you could. Your younger and older days were over, the promotions came. The ads in the magazines were right. Hallie Q. Jones: a comfortable nest top, a pleasant run on the ladder of success, a promise we were promised.

And some secrets. And isn't Manhattan, each day the skyline growing denser and more crowded, always looming up there in the distance? The elevated subway, the Flushing line, rooms to it, it goes. Comutes from Grand Central Station. Everything you could want was right there in Queens. But the young marrieds became old marrieds, and the children became adults, and in the process, the breaks, don't, and you're still there, your addictions, your community, your life over the bridge in Manhattan, and the fourteen-minute ride becomes longer and longer, and the time, and the time gone by.

Why didn't I get the breaks? I'm right here in the heart of the action, in the heat of the moment, in the heart of the action, and I live in the El Dorado Apartments and the main street of Jackson Heights has Tudor-topped buildings with pizza slices for sale beneath them and discount radios and discount drugs and discount records and the Chipendale-paper elevator in my apartment is all cuffed up with Love To Fucky that no amount of polishing can ever erase. And why do my dreams, which should be the best part of me, why do my dreams, my wants, constantly humiliate me? Why don't I get the breaks? What happened? I'm frp. I'm hyp. I'm a New Yorker. The heart of the action. Just a subway ride to the heart of the action. I want to be part of that skyline. I want to blend into those lights. Hey, dreams, I dreamed you. I'm not something you rush a dog for. New York is where it all is. So why aren't I here? When I was a kid, I wanted to come from Iowa, from New Mexico, to make the final break and leave, say, the flatness of Nebraska and get on that Greyhound and get off that Greyhound at Port Authority and you wave your cardboard suitcase at the sky: I'll Lick You Yet. How do you run away to your dreams when you're already there? I never wanted to be any place in my life but New York. How do you get there where you're there? Forty minutes on the Flushing line is a very long distance. And I guess that's what this play is about more than anything else: humiliation. Everyone in the play is constantly being humiliated by their dreams, their lives, their wants, their best parts. People have criticized the play for being cruel or unfeeling. I don't think any play from the Oresteia on down has ever reached the cruelty of the smallest moments in our lives, what we have done to others. I've tried. I'm not interested so much in how people survive as in how they avoid humiliation. Chekhov says we must never humiliate another one, and I think avoiding humiliation is the core of tragedy and comedy and probably of our lives. My parents wrote about one thing that day in 1965 when the Pope came to New York and how thrilled they were, and the letter caught up with me in Cairo because I was hitching from Paris to the Sudan. And I started thinking about my parents and me and why I was in Egypt and what was going on with my life and what was going on with theirs, and that's how plays get started. The play is autobiographical in the sense that even things in the play happened in one way or another over a period of years, and some of it happened in dreams and some of it could have happened and some of it, luckily never happened. But it's autobiographical all the same. My father worked for the New York Stock Exchange, but he called it a zoo and Artie in the play is the zoo-keeper. The Billy in the play is my mother's broth- er, Billy, a monstrous man who was head of a political machine from thirties through the fifties. The Huck- leberry Finn episode that begins Act Two is inexact — it only shows no repor- tage of what happened between Billy and me at my first meeting. The play is a blur of many years that pul- led together under the umbrella of the Pope's visit.

In 1966 I wrote the first act of the play, and, like some bizarre revenge or disapproval, on the day I finished it my father died. The first act was performed at the O'Neill Theatre Centre in Waterford, Connecticut, and I played Artie. The second act came in a rush after that and all the events in that first draft are the same as you'll see in the American Theatre in 1968 the steam, the impetus for the play, had gone. I wrote another draft of the sec- ond act. Another fourth, A. Sixth. A. Director I had been working with was a hard-sell in the abysmal nonsensical natural areas with all the traps that a set with a kitchen sink and a clock can have. I was working in London, under one roof, at the National Theatre I saw Laurence Olivier do Death of Death and the next night, still reeling from it, saw him in his production of A Flea in Her Ear. The savage intensity of the first blend into the mtramal intensity of the second, and somewhere in my head Death of Death became the same play as A Flea is in Her Ear. Why shouldn't Strindberg and Feydeau get married, at least live together, Paul Schrader has said. However Leaves be their children! For years my two favorite shows had been Gypsy and The Homecoming. I think the only playwrighting rule is that you have to learn your story, that you can put on stage plays you would like to see. So I threw away all the second acts of the Play, started in again, and for the first time, understood what I wanted.

Before I was born, just before, my mother wrote a song for my mother: A Good Thing to Have in Your Life, I hope she likes us. I hope I stay. I hope it's true. I hope he doesn't go away. I liked them, loved them, stayed too long. We didn't go away. This play is for them.
NOTES ON "THE HOUSE OF BLUE LEAVES"
By JOHN GUARE

The House of Blue Leaves takes place in Sunnyside, Queens, in the borough of New York City. You have to understand Queens. It was never a borough with its own identity. Before it became a part of New York, it always had its own identity. The French who originally had been Jacob Brons’s farm, which at least gives it something personal about it. It is out there on the way to the sea, and of course, Manhattan is a people town when they say New York.

Queens was built in the twenties in that flush of optimism as a bedroom community for people on their way up who worked in Manhattan, but wanted to pretend they had the better things in life. They sold their big breakable came and they could make the official move to the Scandale and the Byes and the Greenwiches of their dreams, the payoff that was the birthright of every American. They named its communities Forest Hills, Kew Gardens, Elmhurst, Woodside, Sunnyside, Jackson Heights, and then named them The Chateau, El Dorado, Linley Hall, The Alhambra.

And in the twenties and thirties and forties you’d move there and move out as soon as you could. Your younger generation of rituals and days were over, the promotions came. The ads in the magazines were right. Halfelujah. Queens: a comfortable next stop, a pleasant run on the ladder of success, a promise we were promised to some secret dream. And isn’t Manhatten, each day the skyline growing deeper and more monumental, always looming up there in the distance? The elevated subway, the Flushing line, room to it, room to it, room to it, Comutes from Grand Central Station. Everything you could want was right there in Queens. But the young married became old married, and the children became more established. The breaks, the breaks, don’t, and you’re still there, your” suburb of the munity; your life, the bridge in the Manhattan, and the fourteen-minute ride becomes longer, the day shorter. Why didn’t I get the breaks? I’m right here in the heart of the action, in the center of the city, the heart of the action, and I live in the El Dorado Apartments and the main street of Jackson Heights has Tudor-
topped buildings with pizza slices for sale beneath them and discount radios and discount drugs and discount records and the Chippendale-parameter elevator in my apartment is all cerved up with Love To Fuck that no amount of polishing can ever erase. And why do my dreams, which should be the best part of me, why do my dreams, my wants, constantly humiliate me? Why don’t I get the breaks? What happened? I’m frp. I’m here. I’m a New Yorker. The heart of the action. Just a subway ride to the heart of the action, I want to part of that skyline. I want to blend into those lights. Hey, dreams, I dreamed you. I’m not something you curh a dog for. New York is where It is. So why aren’t I here? When I was a kid, I wanted to come from Iowa, from New Mexico, to make the final break and leave, say, the flatness of Nebraska and get on that Greyhound and get off that Greyhound at Port Authority and you wave your card-board suitcase at the sky: I’ll Lick You Yet. How do you run away to your dreams when you’re already there I never wanted to be any place in my life but New York. How do you get there where you’re there? Fourthree minutes on the Flushing line is a very long distance. And I guess that’s what this play is about more than any other thing: humilia- tion. Everyone in the play is constantly being humiliated by their dreams, their lives, their wants, their best parts. People have criticized the play for being cruel or unfeeling. I don’t think any part of the Ore-stia on down has reached the cruelty of the smallest moments in our lives, what we have done to other what others have done to us. I’m not interested so much in how people survive as in how they avoid humiliation. Cheshnov says we must never humiliate another one, and I think avoiding humiliation is the core of tragedy and comedy and probably of our lives. My parents wrote me one about that day in 1965 when the Pope came to New York and how thrilled they were, and the letter caught up with me when I was in Cairo because I was hitching from Paris to the Sudan. And I started thinking about my parents and me and why I was in Egypt and what was my doing with my life and what we were doing with theirs, and that’s how plays get started. The play is auto-biographical in the sense that everything in the play happened in one way or another over a period of ten years and some of it happened in dreams and some of it could have happened and some of it, luckily, never happened. But it’s autobiographi- cal all the same. My Father worked for the New York Stock Exchange, but he called it a zoo and Artie in the play’s a zoo-keeper. The Billy in the play is my mother’s broth- er, Billy, a monstrous man who was head of the postal from the thirties through the fifties. The Huckle- leen Femi episode that begins Act Two is an exact report of what happened between Billy and me at our first meeting. The play is a blur of many years that pul- led together under the umbrella of the Pope’s visit.

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

Before I was born, just before, my father wrote a song for my mother: A song of how to approach our house. I hope he likes us. I hope he stays. And the song doesn’t go away. I liked them, loved them, stayed too long; they didn’t go away. This play is for them.

TO THE AUDIENCE...

curtain time: in response to nu-
merous requests, the AUDIENCE WILL NOT BE SEATED — after the opening scene for about a quarter — until a suitable break in the performance.

— please— while in the auditorium: Observe the "NO SMOKING" regula-
tions; do not use cameras or tape-
recorders; do not eat or drink refresh-
ments. — please note the NEAREST EXIT, and please do not run — to the exit. (By ordre of the mayor and the city’s board of super-
visors.

for your convenience: DOCTORS may leave the number 771-9903 with their call signs and give name and seat number to house manager.

Those who wish TO MEET PERFORM-
ERS... may use the stage door entrance (around corner on Mason Street).

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credito — HANK KRAMERZ and WI-
LIAM GANSLER for photography.

PHILLIP LEVY for the hard-knit sweater for The House of Blue Leaves.

STEPHEN TRIPP for program cover design and JIM MCEWILL for illustration.

Jr. League of San Francisco for opening night hostesses.

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of San Francisco

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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

THE HOUSE OF BLUE LEAVES

By JOHN GUARE

Music & Lyrics by JOHN GUARE

Directed by EDWARD HASTINGS

Associate Director: BONAVENTURA

Scenery by RALPH FUNICELLO

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

The cast

Artie Shaughnessy ED FLANDERS
Ronnie Shaughnessy J. STEVEN WHITE
Bunny Flingus BARBARA COLBY
Bananas Shaughnessy JOE CANEL
Corrissa Stroller KATHRYN CROSBY
Head Nun DEBORAH MAY
Middle Nun ELIZABETH HUDDLE
Little Nun JUDITH AZNAI
Little Janie ATKINS
Howard Sherman HOWARD SHERMAN
White Man JOHN HANCOCK
Billy Einhorn E. KERRIGAN PRESCOTT

A cold apartment in Sunnyside, Queens, New York City.

October 4, 1965

understudy

Artie Shaughnessy: Charles Hallahan; Ronnie Shaughnessy: Henry Hoffman; Bunny Flingus: Judith Azna; Bananas Shaughnessy: Anne Lawder; Head Nun: Patricia Nash; Middle Nun: Sarina C. Grant; Little Nun: Marsha Mason; M.P.; White Man: R.azon Brown

Stage Manager: JAMES L. BURKE

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

The House of Blue Leaves
CROCKER BANK AND STANDARD OIL COMPANY
OF CALIFORNIA GET INTO THE ACT

The American Conservatory Theatre's presentation of the Royal Shakespeare Company of England in A Midsummer Night's Dream will be underwritten by special grants from Crocke...
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

Presents

CYRANO DE BERGERAC

by EDMOND ROSTAND

Directed by WILLIAM BALL

Associate Director: JASPER RICE

Scenery by ROBERT BLACKHILL

Costumes by ROBERT FLETCHER

Lighting by S. MITCHELL DANA

Fencing Choreography by PATRICK CREAN

Music by HIDEAKI TANAKA

Translated by BRIAN HOOKER

Adaptation by DENNIS POWERS

In recognition of his loyalty, leadership and wisdom, the members of the American Conservatory Theatre dedicate this production of "Cyrano de Bergerac" to Margaret Fleishacker Jr.

The cast

Cyrano de Bergerac: PETER DONAT
Christian de Neuvillette: MARC SINGER
Comte de Guignes: GEORGE SHENAR
Le Bret: DONALD EWER
Ragueneau: ROBERT MOONEY
Ligniere: HENRY HOFFMAN
Victor de Valvert: JIM CORTI
Chargiry: E. KERRIGAN PRESCOTT
Viguier: DAVID GILLIAM
Montcuq: CHARLES HALLAHAN
Belleville: RICHARD BROWN
Jodelle: HOWARD SHERMAN
Medaller: JOSEPH BIRD
Brockjacque: RAY BACKER
Cut Purse: JOHN HANCOCK
Marchese Marguerit: GORDON DAVISON
Capucin: ANDY BACKER


Ronax: MARSHA MASON
Dumm: ELIZABETH HUDDLE
Orange: KATHERINE CROSBY
Lise: MADELINE SLAY

Sister Marthe: JUDITH KNAIZ


Sandra Timpson, Frances Walsh, Katheryn Worley, Stephen Yates, Ric Winter

ACT I (1840)

Scene 1: A performance at the Hotel de Bourgogne

ACT II: The Bakery of the Poets

ACT III: The Cadets of Gascony

ACT IV: Cyrano's Gazette

There will be two short intermission segments

Stage Manager: JAMES HAIER

Cyrano de Bergerac: E. KERRIGAN PRESCOTT; Christian de Neuvillette: DAVID GILLIAM; Comte de Guignes: ANDY BACKER; Le Bret, Ligniere: HOWARD SHERMAN; Ragueneau: CHARLES HALLAHAN; Captain de Cabrillon: BARBARA COLBY

A.C.T. General Director William Ball (center) with Standard Oil Company of California Vice President Donald K. White, each holding a photograph of the Royal Shakespeare Company's innovative production of A Midsummer Night's Dream

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

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

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

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

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

Standard Oil Company of California has been active in supporting the performing arts in the Bay Area for more than 20 years. The company's President and Chief Operating Officer, George Truax, said, "The arts and education are two areas in which we believe strongly, and we are pleased to support this important production of Shakespeare's play."

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

The highly innovative production of A Midsummer Night's Dream, directed by Peter Brook, originated in England two years ago, then traveled to Broadway where it played to capacity houses. The show's success was followed by a sold-out tour to Japan, South America, and the Far East, where it played to enthusiastic audiences.

The three-week engagement in San Francisco is part of a world tour that began in London and is to include major engagements in North and South America and China. The Royal Shakespeare Company, which performs in Stratford-upon-Avon and is supported by the British government, will be seen in some of the largest North American cities during the tour. Los Angeles and Washington, D.C.

(Cyrano Notes continued)

ord of exactly how he did it. His best-known literary works are Voyage to the Sun and Voyage to the Moon, both forerunners of modern science fiction and both combining imaginative themes and scientific speculations with sharp satire of the society and politics of their author's time.

In dramatizing Cyrano's life, the twenty-two-year-old Rostand blended fact and fiction freely. The result was a larger-than-life figure at once universal and highly individual and perhaps best characterized by that ubiquitous French term, "panache," a special grace, an essence distilled from pride, gallantry, swagger, courage, and conciseness and conscious superiority.

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

Theatregoers today would undoubtedly find the portly and respectable-looking Coquelin an odd casting choice, but, turn-of-the-century audiences gave him nightly ovations and Rostand dedicated the play to him when it was published, saying, "It was to Cyrano's soul that I dedicated this poem. Since his soul has passed into the beyond, I dedicate it to you."

In the words of Brian Hooker, who directed the much-admired English version of the play—written in 1923 for Walter Hampden—it used in A.C.T.'s production, "To explain Cyrano de Bergerac is simply to explain the principle of humanism, the role of a lone hero, who, despite a lazy and theatrical, his artistry makes no concession of art; it swaggers and parades the means and methods, the powers and limitations and devices of the theatre, as its hero flaunts his own personality: with equal frankness and equal charm. So it is more than any other play a play for playwrights and playwrights and all whose enjoyment and understanding of what they enjoy. Surely no theatrical ever made a play so great, a great production of a great play so obviously of the Theatre."
YOUR NAME BELONGS HERE

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

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

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THE MISTERY CYCLE

Compiled and Adapted by Nagle Jackson* Directed by Nagle Jackson Associate Director: Paul Blake Setting by Robert Blackman Costumes by James Brady Lighting by Fred Kopp Music arranged by Lorraine Greenberg

THE CAST

(Alphabetical order)

JANIE ATKINS
Sahme

JOSEPH BIRD
Joseph, Sirrus

R. AARON BROWN
Lucifer

JIM CORTI
Third Soldier, Mimi

SARINA C. GRANT
Mas's Wife

CHARLES HALLAHAN
Rebeling Angel, Jophet

JOHN HANCOCK
God

HENRY HOFFMAN
Abraham, King David, 2nd Shepherd, Balthazar

ELIZABETH HUDDLE
Mary

JUDITH NAISS
Tebeb

DEBORAH MAY
Eve, Mother of a slave child

WILLIAM PATRISON
Abraham, Caspar

KERRI CAN PRESCOTT
Noah, First Shepherd, Soldier

RAY REINHARDT
Cassar, Herod

HOWARD SHERRON
Gabriel

MARC SINGER
Adam, Cain, Mak

SHERLEY SLATER
Rebeling Angel, Jophet, Mother of a slave child

J. STEVEN WHITE
Rebeling Angel, Ham, Isaac, 3rd Shepherd

MARY WICKES
Noah's wife, Nun of Herod's child

PART ONE: The Play of Creation The Play of Adam and Eve The Play of Cain and Abel The Play of Noah The Play of Abraham The Play of Caesar Augustus

PART TWO: The Play of the Annunciation The Play of the Shepherds The Play of the Magi The Play of Herod The Play of the Flight into Egypt There will be one ten minute intermission Stage Manager: JAMES HAIREE

UNDERSTUDIES:

Noah, Joseph: Andy Backer; Mak's and Noah's wife: Janie Atkins; Melchoir, Abraham; Donald Ever; God: Paul Shenar; Abel: William Hallahan; Eve: open cast; Giacomo, Caesar: open cast; Herod: Robert Mooneye Isaac, David: Gabriel: David Gilliam

*As originally created for the Milwaukee Repertory Theater Company

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1957, and directs the opening production, Edmund Rostand's Cyrano de Bergerac, as well as the world revivals of Molieres Tartuffe. Prior to A.C.T.'s beginnings, he staged the highly acclaimed Lincoln Center production of Tartuffe in New York and Homage to Shakespeare at the Public Theatre starring John Cieciak and Edith Evans. and Margaret Leighton, at Playhouse 90, and for the Ford Foundation and productions include Six Characters in Search of an Author, which won him the Outer Circle Critics, Obie and D'Annunzio awards; Under Milkwood, honored with the D'Annunzio and Outer Circle Critics awards; and Ivanov, winner of the Obie and Vernon Rice Drama Desk awards. In 1964, he re-created his production of Six Characters in London with a cast headed by Ralph Richardson and Michael O'Sullivan. Among the operas he directed at the New York City Center are Don Giovanni, A Midsummer Night's Dream, Porgy and Bess, The Inspector General, Cosi Fan Tutte and Six Characters in Search of an Author. He is currently the artistic director of the League of Resident Theatres and Council of Resident Summer Theatres, as well as a member of the active theatrical producers. In addition to his considerable duties with A.C.T., he is producer of the Westport Country playoff in Conn. and Peninsula Players Theatre Foundation in Wisconsin, co-producer of the Parker Playhouse in Fort Lauderdale, and president of the Producing Managers Co. in N.Y.C. He owns the Lake Cinema, an art film house, operates the Players Tavern, a theatrical restaurant, and is President of TIP and TRK Plans. Inc. His third Broadway production opens this fall in New York City in addition to his 14th North American touring company. Mr. McKenzie is vice-president of the Council of Resident Summer Theatres, and was a member of the League of Resident Theatres and was a member of the Board of Directors of the Henry Fonda revival of Of Mice and Men. He has directed with an all-star cast. He has directed seven other A.C.T. productions, most recently The Time of Your Life and Dandy Dick. This season, Mr. Hastings heads the new play program, Plays in Progress, and directs The House of Blue Leaves.

JAMES B. MCKENZIE, Executive Director, is considered one of the major theatrical producers. He has served as director of The Raleigh's Progress, Lemon Sky and A Man for All Seasons in colleges and regional theatres. Mr. Hastings' productions of Charely's Aunt and Our Town were seen during A.C.T.'s first two seasons. In New York he guided the productions of the Henry Fonda revival of Of Mice and Men, with an all-star cast. He has directed seven other A.C.T. productions, most recently The Time of Your Life and Dandy Dick. This season, Mr. Hastings heads the new play program, Plays in Progress, and directs The House of Blue Leaves.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera, the Pennsylvania State Festival Theatre, the Anticot Area Shakespeare Festival, the AP, the Seattle Repertory Theatre, the Maine State Repertory Theatre, the Idaho Shakespeare Festival and the Public Theater. He has performed with numerous theaters, including seven seasons with the Oregon Shakespeare Festival, as well as a member of the Circle-in-the-Square Directors' Workshop, Other directorships include the American premiere of Jerome Kilty's The Ides of October. He is currently the Resident Theatre and various assignments for the Inner City Cultural Center (Los Angeles), the Seattle Repertory Theatre, the Hartard Stage Company (Conn.) and the Old Globe Theatre (San Diego). At the Milwaukee Repertory Theatre last season he also directed the presentation of The Pigeon, Measure for Measure and The Journey of the Fifth Horse. Just prior to coming here, Mr. Fletcher directed the opening production of MRT's current season, The Two Gentlemen of Verona.

EDWARD HASTINGS, Executive Director, was instrumental in the founding of A.C.T. in 1957. He has served as vice president of the Board of Trustees ever since. He has been a leader in the resident theatre movement since its beginnings. Mrs. Mcdonald is the founder of the Milwaukee Repertory Theatre, and was responsible for bringing the National tour company of Oliver! to Milwaukee for a one-week engagement. She also brought William Ball to that theatre, where he directed the Arbys' Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, where he first directed The Crucible. Mrs. Mcdonald currently serves on the executive board of the Theatrical Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.

NAGLE JACKSON, artistic director of the Milwaukee Repertory Theatre for whom he compiled and adapted The English Mystery Plays last season, returns to A.C.T. to direct a similar version here, The Mystery Cycle. As a resident director with A.C.T. for three seasons, he staged several productions, including Murder and Room Service, and also appeared as an actor, graduate of the University of Wisconsin College in Washington and recipient of a fullbright fellowship to study drama (1968-69) has performed with numerous theaters, including eight seasons with the Oregon Shakespeare Festival, as well as a member of the Circle-in-the-Square Directors' Workshop, Other directorships include the American premiere of Jerome Kilty's The Ides of October. He is currently the Resident Theatre and various assignments for the Inner City Cultural Center (Los Angeles), the Seattle Repertory Theatre, the Hartard Stage Company (Conn.) and the Old Globe Theatre (San Diego). At the Milwaukee Repertory Theatre last season he also directed the presentation of The Pigeon, Measure for Measure and The Journey of the Fifth Horse. Just prior to coming here, Mr. Jackson directed the opening production of MRT's current season, The Two Gentlemen of Verona.

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in 1957. Mrs. Markson has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginnings. Mrs. Mcdonald is the founder of the Milwaukee Repertory Theatre, and was responsible for bringing the National tour company of Oliver! to Milwaukee for a one-week engagement. She also brought William Ball to that theatre, where he directed the Arbys' Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, where he first directed The Crucible. Mrs. Mcdonald currently serves on the executive board of the Theatrical Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.

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THE MYSTERY CYCLE

Compiled and Adapted by Nagle Jackson
Directed by Nagle Jackson
Associate Director: Paul Blake
Setting by Robert Blackman
Costumes by James Brady
Lighting by Fred Kopp
Music arranged by Lorraine Greenberg

THE CAST
(In alphabetical order)
JANIE ATKINS Sahme
JOSEPH BIRD Joseph, Sirrins
R. AARON BROWN Lucier
JIM CORTI Third Soldier, Nim
SARINA C. GRANT Mack's Wife
CHARLES HALLAHAN Rebel Angel, Japhet
JOHN HANCOCK God
HENRY HOFFMAN Abba, Zing, King David, 2nd Shepherd, Balthazar
ELIZABETH HUDDLE Mary
JUDITH KNAIZ DEBORAH MAY Eve, Mother of a slain child
KATHY KERNER Abraham, Caspar
E. KERRIGAN PRESTON Noah, First Shepherd, Soldier
RAY REINHARDT Caesar, Herod
HOWARD SHERMAN Gabriel
MARC SINGER Adam, Cain, Mak
SHIRLEY SLATER Rebel Angel, Japhet Mother of a slain child
J. STEVEN WHITE Rebel Angel, Ham, Isaac, 3rd Shepherd
MARY WICKES Noah's wife, Nurse of Herod's child

PART ONE: The Play of the Creation
The Play of Adam and Eve
The Play of Cain and Abel
The Play of Noah
The Play of Abraham
The Play of Caesar Augustus

PART TWO: The Play of the Annunciation
The Play of the Shepherds
The Play of the Magi
The Play of Herod
The Play of the Flight into Egypt
There will be one ten minute intermission
Stage Manager: JAMES Haire

Understudies:
Noah: Joseph, Andy Backer; Mak's and Noah's wife: Janie Atkins; Melchior, Abraham: Donald Ever; God: Paul Shenar; Abba, Zing: Dan O'Leary, Evie, Mother of a slain child: John Epperson; Caesar, Herod: Robert Mooney; Isaac, David Gilliam

*As originally created for the Milwaukee Repertory Theatre Company

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1978. As Artistic Director, he directs the opening production, Edward Hastings, Executive Director and Resident Stage Director, was a Production Stage Manager for David Merrick before joining A.C.T.

JAMES B. MCKENZIE, Executive Producer, is a director of the active theatrical producers. In addition to his considerable duties with A.C.T., he is producer of the Westport Country Playhouse in Conn. and Peninsula Players Theatre Foundation in Wisconsin, co-producer of the Parker Playhouse in Fort Lauderdale, and president of the Producing Managers Co. in N.Y.C. He owns the Lake Cinema, an art film house, operates the Players Tavern, a theatrical restaurant, and is President of TIP and TKR, Inc. His third Broadway production opens this fall in New York City in addition to his 14th North American touring company. Mr. McKenzie is vice-president of the Council of Black Theatres. He is director of the League of Resident Theatres and Council of Resident Summer Theatres, as well as a member of the lead circuit of A.C.T.'s recent national tour. He is also a member of the American Theatre Group and of the Board of Directors of the Henry Fonda revival of Of Mice and Men, which opened with an all-star cast. He has directed seven other A.C.T. productions, most recently The Time of Your Life and Dandy Dick. This season, Mr. Hastings heads the new play program, Plays in Progress, and directs House of the Blue Leaves.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for David Merrick before joining A.C.T.

as a founding member, Off-Broadway, he co-produced The Salletines, the recent Off-Broadway revival of Moliere’s Tartuffe. Prior to A.C.T.'s beginnings, he staged the highly acclaimed Lincoln Center production of Tartuffe in New York and Homage to Shakespeare, starring John Gielgud. Edith Evans and Margaret Leighton, at Playwrights Horizons. His stage productions include Six Characters in Search of an Author, which won him the Outer Circle Critics, Obie and D’Annunzio awards; Under Milkwood, honored with the D’Annunzio and Outer Circle Critics awards; and Ivanov, winner of the Obie and Vernon Rice Drama Desk awards. In 1964, he re-created his production of Six Characters in London with a cast headed by Ralph Richardson and Michael O’Sullivan. Among the operas he directed at the New York City Center are Don Giovanni, A Midsummer Night’s Dream, Porgy and Bess, The Inspector General, Cosi Fan Tutte and Six Characters in Search of an Author which were performed at the Music Circus Festival and Tanglewood, and Off-Broadway, and librettist of Lee Holt's Nolita's Petrovna, a new opera commissioned by the Manhattan Theatre Club. Mr. Ball has worked as guest director at all major North American festivals, including the American Shakespeare Festival at Stratford, Conn., 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 Milwaukee Repertory Theatres. He made his San Francisco directorial debut in 1959 with the American Conservatory's production of The Devil's Disciple. A graduate of the Carnegie Institute of Technology, Mr. Ball has been the recipient of a Fulbright Scholarship, a Ford Foundation Director's Grant, and an NBC-RCDA Director's Fellowship. He directed the A.C.T. productions of The Philadelphia Bull and Song of My People at the University of Michigan, and Most Good at Utah. He also produced the American premiere of Time of Your Life and Dandy Dick, with an all-star cast, which opened with an all-star cast. He has directed seven other A.C.T. productions, most recently The Time of Your Life and Dandy Dick. This season, Mr. Hastings heads the new play program, Plays in Progress, and directs House of the Blue Leaves.

EDITH MCKENZIE, Development Director, was instrumental in the founding of A.C.T. in 1978. She has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginnings. Mrs. McKenzie was the founder of the Milwaukee Repertory Theatre, and was responsible for bringing the national touring company of Oberon! to Milwaukee for a season. She also brought William Ball to that theatre, where he first directed Charley's Aunt and Six Characters In Search of an Author, as well as Allen Fletcher, where he first directed The Crucible. Mrs. McKenzie currently serves on the executive committee of the Director's Theatre Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.

NAGLE JACKSON, Artistic Director of the Milwaukee Repertory Theatre for whom he compiled and adapted The English Mystery Plays last season, returns to A.C.T. to direct a similar version here, The Mystery Cycle. As a resident director with A.C.T. for three seasons, he staged several productions, including Little Murders and Room Service, and also appeared as an actor, a graduate of the University of Wisconsin College in Washington and recipient of a Fulbright Fellowship to study drama in Paris. Since 1978, he has performed with numerous theaters, including eight seasons with the Oregon Shakespeare Festival, as well as a member of the Circle-in-the-Square Directors' Workshop. Other directorial credits include the American premiere of Jerome Kilty’s The Ides of April, the Milwaukee Repertory Theatre and various assignments for the Inner City Cultural Center (Los Angeles), the Seattle Repertory Theatre, the Hartford Stage Company (Conn.) and the Old Globe Theatre (San Diego). At the Milwaukee Repertory Theatre last season he also directed The Pirates of Penzance, Measure for Measure and The Journey of the Fifth Horse. Just prior to coming here, Mr. Jackson directed the opening production of MRT’s current season, The Two Gentlemen of Verona (continued)
THE ACTING COMPANY

JANIE ATKINS, who holds a B.A. in theater arts from Manhattan College and attended the University of London, was a student in A.C.T.'s Conservatory for two years, appearing in many productions of A.C.T., including the Merchant of Venice, Antony and Cleopatra, Caesar and Cleopatra and Rosencrantz and Guildenstern Are Dead. She was seen locally in One Night Over the Cuckoo's Nest at the Marin Shakespeare Festival and as a go-between in As You Like It. Miss Atkins spent last summer at the Oregon Shakespeare Festival where she appeared as Cressida in Troilus and Cressida and Katherine in Love's Labor Lost. She will play the nurse in Romeo and Juliet at A.C.T. in Cynara, The House of Blue Leaves and The Mystery Cycle.

JANE ADAMS

ROBERT CHAPLAIN, A.C.T.'s master voice teacher, appeared in Antony and Cleopatra and The Elephant Man during his acting assignment with A.C.T. since 1975. He was a 1973-74 Fulbright Fellowship with Kristin Linklater in voice teacher training in New York. He is a staff member at the Manitoeba Theatre Center, the Stratford Shakespeare Festival and the Playhouse in Washington, D.C. The Mark Taper Forum of the Los Angeles Music Theatre Company, his voice department at UCLA, and most recently, at the Jewish Community Institute of the Arts in Los Angeles.

ANDY BACKER, a newcomer to A.C.T. this season, holds a Master of Fine Arts degree from Cornell University and has appeared off-Broadway, in regional and television productions. He served as the leading character actor with the Illinois Summer Repertory Theater in Illinois, the Nebraska Summer Repertory and Ledges Playhouse in Michigan, playing such roles as Iago in Othello, and the title roles in Scapin and Sgt. Murder's Daughter. As a participant in the 1972 Playwright's Conference at the Eugene O'Neill Memorial Theater Center in Cork, Mr. Backer performed in five original plays, including Ron Cowen's Porcelain Time, with Michael Sack, star of the current film, Slaughterhouse-Five. A veteran of numerous radio and television character assignments, he is currently seen in Cynara and The Merchant of Venice.

JOSEPH BIRD, who returns for a third season at A.C.T., holds a master's degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1964 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 Crizzard and Jessie Royce Landis and the Eastern University tour of The Man from Montana and The Man in the White Suit with the Strand. He made his Broadway debut in You Can't Take It With You and 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. In a Many Splended Thing this past summer he appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in The Merchant of Venice, Hadrian VII, The Latent Heroness, An Enemy of the People, The Selling of the President, Caesar and Cleopatra, Antigone and Oedipus, The Tavern and Paradise Lost. Mr. Bird is currently appearing in Cynara, The House of Blue Leaves and The Mystery Cycle.

JOEY CARLIN

R. AARON BROWN, who recently completed his Bachelor of Fine Arts degree in dramatic arts at Carnegie-Mellon University, has appeared at major regional and television productions. He served as the lead actor in his first season with A.C.T. from New York, where he just completed a run of the Shakespeare Festival production of Hamlet, with Stacy Keach and James Earl Jones, where he played Hamlet. He took part in an understudy to Mr. Jones' Claudius. A veteran of numerous educational telecasts, Mr. Brown also starred in MGM's Going Home, starring Robert Mitchum. Mr. Brown was seen in the original Arena Stage production of The Great White Hope and is seen first this season in Cynara, The Merchant of Venice and The Mystery Cycle.

JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest at The Riviera Theater during her first season at A.C.T., was graduated from the University of Chicago and the Goodman Drama School, and with Lee Strasberg. An original member of Chicago Playwright's Theater, she has appeared on Broadway with the Second City, in several off-Broadway productions, including Dead End and summer theaters, made numerous radio and TV commercials and has played an assortment of roles in TV and feature films. Mrs. Carlin has also been seen in The Time of Your Life, The Selling of the President, Paradise Lost and Dandy Dick. She is currently appearing in The House of Blue Leaves.

BARBARA COLBY, returning to A.C.T. after a season away, also recently starred at the Carnegie Tech and received her Bachelor's Degree from Bard College. She was seen on Broadway in The Devils, with Jason Robards and Anne Bancroft, and Murderous Angels, and off-Broadway in William Ball's Six Characters In Search of An Author. She has appeared on TV in several episodes of Columbo, with Peter Falk, and a forthcoming ABC Movie of the Week with William Shatner. Miss Colby has been a leading actress with numerous resident theaters, including the Santa Barbara, Tucsan, The American Shakespeare Festival, and A.C.T., where she was seen during the summer. For her role as a Tender Loving Care, Death of a Salesman, The Seagull, I Am a Camera, Mid- West, Two for the Seesaw and A Delicate Balance, Miss Colby appeared in Blithe Spirit with Tammy Grimes and Brian Bed ford and was also seen in the Center's Mark Taper Forum world premiere of Murderous Angels, and two world premieres of the New Theatre For Now, Father's Day and Ten Comm Zig Zag. She is seen first this season in The House of Blue Leaves and as Portia in The Merchant of Venice.

M NAMES

JOSEPH BIRD

JIM CORT, new to A.C.T. this season, doubles as dance teacher and debutante and is seen first in Cynara, The Merchant of Venice and The House of Blue Leaves. He also appeared in Pacific Conservatory of the Performing Arts production of On Golden Pond, where he appeared in the title role of George in a major summer run. Mr. Cort's TV credits include many starring roles for ABC, NBC, CBS, and many guest appearances on American networks, including I Spy, Mission Impossible, Mannix, Rain, For Your Life, Judge for the Defense, FBI, Bracker's World, Medical Center, Young Lawyers and most recently in Barney. He appeared in A.C.T.'s productions of Under Milk Wood, Tar- riffs, Dendie Dendie Dimples, My Son God, Staircase, Little Murders, The Architect and the Pillar of Asylia, The Importance of Being Earnest, Six Characters in Search of an Author, The Time of Your Life, VII, as Shylock in The Merchant of Venice, in An Enemy of the People and The Selling of the President. He directed The Tavern this past season and appeared as Caesar in Cymbeline. He is seen first this season as Cynara de Bergerac.

DONALD EWER, a veteran of 25 years in the theatre, films and television, is a native Londoner who emigrated to Canada in 1934. While in the Royal Navy, he met Mr. Gainsborough, who influenced him toward acting and directing. He was a student in the Academy of Dramatic Art. His Broadway credits include All to, Under, Groundhog Day, Peter Pan, Arms and the Man, Mary, and The Prime of Miss Jean Brodie. He also appeared as Mr. Brownlow in Charles Dickens' Oliver Twist, as Mr. Arrowhead in The Ingoldsby Legends, as Mr. Hal in The Bing Crosby Christmas Show! Mrs. Crosby appears first this season in Cynara, The Merchant of Venice and as Portia in The House of Blue Leaves.

BARBARA COLBY

KATHRYN CROSBY, who graduated from the University of Texas, appeared there in Dear Brutus, Much Ado About Nothing, First Lady and The Enchanted, returning twice as guest professor while appearing in Pygmalion and The Prime of Miss Jean Brodie. As Kathryn Cranston in Crosby, Mrs. Crosby was under contract to Paramount Studios and as Kathryn Grant, employed by Columbia Pictures. She has also participated in three productions on Broadway in Europe, and been seen in numerous summer stock productions, including A.C.T.'s production of One in Every Marriage, and he has appeared off-Broadway in Billy Liar and Saved, for which he received the 1970 Obie Award. With 250 TV roles, six Ed Sullivan Show appearances and a current series, Peter Pan, Mr. Ewer has also been seen in a variety of television roles, from the Rugby with Richard Todd and Peter Finch. Besides five years with Canada's Stratford Festival, he has seen in the national companies of The Caucasian Chalk Circle, There's a Girl in My Soup and Hadrian VII. Mr. Ewer is seen first this season at A.C.T. in Cynara and The Merchant of Venice.

PETER DONAT, so his name has appeared on Broadway last season in There's One in Every Marriage, and previously in The Chinese Prime Minister, The Entertainer, the Country Wife, and First Gentleman, for which he won the Theatre World Award as best featured actor. He appeared in The Three Sisters Off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company, where he was a featured actor for six seasons, during the summer. Mr. Donat's TV credits include many starring roles for CBC, NBC, ABC, and many guest appearances on American networks, including I Spy, Mission Impossible, Mannix, Rain, For Your Life, Judge for the Defense, FBI, Bracker's World, Medical Center, Young Lawyers and most recently in Barney. He appeared in A.C.T.'s productions of Under Milk Wood, Tariffs, Dendie Dendie Dimples, My Son God, Staircase, Little Murders, The Architect and the Pillar of Asylia, The Importance of Being Earnest, Six Characters in Search of an Author, The Time of Your Life, VII, as Shylock in The Merchant of Venice, in An Enemy of the People and The Selling of the President. He directed The Tavern this past season and appeared as Caesar in Cymbeline. He is seen first this season as Cynara de Bergerac.

DORIS DUNN, who graduated from the University of California, joined A.C.T. in 1967 Broadway production of Pinter's The Birthday Party as well as the recent The Trial of Christopher Nine, in which he played Father Daniel Berrigan and repeated that role in the film. He is currently seen as Artie Shaughnessy in The House of Blue Leaves.

DAVID GILLIAM, returning to A.C.T. after a year's absence, has studied at A.C.T.'s training and Berkeley. He appeared in the Broadway production of Pinter's The Birthday Party as well as the recent The Trial of Christopher Nine, in which he played Father Daniel Berrigan and repeated that role in the film. He is currently seen as Artie Shaughnessy in The House of Blue Leaves.
BONAVVENTURA, a charter member of A.C.T., has held the position of Artists and Repertory Director since the company was founded in 1965. He has served as Associate Director for many productions, including Ellis Robotham's The Merchant of Venice, which he directed for the 1972-73 season. Bonaventura was Associate Director to William Ball on such successful A.C.T. productions as Tiny Alice, Under Milkwood, and Oedipus Rex, and to Mr. Robb on Steeth, which he restaged for its extended 21-week engagement in San Francisco.

He has also been a guest director at The South Coast Repertory Theatre where he staged a highly praised production of Charley's Aunt, and San Diego's Old Globe Shakespeare Festival, where he directed The Knack. He also attended film school at UCLA and devised and directed the special movie sequences for A.C.T.'s production of Little Murders.

THE ACTING COMPANY

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

JANE ADAMS

ANDY BACON, a newcomer to A.C.T. this season, holds a Master of Fine Arts degree from Cornell University and has already received four stage productions. He served as the leading character actor with the Illinois Summer Repertory Theater in Nebraska, the Nebraska Summer Repertory and Legdes Playhouse in Michigan, playing such roles as Iago in Othello, and the title roles in Scapin and St. Mtn.large. As a participant in the 1972 Playwright's Conference at the Eugene O'Neill Memorial Theater Center in Conn., Mr. Bacon performed in five original plays, including Ron Cowen's Porcelain Time, with Michael Sacks, star of the current film, Slaughterhouse-Five. A veteran of numerous radio and television character assignments, he is currently seen in Cyano and The Merchant of Venice.

JOSEPH BIRD, who returns for a third season at A.C.T., holds a master's degree in drama from Penn State University. Featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1969 tour- ing company of The Show Off with George Grizzard and Jessie Royce Landis and the Eastern University tour of The Merchant of Venice, The Manxmanode and Fett in the King. He made his Broadway debut in You Can't Take It With You, and appeared in 30 off-Broadway productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. Cambell on the CBS daytime serial, Love is a Many Splended...This past summer he appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in The Merchant of Venice, Hadrian VII, The Latent Heroicness, An Enemy of the People, The Selling of the President, Caesar and Cleopatra, Antony and Cleopatra, The Tavern and Paradise Lost. Mr. Bird is currently appearing in Cyano, The Merchant of Venice and The Mystery Cycle.

JOE CARLIN

ROBERT CHAPLINE, A.C.T.'s master voice teacher, appeared in Antony and Cleopatra, Caesar and Cleopatra and Rosencrantz and Guildenstern Are Dead. He was seen locally in One Flew Over the Cuckoo's Nest and at the Marin Shakespeare Festival as Phoebe in As You Like It. Miss Atkins spent last summer at the Oregon Shakespeare Festival where she appeared as Cressida in Troilus and Cressida and Katharine in Love's Labour's Lost. She also appeared last season at A.C.T. in Cyano, The House of Blue Leaves and The Mystery Cycle.

R. AARON BROWN, who recently completed his Bachelor of Fine Arts degree in drama at Carnegie-Mellon University, has received four stage productions. He served as the voice teacher, participating in his first season with A.C.T. from New York, where he just completed a run of the Shakespeare Festival production of Hamlet, with Stacy Keach and James Earl Jones, where he played the ghost. He was under study to Mr. Jones' Claudius. A veteran of numerous educational tele- vision and radio productions, Mr. Brown is also featured in MGM's Going Home, starring Rob- ert Mitchum. Mr. Brown was seen in the original Arena Stage production of The Great White Hope and is seen first this season in Cyano, The Merchant of Venice and The Mystery Cycle.

JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and Threepenny in her first season at A.C.T., graduated from the University of Chicago and attended the Second City 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, both as produc- ent and summer theatres, made nu- merous radio and TV commercials and has played an assortment of roles in TV and feature films. Mrs. Carlin has also been seen in Time of Your Life, The Selling of the Presi- dent, Paradise Lost and Dandy Dick. She is currently appearing in The House of Blue Leaves.

Barbara Collby

JIM CORTI, new to A.C.T. this season, doubles as dance teacher and is seen first in Cyano, The Merchant of Venice and The School for Scandal. In the Pacific Conservatory of the Performing Arts, Mr. Corti appeared in the role of George M! last summer; Mr. Corti also served as choreographer. He attended Loyola University in Chicago where he played Romeo in Romeo and Juliet and Cookie in The Roar of the Cans. He later painted the Smell of the Crowd. Jim has choreographed for A.C.T., including My Fair Lady, Peter Pan, Cabaret and Fiddler on the Roof.

KATHRYN CROSBY, who graduated from first year at University of Texas, appeared there in Dear Brutus, Miss Ado About Nothing; First Lady and The Enchanted, returning twice as a guest professor while appearing in Pygmalion and The Prime of Miss Jean Brodie. As Kathryn Grandstaff, Miss Crosby was under contract to Paramount Studios and as Kathryn Grant, employed by Columbia Pictures. She has also participated in three seasons at the California Institute of the Arts in Los Angeles.

BARBARA COLBY, returning to A.C.T. after a year's absence, also appeared in The House of Blue Leaves with Stacey Keach and James Earl Jones, where he played the ghost. She was under study to Mr. Jones, Claudius. A veteran of numerous educational television and radio productions, Miss Colby is also featured in MGM's Going Home, starring Robert Mitchum. Mr. Brown was seen in the original Arena Stage production of The Great White Hope and is seen first this season in Cyano, The Merchant of Venice and The Mystery Cycle.

Anne Bancroft, and Murderous Angels, off-Broadway in William Ball's Six Characters In Search of An Author. She has appeared on TV in the Columbia, with Peter Falk, and a forthcoming ABC Movie of the Week with Jason Robards. Miss Colby has been a leading actress with numerous resident theatres, in- cluding the San Francisco Bay Thea- tre, The American Shakespeare Festi- val, and A.C.T. where she was seen during the summer of '72. In the Los Angeles Times, for two for the Sea, Seabreeze, Miss Colby ap- pears as Miss Smith in A Little Girl Who Lives in the Theater, with Tammy Grimes and Brian Redford. She has also appeared at the Center's Mark Taper Forum world premiere of Murderous Angels, and two world premieres of the New Theatre For Now, Father's Day and Ten Comm Zigg Zigg Comm. She is seen first this season in The House of Blue Leaves and as Portia in The Merchant of Venice.

KATHRYN CROSBY

PETER DONAT, in his debut season with A.C.T., has appeared in Broadway last season in Threepenny in Marriage, and previously in The Chinese Prime Minister, The Entertain- er, the Country Wife, and First Gentleman, for which he won the Theatre World Award as best fea- tured actor. He appeared in The Three Sisters Off-Broadway, and in a film made with the Stratford (Onta- rio) Shakespeare Festival Company, where he was a featured actor for six seasons, including 1976-77 summer. Mr. Donat's TV credits in- clude many starring roles for CBC, NBC, and many guest appearances on American networks, including I Spy, Mission Impossible, Mannix, Mann for Your Life, Judge for the Defense, FBI, Bracker's World, Medical Center, Young Lawyers and most recently in Barney. He appeared in A.C.T.'s productions of Under Milkwood, Tar- nish, Dead End Dinkling, My Son God, Staircase, Little Murders, The Architect and the Emperor of Assyria, The Importance of Being Earnest, Six Characters in Search of an Author, The Life and Times of Queen VII, as Shylock in The Merchant of Venice, and in The Tempest. He is currently appearing in The House of Blue Leaves.

BARBARA COLLBY

KATHRYN CROSBY

ED FLANDERS, returning to A.C.T. for the first time since playing the Vasa- bond in the company's original 1969- 70 production of The Tavern, is now unter- nationally known for his performances with the Tyroleue Theatre Company in Austria and on the West Coast. At San Diego's Old Globe Theatre, the Mark Taper Forum in Los Angeles, California Center and the APA Repertory Company. His American credits include The Glass Waltz Five-O, Daniel Boone, Cade's County, Mannix, MacMillan and Wife, M*A*S*H, Bananio and Goodbye Raggeny Ann. Mr. Flanders next appears on Broadway in the 1967 Broadway production of Pinter's The Birthday Party as well as the recent The Trial of the Chicago Eight. In nine, in which he played Father Daniel Berrigan and represented that role in the film. He is currently seen as Artie Shaughnessy in The House of Blue Leaves.

DAVID GILLIAM, returning to A.C.T. after a year's absence, has studied at A.C.T.'s training-organized B.F.I. State, Acting OpenHanded in Berkeley, and in Los Angeles with Joan Darling and Walter Backel, formerly with NY's Actors Studio. His stage credits in- clude the Theatre West Workshop premiere of William Inge's Caesarian Operation, John Argue's Eros and Pygmalion, William Inge's Caesarian Operation, John Argue's Eros and Pygmalion, Mr. Gilliam began his career with the Mill Valley Center for the Performing Arts and has appeared at the Academy of Dramatic Art. His Broad- way credits include Allie, Under Milkwood, Miss Colby, Under Milkwood, and The House of Blue Leaves. He has appeared off-Broadway in Billy Liar and Saved, for which he received the 1970 Obie Award. With 250 TV roles, ed Sullivan Show appearances and a current series, Peter Falk has offered him credit. Mr. Ewer has also been seen as the old colonel in the film with Robert Redford and the Bing Crosby Christmas Show! Mrs. Crosby appears first this season in Cyano, Threepenny in Marriage and as Portia in The Merchant of Venice.

Don Ewer

Jane Adams

Kathryn Crosby
SARINA C. GRANT, who attended the American Academy of Dramatic Arts, comes to A.C.T. from New York where she appeared in Henry V on Broadway and Istanbul off-Broadway. Among her television credits are American Light and Adventures of Wildcat. J. Robert Oppenheimer. Mr. Hancock has been seen in the A.C.T. productions of In White America, The Architect and the Emperor of Assyria, The Hostage, The Time of Your Life, The Merchant of Venice, The Tempest, The Selling of the President. This past year he appeared in several roles with the Milwaukee Repertory Theatre including the Duke in Measure for Measure and God in The English Mystery Plays. Mr. Hancock has been seen in an ABC Movie of the Week and the motion picture Brother John. He is seen first this season in Cyrano, The House of Blue Leaves, The Merchant of Venice and The Mystery Cycle.

CHARLES HALLAHAN, who has appeared with the Philadelphia Drama Company 1972, plays several major roles in his first season at A.C.T. from Temple University in Philadelphia where he's just completed his Master of Fine Arts Degree and appears in numerous Elizabethan and major roles, including those of Max in The Homecoming, Thorough in The Night Thorough Spent, Fall, in Pat, The Hostage and Burgoyne in The Devil's Disciple. He is seen first this season in Cyrano, The Merchant of Venice and The Mystery Cycle.

HELEN HOFFMAN, who holds a BA from Cal State at Fullerton and his master's degree from the University of Illinois, returned to the Bay Area this past summer to play Mimo Tindle in The Merry Wives of Windsor at the Shakespeare Festival on the Oregon Coast. She was most recently with the Colorado Shakespeare Festival, where she played into the major roles for the past three years, including Iago in Othello and Edmund in King Lear. A Woodward Williams Scholar and Fulbright Scholar for research grants. She was also seen in the Broad- way company of No, No, Nanette, in The Gold Diggers of 1933, and understudy role to Helen Gallagher. She was also seen in the revue That's Entertainment on Broadway, and her off-Broadway credits include Dames at Sea and Shoemaker's Holler at the New Federal. She is seen this season in Cyrano, The House of Blue Leaves and The Merchant of Venice.

JUDITH KNAIZ comes to her first season with A.C.T. from the Broad- way company of No, No, Nanette, in The Gold Diggers of 1933, and understudy role under Helen Gallagher. She was also seen in the revue That's Entertainment on Broadway, and her off-Broadway credits include Dames at Sea and Shoemaker's Holler at the New Federal. She is seen this season in Cyrano, The House of Blue Leaves and The Merchant of Venice.

ROBERT MOONEY has spent the past three years as associate director and a leading actor of the Berkeley Rep- ertory Theatre. He has previously played Sir Ericbw Mammon in The Alchemist, Father Barre" in Devil's Disciple, Dr. Watson in Dr. Walsen's in Idaho's Delight. Co-founder with Eric Christmas of the Berkeley Repertory Company, he has also directed in Santa Cruz, Mr. Mooney holds an M.A. in English from the University of California at Berkeley and currently teaches drama at Stanford University. He trained with A.C.T. as an acting fellow in 1972, and he appears first this season in Cyrano.

ROBERT MOONEY

E. KERRIGAN PRESCOTT joined A.C.T. last season in The Merchant of Venice and The Mystery Cycle. He was seen in Rosenkranz and Guildenstern Are Dead, King Lear, Paradise Lost and The Contract- or. Having trained at the Webber-Douglas ART Institute in London, Mr. Prescott was the first American accepted into the Old Vic Theatre, where he played many roles, and later appeared with other major repertory companies in England and Scotland. Prior to returning to this country, he appeared in numerous stage, film and television roles and performed before Queen Elizabeth and the Royal Family in Sabina Fair at the Theatre Royal in Windsor. Besides acting in and directing university and professional theatre, he has worked as a director, where he obtained a Ph.D. in 1965 and taught until 1972. He is a founding member of the Magic Thea- tre of Berkeley, acting the title roles in Miles Gloriosus and Shaw's Sidney. Mr. Prescott is currently appearing in Cyrano, The House of Blue Leaves and The Mystery Cycle.

BEN RAYNARD, a charter member of A.C.T., played the lawyer in the original Broadway production of Tiny Alice in 1964 and was Eugene G. Nettles in A.C.T.'s production. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., Mr. Reinhardt has appeared in major roles in San Francisco, New York and with resident theatres in Boston and Memphis. He appeared as Marat in A Man for All Seasons at the Shubert Theatre Center in Canada and as Father Darragh in Morgan's The Quiet One at the San Francisco production of The Trial of the Ca- ntonville Nike. Mr. Reinhardt's television credits include The Prisoner and The Professionals. He was also the leading man in two winning NET dramas and roles in Gunsmoke, Annie and Nichols. He appeared in the movie version of Tom Jones in Lawrence of Arabia in 1962. Mr. Reinhardt was seen in The Desperado and in the television series, The Mon- ster in A Streetcar Named Desire and in Spencer's in Hamlet, as well as major roles in A View from the Bridge, Rosenkranz and Guildenstern Are Dead, Bedroom Farce, Oedipus Rex, Sant Joan and The Trojan Horse. He was seen last season in The Contrator,
in which he co-starred with Ray Mil- lard, is in the San Francisco Theatre and Returns to his original role of Lorenzo in The Merchant of Venice.

SARINA C. GRANT, who attended the American Academy of Dramatic Arts, comes to A.C.T. from New York where she appeared in Henry V on Broadway and Istanbul on Off-Broad- way. Among her television credits are Hold- ing Light and numerous commercials, including those for Pan-American Airlines. Miss Grant has also appeared with the American Shakespeare Fes- tival, the Long Wharf Theatre and the Edinburgh Festival (Scotland); and was seen in Ephigenia in Naus at Harvard University. Her film credits include To Find A Man and Black Girl. She begins her second season at A.C.T. this season in The Merchant of Venice and The Mystery Cycle.

CHARLES Hallahan, who has ap- peared with the Philadelphia Drama Company and several major plays last summer at the Penn State Thea- tre Festival, is entering his third major role at A.C.T. He returns to his first season at A.C.T. from Temple College in Phila- delphia where he's just completed his Master of Fine Arts Degree and ap- peared in numerous One Acts and major roles, including those of Max in The Homecoming, Theroux in The Night Thoreau Spent Jail, Pat in The Hostage and Burgoyne in The Dynamic. He is a returning favorite to his third season in Cyano, The Merchant of Venice and The Mystery Cycle.

JOHN HANCOCK, who attended State Wayne University, was a vocal-

list for four years on CBS Radio-Detroit. He has worked as a free-lance actor in L.A. and Monterey Peninsula in numerous roles, including Osbert in The Importance of Being Earnest in The Lark. He also appeared in the Center Theatre Group of Los Angeles production of Phil Benet Holm's play, A Kind of Winter, and in the role of J. Robert Oppenheimer. Mr. Han- cock has been seen in the A.C.T. pro- ductions of In White America, The Architect and the Emperor of Assya, The Hostage, The Time of Our Life, The Merchant of Venice, The Tem- pest, The Taming of the Shrew. This year he appeared in several roles with the Milwaukee Repertory Theatre including the Duke in Measure for Measure and God in The English Mystery Plays. Mr. Hancock has also been seen in an ABC Movie of the Week and the motion picture Brother John. He is seen first this season in Cyano, The House of Blue Leaves, The Merchant of Venice and The Mystery Cycle.

JUDITH KNAIZ comes to her first season as a member of the The- atre Company with A.C.T. from the Broad- way company of No, No, Nanette. She is a featured role and served as understudy to Helen Gail- lagher. She was also seen in the review That's Entertainment on Broadway, and her off-Broadway credits include Dames at Sea and Shoomaker's Holli- day in the House of Blue Leaves at the Downstairs. A member of the cast in Manhattan Theatre Club's production of By the Glasses by Joel Grey and Two by Two by Milton Berle. Miss Knaiz has also auditioned for two TV guest appearances on Love- Song Scholar and Fullbright Scholar for residence in Kabul. Theatre Hoffmann, has appeared and directed at Illinois State U. for a year and studied at the Actors' Studio with Harold Clurman and directing with Edwin Duerr. The author of a book of poetry called The Rex, published in 1967, he is a former member of Hillbilly Rep in Detroit, appeared with the Berkeley Repertory Theatre in both Julius Caesar and Angel Street, and has appeared in 17 Shakespearean roles in the past five years as well as been seen as Snooty in the New York pro- duction of You're a Good Man. Charlie Brown, Mr. Hoffmann is currently seen in Cyano, The Merchant of Venice and The Mystery Cycle.

ANNE LAWDER, A.C.T.'s speech teacher who doubles as actress, went to school in Burlington, attended San Mateo junior College, worked for Bob Braun at Hillbarn Theatre in San Ma- teo followed by a year at the Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lawder has sung with the San Francisco Opera and worked with NBC's radio and drama workshops as Miss Western in the Three Sisters, Hadrian in The Time of Your Life, Caesar and Cleopatra, The Tavney and Danny Dye. Her TV credits include Romany and the current serial, Search. She is currently in The Merchant of Venice and The Mystery Cycle.

ROBERT MOONEY has spent the past three years as associate director and a leading actor of the Berkeley Rep- ertory Company. He has appeared in such plays as The Umbrellas of Cherbourg, Road to Mecca, and The Furniture of the Artists. He is also a member of the American Theatre Wing. His most recent role was seen in Rosenkranz and Guilted, a new play by the Tennessee Williams, and as Will Shadey in The Revue at the San Francis- co's Center at Berkeley. Mr. Mooney holds an M.A. degree in English from the University of Berkeley and currently teaches drama at Stan- ford University. He trained with A.C.T. as an acting fellow in 1971-72 and has appeared first this season in Cyano.

FRANK O'KELLY has served well as the company's teacher of the Alex- ander Technique since the Concerto- tory's beginning in 1965 in Pittsburgh. He studied at the Canadian Art Thea- tre, and the Centre national de Studio of Acting in New York and trained at the American The- atre for the Alexander Technique in New York. In addition to Alexander- izing A.C.T.'s cast, Mr. O'Kelly has appeared as an actor in such produc- tions as Three Sisters, Oleipax Rex and The Merchant of Venice.

DEBORAH MAY, who came to A.C.T. as a Conservatory student last year, holds her junior year, has received acting credit from Indiana Uni- versity, her home state. Selected Miss Indiana, 1975, Mr. May is the Grand Talent winner and elected President of the Student Body and currently a pageant in 1977. Miss May, a veteran of several television commer- cials, primarily industrial films and in a local musical comedy revue (A Night at the AARP) performed in Milan, she has appeared in leading roles in such productions as A Midsummer Night's Dream and Sing and Sing, directed by Allen Fletcher and Trial by Jury (Gilbert and Sulli- van). She was also chosen in the A.C.T.'s production of the most recent Mephistopheles in the Seattle Repertory Theatre productions of Three Penny Opera, Lydiastra, Mimetizing Becomes Electric, The Threepenny Opera, all seen in The Tempest, The Latent Heterosexuality, The Time of Your Life, Paradise Lost and The Tavern.

MARSHA MARON, who joined A.C.T. to play Amanda in A Streetcar Named Desire and others, has appeared in a summer tour, comes from New York where she's featured in a running role on CBS TV's Love of Life, and also appeared in Gertrude Stein's Brides of Wool and for N.E.T. Her nu- merous Broadway and off-Broadway credits include Kurt Vonnegut's Happy End, Flowers, with Lloyd Bridges and Betsy Palmer, National Theatre, and Israel Horovitz's The Indian Wants the Bronx. Miss Mason, who was also a member of the national company of Cactus Flower with Craig Stevens and Alex Smith, has ap- peared with several stock companies, including The Eugenie O'Neill Foun- dation. She also appeared in such produc- tions as Baret in the Fox and Mary, Mary. She was seen in Norman Mailer's film, Beyond the Law, and just recently completed a new film, Bums, Love, co-starring with George Segal. Miss Mason is currently seen in Cyano and The Merchant of Venice.

MARSHA Mason

JUDITH KNAIZ

BRENDART SANDERSON, a member of the A.C.T. staff since 1971, is a young artist working in A.C.T.'s production of The Merchant of Venice and The Mystery Cycle.

William Paterson

RAY REYNARD, a charter member of A.C.T., played the lawyer in the original Broadway production of Tiny Alice in 1964, is a returning favorite to his third season in Cyano, The Merchant of Venice and The Mystery Cycle.

E. KERRIGAN PRESCOTT joined A.C.T. last season and this is his second season. He is seen in Rosenkranz and Guilted, a new play by the American Playwrights' Theatre, Paradise Lost and The Contrac- tor. Having trained at the Webber-Downing Actors' Studio in London, Mr. Prescott was the first American accepted into the Old Vic Theatre, where he played many roles, and later appeared with other major repertories in England and Scotland. Prior to returning to this country, he appeared in numerous stage, film and television roles and performed before Queen Elizabeth and the Royal Family in Sadia Fair at the Theatre Royal in Windsor. Be- sides acting in and directing univer- sity productions of Shakespeare, he, where he obtained a Ph.D. in 1965 and taught until 1972, he was a founding member of the Magic Thea- tre of Berkeley, acting the title roles in Miles Gloriosus and Shylock. Mr. Prescott is currently appearing in Cyano, The House of Blue Leaves and The Mystery Cycle.

WILLIAM PATRICKSON acted with East- er in stock until 1970 and his second season with the A.C.T. in a twenty-year association with the Cleveland Play House as a leading actor, director and as associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Paterson appeared on television in New York, and made five national tours of his one-man shows, A Profile of Justice Oliver Wendell Holmes and A Profile of the American Drama. Among the many major roles he has played are the General in Waltz of the Tore- sos, Undershirt in Shaw's Major Barbara, Con Melody in O'Neill's Touch of the Poet and Mr. D.R. in Sunlight on a Tavenere at Campbello. Since joining A.C.T. in 1967, Mr. Paterson has ap- peared in numerous productions, in- cluding Long Day's Journey into Night, Endgame, The Devil's Disciple, A Midsummer Night's Dream, Three Sisters, Hadrian in The Time of Your Life, Caesar and Cleopatra, The Tavney and Danny Dye. His TV credits include Romany and the current serial, Search. He is currently in The Merchant of Venice and The Mystery Cycle.

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PARIS LIBERTY HOUSE

PARADISE LOST, THE TAVERN AND AS

ANDREA DEL SODI, the longest running Sleuth, is currently in The Mystery Cycle. 

RAY REINHARDT

PAUL SHERMAN, a founding member of the Civic Chorale, has completed his seventh season with the company. He made his New York debut at the City Center. He has been a member of the Lincoln Center Rep, done several seasons of summer stock, appeared with the Milwaukee Repertory Theatre and San Diego Shakespeare Festival for two seasons. For A.C.T., Mr. Sherman has appeared in 30 productions, including the title roles in Hamlet, Doctor Faustus and The Devil's Disciple, and memorable performances in Tiny Alice and Three Sisters, which were seen on Broadway in 1988. Last season, he played Eloy in Private Lives and was seen in Antony and Cleopatra, Paradise Lost, Casket and Comus. He is currently in Cyrena and The Merchant of Venice.

HOWARD SHERMAN came to A.C.T. in 1970. A member of the 1970 Summer Training Company and remained in the advanced training program for a season, appearing in Hamlet VII, and was one of four students selected by William Shakespeare's First Folio project. As You Like It at Lake Tahoe in the Summer of 1971. Last season, he appeared as Beatrice in Much Ado About Nothing, As You Like It at Lake Tahoe in the Summer of 1971. Last season, he appeared in The Match by Shakespeare, and in the Shakespeare in the Park production of The Winter's Tale. He is currently in Cyrena, and The Merchant of Venice.

MARC SINGER returns to A.C.T. for his second season. Last year he appeared as Rosencrantz in Rosencrantz and Guildenstern Are Dead, and as the Conductor, Pompey in Antony and Cleopatra, and Plectoata in Caesar and Cleopatra, Tancred in Dido, Queen of Carthage, and Felix in Paradise Lost. Prior to his appearance at A.C.T., Mr. Singer completed a season with The National Shakespeare Festival in San Diego where he portrayed Demetrius, from which he holds a Bachelor of Fine Arts Degree, and a season with the Bob Hope Theatre there in such roles as Athishaupa in Royal Hunt of the Sun and Edmund in Macbeth with the Tyrone Guthrie Theatre. He was a veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Puck in A Midsummer Night's Dream, Tybalt in Romeo and Juliet and Claudio in Much Ado About Nothing. He is currently appearing as Iago in The Merchant of Venice, and as the Conductor in the upcoming season.

SHIRLEY SLATER, a former student in a.C.T.'s training programs, taught film and TV for the 1972 Summer Company and returned to the company this season as well as appearing currently in Cyrena and The Mystery Cycle. Understudy to Anne Galloway in London in A.C.T.'s production of The Effect of Gamma Rays on Man-in-the-Moon Marigolds last season, she was seen as Beatrice a number of times, and has also appeared locally in the roles of Olivia in Twelfth Night, and Josie in Run For Your Life. She is presently appearing in The Match by Shakespeare, and in the Shakespeare in the Park production of The Winter's Tale. She is currently in Cyrena, and The Merchant of Venice.

MARY WICKES, has created roles in 18 Broadway stage productions (five written and directed by George S. Kaufman), in major films and most of the major television programs, and has appeared in over 200 productions in important stock companies. For example, she created Miss Priss, the harried nurse in The Man Who Came and Solved the Case One Day Over the Cock

THE MAESTRO PERSON

In 1958 she launched a crusade for chorus expansion in the Bay Area. She organized a Marin Choral Society for adult singers, and later, a children's chorus. She paid expenses to start the adult group and hoped to attract public assistance — which never came. So to the latter much chorus, the Winifred Baker Chorale and continued to personally subsidize its music, its soloists and orchestral accompaniment for concerts, it prospered with glowing reviews and growing audiences. Winifred Baker has gained a realistic understanding of the difficulties involved in subsidizing the arts. She has had to finance her own way to create opportunities as a conductor. She says she has never made any money in music, only earned some so it can be spent for more music, to rent halls, to hire soloists and pay orchestral musicians.

In a 1964 a highlight for the Marin chorus came when Miss Baker arranged the West Coast premiere of Gian Carlo Menotti's cantata, Death of the Bishop of Boldini. It was performed with chorus, children's choirs, soloists and orchestra. The performance was repeated on KQED for television audiences.

Then in 1965, Winifred Baker was appointed by the San Francisco Art Commission to form a new chorus dedicated to The City. The San Francisco Civic Chorale was organized as an outgrowth of the Marin Civic Chorus. Its inaugural concert was held at Grace Cathedral and included a West Coast premiere of Dominic Argento's The Mague of Anges. In October, the occasion, the conductor supplemented the Hedgling San Francisco Civic chorus with her own choruses from the several major church traditions. She created a chorus that is not only professional in everything it does, but she has continued to be active in the field of music education. She is a member of the Board of Directors of the San Francisco Symphony Orchestra, a member of the Chamber Music Society of San Francisco, and a member of the San Francisco Opera Company. She is currently the General Manager of the San Francisco Opera Company.

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AN A&A COMPANY

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The Maestro Person

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Winifred Baker has gained a realistic understanding of the need for subsidizing the arts. She has had to finance her own way to create opportunities as a conductor. She says she has never made any money in music, only earned some so it can be spent for more music, to rent halls, to hire soloists and pay orchestras, conductors, programme assistants. In 1964 a highlight for the Marin chorus came when Ms. Baker arranged the West Coast premiere of Gian Carlo Menotti's cantata, Death of St. Bishop of Byzantium. It was performed with chorus, children's chorus, soloists and orchestra. The performance was repeated on KQED for television audiences.

That same year, Winifred Baker was appointed by the San Francisco Art Commission to form a new chorale, to be called The City. The San Francisco Civic Chorale was organized as a symphony of the city's Municipal Chorus. Its inaugural concert was held at Grace Cathedral and included a West Coast premiere of Dominick Argento's The Magic of Angels. In that occasion, the conductors supplemented the Hedgeling San Francisco Civic chorus group, with his own chorus from the University of California. The massed chorus generated an enthused audience and good reviews from the critics. A new idea and exciting concept, the concert each season a number of performances by the combined choirs continue. As an example, the past season saw a performance of the great Rachmaninoff in 8 Minor pre-concert to an overflowing audience at the new St. Mary's Cathedral.

The Mini Minor was repeated at this season's opening concert, being performed in the University's auditorium, to an enthusiastic audience at the new St. Mary's Cathedral. The Mini Minor was repeated at this season's opening concert, being performed in the University's auditorium, to an enthusiastic audience at the new St. Mary's Cathedral.
formers and started picking out hymn tunes on the piano at age 1½. Her grandfather, a church musician, insisted the roof of her mouth at age 4 and proclaimed it the wrong shape for singing. She was rejected from the family madrigal, which gave neighborhood performances. It was during these performances, while standing on the sideline, that she first began to swing her arms in time with the music. She started piano lessons preschool and played viola through school days. She became student conductor for her high school orchestra and chorus.

Advanced education for this aspiring maestro was taken at London University and the Royal Schools of Music. There she had the opportunity of conducting the university orchestra and also adult choruses and orchestras. As a teaching career unfolded, she continued to conduct various performing groups and also became an instructor in conducting. At age 22 she was the youngest university instructor ever to lecture at Cambridge.

As a performer her instrument has been piano. She has never been what you would call a professional performer, but has given concerts from "Cambridge to Kathmandu." Her personal taste in music is for standards of music before 1900, and of the music which came after 1900. "You might say pre-Palestrina to Penderecki."

There are exceptions, and one occurred last season as she was standing in Temple Emman-Eil conducting Elijah with 150 choristers, 4 soloists and full orchestra. "Suddenly, Mendelsonsohn came alive for me... I became aware that everyone around was enjoying it and I started thoroughly enjoying it too." Sometimes music is programmed for which she has no great affection, because it will provide enjoyment or a new experience for her singers and audiences. It is not likely to be all roses in a crusade for choral supremacy. The Maestro Person recalls one regrettable setback in 1965—"the year of the great Hong Kong flu epidemic."

She had arranged the West Coast performance of Polish composer Penderecki's Passion According to St. Luke. It was scheduled for the Opera House with the San Francisco Symphony and all three of her choruses. Penderecki was to be present. When singers were hit by the epidemic, rehearsals were missed, and many were not able to make the performance. The show went on anyway, it was a difficult work (really quite far out) and the performance wasn't all she had hoped for. The critics weren't particularly understanding, and bad reviews resulted. In retrospect, Ms. Baker believes it might have been better to postpone the concert—but it isn't her style to give up or give in.

With a brand new choral crusade in the making, Winifred Baker has become dedicated to the proposition that the performing arts in the Bay Area need another step forward toward professional choral singing. It isn't a new thought to seek support for a professional chorus. The Symphony and others have stated the need for such a group.

The question is how, and how much?

Ms. Baker doesn't advocate seeking a $1.5 million budget like that of the Metropolitan Opera Chorus. That just isn't going to happen. She is starting with a nucleus of 16 singers to carry the load, and then supplementing them with volunteer adult and college singers to fit the occasion. "We need 32 professionals to fulfill the real need, but it can be made to work with 16." It is a plan similar to the way Robert Shaw or Robert Wagner or other touring groups operate. They carry a skeleton of their own highly trained singers—thoroughly familiar with the concert music and the conductor's interpretation—then augment them with local singers recruited in each community along the performance route.

With this plan, there can be a beginning for professional choral programming on a minimal annual budget of about $35,000. There is adequate talent on hand in the Bay Area, it is a matter of pulling together necessary funding and organization.

The need for professional choral singers is growing as more and more interest develops. Funding for such programs has always been a problem, but with the stronger position of the Art Commission and other resources, the probability increases.

Regardless of the future for professional choral singing, the San Francisco Civic Chorale will continue to make its music. Plans are materializing to expand its scope. Ms. Baker has been urging utilization of guest conductors during the choral season to expand the musical experience. This season may see the first of renowned guest conductors added to the schedule.

The group has proposed the production of a multi-media concert in Spring or early Summer in the Opera House, using chorus, orchestra, dancers and film projections. It would be a large scale production, not just a work of dramatic portrayal, such as William Walton's Belshazzar's Feast, Prahlow's Alexander the Great, or Carl Orf's Carmina Burana.

San Francisco has traditionally been a cultural crossroads for the performing arts in the West. With the growth of mass audiences in the Bay Area, and with the rounding-out of all segments within the performing arts scene, increased interest in choral music has become manifest. The Civic Chorale is proving a rich source for both new and old music. Much of its unique repertoire might not have been heard here without Winifred Baker and her non-paid singers.

(Visit: San Francisco)
formers and started picking out hymn tunes on the piano at age 11. Her grandmother, a church musician, insisted the roof of her mouth at age 4 and proclaimed it the wrong shape for singing. She was rejected from the family madrigal, which gave neighborhood performances. It was during these performances, while standing on the sideline, that she first began to swing her arms in time with the music. She started piano lessons preschool and played viola through school days. She became student conductor for her high school orchestra and chorus.

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Her personal taste in music is rich of old music before 1600, and of the music which came after 1800. "You might say pre-Palestrina to Penderecki."

There are some exceptions, and one occurred last season as she was standing in Temple Emanuel-EI conducting Eliahu with 150 choristers, 4 soloists and full orchestra. "Suddenly, Mendelssohn came alive for me. I became aware that everyone around was enjoying it and I started thoroughly enjoying it too." Sometimes music is programmed for which she has no great affection, because it will provide enjoyment or a new experience for her singers and audiences. It is not likely to be all roses in a crusade for choral supremacy. The Maestro Person recalls one regrettable setback in 1969 - "The year of the great Hong Kong flu epidemic."

She had arranged the West Coast performance of Polish composer Penderecki's Passion According to St. Luke. It was scheduled for the Opera House with the San Francisco Symphony and all three of her choruses. Penderecki was to be present. When singers were hit by the epidemic, rehearsals were missed, and many were not able to make the performance. The show went on anyway. It was a difficult work (really quite far out) and the performance wasn't all she had hoped for. The critics weren't particularly understanding, and bad reviews resulted. In retrospect, Ms. Baker believes it might have been better to postpone the concert - but it isn't her style to give up or give in.

With a brand new choral crusade in the making, Winifred Baker has become dedicated to the proposition that the performing arts in the Bay Area need another step forward toward professional choral singing.

"It is a new thought to seek support for a professional chorus. The Symphony and others have stated the need for such a group."

The question is how, and how much?

Ms. Baker doesn't advocate seeking a $1.5 million budget like that of the Metropolitan Opera Chorus. That just isn't going to happen. She started with a nucleus of 16 singers to carry the load, and then supplementing them with volunteer adult and college singers to fit the occasion. "We need 32 professionals to fulfill the real need, but it can be made to work with 16."

It is a plan similar to the way Robert Shaw or Robert Wagner or other touring groups operate. They carry a skeleton of their own highly trained singers - thoroughly familiar with the concert music and the conductor's interpretation - then augment them with local singers recruited in each community along the performance route.

With this plan, there can be a beginning for professional choral programming on a minimal annual budget of about $35,000. There is adequate talent on hand in the Bay Area, it is a matter of pulling together necessary funding and organization.

The need for professional choral singers is growing as more and more interest develops. Funding for such programs has always been a problem, but with the stronger position of the Art Commission and other resources, the probability increases.

Regardless of the future for professional choral singing, the San Francisco Civic Chorale will continue to make its music. Plans are materializing to expand its scope. Ms. Baker has been urging utilization of guest conductors during the choral season to expand the musical experience. This season may see the first of renewed guest conductor interest to the schedule.

The group has proposed the production of a multi-media concert in Spring or early Summer in the Opera House, using chorus, orchestra, dancers and film projections. It would be a large scale production, possibly a work of dramatic portrayal, such as William Walton's Belshazzar's Feast, Prokofiev's Alexanderinsky or Carl Orff's Carmina Burana.

San Francisco has traditionally been a cultural oasis for the performing arts in the West. With the growth of mass audiences in the Bay Area, and with the rounding-out of all segments within the performing arts scene, increased interest in choral music has become manifest. The Civic Chorale is providing a rich resource for both new and old music. Much of its unique repertoire might not have been heard here without Winifred Baker and her non-paid singers.

The author is a San Francisco public relations counsel, active in cultural arts affairs. He is the former Administrative Manager of the San Francisco Chamber of Commerce and was Executive Director of the International Film Festival. He was one of the founding directors of the sponsor- ing foundation which established A.C.T. in San Francisco.
GARDEN ARTS
by Bob Goerner

If December turns out to be as rainy as the long-range forecasters say it will be, gardeners may do more reading than working. This could be a happy chance of pace leading to new perspectives. Pursuing this thought, we have been in and out of San Francisco's many down-town book stores. The garden sections are bulging as never before. So many books available that no one store can carry them all. So shopping will be necessary to locate a particular volume.

To recently-received residents of the San Francisco Bay Area it should be pointed out that this is a special climate and the standard large-scale works that are written to have meaning in the East, Mid-West or South have little value to you here. Several years back the New York Times garden books have already disappeared from stores. We hope they were all pur- chased for export out of the state. Today we still see many expensive volumes of dubious value to local gardeners. Some gardeners think that they should be taken before acquiring a general work for our future climate.

Top recommendation is the perennial-bestseller, The Sunset Western Garden Book. After nearly seven years in print it still sells for the original price of $5.95. Can you think of anything that hasn't gone up in price during that time? It has been revised since the initial publication as new trends and changes in the environment affect plants. This book is sold everywhere. A series of large size, soft-cover gardening and landscaping books in the 3.33 cent series are available at many nurseries and some down-town bookstores. Brentano's has a selection.

Serious armchair gardeners may feel the need of an encyclopaedia. Currently there appear to be two principal choices: the recent Wyman's Gardening Encyclopedia ($17.50), carried by most stores, and the eleven-year-old Taylor's Encyclo- paedia of Gardening ($12.95) seen at 8, Dalton. A suggestion before you invest: look up your favorite plant or one in which you have some expertise, in both Wyman's and Tay- lor's. Check it against your own experience. Then consult Sunset's Western Garden Book. It is possible that you may not need an encyclopaedia.

But books for specialists are something else. Roses, orchids, cacti, house plants, to mention a few, are in bewildering profusion. If you're really into any of these fields, you'll want every one on your specialty, it is to be a gift, better check with the prospective recipient's family. He may already have it.

From the number of volumes on Japanese gardens, many out-size and expensive, we can expect much re- landscaping in the months and years ahead. Or perhaps it will be more real than done. The new Phil- ible in Maiden Lane gives you the opportunity to browse through these and others at your leisure with complimentary coffee to sustain the search. Do look at the just-published Flowers of the World ($15.00 until January), a huge 10" x 13¼", 320-page volume printed in Italy, written and illustrated in England with the collaboration of the Royal Horticultural Society. It's a joy to turn the pages.

At the other end of the price scale we have the paperbacks. When you can save six dollars over the hard- cover edition of Gardening indoors Under Lights by Frederick and Jacqueline Krass ($1.95 in paperback) you can see where the wave of the future leads. And we think there's a great future ahead for growing under lights and this is the most useful book on the subject. Even if you think this is for you, better check the chapters on seed-sowing. Recent research has shown that some seeds will not germinate in darkness. Ah, nature's that's your problem. We'll have more to say about artificial lighting in future columns. Meantime, Gar- dening Indoors Under Lights can be found in either edition at Brentano's Recommended.

Only in paperback and made for stuffing in a pocket while on a field trip is the series devoted to plants found in the wild, published by the University of California Press. Three of them concentrate on the San Francisco Bay Area and include volumes on spring wildflowers, native shrubs and mushrooms. The latter reminds me that the life you save may be your own. The Flowers of Point Reyes is popular as are Seashore Plants of Northern California and Cali- fornia Spring Wildflowers. Many oth- ers. Brentano's.

A final note on a best-seller. You may never be able to find the first printing of Avocado Pit Grower's Indoor How-To Book by Hazel Pepper ($2.95). This seems to have struck a re- chord in non-gardeners and old pro's alike. The perfect gift for your host- ess. All you ever wanted to know about avocados, and were afraid to ask about left-over avocado seeds. At Brentano's again. A great way to wind up the year.
PORTFOLIO TUNING
By: A. Haas, Jr., Senior Vice President and The Research Department of Satro & Co. Incorporated

Music lovers who invest in securities are afforded an annual opportunity to tune up the composition of their portfolios. They may eliminate discordant notes sounded by poor-performing securities and may them- selves discover lovely melodies in terms of substantial tax savings.

Whatever one’s interests may be, a careful look at the annual “tax switching” is shared by all investors—portfolio holders in order to reduce tax, must first make good investment sense. Selling a stock which is down in price, undervalued, and yet to recover, may indeed save tax. The “saving” could prove illusionary.

Although there is a tendency to procrastinate in making decisions to establish tax losses, it is frequently wise to delay action since those stocks which have already shown some decline may come under further selling pressure as the year-end approaches.

Many industries, including oils, steers, rails, utilities, banks and certain retailing stocks, are made up of companies of highly similar investment worth. In the case of those cases, the investor who can benefit by establishing a tax loss but who does not wish to sell for the sake of stability in a depressed industry, may readily be able to sell his loss holding and immediately replace it with a gain from a share of an equivalent company.

Sales to establish tax losses may also present opportunities to strengthen portfolios. Not infrequently those holdings which have experienced the greatest declines may also offer the least attractive outlooks, and their elimination can make way for replacement either by better quality or more favorable securities.

A booklet, “1972 SECURITY TRANS- ACTIONS,” outlines Federal tax laws as they currently apply to capital gains and losses, dividends, and other forms of securities income received by individuals. The booklet also offers eight saving ideas, one or more of which could apply in your particular circumstances, as well as forms on which you may record your income from securities and details of trans- actions. Also included with this booklet is the Securities and Exchange Commission’s “1972 Guide to Income Taxation.” A booklet, which offers advantageous reinvestment opportuni- ties, in our judgment, for the objectives of security holders.

Performing Arts readers may send for “1973 SECURITY TRANS- ACTIONS” by writing to the Investment Department, Performing Arts, 651 Brannan Street, San Francisco 94107. Happy tax-switching!
PAPRIKA RESTAURANT, 53 Throckmorton Avenue, Mill Valley
A restaurant that is described as “new but delicious” is The Paprika, located in what you might call “downtown” Mill Valley, across the street from the Sequoia Theater. The chef is Swiss, the second cook is American, the owner’s wife is Bel- gian, the waiter is Mexican, the bus boy is Peruvian, and the owner is Austrian. The restaurant’s “Vienne- nese and delightful.”

Before opening his restaurant, owner Stephen Wyla was the general manager of Les Ambassadeurs Club in London. Prior to that he lived in the Bay Area before emigrating from Vienna.

The Paprika serves complete dinners or a la carte specialties. For an appetizer there’s Hungarian Salami, Ratatoskle and Liptauer Schinken. Their Kopf Salad consists of Boston lettuce with tomato, and your choice of a paprika or Vienna dressing. Among their soup specialties is Leberkoeselupspe, which is liver dumpling in rich chicken broth, and it’s oh so good.

As would be expected, they serve Wienerchsenlattet with roast potatoes and spinach Tirolean style. Then there’s Paprikaschnitzel, Chicken Paprikasch, and Ziegenwurst (Goat/steak).

We tried the Rahmschnitzel, which is tender veal with fresh mushroom sauce, semmelknodel dumplings and fried eggplant. It’s a delicious combination.

Mrs. Wyle once managed Jolie Gabour’s Pearl Salon in Palm Springs, and from Zsa Zsa’s mother obtained her recipe for Zsa-Zsa Gullasch, a Hungarian specialty with sauerkraut, and sausages and dumplings.

The desserts are absolutely fantas- tic but fattening. Palacintas are crepes with fresh strawberries or with walnut sauce. Then there are home- made Viennese pastries . Mohn- strudel (made with poppy seeds) and Nussstrudel (walnut strudel). And fin- ish your dinner with Viennese Coffee.

The Paprika is open for dinner only every night except Tuesday from 5 to 10 p.m. There’s a small but adequate wine list. And there’s plenty of atmos- phere to accompany your fine food.

BONANZA ROOM, 515 S. Virginia St., Reno Nevada
You’ll dine in lavish luxury remi- niscent of mid-19th-Century Nevada. There are heavy wood furnishings, globe chandeliers, plush drapes and velvet floored, wall coverings completing the popular Victorian period in the Bonanza Room where beef is king. This excellent restaurant is located in the Ponderosa Hotel, which is just a few blocks from downtown Reno.

There is a tremendous menu of continental specialties and it will take you some reading time to make your decision. However, if you re- main undecided, let maître d’ Norwegian Tharp prepare one of his many specialties at your table.

He suggested we start with Escar- gots Bouilligonnage, which were magnificent. Next he served Vichysois and we watched him prepare one of the finest Caesar Salads we’ve ever eaten.

For our first visit, he insisted upon the Bonanza Room Specialty, Flam- ming Steak Au Cognac . . . a minute New York steak, rolled in crushed black pepper, sauteed in butter and served Flambe with Cognac. Superb!

On succeeding visits we’ve tried other Plats du Chef. We were pleas- antly surprised with their Scallopine Oscar. Norman sautes tender Minne- sota Veal Scallopine in butter and serves it with asparagus, crab legs and bernaise sauce.

A new Thursday night feature has just begun at the Bonanza Room, called Creek Night. They serve a complete authentic Austrian family style with complimentary wine.

You can make reservations by call- ing 388-8059, and they accept Master Charge, Bankamericaerican and Ameri- can Express.

WORKOUT FOR AN OPERA STAR
Is there a relationship between hit- ting high C in La Traviata and emoting naturally before a camera? There defi- nitely is according to Mary Costa, the blonde and beautiful opera star who has been entrusted with one of the year’s best feminine roles. She por- trayed the truly lovely voice of Johann Strauss’ life in the new Metro-Gold- wyn-Mayer motion picture, The Great Waltz, opening this month.

Mary Costa is no stranger to Bay Area audiences, having sung in the San Francisco Opera, Arthur Fiedler Pops Concerts, and the Civic Light Opera. Her most recent Bay Area per- formances were last month with the Oakland Symphony.

“Concentration is an important key to success as an opera singer. Au- diences are just waiting to catch you hit a wrong note. That can easily happen if you’re not completely im- mersed in your singing. You can’t afford to let down.”

“The concentration I learned in opera helped me as a film actress. I was able to shut out everything from my mind except the film I was doing. I’m not aware that cameramen, electricians and grips are practically breathing down my neck,” comment- ed Miss Costa. She portrays Jetty Treff, a well-known Vienna singer, who married Johann Strauss and had a powerful influence on his career. In her starring film bow Miss Costa may be described as an actress who does some singing rather than a singer who acts a bit.

“Since Andrew Stone filmed entire- ly on location,” she continued, “in palaces, apartment buildings, homes and streets, which look exactly as they did in Strauss’ time, it was easier to become immersed in the role. I sometimes made believe that I really was living in mid-19th century Austria.” And this Italian-Italian girl from Knoxville, Tennessee, began to feel that she was Viennese.

Mary Costa spoke like a lady who would know what to do with a complimentary picture. Yet she behaved like an opera star at 6:30 a.m. each day before going wherever The Great Waltz was filming. For 30 minutes she vocalized in her hotel room.

“An athlete must work out each day to keep in shape for a boxing bout or a tennis match. It’s the same with me. I must work out a daily routine. A daily workout is a daily practice as well as to take the idea. But just

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The kids are old-fashioned Christmas for.

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as was like when
awake on
Sant a’s sleigh
you would go riding
never had that
to take the
real old-fashioned
the idea. But just

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Gourde Stain on  
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Dining out  
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Among their soup specialties is  
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dumpling in rich chicken broth, and  
that is oh so good.  
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Wienerwurst served with roast  
potatoes and spinach Tirolean style.  
Then there's Paprika kaszeitlach,  
Chicken Paprikash, and Zwiebelsuppe (Gypsy-  
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Mohnstrudel (made with poppy seeds)  
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And finish your dinner with Viennese Coffee  
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with the actress," she said. "I  
make a daily workout—anything  
that will sustain me. This is the  
way I stay in shape when I return  
to opera and concerts," Miss Costa  
explained. She may not be the most  
popular hotel guest, but as a singer and  
an actress . . . just great.

kids an old-fashioned Christmas for  
Christmas.

one thing stood in the way. Money.  
Money to pay for plane tickets to fly  
to the country and back again.  
That's where American Airlines can help.

We now have special fares for the whole  
family that can save you a considerable  
amount of money.

What's more, you can charge everything.  
Then pay us back a little each month.  
Why not get in touch with a Travel Agent  
and find out exactly how much the trip will cost.  
Maybe this year you can give the family a  
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Christmas. Just like the ones you used to know.
Santa says—
Give CAL Theater Tickets for Christmas!

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PAPRIKA RESTAURANT,
52 Throckmorton Avenue, Mill Valley

A restaurant that is described as “new but delicious” is The Paprika, located in what you might call “downtown” Mill Valley, across the street from the Sequoia Theatre.

The chef is Swiss, the second cook is American, the owner’s wife is Belgian, the waiter is Mexican, the bus boy is Peruvian, and the owner is Austrian. The restaurant itself is Viennese and delightful.

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FOR MORE THAN 100 YEARS
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Chances are your kids have never had that kind of Christmas.
Wouldn’t it be nice this year to take the family back home? To share a real old-fashioned Christmas together?
Maybe you’ve thought of the idea. But just one thing stood in the way. Money.
Money to pay for plane tickets to fly across the country and back again.

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What’s more, you can charge everything. Then pay us back a little each month.

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is Viennese and delightful.

Before opening his restaurant, owner Stephen Wyle was the general manager of Les Ambassadeurs Club in London. Prior to that he lived in the Bay Area before emigrating from Vienna.

The Paprika serves complete dinners or a la carte specialties. For an appetizer there’s Hungarian Salami, Ratatouille and Liptauer Schnitten. Their Kaplak Salad consists of Boston Lettuce with tomato, and your choice of a paprika or Vienna dressing. Among their soup specialties is Le-

benknoedelsuppe, which is liver dumpling in thick chicken broth, and it’s oh so good.

As would be expected, they serve Wienerschnitzel served with roast potatoes and spinach Tirolian style. Then there’s Paprikaschnitzel, Chicken Paprikash, and Zwiebenasch (Gypsy
east).

We tried the Rahmschnitzel, which is tender veal with fresh mushroom sauce, semmelknoedel dumplings and fried eggplant. It’s a delicious combination.

Mrs. Wyle once managed Jolie Gabor’s Pearl Salon in Palm Springs, and from Zsa Zsa’s mother obtained her recipe for Zsa-Zsa Golesch, a Hungarian specialty with sauerkraut, pork and sausage with dumplings.

The desserts are absolutely fantas-

tic and fascinating. Palacinta are
crepes with fresh strawberries or with walnut sauce. Then there are home-

made Viennese pastries ... Mohn-

strudel (made with poppy seeds) and Nostrudel (walnut strudel). And fin-

ish your dinner with Viennese Coffee.

The Paprika is open for dinner only every night except Tuesday from 5 to 10 p.m. There’s a small but adequate
wine list. And there’s plenty of atmos-

phere to accompany their fine food.

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Maybe this year you can give the family a present they’ll never forget. An old-fashioned Christmas.

Just like the ones you used to know.

American Airlines
A MERRY VICTORIAN CHRISTMAS

In an engaging recreation of a London street fair and marketplace during the times of Charles Dickens (1840-1870), the enchanting gaslight entertainments of that era can all be discovered under one roof at The Third Annual Great Dickens Christmas Fair & Pickwick Comic Annual. It's all happening on Saturdays and Sundays through December 23rd at Fezziwig's Warehouse next to the San Francisco Produce Market.

Elaborate ladies with trilling voices out of a red plush world, impudent music hall girls with shockingly exposed limbs, and the raucous "humour" of the Cockney alehouses spring from the darkened stages of Victorian London to delight Yuletide crowds again this year.

The vast warehouse has been magnificently transformed into winding streets and a grand concourse, complete with shops and stalls, resplendent with authentic theatres, a music hall and sundry stages. And everywhere, amid the winding lanes and up a bridge over which visitors pass to bustling streets, one will encounter Dickensian figures and authentic caricatures from Mayhew's "London Labour, London Poor."

The Victoria & Albert Music Hall's playbill proudly announces that inside one can see comic ballets, Victorian Songbirds, and a wide variety of "artists" singing great selections in their own inimitable manner. Entertainments of London's lowlife and workingmen are encouraged in Mad Sal's Alehouse with Mad Sal herself, haranguing and amusing her patrons with bawdy humor and where fa lauers may hear the songs of the sea and of the working classes. Here, the patrons are as engrossing as the amusement fare, with gentlemen and ladies, as was their wont, slumming among and mingling with magicians, cheats, chimney sweeps and peelers.

The parade of entertainments is almost continuous just as it was at such London marketplaces during the Christmas holidays a century ago. There are farcequeuines, a Christmas mummers play, living wax: works and shadow play: plus comics, country singers, dancers, fiddlers, street bands, and visitors are encouraged to join in.

Topping off this magnificent holiday spectacle is a colorful Christmas Pageant presented three times a day with Father Christmas, Princess Mistletoe, Silly Billy and a host of other Yuletide Characters. It's a great way to get into the spirit of Christmas, entertain the family, and even do some Christmas shopping at the same time.

See the Walled City of San Francisco. A rosy old brick labyrinth of shops, galleries, restaurants, markets and pubs—of bridges, verandas and courtyards—with sweeping views of the Bay and the City, and surprises around every turning. You'll leave with the nagging suspicion that there is still more to see, and there is. There always will be. Come back to THE CANNERY

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PERFORMING BACCHUS
by Fred Cherry

WINE IN HIGH C
The stage is a high Sonoma hilltop of startled red earth. The Stars are from the San Francisco Opera. Maestro Kurt Herbert Adler is there to present them to the audience, which includes members of Il Cenacolo, an Italian cultural society, and their wives, plus a handful of distinguished guests. And Louis M. Martini, the winemaker.

Only twice in the history of Opera Outings did a noted singer break out in song. In 1960, Salvatore Baccaloni, bass, was heard to sing a few lines. And in 1963 soprano Yolanda Meirnburggurtrilled a round of lovely notes. These lyric flights, however, were in answer to no duty, no request; the music was strictly from joy. Inspired by hot sun, warm hearts, and cool wine—the pleasure of the moment emerged as glorious song.

There were other highlights over the years. In 1958, author-chef Angelo Pellegrini came down from Seattle to guide a flock of plucked chickens through a barbecue for two hundred unprejudiced palates. In 1961, the Consul General of Italy, Alessandro Savorgnan, chose this event to present Sal Reina with the Italian Government’s Order of Merit for fostering understanding between his country and the United States.

Shortly before noon on a Sunday during the last harvest guests began to arrive for the 19th Annual Opera Outing at Monte Rosso. Dry sherry was served, and antipasto antipasto. At one p.m., the 200 or so guests sat down to eat the capponcini prepared by Oreste Orsi, chef and owner of Orsi’s Bush Street Ristorante. Services by the bevy of attractive young ladies from the wine country were more friendly than professional. And the wine flowed!

Robert Ross, vice president of production at United Vintners, welcomed the members and called on Kurt Adler to present the artists of the Opera and a number of them said a few—very few—words. The wine flowed!

Lester Louis M. Martini was called to speak, and the old statesman of wine got rapt attention and a loving toast. There was more applause as Chef Oreste Orsi, took a shy, happy bow. And the wine still flowed!

By four, guests began to prepare for the drive back to the City, but it was not until six that the last happy stragglers ended this pleasant afternoon at the Opera Outing on Monte Rosso.

In presenting a Latin scroll of commendation to fellow member Louis M. Martini, Salvatore Reina, founder of the Opera Outing, read the words of another elder of the wine industry, Francis Lewis Gould, who in 1960 wrote: “Into every bottle of wine made by a vintner of the Old School went a bit of himself. Old time wine drinkers believed that the quality of a man’s wine depended on his own quality and character. To gain lasting fame as a winemaker a vintner had to be a poet, a philosopher, and an honorable man, as well as a master craftsman.”

Louis M. Martini is that kind of “old school” winemaker.

MUCH DEPENDS ON DINNER
Some two decades ago, there was a popular comedy on Broadway called “Come Out of the Kitchen” based on Alice Duer Miller’s novel of the same name. I have not gotten this bit of dialogue which, beneath the sophisticated banter, reveals a wisdom truly Solomonic:

He: What fine wine! What an excellent dinner!
She: I don’t wish to be a spoilport, but experience has taught me that the best time to decide such a matter is from two to three hours after the dinner has been eaten.

CHERISH!
The most ardentophile I know, observing the soaring price of wine, said to me, “If the cost of wine gets any higher, I will have to give up cigarettes.” And, in this stoical vein, I lift my glass of good German Rheingau to Ludwig van Beethoven, who said, in words as sound as his symphonies, “Music should strike fire from the heart of man, and long tears from the eyes of woman.”

WINETAPES
P.O. Box 510-B
Costa Madera, CA. 94925.

THE LIFE AND LOVE OF JOHANN STRAUSS
by Max Brand

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NEVADA ENTERTAINMENT GUIDE FOR JANUARY 1973
RENO
Harrah’s Reno (Headliner Room) Thu Jan. 4—Jim Nabors Jan. 5-24—Bill Cosby Jan. 25-Feb. 4—Vicki Carr
Ponderosa Hotel (dancing) Jan. 1-27—Helen Long and the Longshots

LAKE TAHOE

LAS VEGAS
Caesars Palace thru Jan. 3—Steve Lawrence & Eydie Gorme Jan. 4-10—Open Jan. 11-31—Joey Heatherton & Whipsticks & Johnson’s Ice Follies

Desert Inn thru Jan. 22—Juliet Prowse Jan. 23-Feb. 10—Bobbie Genty

Dunes Current—“Casino de Paris”

Flamingo thru Jan. 24—Sergio Franchi & Charlie Callas Jan. 25-Feb. 21—Connie Stevens


Las Vegas Hilton thru Jan. 7—Raquel Welch Jan. 12-31—Open


Sahara thru Jan. 4—Sonny & Cher Jan. 5-11—Buddy Hackett Jan. 12-31—Open


Stardust Current—“Iido de Paris”

Tropicana Current—“Folies Bergere”

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SAN FRANCISCO
WINE IN HIGH C

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CHEERS!

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WINETAPES

P.O. Box 510-B
Corte Madera, CA 94925
BUY YOURSELF A PRESENT THE NEXT TIME YOU ARE OVERSEAS

by Robert E. Bodkin, President
Auto Travel International, Inc.
San Francisco

There are so many business meetings overseas nowadays that the present man used to bring his wife—perchance from France, watches from Switzerland—are becoming old hat. These days businessmen are treating themselves and their families to a more significant experience—hoist themselves into their trip—a European automobile.

There are several advantages to buying a car abroad. Even after you add the return shipment to the U.S., it's generally cheaper than buying the same car here. It also provides an inexpensive way of traveling Europe, and allows more flexible travel plans.

Traveling by car in Europe will see parts of the country you would not otherwise see. European trains are efficient, clean and have excellent schedules; however, you generally come in through the ugly part of town. Should you arrive in a city during the busy season without a reservation you don't have the option, as you would if you were driving your own car, to simply move on to a nearby small town. Nothing can be so discouraging as standing in a train station trying to get a hotel reservation. Also consider the convenience of having a place to put the trinkets and gifts you acquire in your travels. You can leave them locked up in the trunk of your car and avoid the nuisance of hauling them up and down your hotel stairs. But, best of all, you can go where you want, when you want.

It's very easy to arrange for a European delivery before you leave. You can have it delivered to the city of your choice, on the date you choose, and it can be financed here, just like a domestic purchase.

Americans who want to buy an auto for delivery abroad should place their order in the U.S. before departure, either through a dealer or through a specialist company. Either way the order should be, and normally is, processed through the manufacturer's U.S. importer. Sometimes the American importer offers special concessions to Americans ordering through the U.S. system, e.g., longer warranties and cheaper return shipping programs. A Volkswagen ordered through the Volkswagen of America system is eligible, upon re-turn to the U.S., for the balance of a 24-month/24,000 mile warranty, while a purchase made through S.A.A.R. Scania of America ships its tourist customers' Saabs free to the U.S. East Coast.

Ordering through the U.S. system gives you better processing and the assurance of receiving a vehicle on your arrival that will meet U.S. and California safety and smog specifications. In order for a car to be registered in this country it must meet these specifications. Some people try to save money by buying a European version of the car of their choice, only to find that they cannot register it unless they can make it conform to U.S. specifications within 90 days. This is very costly in most cases, and impossible in some. European dealers do not stock American specification models and cannot tap the American importers' supply, while U.S. importers have a ready supply of U.S. cars in production and available through the factory.

As an example of the costs and procedures for ordering a vehicle for delivery in Europe, let's take a 1973 Mercedes-Benz model 220. The domestic price of the vehicle, with automatic transmission, power steering, air conditioning, AM/FM stereo, including California state & local taxes and dealer preparation is $8,410. At the Stuttgart factory the base price is $4,973 and the optional equipment adds $975. The total factory cost is $5,948. To find the real saving, you should add the cost of return, shipping, cargo duty, and (if needed) factory marine insurance ($933), U.S. Customs Duty ($120) and California Use Tax ($260). This comes to a total cost of $6891, which is a saving of $1519, or nearly 18% off the U.S. domestic cost. If you, or someone in your family, can operate your car in Europe for 91 days or more, you will be eligible for the California Use Tax, increasing your savings even more.

Now you've decided to purchase a car in Europe, you place your order, either with a dealer or with a specialist European delivery service, for a "What happens if you get sick?" One of the principal advantages of a living trust is that it provides uninterrupted management of your assets. (Even if you're just away on a long vacation, it's good to know that there's someone looking after your investments.) A living trust is also completely flexible. Your assets remain available to you at any time during your lifetime. Because virtually any kind of property may be added or removed from the trust on your instruction. And the investment objectives or distribution of income can be changed at any time.

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by Robert E. Bodkin, President Auto Travel International, Inc.
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Now you've decided to purchase a car in Europe, you place your order, either with a dealer or with a specialty European delivery service.
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Middle Initial
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Now Avis has an easy new way to rent a car. The Wizard® Golden File. With it, you call for a reservation, give us your Golden File number, and your rental form will be waiting for you by the time you get to the counter. Then simply show your driver’s license and charge card, sign your name, and you’re away in your sparkling new Plymouth or other fine car.

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BIOGRAPHY: THE MAESTRO OF NOB HILL

Very few musicians can claim the successful background of Emie Heckscher. Emie is the bandleader par excellence at the fabulous Fairmont's Venetian Room, considered to be the top dining and supper club in the country. You might consider it a steady job in the music world because Emie and his talented musicians have played there for 24 years.

Emie was born in Malvern, England, to a Swiss mother and American father, who were travelling at the time. The family lived in England until Emie was 3 years old and then moved to San Francisco.

His father, R. Valentine Heckscher, noted poet and author, built one of the first homes in what is now St. Francis Woods.

After attending the San Rafael Military Academy, where he won a scholarship three years in a row, he enrolled at Stanford, where he majored in political science and economics.

Nevertheless, music was Emie's first love. He first studied the banjo and guitar from the age of six. Then, at 13, he played soloists on the RKO theatre circuit, including the Golden Gate Theatre in San Francisco. During his high school years, he had a band that mostly played Marin County parties. At Stanford he started as a freshman and got many jobs because the banjo was the popular instrument of the day.

After graduation, Emie got his first big break at the Palace Hotel's Rose Room in 1939, after playing the top social affairs in the Bay Area and developing a huge following among college and socialites. At that time, one of the top supper club rooms in the country was the Peacock Court at the Mark; however, no band that originated locally was ever used and had no hopes of ever appearing there. Emie broke the Peacock Court "wall" when orchestra leader Hal Kemp met his death in an unfortunate accident, and the Emie Heckscher orchestra was called upon to fill his shoes in the winter of 1940. This was a three-week engagement. It was so successful, he was given a three-month return engagement in the summer of 1941, and then became a regular fixture playing there six months out of the year.

In 1942, Emie and the band started travelling, playing such places as The Chase in St. Louis, The Baker in Dallas, St. Anthony in San Antonio, Cosmopolitan in Denver, The Peacock in Memphis (where he still holds the all-time record for attendance... it held out before the band arrived and other top hotels in the country). During Emie's second appearance at The Peacock in 1943, a young singer was going to join the band (safety was discussed in the neighborhood of $75 a week); however, at that time Emie joined the Air Force and the singer, Perry Como, wasn't able to take the job.

Emie's service days were at Randolph Field in Texas where he was in charge of a large Air Force dance band. The band gave concerts through the service command, and raised money for big war bond drives.

After his discharge in late 1945, Emie's first engagement was at the Mayfair Room of the Blackstone Hotel in Chicago. He stayed there for one year and returned to the Mark Hopkins for six month engagements.

In 1947, the Heckscher band returned from another road tour. At that time, Emie's son Earl was 5 years old and the family needed roots. So, in 1948, Emie called Richard and Ben Swig and made arrangements to come into the Fairmont Hotel for a three-week engagement. Twenty-four years later, he's still there!

Emie Heckscher has conducted for and played with some of the outstanding attractions of all-time, such as Danny Thomas, Harry Belafonte, Sammy Davis, Jr., Tony Bennett, Lena Horne, Nat King Cole, Peggy Lee, The Mills Brothers, Ed Ames, Ella Fitzgerald, Sophie Tucker, Joe E. Lewis, Jack Jones, Vicki Carr, Lainie Kazan, Dionne Warwick, Wayne Newton, and appeared at nearly all of the outstanding social events and notable parties held in the Bay Area over the past 30 years. The band occasionally flies East to play for the Mellon family in Pittsburgh, or to Los Angeles and Seattle (where they've recently played the 4th consecutive symphony ball).

Emie has had as many as three different large orchestras and four small orchestras working on the same night... all called the Emie Heckscher Orchestra... and Emie oversees each one of them.

This year, 1972, will be Emie's 26th consecutive Debutante Coiffion — one of the top social events in the West.

Emie recalls the days of big-time radio, when bands were the most exciting thing. The Heckscher Orchestra was heard coast-to-coast five nights a week on all of the major networks direct from the Fairmont's Venetian Room.

Another successful phase in the Heckscher career started in 1957. Emie felt that the time for recording his orchestra was at hand. There was a great demand for albums of bright, sparkling dance music. Emie's first album, "Dance Atop Nob Hill" (Verve Records) became a national as well as a local favorite. For six months alone it was Number One on San Francisco radio and is still selling today in 77 different countries. Since 1957, the orchestra recorded four more for Verve, one for MGM, and four for Columbia Records, all of which were successful.

The latest Heckscher album, "Those Were The Days," is recorded on Emie's own label—Earl Records. It's a...
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Emie Hecksher and his orchestra at the opening of the Bank of America Building. Collection of many of the top standards of today with a contemporary sound.

When not playing music, Emie can usually be found at the Olympic Club or the nearest golf course trying to improve on an "E" handicap. Emie and his wife, Sallie, reside at Peacock Gap in San Rafael. They've been married for 34 years.

Sallie is an excellent composer and lyricist, having written over 40 songs. She's a member of ASCAP. She's had her music recorded and, to keep busy while Emie plays piano with his orchestra six nights a week, Sallie also paints, designs dresses, crochets, knits, etc.

The Hecksher's son Earl has had a very fast rise to fame on his own talents as a fine trumpet player and entertainer. Earl is now completing his first year as orchestra leader at Henri's Room at the Top of the San Francisco Hilton. Earl and his lovely Ecuadorian wife, Lourdes, have two daughters—Maria, 9, and Carmen, 5.

Emie Hecksher sincerely feels that the "Big Band Days" are on their way back. Emie says that "The audience reaction, both at the Fairmont's Venetian Room and outside engagements, is so enthusiastic that it is quite possible we might have a re-birth of the big band days."

After 24 years at the Venetian Room, Emie explains that "Each night is an exciting night for me. I get just as much of a kick out of each evening's performance as did when I played the first one 24 years ago."

And, from the looks of it, Emie and the band are good for another 24 years at the Fairmont...at least.

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