PERFORMING ARTS

AMERICAN CONSERVATORY THEATRE

A.C.T.
1914, A FRAGRANCE CREATES DEEP, DEEP MEMORIES.

Guerlain introduced a perfume named for the twilight, L’Heure Bleue. Now the skies darken and the Western World is swept into the forces of The Great War...

A weary French officer finds a moment of peace. He pulls a letter from his tunic and inhales the fragrance lingering in the worn pages.

It is the fragrance she wore the last night they spent together. L’Heure Bleue, named for that moment when the sky has lost the sun but not yet found the stars.

He reads the letter for the hundredth time...

L’HEURE BLEUE
by Guerlain

---

In the California business community, one bank plays the lead.

UNION BANK
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L’HEURE BLEUE
by Guerlain

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UNION BANK
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ST MORITZ.
RICHER...BY TRADITION.

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

**Critical Words**

The critic leaves at curtain fall
To find, in starting to review it,
He scarcely saw the play at all!
For watching his reaction to it.

— E. B. WHITE

O critics, cultured critics!
Who will praise me after I am dead?
— SAMUEL BUTLER

I begin to get a little acquainted with my own strengths and weaknesses. Praise or blame has but a momentary effect on the man whose love of beauty in the abstract makes him a severe critic of his own works.
— JOHN KEATS

A good writer is not, per se, a good book critic. No more than a good drink is automatically a good bartender.
— JIM BISHOP

It is long since Mr. Carlyle expressed his opinion that if any poet or other literary creature could really be “killed off by one critic” or many, the sooner he was so dispatched the better; a sentiment in which I, for one, humbly but heartily concur.
— SWINBURNE

The proper function of a critic is to save the tale from the artist who created it.
— D. H. LAWRENCE

It is only after long experience that men are able to define a thing in terms of its own genius, painting as painting, writing as writing. You can spot the bad critic when he starts by discussing the poet and not the poem.
— EZRA POUND

Just then, with a wink and a sly normal lurch.
The owl, very gravely, goes down from his perch,
Walked round, and regarded his fault-finding critic
(Who thought he was stuffed) with a glance analytic.
— JAMES THOMAS FIELD

The praise of ancient authors proceeds not from the reverence of the dead, but from the competition and mutual envy of the living.
— THOMAS HOBBS

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“*The Italian Ristoraun**

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PERFORMING ARTS
THE BAY AREA'S MUSIC & THEATRE MONTHLY MAGAZINE
OCTOBER 1994/ VOL. 5, NO. 10

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JUSTERIN'S BROOKS
200th Anniversary

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or to start the evening.
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a party or with a friend, alone.
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is now the finest built
anywhere in the world.

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the san francisco opera, and
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We found a way to bottle it.
OUTSTANDING PERFORMANCE TAKES EXPERIENCE.
WE’VE HAD MORE THAN 100 YEARS OF IT.

Visit New Zealand—
The Price is Right!

by TOM TALAMINI

What ever happened to the nickel phone call, the 20-cent glass of beer and the dollar haircut?

These and many more prices of the fifties are alive and well in the down under land of New Zealand, where you can still get an ice cream cone with a double scoop for 20 cents, milk for four cents a pint and whisky for 23 cents “a nip.”

And though American tourists insisting on tipping just about everybody in sight, the practice is not encouraged in New Zealand. I remember the last time I was in Auckland when my kiwi friend Colin and I took a cab from my hotel to his downtown office. At Colin’s insistence, I did not tip the driver and was pleasantly surprised when the cabbie didn’t slam the door on my fingers. He gave me a smile, a friendly “thanks, mate!” (pronounced mine) and drove off.

The same is true at restaurants, even at the more elegant ones. Of course part of this is because life in New Zealand is probably as close as you’ll come to a classless society in today’s world. The truck driver, the bank president, the bus boy and the junior executive—they’re all equals, each performing the job for which he is trained. And it’s not unusual to see four such individuals together at the local pub at the end of their working day sharing a few of those good 20-cent beers.

This explains why New Zealanders themselves rarely tip, since tipping is generally something the “have nots” give to the “have nots.” In New Zealand there are virtually no rich and no poor—it’s a nation of 1 million middle class citizens with a determined do-it-yourself attitude. The typical New Zealander is a rugged individualist who carries his own bag, opens the door for himself and shines his own shoes. In fact, these little personal services are difficult to find in New Zealand.

Getting back to the bargain prices in New Zealand, this small South Pacific country is one of the few travel destinations left where your dollar still buys a remarkable amount of goods and services.

Can you think of any place where you can enjoy an eight-course dinner, watch a concert and then have a snack afterwards, all for just $6?

You can in Rotorua. And the concert is not an ordinary one but features Moors in full regalia performing dances and singing songs of their ancestors.

There are numerous restaurants throughout this two island country where you can dine well for less than $5—no tax, no tip.

As for accommodation, prices at first class hotels in major cities have risen and are pretty much in line with some other countries. For example, at the Rotorua DH, rates are $16.50 single and $26.60 twin. At the new Travelodge along the Auckland waterfront singles are $24 and twins are $32.50; and the newest addition to the South Island resort center of Queenstown, Ramada Inn, has rates of $20 single and $26.60 twin. However, there are no add-on taxes in New Zealand.

Of course, there are still many small guest houses where you can get a private room and breakfast (bed and breakfast) for under $8.

And a New Zealand breakfast is not the skimpy Continental type. It’s a hearty meal that could very well include lamb chops.

Admission to a movie might run $1.25, and a seat at a sporting event (rugby, soccer) is from $1.50, even the gambler benefits in New Zealand. At the races, he’s assured of losing his money more slowly, since the minimum bet is about $75 cents rather than $2.

James A. Michener referred to New Zealand as “probably the most beautiful country on earth.” In his book Return to Paradise, he called it a land of unmatched beauty, whose two islands contain all types of alluring scenery—a land with so much natural beauty he found it difficult to believe.

He wrote of its soaring snow-capped alps, warm, sandy beaches along some 4000 miles of coastline, of huge glaciers with icy fingers reaching almost to the sea, of the sprawling pines and bubbling mud pools in and around the thermal resort of Rotorua, the countless lakes, each serving as a mirror for some great range of mount—
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The Price is Right!

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There are numerous restaurants throughout this two-island country where you can dine for as little as $2—no tip, no tax.

As for accommodation, prices at first class hotels in major cities have risen and are pretty much in line with some other countries. For example, at the Rotorua D.I. rates are $18.50 single and $26.60 twin. At the new Travelodge along the Auckland waterfront, singles are $24 and twins $32.50; and the newest addition to the South Island resort center of Queenstown, Ramada Inn, has rates of $20 single and $26.60 twin. However, there are no add-on taxes in New Zealand.

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Admission to a movie might run $1.25, and a seat at a sporting event (rugby, soccer) is from $1.50 up. Even the gambler benefits in New Zealand. At the races, he’s assured of losing his money more slowly, since the minimum bet is about 15 cents rather than $2.

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However, looks are deceptive. There's a reason travel writers have dubbed New Zealand "the world in miniature." For this country has the scenic grandeur and variety of a dozen different countries—the alps of Switzerland and Austria, the geysers and thermal activity of Yellowstone and Iceland, the fjords of Norway, the alpine lakes of Northern Italy, the beaches of the Riviera and Australia, the largest glaciers outside the polar regions, volcanoes, waterfalls, swift rivers, and more.

It also has a few things found nowhere else... the Glow-worm Grotto at Waitomo, for instance, where you step into a boat on an underground river and drift silently into a cavern illuminated by a canopy of a million twinkling glow-worms.

The best time of the year to visit New Zealand? It depends on your preference, since this truly is a land for all seasons. Right now, of course, it's spring, when the weather is mild and normally settled. Another ideal time for a visit is in the autumn (March, April, May). The beauty of the countryside is unsurpassed at this time of the year as trees don their fall coats — a particularly rewarding time for the camera buffs. The colors are especially vivid in the lake districts of both the North and South Islands.

One advantage in visiting New Zealand in the autumn or spring or even winter is that there are fewer tourists, not that the country is ever overcrowded even during the peak of summer (December through February) when most of the New Zealanders themselves and their nearby Australian neighbors are vacationing.

However, autumn, spring and winter visitors do receive better and more personal service and enjoy a wider selection of hotels and restaurants.

New Zealand's proximity to temperate-zone ocean currents gives it a relatively mild year-round climate. Although perpetual snows coat the tops of some mountain ranges in the South Island, where there are 17 peaks over 10,000 feet and another 31 over 9,000 feet, the greater part of the country enjoys a four distinctively different seasons, but without great temperature extremes. Thus, general sightseeing can be enjoyed any time of the year.

Resort centers such as Rotorua on the North Island and Queenstown on the South Island are always booming. There are enough year-around activities in both centers to keep visitors interested... and active... for days and days.

One of the favorite vacation spots in the country is the area north of Auckland. Here the climate is mild and always pleasant. Yet it's one of New Zealand's most sparsely populated areas. There are magnificent beaches—Ninety Mile Beach, for example, where one can travel for miles and miles without seeing another person; there's some of the best deep sea fishing in the Pacific along the east coast at the Bay of Islands and further south at the Bay of Plenty; there's great swimming, boating, skin-diving and a number of interesting launch trips, and there are trails where you can hike through native bush and forests of giant kauri trees, many poling skyward 150 feet or more. If you're a history buff, you'll find New Zealand's first capital up here as well as Treaty House, where a formal treaty was signed in 1840 bringing New Zealand into the British Empire.

New Zealand, too, is noted for its excellent trout fishing, an activity that can be pursued year around. On the country's major lakes (Taupo and Rotorua) and through June on most of the other trout-rich waters of the North Island. Some of the best fly fishing on streams that flow into...
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Above all, it's Home

High atop San Francisco's Russian Hill at 999 Green Street a few condo condominiums are now available. This stunning building—The Summit—opened in 1986 as an exclusive apartment building. When it was converted to condominiums this spring, a majority of the residents purchased their homes-in-the-sky. Only a few remain and now, for the first time, these apartments are being offered for sale.

The magnificent two and three bedroom homes are surrounded by decks with breathtaking views—from the Pacific to the Sierra. There is a doorman on duty 24 hours a day and parking within the building. The Summit’s exceptional beauty and remarkable workmanship can only be appreciated by a personal visit. You’ll find unsurpassed luxury and privacy. Delightful models by interior designer Michael Taylor may be seen by appointment. We invite you to call and arrange your own Summit meeting.

Prices range from $59,500 to $15,000 with a limited number of one-bedroom condominiums from $72,950. Excellent financing is available.

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Russian Hill, San Francisco
(415) 673-2770

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carried a friendly
flagon of Tuaca aboard the Santa
Maria. Because what
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Tuaca? We Italians know
how to live. Tuaca is a mixture
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infused in spices, distilled and
added to a fine aged brandy.
Today that same Tuaca formula
is still served in the New World.
Just for you. So drink
to a toast to Christopher.
Or try a Caffe Italian.
Or a Butterfly Pick.
... Or
For a new world of your own,
send for a free copy of our
English translation "That's Nice."
It really is.

Tuaca

The old days come back to life—Shantytowns on the West Coast of South Island.

Southern Alps (New Zealander Sir Edmund Hillary "warmed up" here for his eventual conquest of Mt. Everest). The country’s highest peak, Mount Cook (13,499 feet), was first climbed on Christmas Day, 1864, and is still a challenge today to the serious climber since fewer than 300 ascents have been made to date. Necessary equipment can be rented and guides are available.

In proportion to population, New Zealand is probably the "golfiest" country in the world. With only 2.3 million people there are 325 registered golf clubs with more than 90,000 members.

There are two principal reasons for this: (1) green fees are extremely low, from 75 cents to $3.00 plus putting the sport within the means of nearly everyone, and (2) the country's moist, temperate climate makes golf a year-round sport.

In addition, New Zealand has some of the world's most picturesque courses. At Arakikapakapa Golf Links the course cuts atop New Zealand's underground thermal area, and hazards include hissing natural steam vents, that may "cook" a ball that lands in the wrong place.

There are boat excursions on New Zealand's many bays, inlets, lakes and rivers, including a fast hydrofoil ride across Auckland Harbor and a cruise across Lake Wakatipu at the South Island resort center of Queenstown to a remote sheep station. One of the most thrilling and exhilarating experiences is a jet boat trip up one of the rivers. These jet-propelled craft can travel and maneuver at remarkable speed and have been clocked at up to 45 miles per hour.

New Zealand is also great country for the armchair sportsman...the spectator. There’s night trottling and thoroughbred racing featuring locally bred horses that are second to none. And in the winter, rugby fever spreads through the nation, for New Zealanders rival South Africa for world leadership in rugby football. In addition, there are essentially New Zealand sports to watch such as girls’ marching and Maori river sports; sports shared with neighboring Australia such as surf and life saving events, bushcraft (wood chopping) and sheep shearing competitions; and ancient sports such as curling.

In short, New Zealand has something for everybody. It’s a land of startling contrasts and variety, populated by 3 million friendly Kiwis (the human variety) and more than 60 million sheep. The air is clean; there are no health problems; the "natives" speak English. And the price is right.
Above all, it's Home

High atop San Francisco's Russian Hill at 999 Green Street a few city condominiums are now available. This stunning building—The Summit—opened in 1966 as an exclusive apartment building. When it was converted to condominiums this spring, a majority of the residents purchased their homes-in-the-sky. Only a few remain and now, for the first time, these apartments are being offered for sale. The magnificent two and three bedroom homes are surrounded by decks with breathtaking views—from the Pacific to the Sierra. There is a doorman on duty 24 hours a day and parking within the building. The Summit’s exceptional beauty and remarkable workmanship can only be appreciated by a personal visit. You’ll find unsurpassed luxury and privacy. Delightful models by interior designer Michael Taylor may be seen by appointment. We invite you to call and arrange your own Summit meeting.

Prices range from $69,500 to $185,000 with a limited number of one-bedroom condominiums from $75,950.

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the Italians invented Tuaca.
That's looking ahead.

Columbus probably carried a friendly
flagon of Tuaca aboard the Santa
Maria. Because what
kind of Italian doesn’t like
Tuaca? We Italians know
how to live. Tuaca is a mixture of
fresh citrus fruits and milk,
inflused in spirits, distilled and
added to a fine aged brandy.
Today that same Tuaca formula
is still served in the New World.
Just for you. So drink
a toast to Christopher.
Or try a Caffe Italia.
Or a Butterfly Pick... Or
For a new world of your own,
send for a free copy of our
Tuaca recipe book "Attas Naice."

English translation "That's Nice.
It really is.

Tuaca

The old days come back to life—Shantytowns on the West Coast of South Island.

Botanical Gardens, Christchurch.

lakes is from March onwards when trout are running up the river after
a summer of spawning in the lakes.

If you happen to be a winter
sports enthusiast, New Zealand can
offer some of the finest skiing in
the Southern Hemisphere. Runs are eas-
ily accessible, uncrowded, and un-
spoiled. And since the seasons are
reversed, you can enjoy skiing in
New Zealand when it’s summer at
home. There are some 20 recognized
skiing areas in the country, including
two main areas which have been de-
veloped to particularly high stand-
ards, Mt. Ruapehu on the North Is-
land and Coronet Peak on the South
Island. In addition, there is a first-
class ski-touring area at Mount Cook,
also on the South Island, which is
world-renowned for flights in ski-
equipped aircraft that transport ski
tour parties into the heart of the
Southern Alps. For the experienced
skier, there’s a run down Tasman
Glacier of some 15 miles.

There are countless well-marked
tracks (trails) for tramping (hiking),
including mountain climbing in the
Southern Alps (New Zealander Sir
Edmond Hillary “warmed up” here
for his eventual conquest of Mt. Ev-
est). The country’s highest peak,
Mount Cook (3,754 feet), was first
climbed on Christmas Day, 1864, and
is still a challenge today to the seri-
ous climber since fewer than 300
ascents have been made to date.
Necessary equipment and guides can
be rented and guides are available.

In proportion to population, New
Zealand is probably the “golfingest”
country in the world. With only 3
million people, there are 325 regis-
tered golf clubs with more than
50,000 members.

There are two principal reasons for
this: (1) green fees are extremely low,
from 75 cents to $2.00, thus putting
the sport within the means of nearly
everyone, and (2) the country’s moist,
temperate climate makes golf a year-
round sport.

In addition, New Zealand has
some of the world’s most pictur-
esque courses. At Arakapapa Golf
Links the course rests atop New Zea-
land’s underground thermal area, and
hazards include hissing natural steam
vents that may “cook” a ball that
lands in the wrong place.

There are boat excursions on New
Zealand’s many bays, inlets, lakes and
rivers, including a fast hydrofoil ride
across Auckland Harbor and a cruise
across Lake Wakatipu at the South
Island resort center of Queenstown
to a remote sheep station. One of
the most thrilling and exhilarating ex-
periences is a jet boat trip up one of
the rivers. These jet-propelled craft
can travel and maneuver at remark-
able speed and have been clocked at
up to 45 miles per hour.

New Zealand is also a great coun-
try for the armchair sportsman . . .
the spectator. There’s night trotting
and thoroughbred racing featuring locally
bred horses that are second to none.
And in the winter, rugby fever
spreads through the nation, for New
Zealander s rival South Africa for
world leadership in rugby football.
In addition, there are essentially New
Zealand sports to watch such as girls’
marshing and Maori river sports;
sports shared with neighboring Aus-
tria such as surf and life saving
events, bushcraft (wood chopping)
and sheep shearing competitions; and
ancient sports such as curling.

In short, New Zealand has some-
thing for everybody. It’s a land of
startling contrasts and variety, pop-
ulated by 3 million friendly Kiwis
(the human variety) and more than
60 million sheep. The air is clean; there
are no health problems; the “na-
tives” speak English. And the price is
right.
OPEP IN SAN FRANCISCO-
THE STARTING YEARS
by Blake Anthony Samson

"Let me tell you how our village. We came ashore at four o'clock in the afternoon, bag and bagage. . . . We made a tent out of our hesshets and camped on Telegraph Hill. . . . Then we started to work the next morning pulling up the little 'knock down' house that we brought with us. We found some wood lumber here, and added a little lean-to kitchen in which we cooked our meals, and which serves us as our dining room.""}

Thus wrote the basso Roncovieri in 1851 after a 25,000 mile tour which consumed six months and brought the Pellegrini Opera Company to San Francisco.

While there is mention of a French troupe coming here the first part of 1850 and an evening of operatic excerpts from a Spanish company on June 6, 1850, the Pellegrini company was the first to present regular performances of opera in San Francisco.

In the Opera House is a playbill for an I Lombardi in 1855. Its plaque says, "The first record of grand opera in San Francisco." However, the first documented full-length production came much earlier on February 12, 1851, when the Pellegrini Opera opened La Sonnambula at the Adelphi Theatre.

The season closed fifty-five days later. In that time the seven-member company had given five performances of La Sonnambula, two performances of Norma and one performance of Ezio. Twenty-six days after the closing, the Adelphi Theatre burned down, only a hundred and thirty-six days after being built.

Fires were epidemic to the early theatres. The National Theatre was finished February 19, 1850 and burned on May 4th. Rowe's Amphitheatre finished in February, 1850, burned in May, 1851 and Foley's Olympic Circus Building, built on Rowe's site, was gone only a month later.

A second Adelphi Theatre opened in August of 1851 on the west side of Dupont Street (now Grant), between Clay and Washington. It had moved from Clay, near Kearny and Montgomery. Other theatres were located in what is now the lower Mission, Chinatown, the Fillmore and on the edge of the financial district.

At the rebuilt Adelphi, a second company, the Planet French Opera Company, presented a season of fourteen performances, opening on September 18, 1853. The season included Le Barbier de Seville and La Fille du Regiment. The cast list included both Roncovieri, the basso, and Roncovieri, a mezzo-soprano.

Roncovieri had by now taken a wife, presumably Madame von Culpen, who stayed in San Francisco with him while the Pellegrini Company moved on. The other three operas were the three previously given by the Pellegrini Company. Mr. Planet also stayed in San Francisco; his company changed names and continued on tour.

Tours of foreign opera companies were not unusual. Madame Anna
OPERA IN SAN FRANCISCO—THE STARTING YEARS
by Blake Anthony Samson

"Let me tell you how we landed. We came ashore at four o’clock in the afternoon, bag and baggage... We made a tent out of our sheets and camped on Telegraph Hill... Then we started to work the next morning putting up the little ‘knock down’ house that we brought with us. We found some more lumber here, and added a little lean-to kitchen in which we cooked our meals, and which serves us as our dining room."

Thus wrote the basso Ronconi, who in 1851 after a 25,000 mile tour which consumed six months and brought the Pellegrini Opera Company to San Francisco.

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Fires were epidemic to the early theatres. The National Theatre was finished February 19, 1850 and burned May 4th. Rowe's Amphitheatre, finished in February, 1850, burned May 31st. In 1851 Foley's Olympic Circus Building, built on Rowe's site, was gone only a month later.

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Ronconi had by now taken a wife, presumably Madame von Culler, who stayed in San Francisco with him while the Pellegrini Company moved on. The other three operas were the three previously given by the Pellegrini Company. Mr. Plane also stayed in San Francisco; his company changed names and continued on tour.

Tours of foreign opera companies were not unusual. Madame Anna...
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Before retiring to a castle in Wales, Adelina Patti gave a series of farewell tours.

Brothers Timothy's Napa Valley Notebooks

by itself" and in type "at least one third larger than that employed for the announcement of any other artist." Characteristically, she retired to Wales to a castle complete with its own theatre.

The Biltmore Opera Company added Don Giovanni and the previously-mentioned I Lombardi to the local repertoire and gave sixteen performances. Its box office receipts totaled $18,392, suggesting that opera was indeed a popular entertainment even in San Francisco's infancy.

The company books show a "nightly expense of a carouse to convey Madame Thor to and from the theatre," suggesting that the accommodations for singers had also improved since the time of Ronconi's landing.

The Blanch Opera, which opened on Sept. 15, was a "grand orchestra" of seventeen players. There is also the story in Pauline Jacobson's City of the Golden Fifteen of Monnier's biographical book introducing the Paris Conservatory's system of pitch.

"This is the right pitch," he said, "striking the newly-invented tuning fork, 'Gentlemen, you are all wrong. When I want to sing B flat, you force me to sing B natural. This is outrageous. You must change your pitch or you will kill me.'"

True Maguire later became the owner of the Metropolitan Theatre, later replacing it with his Academy of Music. Under Maguire's enterprise, the William Lyster English Opera Troupe, the New York Opera Company, the Caroline Richings Opera Company and the Adelaide and the Philadelphia Italian Opera Company all gave San Francisco seasons. The Caroline Richings Opera Company later changed names — in December 1855. The Caroline Richings Old Folks Company, showing that early opera also had its sense of humor.

It is a question of the last ten years of the 1850's, that the costumer Goldstein began serving the opera, which has been company, in one form or another, has done ever since.

The Euphrosyne Paree Opera Company rather than choosing the sea-route came to San Francisco in 1867 across the plains by stage coach. It is said that Madame Paree "looked with favor" upon Brig создал, who oddly enough always wore white kid gloves in every role he played. Finally, however, the diva "bestowed her fluttering hand upon the first violinist."
Elegance.

Elegance is the delicate combination of a brilliant fine gem with the distinctive lines of original hand-crafted jewelry from Fox's, in Seattle and San Francisco.

A San Francisco presentation of Lucrècia Borga sponsored by the Emperor of Brazil.

Carl Rosa was a German on a concert tour when he met Eugenie, a strong-willed woman, she immediately changed the company's name to the Parana-Rosa Opera Company. After her death, the Carl Rosa Company was instrumental in bringing opera in English to London's Drury Lane Theatre.

The opera in San Francisco continued to thrive right up to the 1906 Earthquake. The old Civic Opera House had 800 performances in the 1860's and 1,000 in the 1880's. On January 30, 1860, a familiar place for many a day to come—Sherman, Clay and Company—opened its first ticket office. While the earthquake did much to destroy the facilities for opera, it did nothing to the desire.

From 1906 to the appearance of that visionary Gaetano Merola, the history of San Francisco opera pretty much repeats itself; visiting troupes soon begot local efforts.

Gaetano Merola first came to San Francisco in 1906 with the W.A. Edward International Grand Opera Company. He returned in 1909 as their conductor for a season at the Princess Theatre on Ellis Street near Fillmore and after a 1919 season at the Curran, he moved here in 1921 making San Francisco "my other Italy."

When Merola arrived, there was already an on-going effort to raise a permanent building to house the arts. He therefore set about to start the first San Francisco based opera company. This was not the first company he helped start. He had previously conducted with Henry Wilson Savage, a man responsible for Boston's early opera. Savage built the Castle Square Theatre and after several tenants went broke, he gave a

(continued on p. 57)

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When you turn the key you'll know that there isn't another engine in the world like the 4.5-liter, fuel injected, overhead cam V-8 which powers the 450SL. And you'll feel the special 3-speed automatic transmission that was designed to complement it. Shift it through the gears manually or let it do the changing automatically. The choice is yours.

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A San Francisco presentation of Lucretia Borga sponsored by the Emperor of Brazil.

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The opera in San Francisco continued to thrive right up to the 1906 earthquake. The old Civic Opera House had 500 performances in the 1860's and 1,000 in the 1880's. On January 30, 1890, a familiar place for many a day to come—Sherman, Clay and Company—opened its first ticket office. While the earthquake did much to destroy the facilities for opera, it did nothing to the desire.

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Nevada Entertainment Guide
for November 1974

Reno

Harrah's Reno (Headline Room)—Reservation fee free 800/448-3773
thru Nov. 12—Bill Cosby
Nov. 14-Dec. 1—Don Rickles

John Anson's Night Club (Headline Room) — Reservation fee free 800/448-1177
Nov. 1—Jigger Hotchkiss
Nov. 14-Dec. 26—Room closed

Lake Tahoe

Harrah's Tahoe (South Shore Room)—Reservation fee free 800/448-3773
Nov. 1-10—Glen Campbell
Nov. 11-Dec. 1—Wayne Newton

Sahara Tahoe (High Sierra Room)—Reservation fee free 800/448-3327
Weekends—to be announced

Las Vegas

Caesars Palace (Reservations 415/388-5500)
Nov. 5—Stevie Lawrence and Judy Garland
Nov. 6—Young Frankenstein
Nov. 26—Stevie Wonder

Desert Inn (Reservation 800/634-6553)
Nov. 6—Bobbie Gentry
Nov. 12—Tina Turner and the Ikettes

Dunes (Reservation 415/791-7133)
Current—"Casino de Paris"

Flamingo Hilton (Reservation 415/771-1200)
Nov. 6—Connie Stevens and Luscious Larry
Nov. 7—Bob & Carol

Frontier (Reservation 800/634-6560)
Nov. 20—Roy Clark and Diana Trask
Nov. 22—Dolly Parton and Melba Moore

Las Vegas Hilton (Reservation 415/771-7200)
Nov. 1—Ann-Margaret
Nov. 19-25—Johnnie Cash
Nov. 28—to be announced

New Grand (Reservation 800/634-6563)
Nov. 5—Sherry Renee and Burritos Del Rio
Nov. 10—Johnny Mathis
Nov. 20-25—Jackson Five

Riviera (Reservation 415/421-4400)
Nov. 1—Stevie Wonder and David Ruffin
Nov. 10—Stevie Wonder

Sahara (Reservation 800/634-6563)
Nov. 6—Jerry Lewis and Sonja Tomoe
Nov. 14—Buddy Hackett and James Durbin
Nov. 22—Dolly Parton and Cherie

Sandia (Reservation 800/634-6003)
Nov. 7—Rich Little and Jerry Vale

Stardust (Reservation 800/634-6001)
Current—"Lido de Paris"

Thunderbird (Reservation 800/634-6001)
Nov. 14—Jerry Vale

Tropicana (Reservation 800/634-6003)
Current—"Folies Bergere"

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Jim Nabors
Oct. 11 thru 31

Glen Campbell
Nov. 1 thru 10

Wayne Newton
Nov. 11 thru Dec. 1

RENO

Mitzi Gaynor
Thru Oct. 2

Merle Haggard
Oct. 3 thru 16

Toste Fields
Oct. 17 thru 25

Bill Cosby
Oct. 26 thru Nov. 13

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NVADA ENTERTAINMENT GUIDE
for NOVEMBER 1974

RENO

Harrah's Reno (Headline Room)—Reservation thru Nov. 12—Bill Cosby Nov. 13—Bill Cosby
Nov. 14-Dec. 1—Don Rickles
John Anson's Nugget (Tara Room)—Reservation thru Nov. 30—Don Rickles
Nov. 1-Dec. 1—Dave Nelson
Nov. 14-Dec. 26—Showroom closed

LAKE TAHOE

Harrah's Tahoe (South Shore Room)—Reservation thru Nov. 30—Dave Nelson
Nov. 1-Dec. 1—Ray Charles
Sahara Tahoe (High Sierra Room)—Reservation thru Nov. 30—Dave Nelson
Weekends—to be announced

LAS VEGAS

Cannons Palace (Reservation thru Nov. 30—Dave Nelson
Nov. 1-Dec. 1—Ray Charles
Nov. 14-Dec. 26—Dave Nelson
Desert Inn (Reservation thru Nov. 30—Dave Nelson
Nov. 1-Dec. 1—Ray Charles
Donzi (Reservation thru Nov. 30—Dave Nelson
Nov. 1-Dec. 1—Ray Charles
Flamingo Hilton (Reservation thru Nov. 30—Dave Nelson
Nov. 1-Dec. 1—Ray Charles
Frontier (Reservation thru Nov. 30—Dave Nelson
Nov. 1-Dec. 1—Ray Charles
Los Vegas Hilton (Reservation thru Nov. 30—Dave Nelson
Nov. 1-Dec. 1—Ray Charles
Nov. 14-Dec. 26—Dave Nelson
Meld Grand (Reservation thru Nov. 30—Dave Nelson
Nov. 1-Dec. 1—Ray Charles
Nov. 14-Dec. 26—Dave Nelson
Mandarin (Reservation thru Nov. 30—Dave Nelson
Nov. 1-Dec. 1—Ray Charles
Nov. 14-Dec. 26—Dave Nelson
McKee (Reservation thru Nov. 30—Dave Nelson
Nov. 1-Dec. 1—Ray Charles
Nov. 14-Dec. 26—Dave Nelson
Riviera (Reservation thru Nov. 30—Dave Nelson
Nov. 1-Dec. 1—Ray Charles
Nov. 14-Dec. 26—Dave Nelson
Sandos (Reservation thru Nov. 30—Dave Nelson
Nov. 1-Dec. 1—Ray Charles
Nov. 14-Dec. 26—Dave Nelson
Sands (Reservation thru Nov. 30—Dave Nelson
Nov. 1-Dec. 1—Ray Charles
Nov. 14-Dec. 26—Dave Nelson
Strand (Reservation thru Nov. 30—Dave Nelson
Nov. 1-Dec. 1—Ray Charles
Nov. 14-Dec. 26—Dave Nelson
Tropicana (Reservation thru Nov. 30—Dave Nelson
Nov. 1-Dec. 1—Ray Charles
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The first edition of King Richard III appeared in quarto form in 1597, four years after the supposed date of composition, with the following description on its title page:

"The Tragedy of King Richard the Third. Containing His treacherous Plot against his brother Clarence: the pitiful murder of his innocent nephews: his tyrannical usurpation with the whole course of his detested life, and most despicable death. As it hath been acted by the Right Honourable the Lord Chamberlain his servants. At London. Printed by Valentine Simmes, for Andrew Wise dwelling in Pauls Church-yard, at the Signe of the Argall, 1597."

The same version of the play was reissued regularly during the next forty years, an indication of its continuing popularity with Elizabethan audiences. In fact, Richard III has remained among the most frequently produced of all Shakespeare's plays. Some scholars attribute the enduring popularity of the drama to audiences' eternal fascination with the character of Richard himself rather than to the greatness of the work as a whole.

As scholar Hardin Craig says, "Richard III was evidently first made popular by the acting of Shakespeare's companion, Richard Burbage, and no other play is more frequently alluded to in the literature of the time. It disappeared with the closing of the theatres in 1642, but Richard III himself was presented in several dramas of the Restoration with something approaching the force of Shakespeare's conception."

Craig goes on to describe such an adaptation of Shakespeare's work, this one done by the busy Colley Cibber in 1700: "Cibber begins his play with the scene of the murder of King Henry VI from Henry VI, Part III, shortening the play by dropping many scenes, omitting the parts of Margaret and Clarence, inventing a scene in which the fiery Richard chucks with magnanimity as he overthrows the murderers at their work of killing the little princes, and makes of the play the picture of a single dominant villain... In this version there have appeared the greatest actors of England and America—Garrick, Keen, Kemble, Edwin Forrest, and the Booths."

Cibber's heightening of Richard's fiendishness brings to mind the efforts of several historians over the years to restore to Richard some semblance of humanity, thereby rescuing him from the murderous historical image imposed on him by Shakespeare's play. Some have gone so far as to admonish the playwright posthumously for "distorting" the historical facts in his portrait of Richard. The point they miss is that Shakespeare's Richard III is more interesting than any other Richard III, literary or historical, and that this in itself is complete justification for the portrayal.

"William Shakespeare wrote King Richard III in 1593, or 1596. Scholars believe it was his third-month play, following the three parts of Henry VI and preceding the Comedy of Errors. Richard Burbage, Shakespeare's friend and colleague, probably the first actor ever to play Richard III. The play was a great popular success in its day and remains among the most frequently produced of all Shakespeare works."

"In the words of Louis B. Wright, director of the Folger Shakespeare Library: "For more than three centuries, the world has accepted Shakespeare's picture of the evil hunchback who murdered his own nephews and waded to the throne through a sea of blood... On the American frontier, this play was popular above all others. Over the centuries, countless millions have sat tense and excited over the portrayal of one of literature's most consummate villains."

"Richard III takes place at the end of the Wars of the Roses, which began soon after the close of the Hun.
The filter cigarette for people who live internationally.

SHAKESPEARE'S CONSUMMATE VILLAIN

The first edition of King Richard III appeared in quarto form in 1597, four years after the supposed date of composition, with the following description on its title page:

The Tragedy of King Richard the third. Containing, His treacherous Plot against his brother Clarence; the piteous murder of his innocent nephews; his tyrannical usurpation with the whole course of his detested life, and most despicable death. As it hath brave Lately Acted by the Right Honourable the Lord Chamberlain his servants. At London. Printed by Valentine Simmes, for Andrew Wyle, dwelling in Pailin Church-yard, at the Signe of the Angel, 1597.

The same version of the play was reissued regularly during the next forty years, an indication of its continuing popularity with Elizabethan audiences. In fact, Richard III has remained among the most frequently produced of all Shakespeare's plays. Some scholars attribute the enduring popularity of the drama to audiences' eternal fascination with the character of Richard himself rather than to the greatness of the work as a whole.

As scholar Harold Craig says, "Richard III was evidently the first to make popular by the acting of Shakespeare's companion, Richard Burbage, and no other play is more frequently alluded to in the literature of the time. It disappeared with the closing of the theatres in 1642, but Richard III himself was presented in several dramas of the Restoration with something approaching the force of Shakespeare's conception."

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Richard III takes place at the end of the Wars of the Roses, which began soon after the close of the Hun.
THE AMERICAN CONSERVATORY THEATRE presents

RICHARD III

By WILLIAM SHAKESPEARE

Associate Director: DOUGLAS J. BONAFONTA
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANA
Music Composed by LEE HOBBY
Percussion: CONRAD SLUSA
Choreographer: JOHN PASQUALETTI
Dramaturge: DENNIS POWERS

dramatis personae

King Edward IV
King Edward V
Richard, Duke of York
George, Duke of Clarence
Richard, Duke of Gloucester
Henry, Earl of Richmond
Henry VI
Queen Elizabeth
Thomas Grey, Marquis of Dorset
Lord Richard Grey
Anthony Woodville, Earl Rivers
John Morton, Bishop of Ely
John Stafford, Duke of Buckingham
John Howard, Duke of Norfolk
Queen Elizabeth
Edward, Prince of Wales
Edward, Prince of Wales

for your convenience: DOCTORS may leave the building 771-9963 with their call slips and give name and seat number to house manager.

The American Conservatory Theatre is supported by the California Association for A.C.T., as well as by gifts from the Ford Foundation, the Rockefeller Foundation, the California Arts Commission, the City and County of San Francisco and the National Endowment for the Arts in Washington, D.C., a federal agency.

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BY THE AUDIENCE...

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

endnotes

There will be one nineteen-minute intermission
The American Conservatory Theatre (ACT) is a professional theatre based in San Francisco, California. It is one of the oldest continuously operating professional theatres in the United States. The company produces a diverse range of plays, including classical, contemporary, and musical theatre productions. The theatre is known for its commitment to developing new plays and supporting emerging artists. The American Conservatory Theatre is supported by the California Association for A.C.T. as well as by grants from the Ford Foundation, the Rockefeller Foundation, the California Arts Commission, The City and County of San Francisco and the National Endowment for the Arts in Washington, D.C., a federal agency.
THE AMERICAN CONSERVATORY THEATRE

CYNRO DE BERGERAC

In EDWARD ROSTAND

Translated by BRIAN HOOKER

Adaptation by DENNIS POWERS

Directed by WILLIAM BALL

Associate Director: EDGAR LUCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MARIE PETERSON

Fencing Choreographed by J. STEVE WHITE

Music by LEO HOBY

the cast

Cyrano de Bergerac

RAY REINHARDT

Christian de Neuviclle

STEPHEN BOSEMER

Comte de Guiche

JAIRED WILLIAMSON

Le Breton

EARL BOHN

Ragueneau

ROBERT MOONEY

Ugolin

DANIEL KERN

Vicomte de Valvert

J. STEVE WHITE

Cygne

WILLIAM BOWERS

Curle

MARQUIS

Montfleury

BELLONCE

Bellerose

BOBBY F. ELLERBE

Candide

RANDALL SMITH

Molded

JOSEPH BIRD

Anduze

ANDY BIRCH

Curt Purses

AL WHITE

Musandel

RANDALL SMITH

Capet

SUSAN MCKEE

Pitres

ROBERT CHAPLINE, RICK WINTER

Rosine

KIMBERLY YOUNG

Deborla

ELIZABETH HOLLAND

Queen of Bellegarde

PATRICIA PICKENS

Lise

BARBARA DICKSON

Mother Marguerite

LYDIA LEMAY

Sister Marie

BARBARA DICKSON

and


The first four scenes take place in 1648; the fifth in 1655

Scene 1: A Performance at the Hotel de Bourgogne

Scene 2: The Bakery of the Pois

Scene 3: Rosine's Kiss

Scene 4: The Cades of Gascoyne

Scene 5: Cyrano's Gazette

There will be two seven-minute intermissions

understudies

Cyrano de Bergerac: E. Kerriann Finnott, Christian de Neuviclle: Randell Smith; Comte de Guiche: Lucille Le Breton; Ragueneau: Charles Hallahan; Montfleury, Valvert, Bellerose: Musetanor, Ugolin: Grant; Le Breton: Jack D. Spilka; Le Breton: Richard Nelson; Pitres: Patrick Price; Rosine: Jessica Fondren; Deborla: Donna, Mother Marguerite: Anne Lawler; Lise: Joy Caffin; Orange Grove: Hope Alexander-Wells, Valerie Marth, Patricia Pickens; Curt Purses: Bobby F. Ellerbe.
NOTES ON
“CYRANO DE BERGERAC”

Following his infamously large nose which, as he says, “Marches on before me by a quarter of an hour,” the swashbuckling Cyrano de Bergerac returns for a third season at the Geary as the central figure of Edmond Rostand’s heroic comedy written in 1897. This season’s revival of the William Ball production is of special interest, since changes of casting in several key roles will allow new actors to bring their own fresh visions to the famous tale of an elegant nobleman and a handsome young soldier who join forces to woo a dazzling Parisienne.

The courageous Gascon troubadour, equally adept as a swordsman, poet, musician and philosopher—despite his line at the prospect of taking on a band of one hundred assassins singlehandedly. And armed with wit that curves as his sword, he takes delight in defying the logic of the woman’s sardonic, sardonically-sounding Cyrano is a living embodiment of the French term, panache, that unique amalgam of pride, gallantry, swagger, courage, conceit and confidence—superiority. Yet beneath all his Three Musketeer-berets lies still another side of Cyrano, his tireless striving for the ideal in all things, symbolized by the great love he bears for the brave and beautiful Olympe. Rostand, then twenty-nine years old, based his play very loosely on a minor French poet of the seventeenth century called Savinien Cyrano. The “real” Cyrano was neither noble nor a Gascon: his grandfather was a fish merchant. As a writer, the original was a failure, but the play is essentially a poet. It was even alleged that the real Cyrano—who died in the prime of life, probably as much from venereal disease as from a wound in battle—did not, in fact, write the book. His father had tried to rob his wealthy father when the latter lay on his deathbed. One of the two Cyrano had in common, however, is a gallant spirit, which Alexandre Dumas described the original Cyrano’s nose as “the highest mountain in the world above the clouds.”

When Cyrano de Bergerac opened in Paris three years before the turn of the century, critic Max Beerhold wrote, “The part of Cyrano is one which few actors I am much mistaken, the great French actor in every future generation will desire to play. Rostand has a particularly good generation in which they work, and Cyrano is often seen in the person of figures typical of the generation which supervises. But romantic figures belonging to a period of time cannot do this without...”

The contemporary American audience would not be the same without the production of Cyrano de Bergerac. The cast of the American production included:

Cyrano de Bergerac: RAY REINHART
Christian de Neuvillette: STEPHEN GILDER
En de Gouvion: LAIRD WILLIAMSON
Eugene: EARL BOEN
Le Bret: ROBERT MOONEY
Gagnereau: DANIEL KERN
Victime de Valvert: J. STEVEN WHITE
Calvaire: RICK HAMILTON
Moulineau: CHARLES HALLAHAN
Bellefleur: BOBBY F. FLEUREE
Jodelet: RANDALL SMITH
Mme. de Sigoud: ANDREW BRADISH
Doric: AL WHITE
Musandrel: RANDALL SMITH
Capitaine d'Urfe: POETS
Poets: ROBERT CHAPLAIN, RICK WINTER
Kosiane: DEBRA MAY
Queen: queen: figure: DICKROCK
Orange Girl: PATRICIA PICKENS
Live: BARBARA DICKRISON
Mother Maguerite: MARY KAY AMES
Sister Marie: BARBARA DICKRISON

and


The first four scenes take place in 1648; the fifth in 1655.

Scene 1: A Performance at the Hotel de Bourgogne
Scene 2: The Bakery of the Poets
Scene 3: The Idylle de Lascaze
Scene 4: The Cavalcade of Gascogne
Scene 5: Cyrano’s Gazette

There will be two seven-minute intermissions

understudies

Cyparo de Bergerac: E. Kinnigan Pennock, Christian de Neuvillette: Randall Smith; Comte de Gouvion: Stephen Gilder; En de Gouvion: La Reid; Le Bret: Charles Hallahan; Bellefleur: Robert Mooney; de Gouvion: Laird Williamson; Eugene: Earl Boen; Gagnereau: Daniel Kern; Jodelet: Randell Smith; Mme. de Sigoud: Robert Chaplain, Rick Hamilton; queen: Debra May; Queen: figure: Dickrock; Orange Girl: Patricia Pickens; Live: Barbara Dickrison; Mother Maguerite: Mary Kay Ames; Sister Marie: Barbara Dickrison.

A.C.T.’s Marines Memorial Theatre, which housed the return engagement of the musical Godspell last summer, won’t remain dark for long. A new mystery musical, Something’s Afoot, opens November with low-priced preview performances beginning November 5, and will continue a limited engagement into January.

With book, music and lyrics by James McDonald, David Vos and Robert Gerich and additional music and musical consultation by Ed Lundeman, this outrageous spoof of “mysterious murder most foul” was first presented last fall at the Goodspeed Opera House in East Haddam, Conn., and later at the American Theatre in Washington, D.C., where it was staged by Tony Tanner, noted British actor-director who will repeat the assignment for A.C.T.’s production.

Received by capacity audiences and enthusiastic reviews in both places, the musical is set in a British country house and features all the familiar ingredients, including a disappearing cast of ten. “The show’s vitality exploits the epidemic proctorio-tastic faved the CBS Radio reviewer; the Washington Post applauded it as “bizarrely wicked,” while the Hollywood Reporter declared, “something’s aloft and in brilliant comic style."

Audiences here will also be asked to recall some faint echoes from the evening, but we can tell you that the burlesque did not...

OTTES ON “PILLARS OF THE COMMUNITY”

Written in 1877 when Henrik Ibsen was 49, Pillars of the Community was one of the great Norwegian plays and established the reputation of a drama of social criticism and, many critics agree, his first major play as well. Though rarely seen in the 1970’s, Pillars of the Community enjoyed widespread acclaim and popularity during Ibsen’s life. One critic of the day suggested that it helped to dispel the idea that Ibsen is primarily a polemical writer. The real targets of Ibsen’s indignation are mean-mindedness and pettiness, wherever they may be found. He does not position the sheep and goats that all the goats are to be found on one side and all the sheep on the other.

As a drama exploring social problems, Pillars of the Community shadowed such future Ibsen works as A Doll’s House, Ghosts, Hedda Gabler and An Enemy of the People. The playwright set the early drama in a small Norwegian seaport where Kristin Bernich married a woman he didn’t love in order to further his career and is now a wealthy shipyard owner and leading citizen. Outwardly, his life is an admirable success, but Bernich’s achievements are all founded on lies. Professionally, his business deals are sometimes frankly shady; personally, he has let others take the blame for his own indiscretions. Threatened with exposure, he quickly arranges for his wife to be pretended to sell to America in order to please an unworthy ship's captain during the voyage.

Ibsen’s biographer, Michael Meyer, notes that “the play dealt with two problems of especial topicality that had been in the 1870’s. One was the question of women’s rights; the other, that of ‘flying coffin’—the presentation in dramatic form of problems that were urgent and topical rather than ethical, since they were not unprecedented. It was the depth and subtlety of Ibsen’s characterization, his psychological insight and ability to strip respected people and institutions of their masks, that made Pillars of the Community such a revelation to its contemporaries, especially the young. One of the young people drawn to the play was Paul Schönher, a young German actor, who recorded its paeans of praise to him and his friends: “Our young eyes were opened to the false timeliness of the theatre that was being offered to us. We thrilled with joy. We returned incessantly to the theatre, to where it was being played... Until then, Ibsen had been an empty name to us. It was this play that taught us to love him, a love that lasted for life.”

In the more than ninety years that have passed since Pillars of the Community was published, the criticism produced by it has not often centered at the play itself. That is its un-convincing, Moyer admits the weaknesses but adds, “The rest of the play is so fine that with a good production we for-give the slightly poky ending, as we for-give the equally unlikable ending of, for example, A Winter’s Tale.”

Allen Fletcher, director and translator of the A.C.T. production, con-curs in this instance, “Instead of being overwritten,” he says, “and the last act has to be cut. It is also somewhat melodramatic.” In previous seasons, Fletcher was director-translator of both A Doll’s House and An Enemy of the People for A.C.T. In our production,” he says about Pillars of the Community, “we want to make the people real, and we want to make the audience understand where the characters go wrong rather than criticizing them for going wrong. We want the audience to understand that, yes, Ibsen’s people do have a very narrow conception of religion and patriotism, which is not genuinely religious at all. But they’ve been brought up that way, and nobody has ever made them see anything else. So, in a way, it’s a very warm play.”

The play of the Community is frequently rendered into English as The Pillars of Society. Fletcher explains why: “I use the word “community” in titling his own translation: “The word in Norwegian--‘samfund’—can mean community or society in general. I chose ‘community’ because it seems to work better in English.”
PILLARS OF THE COMMUNITY

By HENRIK IBSEN

Translated and Directed by ALLEN FLETCHER
Associate Director: DAVID HAMMOND
Scenery by RALPH FUNCILLO
Costumes designed by ROBERT MORGAN
Lighting by F. MITCHELL DANA

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Robert D. Ford
James C. Wallen
R. D. Stewart

The action takes place in Karen Bernick’s house in a small Norwegian seaboard town.

Act I
Scene 1: A Summer morning
Scene 2: The next night

Act II
Scene 1: Afternoon, a day later
Scene 2: The next evening

There will be one fifteen-minute interval between acts I and II.

understudies
Karen Bernick: Ross Graham; Betty, her sister: Sandra Shotwell; Malta: Hope Asselin; Christopher Dalziel: Daniel Dow; Elsa: Elizabeth Coleman; Charles H. Hayman, Henrik Reuland; Karen: Michael Hume, Dina: Fredi Oller; Rolf Rummel: Deborah May; Izzy: Patricia Pickers; Herr Rummem: William Hall; Herr Vigeland: Allen Fletcher; Herr Sandberg: Eugene Barcone

Stage Manager: JAMES L. BURKE
William Ball, director of A.C.T.'s production, finds more fascination in the play as a fantasy of evil, a melodrama exploiting the satanic world of Richard, than in English history. "It's a proto-dramatic melodrama," Ball believes. "The story of a paranoid, humpbacked tyrant in a nightmarish world of unruly, I have two very strong images in mind when I think about the play. One involves the orks in I. R. Tolkien—and similar demigods and gargoyles who go reeling about in unmitigated commitment to evil. The other is Kabuki theatre, with its unrelenting sense of predestination."

The society in King Richard III is distorted and apart from his contemporaries. Christopher Marlowe, in view of its strong, simple, boldly effective verse reminiscent of such works as Marlowe's Tamburlaine. "There is a storm of rhetoric in King Richard III," Ball notes. "Everybody talks with tremendous intensity and ferocity and with very little subtlety. The characters verbally rip each other to pieces—instead of reining them well, they are fighting a vicious, ugly and frightening people.

JAMES B. MCKENZIE, Executive Producer, has been associated with A.C.T. throughout its history. A member of the Board of Trustees in 1966, he was host to the company for a Spring season at his theatre in Connecticut, the Westport Country Playhouse. When the company moved to San Francisco shortly afterwards, he was actively involved in establishing basic contracts and policies as an officer of the Board of A.C.T. In 1969, he became Executive Producer, taking the company on its first tour to Broadway, and has remained as producer ever since. Often referred to as the "gypsy" of A.C.T., he spends much time travelling in connection with National Foundation A.C.T.'s non-repertory productions, such as Flair, Godspell, Shest, Don't Bother Me I Can't Cope, Off Off Broadway, etc. In addition to his duties as producer and board member of A.C.T., McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of 20 Westport Country Playhouse productions in Connecticut since 1959, and of the Peninsula Players in Fish Creek, Wisconsin since 1960. He is co-producer of the Parker Playhouse in Fort Lauderdale, Florida, the Bucks County Playhouse in Pennsylvania, and president of the Producing Managers' Company in New York City, a firm that is active in packaging plays for tours throughout the country. Mr. McKenzie is vice-president of the Council of Stock Theatres and Resident Theatres, and of the Council of Resident Summer Theatres, and an active member of The League of New York Theatre Producers, the Independent Booking Organization, and the Organization of Legitimate Theatres. He is a working member of the Association of the Press Agents and Managers, and the International Alliance of Theatrical Stage Employees and Actors' Equity Association. His theatrical career spans more than 3,000 productions, and includes work in every state of the union. He is presently appointed to the Theatre Advisory Panel of the National Endowment for the Arts. Between productions, Mr. McKenzie can be found on the ship-to-shore telephone making the necessary decisions of navigating ocean-sailing yachts to such exotic ports as Bermuda, Hawaii, and Nassau.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for 8 years before becoming Resident Director in 1970. A native of Margery Kempe, Epithal for George Dillon and he directed the national touring company of A.C.T.'s "The Winter's Tale" for 8 years. He has served as a guest director in colleges and regional theatres and for non-professionals as a resident director of the Eugene O'Neill Playwrights' Conference in Connecticut. Mr. Hastings' productions of Charley's Aunt and Our Town were seen during A.C.T.'s Westport Country Playhouse productions in Connecticut since 1959, and of the Peninsula Playhouse in Fish Creek, Wisconsin since 1960. He is co-producer of the Parker Playhouse in Fort Lauderdale, Florida, the Bucks County Playhouse in Pennsylvania, and president of the Producing Managers' Company in New York City, a firm that is active in packaging plays for tours throughout the country. Mr. McKenzie is vice-president of the Council of Stock Theatres and Resident Theatres, and of the Council of Resident Summer Theatres, and an active member of The League of New York Theatre Producers, the Independent Booking Organization, and the Organization of Legitimate Theatres. He is a working member of the Association of the Press Agents and Managers, and the International Alliance of Theatrical Stage Employees and Actors' Equity Association. His theatrical career spans more than 3,000 productions, and includes work in every state of the union. He is presently appointed to the Theatre Advisory Panel of the National Endowment for the Arts. Between productions, Mr. McKenzie can be found on the ship-to-shore telephone making the necessary decisions of navigating ocean-sailing yachts to such exotic ports as Bermuda, Hawaii, and Nassau.

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WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965 in San Francisco, received Cyrano de Bergerac, The Taming of the Shrew, and the company's Fellowship of the Orchard, and this season he is represented on the Geary stage by King Richard III and Juluuses, as well as revivals of Cyrano and The Taming of the Shrew. He began his career as an actor in Little Theater and has appeared in various plays as the Oregon Shakespearean Festival, the San Diego Shakespeare Festival, the Antioch Shakespeare Festival in Ohio and the Arena Stage in Washington, D.C. Mr. Ball made his New York directorial debut with Chekhov's little-known Ivanov in an Off-Broadway production that won unexpectedly wide praise as well as the Alfie and Vernon Rice Drama Desk awards for 1984. During the next few years, he directed Playwrights: Alley, Thomas: Francisco's Actor's Workshop, the Arizona Shakespeare Festival, and Strawdog, Connecticut's American Shakespeare Festival. In addition, he staged several productions for the New York City Opera, including The Glimmerglass Festival. A Midsummer Night's Dream, Don Giovanni and Forgy and Bess. In 1969, Mr. Ball's Off-Broadway production of Dylan Thomas's Underground Casino, the Lola D'Amour and Outer Circle Critics' awards. It was followed by his 1962 Off-Broadway production of Three Characters in Search of an Author, another multiple award-winner. After directing with passion, he also produced Edward Macleod's flowing stream of poetry, with composer Lee Holdy, based on Turgenev's A Month in the Country in the Scotch Repertoire. In his directorial beginnings, Mr. Ball directed his acclaimed adaption of Turtuffe and Hamlet, the latter starring John Gielgud. He has also produced in Connecticut, Massachusetts, and Michael O'Sullivan. Ralph Richardson and Michael O'Sullivan. Ralph Richardson and Michael O'Sullivan. Ralph Richardson and Michael O'Sullivan. Ralph Richardson and Michael O'Sullivan. Ralph Richardson and Michael O'Sullivan. Ralph Richardson and Michael O'Sullivan. Ralph Richardson and Michael O'Sullivan. Ralph Richardson and Michael O'Sullivan. Ralph Richardson and Michael O'Sullivan. Ralph Richardson and Michael O'Sullivan.
sival of Our Town with an all-star cast and has recently returned from directing and producing The Hot Pot! at the Maine State Music Theatre. The HOT L. BOSTON. He has directed many other A.C.T. productions, most recently, Dandy Dick, The House of Blue Leaves and Broadway and will stage Street Scene this season. He heads A.C.T.'s own new play program, Plays in Progress.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is former artistic director of the Seattle Repertory Theatre and has worked with many companies he has directed for are the Oregon Shakespearean Festival, Stratford, Shakespeare Festival, the New York City Opera and the APA. He spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the training program and two as artistic director. Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Aesop and Our Town. Less Than Jake, Cheeky and Paradise Lost, as well as co-directed The Crucible, which entered the repertoire at the Stratford Shakespearean Festival in 1967. He also directed A.C.T.'s highly successful production of The Trojan Women, starring让它的Hormione, That Championship Season, The Scarecrow, The Game of My Father and The Miser and An Enemy of The People.

This season, he translates and directs Irving's Pillars of the Community, and he did for A.C.T.'s extremely popular A Doll's House in 1973, and also directs The Ringling Bros. This past summer he directed The Makojo for the Pacific Repertory Company of Performing Arts in Santa Maria.

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

HOPE ALEXANDER-WILLS, who has been on several of the major productions, studied with Paul Sills at his Story Theatre Workshop in addition to spending summers with the Looking Glass Apprentice program with the San Francisco Actor's Workshop and several years with the San Francisco Playhouse. A professional blues, jazz and folk singer and the mother of a five year old son, she has played major roles at the Marin Shakespeare Festival including Katharina in The Taming of the Shrew, at Stanford Repertory Theater, and in Waiting In My Time and No Place To Be Somebody on the On Broadway Theater here. Miss Alexander-Wills has also directed for the A.C.T. Rocky Horror Show, The Actor's Theatre of Louisville and South Coast Repertory Theatre.

ANDY BACKER returns to A.C.T. for his third season. He has been in Cyrano de Bergerac and You Can't Take It With You, playing many roles, including De Guiche in Cyrano for a second production as well as in Timmy Alice, Under Milkwood, Oedipus Rex and King Richard III, and to Allen Fletcher on Antony and Cleopatra and That Championship Season. Mr. Backer directed and acted in the 1972 production of The Merchant of Venice and, during the same year, its revival. He also directed Ellis Rabb's production of Shekht when it transferred from the Geary to the Marin Memorial Theatre. He is a charter member of the A.C.T. Players and has appeared in many productions.

JOSEPH BIRK, who returns for a fifth season at A.C.T., holds a master's degree drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company from 1967 to 1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1969 touring company of The Show Off with George Grizzard and Jessie Royce Landis and the Eastern University tour with The Messiah and Exit the King. He has performed in You Can't Take It With You, and has appeared in one production each of A Midsummer Night's Dream, The Tempest, and Taming of Cy-
rano, and this past summer made his first movie, Smile, directed by Michael Ritchie, to be released at East-
er. He has taught in the A.C.T. Summer Training and acted in the Plays in Progress. He is also a playwright, and had his play, The Neighborhood Barbarian, produced as a staged-reading at the Squaw Valley Writer's Conference this summer, directed by John Lion of S.F.'s Magic Theatre. He has an M.F.A. from Corn-
lall, a B.F.A. from Nebraska, and has seen in more than 75 stage pro-
ductions before coming to A.C.T. This season he will celebrate his thirtieth anniversary production of Tair-
ivaste.

George in Who's Afraid of Virginia Woolf? and Tyne in Ogden Day's Journey Into Night. He has played in theatres in Connecticut, New York, Alabama, Nebraska and Nantucket, and is a master's from the University of Min-
nesota. He has also taught at South-
ern Methodist University in addition to directorial assignments there. Mr. Birk, whose acting credits also include having served as guest artist at the John Bali Little Theater in Oklahoma and the California's Pacific Conservatory of Performing Arts at Santa Maria, most recently played Hamlet at the Ore-
gon Shakespearean Festival, in three previous seasons. With the Shakes-
pearean Festival, he directed two plays and appeared in eight, includ-
ing Macbeth and Hamlet, Macbeth, and in four with the Mer-
chandise of Venice, in which he was seen as Shylock, and for All Sea-
sion, in which he appeared as Thomas More. He was seen at A.C.T. last season as Gremio in The Taming of the Shrew, the Merc and The Cherry Orchard.

RAYE BIRK came to A.C.T. last sea-
son from the Milwaukee Repertory Theatre where he acted and directed for two seasons. With a bachelor's degree from Northwestern and a

CANDACE BARRETT came to A.C.T. last season with her husband, Raye Birk, and worked with the Young Conservatory this season. She has touring shows as well as teaching. She has studied at Northwestern Uni-

Cynthia de Bergerac and The Cherry Orchard, the Oregon Shakespearean Festival and the Pennsylvania State University. A Midsummer Night's Dream and the Northern Stage. In the Pacific Conservatory of the Perform-

And she has directed for the A.C.T. Rocky Horror Show, The Actor's Theatre of Louisville and South Coast Repertory Theatre.

CAROLYN BARRETT has been in 15 productions at A.C.T., including The Cherry Orchard and the Oregon Shakespearean Festival, both in previous seasons. With the Shakes-

Ronnald Bousson has been attending A.C.T. for the past five years. He has appeared in performances in The Cherry Orchard, The Miser and The Cherry Orchard.
vival of Our Town with an all-star cast and has recently returned from directing a successful production of an American classic, The HUNCHBACK OF NOTRE DAME.

HOPE ALEXANDER-WILLIS, who has been seen on several Coast Stage productions, was recently cast in the upcoming production of "NIGHTMARE ON ELM STREET: THE FINAL NIGHT," and has been working closely with the San Francisco Opera's Director of Education to prepare for upcoming concerts and touring shows as well as teaching. She has studied at Northwestern University and the University of Minnesota. Her acting credits include the Meredith Willson musical "The Music Man," where she was seen as Viola in the Cherry Orchard, the Oregon Shakespeare Festival's "The Taming of the Shrew," and "The Midsummer Night's Dream" at the Pacific Conservatory of the Performing Arts in Santa Maria, where she has guested several times playing the role of Shylock in " merchant of Venice."

CANDACE BOISSON returned to A.C.T. last season with her husband, Raye Birk, and worked with the Young Company on their production of "A Midsummer Night's Dream." She and Raye have been teaching a class in Shakespearean acting at the University of Montana, and has taught at Southwestern University in addition to directorial assignments there. Mr. Birk, whose acting credits include productions with several of the region's leading theater companies, has been serving as guest artist at the Franz Kafka Lecture Series in Philadelphia. His work has been featured in the National Endowment for the Arts, and has served as consultant to the administration of the famed Carnegie Mellon University in Pittsburgh.

RAYE BIRK came to A.C.T. last season to teach "The Taming of the Shrew" from the Milwaukee Repertory Theatre where he has acted and directed for two seasons. With a bachelor's degree from Northwestern University and a master's from the University of Minnesota, he has taught at Southwestern University in addition to directorial assignments there. Mr. Birk, whose acting credits include productions with several of the region's leading theater companies, has been serving as guest artist at the Franz Kafka Lecture Series in Philadelphia. His work has been featured in the National Endowment for the Arts, and has served as consultant to the administration of the famed Carnegie Mellon University in Pittsburgh.

ANDY BACKER returns to A.C.T. for his third season. He has been in Cyrano de Bergerac and You Can't Take It With You at The Boulder Ensemble, playing many roles, including De Guise in "Cyrano," for the past two seasons. He also has featured roles in "The Taming of the Shrew," the Merchant of Venice, The Crusible, and Broadway. He also was in A Doll's House with Martha Wright and Michael Ritchie, and is currently appearing in "The Taming of the Shrew." He is a veteran of the Shakespeare Festival of St. Louis, where he has appeared in "Hamlet," "Othello," "Romeo and Juliet," and "The Taming of the Shrew." He is a member of the Actors' Equity Association and has performed in both New York and Chicago.

JOSEPH BIRD, who returns for a fifth season at A.C.T., holds a master's degree in drama from State University. A featured actor in 17 productions at the APT Repertory Company in Denver, he has appeared in "The Taming of the Shrew," "The Merchant of Venice," "The Crucible," and "Broadway." He also was in A Doll's House with Martha Wright and Michael Ritchie, and is currently appearing in "The Taming of the Shrew." He is a veteran of the Shakespeare Festival of St. Louis, where he has appeared in "Hamlet," "Othello," "Romeo and Juliet," and "The Taming of the Shrew." He is a member of the Actors' Equity Association and has performed in both New York and Chicago.

BONITA BRADLEY has been teaching Yoga to the A.C.T. Company and Conservatory since 1971. She studied Yoga at the University of Chicago for several years before coming to A.C.T. Bonita has recently produced her own recital in Europe and America. She was last seen last year at A.C.T. in Cyrano de Bergerac, The Merry Wives of Windsor, and The Cherry Orchard.

JOY CARLIN, who appeared as Miss Prash in The Importance of Being Earnest at the Chicago Shakespeare Festival last season, was cast as Agnes in the first season at A.C.T., was graduated from the University of Chicago, and has recently studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Premiere Theatre's, she has appeared on Broadway with The Second City, Off-Broadway productions with resident and summer theatres and has played an assortment of roles in TV and feature films. Ms. Carlin has also been seen in The Time of Your Life, The Solid Gold Cadillac, Paradise Lost, Darby, Dick, The House of Blue Leaves, The Cherry Orchard, You Can't Take It With You, and The HUNCHBACK OF NOTRE DAME.
ROBERT CHAPLINE, master voice teacher for the acting company, and Conservatory, has appeared in A.C.T.’s productions of Orpheus Rex, Anthony and Cleopatra and Cyrano de Bergerac. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training, Mr. Chapline has also taught at the Manitoba Theatre Centre, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum in Los Angeles, the Actors’ Studio of Louisville and the Stratford National Theatre of Canada in Ontario. Prior to beginning his first season with A.C.T., Mr. Chapline was seen in King Lear and The Mikado at the Pacific Conservatory of the Performing Arts.

BARBARA DIRICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyrano de Bergerac, the Merchant of Venice, The Crucible, Elizabeth Proctor, and A View from the Bridge, has also appeared in television productions in San Francisco and in Portland, where she attended the University of Portland, as well as in the PBS filming of A.C.T.’s Cyrano. Miss Dirickson was also seen as Rosalind in As You Like It in The Country Wife and Alice in Wonderland and in the Marin Shakespeare Festival. This past summer she was seen in Sända Thompson at the Westport County Playhouse in Shay, which was originally presented as part of the A.C.T. Plays in Progress program.

SABIN EPSSTEIN, who taught during the 1974 Summer Training Congress, holds a master’s degree from UC Davis and most recently served as a member of the acting faculty of the California Institute of the Arts. His work, with The Playhouse in the Park, the Charles Street Playhouse in Boston, Oregon Shakespeare Festival and at the University of California at Davis as its Resident Director of Theatre, has also included the actor in two Plays in Progress productions.

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SABIN EPSTEIN, who taught during A.C.T.'s 1974 Summer Training Conferences, holds a master's degree from UC Davis and most recently served as a member of the faculty of the California Institute of the Arts' Playhouse in the Park, the Charles Street Playhouse in Boston, Oregon Shakespeare Festival, and in Europe in 1970 and as artistic director for the La Mama E.T.C. seasoning workshop. As a guest director at Holland's Mckee Thayer Camp, he directed a production of The Merchant of Venice, The Mystery Cycle, The TAMING of the Shrew, and Istvan's original production of The House of Bernarda Alba, and the Cherry Orchard, has also appeared in television productions in San Francisco and in Portland, where she attended the University of Portland, as well as in the PBS filming of A.C.T.'s Cyrano. Miss Dirickson was also seen as Rosalind in As You Like It and in The Country Wife and Alice in Wonderland and the Marin Shakespeare Festival. This past summer she was seen as Isabel Thompson at the Westport County Playhouse in Shy, which was originally presented as part of the A.C.T. Plays in Progress program.

ROBERT CHAPLINE, master voice teacher for the company, and Conservatory, has appeared in A.C.T.'s productions of Osiris, Res, Anthony and Cleopatra and Cyrano de Bergerac. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training, Mr. Chapline has also taught at the Manitoba Theatre Centre, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum in Los Angeles, the Julliard School, the Pacific Conservatory of the Performing Arts.

BARBARA DIRICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyrano de Bergerac, The Crucible, The Merchant of Venice, The Crucible, Philadelphia, and the Marin Shakespeare Festival, has also appeared in television productions in San Francisco and in Portland, where she attended the University of Portland, as well as in the PBS filming of A.C.T.'s Cyrano. Miss Dirickson was also seen as Rosalind in As You Like It and in The Country Wife and Alice in Wonderland and the Marin Shakespeare Festival. This past summer she was seen as Isabel Thompson at the Westport County Playhouse in Shy, which was originally presented as part of the A.C.T. Plays in Progress program.

LOU ANNA GRAHAM, who with her husband Ross began A.C.T.'s Young Conservatory in 1974 which they continue to administer and instruct, doubles as an actress having appeared in A.C.T.'s Young Conservatory in Progres productions. A director of children's theatre for 18 years, she has also directed several big musicals including The Unsinkable Molly Brown and How To Succeed in Business Without Really Trying. Mrs. Graham's sister is Vanessa Yancey.

ROBBY F. ELBREE, who was a member of A.C.T.'s training program for three years has appeared in Cyrano de Bergerac, The Merchant of Venice, His Crucible, The TAMING of the Shrew, The HOT L BALTMore, The Mousetrap at 80th, Cyrano de Bergerac, and You Can't Take It With You. He was seen in San Francisco's long running production of One Noah Over the Cuckoo's Nest. He has appeared in regional TV and film and in his own television creation and also in The Broadwayman at the Encore Theatre and Center Stage. In connection with his USO tours of more than 100 performances as Sky Masterson in the University of San Francisco. He has been seen recently in the Xerogex Performing Company's production of Macbeth playing the role of Malcolm. He also performed with the Company Theatre in Berkeley and with the University of San Francisco as well as the Marin Shakespeare Festival. He will be teaching voice this season in the training program.

CHARLES HALLADAY, who was seen in the 1972 San Francisco production of One Flew Over The Cuckoo's Nest, returns for his third season at A.C.T., having appeared in Cyrano de Bergerac, the Cherry Orchard, Blue Leaves, The Merchant of Venice, The Mystery Cycle, The TAMING of the Shrew, The Tonight at 8:30, Broadway and You Can't Take It With You. He holds a Master of Fine Arts degree from Temple University in Philadelphia where he appeared in numerous leading and major roles, including those of Max in The Homecoming, Thoreau in The Night Thieves, and Turgenev in The Idiot's Devil.

RICK HAMILTON, in his second season with A.C.T., attended the University of Texas. He most recently appeared with the Milwaukee Repertory Theatre in both the Christens and Easter versions of The English Mystery Plays (John The Baptist), Sticks and Bones (Rickey) and Two Gentlemen of Verona (Biondello). He has been seen in numerous Oregon Shakespeare Festival productions including Caesar and Cleopatra, Much Ado About Nothing, The Comedy of Errors, The Merry Wives, and As You Like It in the indoor production of The Glass Menagerie. Last season he appeared in The TAMING of the Shrew, Broadway and Cyrano de Bergerac.

ROSS GRAHAM, who with his wife Lou began A.C.T.'s Young Conservatory in 1974 which they continue to administer and instruct, doubles as an actor, having appeared in numerous A.C.T. productions, including Caesar and Cleopatra, Rosencrantz and Guildenstern Are Dead, The Crucible, Cyrano de Bergerac, The Merchant of Venice, The TAMING of the Shrew and The Shy. In addition to A.C.T.'s presentation of Cyrano de Bergerac for the PBS series, Theatre in America, his television credits include two specials in which he appeared in Dark Old Man for the Black Moses Theatre.

LAWRENCE HECHT, who joined the acting company after two years as a fellow student in the A.C.T. training program, holds a B.A. from the University of San Francisco. He has been seen recently in the Xerogex Performing Company's production of Macbeth playing the role of Malcolm. He also performed with the Company Theatre in Berkeley and with the University of San Francisco as well as the Marin Shakespeare Festival. He will be teaching voice this season in the training program.

ELIZABETH MUDGE made her professional debut at the University Theatre Center, playing the title role in The Country Wife and Grina in The Caucasian Chalk Circle. Since that time she has performed with the title role in the San Francisco Shakespeare Festival and in San Diego's National Shakespeare Festival. Her roles include Titania in Midsummer Night's Dream, General in King Lear and Viola in Twelfth Night. In the summer she per- formed with A.C.T. and she was featured last year in the HOT L BALTMore, The Mousetrap at 8:30, Broadway, The House of Bernarda Alba, The Cherry Orchard and Cyrano de Bergerac. She will be seen on TV later this season on The Streets of San Francisco, Mannix and in John Kry's T.V. film The Music School.

MICHAEL HUME comes to A.C.T. from South Coast Repertory in Costa Mesa, where he played featured roles in The House of Blue Leaves, The Would-Be Gentleman and The TAMING of the Shrew, as well as touring Southern California with S.C.R.'s travelling shows for young people. A native of Tucson, California, he began acting in high school, and his work earned him a scholarship to Brown's Professional Theatre Workshop. After a year's study there he was admitted into A.C.T.'s Advanced Training Program for actors and was subsequently chosen to join the company's second-year program as a full fellow student. In the summer he was seen on the Cape Stage in Cyrano de Bergerac, The Merchant of Venice and The Crucible. In addition to A.C.T.'s presentation of Cyrano de Bergerac for the PBS series, Theatre in America, his television credits include two specials in which he appeared in Dark Old Man for the Black Moses Theatre.
CLARICE LANGER came to ACT. last year from the Old Globe Theatre in San Diego, where he had appeared as Valentine in Allen Flett's production of Two Gentlemen of Verona and as Edmund in King Lear. He holds a bachelor of fine arts degree from the University of Washington, where he studied under the guidance of G.44, his father, and also appeared there with the University of Washington's Contemporary Theatre, where he played in Moonchildren, and as Will Shakespeare's Cyno in Cyno, Alan's Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in The Taming of the Shrew, The Miser, Tonight at 8:30 and Broadway.

ANNE LAWREY majored in drama at Stanford University, was an original member of the Actors’ Workshop, and has spent several seasons with the Oregon Shakespearean Festival. In New York she worked with NBC's radio and drama workshops, studied movement with Katya Delakon and phonetics and ear training with Alice Helen Scott, and also played in the Conservatory theater program. She also studied voice with Estee Fishbein and has spent time with the New York City Opera. Most recently she has appeared in the Berkeley Repertory Theatre productions of Three Penny Opera, Lydiastrata, Mouths Becoming Electra and Crossword, and last but not least completed a TV film for John Korty. At A.C.T., she has been seen in Templest, The Latent Hotentotic, The Time of Your Life, Paradise Lost, The Tavern, A Doll's House, and The House of Bernarda Alba, Tonight at 8:30, and You Can't Take it With You.

FRIDY OLSTER, who attended A.C.T.'s 1969 Summer Training Camp, returned last season as a member of the company acting company. A native of Brooklyn with a history of acting, she returned from the Brooklyn College, she appeared in many professional and repertory roles in the Millenium Repertory Theatre, including Silvia in Two Gentlemen of Verona, the Angel Gabriel in The Crucible, and in a summer stock production of Othello. She has performed in the New Shakespeare Company productions of Othello, As You Like It and A Midsummer Night's Dream; and also in Pisces' Phantom Theatre Workshop. In addition, she attended U.C.L.A. and Santa Barbara. She often sings with Tim Davie as half of the duo, Sims and Goodness.

DEBORAH MAY, who came to A.C.T. as a Conservatory student, holds a bachelor's degree and teaching certificate from Indiana University. Her home state. Selected Miss Indiana University 1971-72, she was also the G.T. Atkinson Talent winner and elected Miss Congeniality at the Miss America pageant in Atlantic City in 1971-72. May spent the past two summers as an artist-in-residence at the Pacific Conservatory of Performing Arts in Santa Maria, where she was seen in Marian in The Music Man and Fina in Brigadoon, Yum Yum in The Mikado, and Rosabella in The Most Happy Fella. In addition to appearances in The Mystery Cycle and The House of Blue Leaves, she was also seen as Rosane in Cyrano, Alice in You Can't Take It With You, and Abigail in The Crucible; as well as in featured roles in The Taming of the Shrew, The Miser, Tonight at 8:30 and Broadway.

ROBERT MOONEY, in his third season with A.C.T., was for three years associate director and a leading actor of the Berkeley Repertory Theatre. His performances there included Sir Epicure Mammon in The Alchemist, Father Barr in Devils, Hololosse in Oliver's Lover's Lament, and Dr. Walden see in Idiot's Delight. Co-founder with Eric Christmas of the University Theatre Company of Santa Cruz, Mr. Mooney holds an M.A. in English from UC Berkeley and is currently LC. Berkeley's acting director, the teaches drama at Stanford University. He trained with A.C.T. as an acting fellow in 1968 and has appeared in The Miser, Tonight at 8:30 and The Cherry Orchard.

WILLIAM PATTERSON joined the A.C.T. company in 1969. He has appeared in more than 50 national tours with his own company, the original opening night team of the Alcorn-Miller and Williams Profile of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. At A.C.T. he has appeared in Carnal Knowledge, Reno, The Time of Your Life, Caesar and Cleopatra, and The Miser. This fall he is also appearing in A Christmas Carol. Patterson is also appearing in the original production of A Christmas Carol. He is a member of the A.C.T. company and has appeared in many productions including Long Day's Journey Into Night, The Time of Your Life, and The Miser. He has appeared in many national tours with his own company, including a 1972 production of The Miser. Past seasons have also included A Christmas Carol and the production of A Christmas Carol. He is also appearing in A Christmas Carol. He is a member of the A.C.T. company and has appeared in many productions including Long Day's Journey Into Night, The Time of Your Life, and The Miser. He has appeared in many national tours with his own company, including a 1972 production of The Miser. Past seasons have also included A Christmas Carol and the production of A Christmas Carol. He is a member of the A.C.T. company and has appeared in many productions including Long Day's Journey Into Night, The Time of Your Life, and The Miser. He has appeared in many national tours with his own company, including a 1972 production of The Miser. Past seasons have also included A Christmas Carol and the production of A Christmas Carol. He is a member of the A.C.T. company and has appeared in many productions including Long Day's Journey Into Night, The Time of Your Life, and The Miser. He has appeared in many national tours with his own company, including a 1972 production of The Miser. Past seasons have also included A Christmas Carol and the production of A Christmas Carol. He is a member of the A.C.T. company and has appeared in many productions including Long Day's Journey Into Night, The Time of Your Life, and The Miser. He has appeared in many national tours with his own company, including a 1972 production of The Miser. Past seasons have also included A Christmas Carol and the production of A Christmas Carol. He is a member of the A.C.T. company and has appeared in many productions including Long Day's Journey Into Night, The Time of Your Life, and The Miser. He has appeared in many national tour
DEBORAH MAY, who came to A.C.T. as a Conservatory student, holds a bachelor's degree and teaching credential from Indiana University, her home state. Selected Miss Indiana University in 1971, she was also the Conservation Talent winner and elected Miss Congeniality at the Miss America pageant in Atlantic City in 1971. May spent the past two summers as an artist-in-residence at the Pacific Conservatory of Performing Arts in Santa Maria, where she was seen as Marian in The Music Man, Fiona in Brigadoon, Yum Yum in The Mikado, and Rosalba in The Most Happy Fella. In addition to appearances in The Mystery Cycle and The House of Blue Leaves, she was also seen as Rosane in Cyrano, Alice in You Can't Take It With You, and Abigail in The Crucible as well as in featured roles in The Taming of the Shrew, The Miser, Tonight at 8:30 and Broadway.

ROBERT MOONEY, in his third season with A.C.T., was for three years associate director and a leading actor of the Berkeley Repertory Theatre. His performances there included Sir Epicure Mammon in The Alchemist, Father Barin in Devils, Holdovers in Oliver's Lovers' Last, and Dr. Walden in See in Idiot's Delight. Co-founder with Eric Christmas of the University Theatre Company of Santa Cruz, Mr. Mooney holds a M.A. in English from the University of Chicago. Currently teaching in the Conservatory program, she also studied voice with Ethel Fishler and has sung with the New York City Opera. Most recently she has appeared in the Winter Repertory Theatre productions of Three Penny Opera, Lysistrata, Moonlight in Vermont and Last of the Red Indians. For A.C.T., he has been seen in The Tempest, The Lutean Heterosexual, The Time of Your Life, Paradise Lost, The Tavern, A Doll's House, The House of Bernarda Alba, Tonight at 8:30, and You Can't Take It With You.

WILLIAM PATTERSON joined the A.C.T. company in 1969 as an actor-fellow. His most recent film role was in the 1973 movie with the English students football team. His first performance included Cyrano de Bergerac, The Crucible, The Tempest in The Taming of the Shrew, The Miser, Tonight at 8:30 and The Cherry Orchard.

FRED OLSNER, who attended A.C.T.'s 1969 Summer Training Camp, returned last season as a member of the acting company. A native of Brooklyn with training in acting from Brooklyn College, she appeared in many plays with the Millikin University Repertory Theatre, including Silvia in Two Gentlemen of Verona, the Angel Gabriel in Plummer and Jones, the English Mystery Plays and Anna in The Cherry Orchard. As a leading actress with the Oregon Shakespeare Festival, Miss Olsner was seen as Portia in The Merchant of Venice, Beatrice in Much Ado About Nothing, Laura in The Glass Menagerie and the title role of Antigone, among others. She was featured last season in The House of Bernarda Alba, Tonight at 8:30 and Broadway, and as Kathina in The Taming of the Shrew.

FRANK OTTENWELL has served as the company's teacher of the Alexander Technique since the Conservatory was founded in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Sokolovina Studio of Acting in New York and trained to teach at the Alexander Teachers Training in New York. In addition to “Alexandising” A.C.T.'s actors, he has taught master classes in such productions as Three Sisters, Oedipus Rex, The Cherry Orchard, Webber-Douglass Studio of Dramatic Art in London, Mr. Prescott was the first American accepted into the Old Vic Theatre, where he played many roles, and later appeared with other major repertory theatres in England and Scotland. Prior to returning to A.C.T. to teach and direct, he appeared in numerous stage, film and television roles and performed for Queen Elizabeth and the Royal Family in the Old Vic at the Theatre Royal in London. In addition to directing and producing university productions at UC, Berkeley, where he obtained his M.A. in 1965, and taught until 1972, he was a founding member of the Magic Theatre of Berkeley, acting the title roles in Miles Gloriosus and Sheriff Bill.

RAY REINHARDT, whose portrayal of King Lear at the Palace of Fine Arts last summer was a triumph, appeared last season in The Tempest (Baltimore Theatre), The Cherry Orchard, and Broadway as well as the title role in The Miser. Past seasons have seen him as Hermia in Much Ado About Nothing, George in That Championship Season, as Group III Traffic Cop in The Miser, and as Traffic Cop in A.C.T. last year. He has also appeared on Broadway and Off-Broadway in The Big Knife and Once in a Lifetime, directed by Peter Bogdanovich. His major effort has been in regional and repertory theatre, including Group 20, The Magic Theatre, Boston Arts Festival and the University of Michigan. In addition to his work in the Conservatory this season, he will be working on a special program involving the music and medical students to develop a new approach in medical education.

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MARRIAN WALTERS received the Joseph Jefferson Award as “Best Act-
 Dow of 1973. For her portrayal of April in The Hot L Baltimore at
 the Ivanhoe Theatre in Chicago, which was also seen in Never Too Late, and Wedding Bell. For her portrayal of Grace in Bus Stop, starring Sandy Dennis, she won a Joseph Jefferson Award as the “Best Actress in a supporting role.” She appeared in the Goodman Theatre’s The Ruling Class and The Real Thing. She is also a year as the lead in Hello Dolly in The Round-Dinner Playhouse, Chicago.

J. STEVEN WHITE, a specialist in sword and combat choreography who teaches those skills at A.C.T., came here from the American Shakespeare Festival in Stratford, Conn., three sea-

RICK WINTER, actor, singer and voice

There is so much to do at Liberty House San Francisco in October

Friday, October 4 to Friday, October 11
A RARE OPPORTUNITY TO VIEW THE WORK OF 22 CONTEMPORARY SOUTH AMERICAN ARTISTS: Original signed gouaches, lithographs, oils, pastel art, as some of the scope of the magnificent GRANFIN INTERNATIONAL COLLECTION. In our special gallery.

See the Alexander Calder “FLYING COLORS”. JET: A COMMISSION OF GRANFIN AIRLINES. Alexander Calder, the father of kinetic art, accepted a commission to use an intercontinental jet Braniff fly to South America as his canvas. We are honored to be able to show you the actual 6-foot jet models Calder used before working on the full-size jet. Featured in our special gallery.

For your trysts, Jack Winter brings jet-away clothes, in our Modesto Sportswear.

Friday, October 4 and 5, 11 a.m. to 3 p.m. V.I.P. VISIT FROM ADIE’S PERSONAL ENJOY, ranging from New York to show you a collection of clothes for holiday and resort reveling. Many turn the fashion world upside down... elegant days and casual evenings. Who not? in our Crest Room.

Friday, October 11 and Saturday, October 12, MEET OUR MAGICIAN. He will show you a trick or two in our Specialty Room, all packaged for you to purchase, take home and try.

Friday, October 11, 1 a.m. to 3 p.m. THE SPLASH YOU HEAR IS CORAL OF OUR POLYNESIA SHIP. Come afloat and jump aboard for the night... (

Friday, October 11, 9 a.m. to 5 p.m. WHY READ A BOOK OUR WW DUKES SKIRLS TELL STORIES. Beautiful long skirts you wear on festive occasions from right now through the 2nd of January. All attractive face and each has a historical tale to tell. For example, the skirts worn by a group of enterprising “business women” who kept track of their appointment times by which piece had the coin in it. Come later, and MEET THE MAN FROM WW, DUK.

Monday, October 14 through Saturday, October 19 BON APPETIT WEEK IN NORMANDY LANE. Sample, savour, indulge a new taste treat—everything from candied to collags. Meet the experts from every field, food, cooking, wine. Explore our famous Verder Cellars during special wine tastings. Experience a new gourmet menu every day in the Plum Restaurant.

Thursday, October 24 and Friday, October 25, 11 a.m. to 3 p.m. THE WORLD OF LEA VANDERCO. Currently eclipsing the fashion saucyness the collection you will see. Informal modeling PLUS a special visit from Max Bergner, in the Crest Room.

LIBERTY HOUSE Stockton at O’Farrell in San Francisco
Western Illinois University where he studied with Drs. James McTague, Dr. Jared Brown, Mr. Bill Pfeifer and Dr. Ralph Miller. He has also been seen on television in The Family, Kovak.

SYDNEY WALKER, a veteran of nearly 30 years of stage, film and television work, has been seen on and off-Broadway in numerous roles, on national tours and in one-act operas, Joan of Arc at the Stake, with Dorothy McClure and Lee Marvin. As a leading actor with the APA Repertory Theater, he appeared in 23 productions and with the Repertory Theater of Lincoln Center in twelve. Walker’s Broadway credits include Foster with Laurence Olivier and Anthony Quinn, his film credits include Love Story and he has been seen in three continuing TV series as well as the Theater in America presentation of Donmire, directed by Ellis Rahl, which also featured Peter Dorey. He previously appeared in San Francisco (1952-53) with the Playhouse Repertory Company and Interplayers, most notably in Lueving’s The Nathan Hale and in The Family Reunion.

MARIAN WALTERS received the Joseph Jefferson Award as “Best Actress in 1971 for her portrayal of April in The HOT L BALTMore at the Ivarhoe Theatre Theatre, in Chicago, where she was also seen in Other Too Late, and Wearing Band. For her portrayal of Grace in Bus Stop, starring Sandy Dennis, she won a Joseph Jefferson Award as the Best Actress in a supporting role. She appeared in the Goodman Theatre’s The Ruling Class and in The Royal Family in 1973 for a year as the lead in Hello Dolly at In-the-Round Dinner Playhouse, Chicago. After moving to New York, she starred as leading lady with the Tenthouse Theatre Company in Highland Park and two winters ago, she toured in The Glass Menagerie with the New Montana Repertory Company. At Candlelight Dinner Playhouse in Everywoman in The Garden, she received another Joseph Jefferson nomination. Miss Walters also appeared with Dan Cannon at Plymouth Run Playhouse in Ninety Nine Mismos.”

J. STEVEN WHITE, a specialist in sword and combat choreography who teaches those skills at A.C.T., came here from the American Shakespeare Festival in Stratford, Conn., three seasons ago. At Southern Methodist University he played Edmund in King Lear with Morris Carnovsky. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Paul in Midsummer Night’s Dream, Ytalio in Romeo and Juliet and Claudius in Much Ado About Nothing. At A.C.T., he has appeared in Cyano de Bergerac, The Merchant of Venice, The Mystery Cycle: You Can’t Take it With You, The Crucible, The HOT L BALTMore, Tonight at 8:30 and as Ronnie in The House of Blue Leaves. This past summer he played Clayton in Mind With A Dirty Mind.

LAIRD WILLIAMSON comes to A.C.T. after three years with the Oregon Shakespearean Festival where he was seen in Twelfth Night, Hedda Gabler, Othello, Troilus & Cressida... Uncle Vanya and Henry VI. Ports I and III... A former student of Alvin Krebs at Northwestern University he also studied at the University of Texas and his television credits include Mission Impossible and Man- tis. He directed six plays for the Oregon Shakespearean Festival and three for the Pacific Conservatory of Performing Arts where he was also seen in St. Joan, Becket, Richard III and School for Scandal.

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In our Cost Room.

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MEET OUR MAGICIAN. He will show you a trick or two in our Stationary Room, all packages for you to purchase, take home and try.

Friday, October 17, 11 a.m. to 3 p.m.
THE SPLASH YOU HEAR IS COLD OF CALIFORNIA IN OUR POLYNESI SHIP. Cruise season is upon us… and your trip to Acapulco or whatever’s in starts with fabulous Cole resort wear. Everyone in the collection to date will be informally modeled.

RICK WINTER, actor, singer and voice teacher, first joined A.C.T.’s teaching staff for the 1977 Summer Training Congress and has since made a permanent home in San Francisco. Mr. Winter studied voice production with Kristin Linklater in New York and completed his teacher training with Robert Chapple at A.C.T. He also has taught at the Lee Strasberg Theatre Institute and the Oxford Theatre School in Hollywood. His Broadway and off-Broadway credits include numerous musicals, among them Pajama Game, South Pacific, Pal Joey and Kiss Me Kate, and he has been seen at A.C.T. in Cyano de Bergerac and The House of Bernarda Alba.
The choice of lifestyles is yours to live at The Villages, a 1,200 acre private preserve of unequalled natural beauty. Set deep in the scenic Evergreen Valley. The Villages is a snug, secure domain for active people over 45. Golf, tennis, crafts, hobbies, group activities all can be enjoyed.

Casitas
As the name implies, these are small, intimate homes created especially for the single person or couple who loves to travel and not leave a big house behind. Though easy to care for, the Casitas have all the day-to-day living conveniences. We see these charming little homes (Casitas) as ideal for fog-bound San Franciscans.

Haciendas
The gracious mood of classic Spanish architecture is lifted into the twentieth century with the bold, dramatic designs of the Villages Haciendas. Oversized patios, high walled for added privacy, have ample space for pools, fountains, and objects to enhance interiors.

Villas
Our popular best seller, updated with the most modern conveniences, is destined to continue a leader. Living rooms, dining rooms, areas where you entertain have been expanded, opened up. Kitchens have more windows so they are lighter, brighter. The new Villa looks bigger than big. There are five distinctive models for you to choose from.

The Villages
Adult Country Club Living

Directions: Take Hwy. 101 (Bayshore) south in San Jose to Capitol Expwy. east. Proceed to Aborn Rd. and follow the signs.

Ask About Our Guaranteed Purchase Plan

Garden Gifts
Bob Gruenert

Some long range weather forecasters have been predicting a winter which may affect the traditional role of October as a second spring for gardeners in this area. Summer temperatures have been noticeably cooler in many places, bringing a rash of complaints about the failure of corn, tomatoes and other vegetables to do as well as last year.

Taking an optimistic view, as all invertebrate gardeners do, we might as well go ahead and plan our October planting as usual. We might think of it in four sections, the first being the planting of permanent materials such as vines, shrubs and trees. See your nursery this month and unless the growers were thrown off schedule by the weather you should have quite a selection of bare root shrubs for instant color. The warmth in the ground should get them off to a good start.

Next would come plants for winter color. Planted at this season are calendula, Cape marigold, candytuft, stock, Iceland poppy, primula maculata, viola and pansy, the last being notably happy in containers. Remind you that October can have some hot days and the transplants will need to be watered regularly. That may mean every day until they get established. Also watch for wilting from uncustomed full sun. You’re on your own as to how you can handle that. Perhaps you’ll be lucky enough to be able to plant them late in the afternoon at the end of a hot day.

Spring color leans heavily on bulbs with daffodils as the top sellers. Do try some variety other than “King Alfred.” It’s been around for about 75 years and more than a few other varieties are considerably improved over it. We still think daffodils are ideal in containers in this area. They can be moved into a spotlight position when at their peak and whisked offstage when their act is finished. Pots also allow you to move them into areas of best sunshine or protection, depending on the needs of the moment. We have found that with an adequately enriched soil mix and the proper care after bloom that the bulbs will last for years and some varieties will increase if the plantings are not too close together in the containers.

If tulips are your thing remember we lack the winter chilling of the eastern climates where their annual magnificence is taken as a matter of course. Better buy them now, put them in the fridge and plant between mid-November and the first of the year.

The South African or “Cape” bulbs are quite at home here and we have seen drifts of free-sias that have naturalized in a Carmel garden and are well into their second decade. Under the right conditions they are truly low care plants but be prepared to plant a summer color cover or ignore the dried stems. The older white and yellow varieties and beautiful cut and can be cut and brought into the house to perfume an entire house. Freesias will also be happy in containers which can also be moved into the house.

This month and next is the time for ranunculus tubers to go in for a great spring show if the birds don’t get at the emerging foliage. We would suggest training your cat to stand guard. Failing to get tabby’s cooperation you’ll have to do as the rest of us do and protect them with wire mesh or netting. The usual planting routine is to plant the tubers in water for a few hours then place them in pots down inside about 2 inches deep and 6 to 8 inches apart. Water the entire area thoroughly after planting and not again until the sprouts show above ground, which should be within two weeks. If an inordinately hot spell hits the ground dries out it may be necessary to add water, remembering that the tubers are subject to rot if overly wet before the roots form. Occasionally you’ll find flat, green seedlings at the nursery which you could uncomplicate things a great deal. This by no means exhausts the list of bulbs for spring color. Check with your local nurser person for further suggestions, especially adapted to your neighborhood and garden situation.

Let’s turn to the vegetable garden where interest is growing as the prices go higher at the supermarket and the quality leaves something to be desired in terms of freshness and flavor. For winter and spring harvests in the home garden lettuce tops many a list. Whether you buy seed locally or by mail, our best advice would be to try at least two varieties. In fact, this is what many expert will tell you about any vegetable. You may have selected a favorite variety after much experimentation and decided to plant it exclusively.
3 Great... Country Club Lifestyles

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After Dessert, Oklahoma Is On The House!

Or Cabaret, My Fair Lady, Godspell and many more excerpts from Broadway musicals, performed by the young, talented "Standing Room Only" Continental cuisine and family-style meals. The 1906 Dining Establishment ... than catch the show after, no cover, no minimum.

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For a pleasant change from the ordinary

SALMAGUNDI
San Francisco's International Gourmet Soup Restaurant

After Theatre Desserts & Drinks
Bud’s Ice Cream
Sundaes, Floats, Crushes
Mousse, Cream Pies, Pastries and more...
Espresso, Cappuccino, Wines and Beer
(and, of course, those famous Soups, Salad and Quiche)
DIRECTLY ACROSS FROM THE GEARY AND CURRAN THEATRES
Open Until Midnight

However there may come the year when it fails. "Greensnib"'s cucumbers and "White Tokay" corn both were well below standard for us this summer. Fortunately we were also trying out the newly introduced "Clarkia" hybrid squash and it turned out to be most prolific, saving the day. We didn't fare as well with the corn, having relied on the single variety. Next year we'll go back to two varieties and we won't worry about the odd-colored kernels from cross-pollination.

Returning to lettuce we remind you that it can be tucked in among the flowers and even grown in pots. Just don't let it go beyond maturity before picking. The flavor goes off, becomes bitter, and the plant itself may go to seed. Available also as transplants.

Transplants are the most popular method to add broccoli to your garden. There seem to be missed experiences in growing it. Apparently some years and in some places as-sorted aphids and worms raise havoc and the birds can develop a taste for the ripening heads. Your heads probably will not be as full as the commercial growers produce but you won't have to worry about pestiside residues either. You could have a problem with two many heads ripening at once and the birds starting to open and show the yellow of the flowers. Better get a large pot and plan a vegetarian meal.

We could never get enthusiastic about planting onion sets but we are obviously out of sync as a survey taken a few years back showed onions to be the number one winter garden favorite, perhaps because they pose few problems. Scott's sets 1½ to 2 inches apart in the row. Also with few problems are carrots. Don't let the letted seeded bed dry out in a hot weather spell and you should see the first green appearing within two weeks. The thinnings make good eating which usually takes place right there in our own garden. As for radishes—what can you say except this is as close to never-fail as any crop.

A final word about the timing of planting. You could now have plenty of time from now until January but last year we discovered a migrating bird of unknown species who arrived just in time to neatly excavate a series of one inch holes and capture each and every seed of the last three plantings. If our winged friends arrive on the scene this winter the peas will go hungry as our peas will have long since germinated and grown. We have grown a conspicuous note to that effect.

There are two times when a man should not speculate; when he cannot afford to, and when he can.

—Mark Twain

LEHRE'S GREENHOUSE RESTAURANT
Dine In A Garden In Full Bloom
Lunches from $1.75
Afternoon Tea from $1.75
Dinners from $5.25
SUNDAY RAMOS FIZZ BRUNCH $4.75 — 6:30 A.M. TILL 2:30 P.M.
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The Magnificent Dutch Soprano

FELIX AMLINGER
Only Bay Area Concert
Friday, November 8
8:30 p.m.
PARAMOUNT THEATRE
Oakland

TICKETS: $7.00 — $6.00 — $5.00

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Powell at Sutter
Reservations: 510-775
After Dessert, Oklahoma Is On The House!

Or Cabaret, My Fair Lady, Godspell and many more excerpts from Broadway musicals, performed by the young, talented "Standing Room Only! Continental cuisine and family-friendly sweets in the 1906 Dining Establishment... then catch the show after, no cover, no minimum.

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Espresso, Cappuccino, Wines and Beer
(and, of course, those famous Soups, Salad and Quiche)

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Open Until Midnight

However there may come the year when it fails. "Greyzim" zucchini and "White Tokay" corn both were well below standard for us this summer. Fortunately we were also trying out the newly introduced "Clairina" hybrid squash and it turned out to be most prolific, saving the day. We didn't fare as well with the corn, having relied on the single variety. Next year we'll go back to two varieties and we won't worry about the odd-colored kernels from cross-pollination.

Returning to lettuce we remind you that it can be tucked in among the flowers and even grown in pots. Just don't let it go beyond maturity before picking. The flavor goes off, becomes bitter. Lettuce, and the plant itself may go to seed. Available also as transplants.

Transplants are the most popular method to add broccoli to your garden. There seem to be missed experiences in growing it. Apparently some years and in some places as-sorted aphids and worms raise havoc and the birds can develop a taste for the ripened buds. Your heads probably will not be as full as the commercial growers produce but you won't have to worry about pestilence residues either. You could have a problem with two or three pigs ripening in your garden and the birds starting to open and show the yellow of the flowers. Better get a large pot and plan a vegetarian meal.

We could never get enthusiastic about planting onion sets but we are obviously out of sync as a survey taken a few years back showed onions to be the number one winter garden favorite, perhaps because they pose few problems. Sow the sets 1½ to 2 inches apart in the row. Also with few problems are carrots. Don't let the seeded bed dry out in a hot weather spell and you should see the first green appearing within two weeks. The thinnings make good eating which usually takes place right there in our own garden. As for radishes—what can you say except this is as close to never-fail as any crop.

A final word about the timing of peas: you should sow them from now until January but last year we discovered a migrating bird of unknown species who arrived just in time to neatly excavate a series of one inch holes and capture each and every pea seed of the last three plantings. If our winged friends arrive on the scene this winter they will go hungry as our peas will have long since germinated and grown. We have a house in plain view to that effect.

There are two times when a man should not speculate; when he cannot afford to, and when he can.
—Mark Twain

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Auditorium
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And a romantic rooftop for after-theatre dancing.
Investors have bought stock when they were optimistic about the future and sold when they were pessimistic. A fortunate few have bought when the crowd was pessimistic and sold when the masses were believing the millennium had begun.

Options trading has been growing in popularity as a way to reduce the certain uncertainty of common stock prices. An option buyer can contract to buy from or sell to another investor, 100 shares of stock at a specified price before the expiration date of the contract. This contract has its own value independent of the price of the underlying security. This price is usually a fraction of the stock’s market price because it only has value if the stock price is above or below a specified figure.

At this point the anticipulative features of options should become clear. Suppose a common stock sells at $47 per share and an option to buy 100 shares of the stock at $50 trades for $100 to expire in 60 days. If the price of the stock drops to $30, the option holder would have a loss of $100. If the price rose to $75 the option holder would have a profit of $2500 minus the $100 option premium and the shareholder would have a profit of $300. The option holder has the possibility of a large profit and more importantly is limited to a small loss. The same holds true on the downside of the stock market. If the option gives the holder the right to sell at a particular price he would profit when the stock dropped below that price.

An option to buy a stock is a call option; to sell a stock is a put option. An individual investor can be either a buyer or seller (often called a writer) of both kinds of options. A buyer pays a premium to the seller for the right to buy or sell stock at an agreed upon price before the expiration date. The writer receives an option premium for which he agrees to sell his stock or buy your stock at the striking price before the expiration date. The individual investor can participate because the option unit is 100 shares.

Trading in options requires less money than holding securities. The option buyer does not have to put up more money than his premium to exercise his option if he sells or buys 100 shares of the same stock on the same day. If he calls a stock in and sells it or buys a stock in the open market and puts it to the option writer on the same trading day he has no financial commitment. Option writers have similar leveraging possibilities. A call option writer must post either 100 shares of the common stock or maintain a cash balance equal to 40% of the stock’s market price, which may require the deposit of additional funds if the market price rises. A put option writer must post short 100 shares, that is, sell shares which he borrows from his broker or put up 40% of the striking price which may be increased as the stock drops.

Enter The CBOE
Options have grown in popularity in part because the exchange has been established to meet the demands of investors. This new exchange has added an important new dimension to the option market: the Chicago Board Option Exchange opened for business in May of 1973. (Like good theater, finance is leaving New York.) The volume of business has reached 1,500,000 options daily, far exceeding expectations. The reason for this is that buyers and sellers now have liquidity. The options not listed on the CBOE are difficult to resell before the expiration date and have no value if the price of the stock falls below the striking price on a call option or rises above the striking price on a put option. The CBOE brings buyers and sellers together permitting an option holder to sell his option before the expiration date if he feels the profit potential has been realized. If the stock begins to fall the option may be sold before the entire premium is lost.

The option writer also can use this new exchange to his advantage. If he holds a stock he thinks may be stable or drop in price he can sell an option for a premium. If the stock is steady and below the striking price after the expiration of the contract he is free to sell another option. If the stock’s outlook improves he can repurchase an option cancelling the obligation to sell his stock with the hope of further price increase. The reverse would be true for a put option. While the liquidity feature would be negated by a common writer by everyone to cancel their obligation, the rapid rise in price responding to the demand would determine some re-buyers. This is why stocks and options do not go to a price of infinity on good news.

Another feature of CBOE options allows the option writer to keep all dividends distributed before the option is actually exercised. This is the mathematical formula used by option writers.

<table>
<thead>
<tr>
<th>Purchase 100 shares</th>
<th>$2000</th>
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<td>Commission</td>
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<td>Commission</td>
<td>$25</td>
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<tr>
<td>Total</td>
<td>$122</td>
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The 3-month option premium amounts to a 6% return which is equal to 24% annually. If the option writer remains with stocks that pay more than 6% dividend return he can bring his total annual return on investment to over 30%. The writer however does give up his right to a large capital gain if one should develop. He also has the risk of loss if his stock should drop in price and not come back, which is another reason to stay with 6% paying blue-chips. The option writer is giving up the possibility of quick gain for a premium to see a large annual return. He is also disciplined to sell when his stock is up in price and the dividend return not so high.

The option buyer is looking for additional leverage to boost dividends and interest charges of a margin account. A gain of 20% in the price of a stock can mean a 500% gain for an option. On the downside the option buyer is looking for the premium he paid for the option.

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Purchase 100 shares
Commission $200
Total $2000
Sale of one call option (90 days) $150
Commission $12
Total $122

The 3 month option premium amounts to a 6.5% return which is equal to 24% annually. If the option writer remains with stocks that pay more than 6% dividend return he can bring his total annual return on investment to over 30%. The writer however does give up his right to a large capital gain if one should develop. He also has the risk of loss if his stock should drop in price and not come back, which is another reason to stay with 6% paying blue-chips. The option writer is giving up the possibility of quick gains for a risk of an annual return. He is also disciplined to sell when his stock is up in price and the dividend return not so high.

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CHUNG KAM RESTAURANT — 815 Clement St., S.F.; (415) 287-8011
HOURS: 7 days a week, 11:30-9:30

This new and delightful Chinese restaurant was the site of one of our company banquets. Let us preface this by stating the bill: $5 per person, plus tax and tip. Our repast started with a fabulous Peking Duck (some 100-layer bun for each), then proceeded through Won Ton Soup, Almond Chicken, Chinese Vegetables, Prawns with Black Bean Sauce, Sweet & Sour Pork, Tomato Beef, Pine Fried and Steamed Rice, Tea and (eight) almond and fortune cookies! It was all served superbly by the funniest waiter in the city. Indeed, Ford Fong was discovered, Stephen, and we all had a grand filling time. If you go in a group of two or more, there are special family dinners ($1 to $4.75 per person), and their special luncheon runs $1.50 with four choices of two items, 

THE MUSIC SWAP SHOP — S.F. Conservatory of Music, 1200 Omega St., S.F., (415) 287-0900
HOURS: Mon-Wed Sat 3-3 pm; Sun 9-11 am

This intriguing shop is run by the Music Guild (volunteers), and stocks items of interest to the music lover and player, with all proceeds going to the scholarship fund. A large selection of sheet music dating from the Civil War through ragtime and music of the 30's and 40's is available. Even classical selections are here, and most of the sheet music is priced between 25c and 50c per piece. Chairman Krik Gets tells us of one avid collector who is using the covers as wallpaper for a music room in a home! Musical Instruments are also sold, either on a donated or consignment basis, and there is a group of books on musical subjects. So, if you're "doing" living at Taraval Streets or are just on your way to Daly City or Stonestown, drop in and browse through this interesting and worthwhile shop!

GUY'S SALVAGE — 2957 Mission Blvd., Hayward, (510) 200-2000
HOURS: Mon-Sat 10-3; Sun Noon-4
Does 50% to 75% less than retail on a vast variety of everyday and gift items, appeal to you? Of course, as it does to us! We were delighted to stumble onto this place in our starlings. Owner Guy Brown buys stock from all the West Coast ports, freight companies, stores going out of business, and local and federal agencies, so he has literally unbelievable variety. Everything from car mufflers to the phone China and Crystal! He has a cabinet upon cabinet of sewing patterns which sell for 25% of retail value, fabrics, and notions for 50% of value, cosmetics, toiletries, foodstuffs, hardware, and on and on. We even found jars of diced cactus. How about heavy, white lab coats that you see worn by mechanics? Guy has all-wool boys' shirt-jackets for VIE Very little — and you'll get the price of as in the old town since Edie! Ford Fong was discovered, Stephen, and we all had a grand filling time. If you go in a group of two or more, there are special family dinners ($1 to $4.75 per person), and their special luncheon runs $1.50 with four choices of two items, fried rice, tea and cookies. Jim Chen is the friendly owner manager, and makes you individually feel very welcome (not always the case on Clement Street). A happy addition to the street, and one we can honestly recommend for quality, quantity and low prices!
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THE MUSIC SWAP SHOP—S.F. Conservatory of Music, 2300 Orange St., S.F. (564-9006) HOURS: Mon.-Wed-Fri 1-5 pm; Sat 10 am-1 pm
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COLMA FARMER’S MARKET — 1777 Hillside Blvd., Colma (next to Joe’s Nursery) HOURS: Tues-Sat from about 10 a.m.
The Colma Farmer’s Market comes very highly recommended by Barbara Eason (wife of the famous KGO radio personality, Jim Eason). Barb reports she always saves money, as well as buying fresh-picked fruit and vegetables at the same time. She also digs Joe’s next door for super-fresh plants, plus good advice on how to keep them well nourished and living!

(Two exerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny’s and Carly’s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $7.60 per year, $14 per two years, $20 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Geary Blvd., San Francisco, Ca. 94118, or call 367-3728. Send 75c for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.)

TWO GOLDEN VOICES CELEBRATE A GOLDEN WEDDING
by BUD CARY
On October 16th, San Francisco Opera’s first lady, Bianca Saroya and her tenor husband Dimitri Onofri, celebrate their fifteenth wedding anniversary. Madame Saroya earned this title as a result of being the first soprano signed by the late Caetano Meola for his then fledgling San Francisco Opera which performed its initial season at Stanford Stadium in June of 1922. The following year saw the first performances in the City by the new company with Saroya taking part on the second night in Andrea Chenier with Beniamino Gigli.

The story of the Onofri’s meeting is like the plot of a musical comedy. Both singers became members of the popular frame San Carlo Opera. Onofri was performing with the company in San Francisco while Saroya was fast completing an engagement. On short notice (which both singers admit was a general rule of the San Carlo Company) Saroya was summoned to sing Marguerite in Faust with Onofri’s leading man, neither of whom had met before. Their initial encounter was onstage as Marguerite and Faust first meet at the fair. Neither claim love at first sight but it became obvious that a romance was in the air.

In the ensuing six months the two singers spent much time together although neither expressed a great deal of common interest except for their music. On a Sunday outing at the popular Cliff House, Onofri decided to ask the question. Having a wild sense of humor coupled with a heavy Russian accent and a less than adequate command of the English language at that time, Saroya thought he was joking. Expressing her thoughts with the word “nuts” of—

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no small achievement by any singer's standards.

Although they often sang together, both singers worked with other impressive personalities. Saroya remembers fondly singing with John Charles Thomas, Gigli, Richard Crooks and Leon Rohrer. She has a few salty comments about Giovanni Martellini who "didn't think much of American singers." The soprano remembers best her work with Leopold Stokowski who she claims "got me started."

Onofre's colleagues included Cee Cade, a popular Carmines of the day, Rosa Raisa, Elisabeth Reibergh, Maria Jeritza, Gigli, and Salazar who often did without explanation would disappear and for whom Onofre frequently substituted.

Both artists remained close to the standard repertoire with the exception of Wolf-Ferrari's Jewels of the Condorona, an opera both enjoyed performing and one each feels strongly should be staged more often. Saroya's roles included Thais, Micaela, Nedda, Maddalena in Andrea Chenier, Meni, Giorgetta in Il Tabarro, Suor Angelica, Marguerite in both Faust and Meistofole, Tosca, and a one-time stint as Madama Butterfly which the soprano claimed to have "just for fun."

Onofre performed mainly in the lyric repertoire with La Bohème, The Pearl Fishers, Carmen, Martha, Tales of Hoffmann, Tosca, Cavalliera Rusticana, Madama Butterfly, Rogeretto, Lucia, Meistofole, Faust, Manon, La Giovine Gelosia, Mignon, and once as a favor to his wife, sang the small role of Nicolet in her Thais.

Having tired of the rigors of traveling and heavy schedules, both Saroya and Onofre decided upon an early retirement and settled in Chicago for some time where they operated a music studio jointly. Teaching young singers has been particularly rewarding for the Onofres which the tenor part of the family still enjoys. Of special pride to Onofre is his work with and for Rolf Bjerling, son of the late Jussi Bjerling. "He was difficult to teach but the effort was worth it to him and to me." Onofre now teaches a limited class in San Francisco but is always ready to take on a pupil who shows exceptional willingness for hard work and whom he feels has talent. Both singers consider hard work more essential in the study of voice than making a beautiful sound.

When asked about opera today, the Onofres admit that they rarely attend because "the stage is so dark we can't see anything!" However, both admire many of today's singers, among them Luciano Pavarotti, Mirella Freni, and Birgit Nilsson.

In 1972 when the San Francisco Opera celebrated its fiftieth anniversary with festivities at Stern Grove and at the Opera House, Saroya took part and asked, "My, has it been 50 years already?" When close friends witness the vitality and energy of the Onofres in this their 50th year of marriage all they can ask is, "has it been 50 years already?"
Bianca Saroya as Puccini's Tosca as she appeared in her initial season with the San Francisco Opera Company—1972.

fended her suitor but apparently communication was worked out be- cause the two have been together since that day in spite of heavy singing commitments and periodic separation.

Although the name sounds Euro- pean, Bianca Saroya is a Philadelphian by birth and made a name in opera at a time when American singers were not considered for many leading roles. She began her career in operetta and starred for some time in The Highwayman with John Char- les Thomas in New York where Menolla first heard her. She was en- gaged for all three of the Stanford operas and for the initial season in the City. Most of all the roles she performed were new to her.

Dimitti Onofrei, Romanian by birth, started his musical career at a young age as a boy soprano gradu- ating later to the tenor repertoire and an active career in the lyric tenor field. He went to the Metro- politan Opera at a time he claims was not right for him and sang Lohengrin with Elisabeth Reibergh. However, he found his operatic foot- ing with the San Carlo and Chicago Opera Companies even though the demands made by the San Carlo were often grueling. In San Francisco Onofrei was called upon to sing the tenor leads in Tales of Hoffmann, Tosca and Martha all in the course of 24 hours due to the disappearance of the scheduled tenor. Obviously, Onofrei had as much stamina in those days as he exhibits today.

Thumbing through the Onofrei/ scrapbook is a fascinating experience. Apparently neither ever received bad press notices and were big favorites with Chicago critic, Claudia Cassidy—no small achievement by any singer's standards.

Although they often sang together, both singers worked with other im- pressive personalities. Saroya remem- bers fondly singing with John Charles Thomas, Gigli, Richard Crooks and Leon Rothier. She has few salty comments about Giovanni Martinelli who “didn’t think much of American singers.” The soprano remembers best her work with Leopold Stokowski who she claims “got me started.”

Onofrei’s colleagues included Coo Clide, a popular Carmen of the day; Rosa Raisa, Elisabeth Reibergh, Maria Jeritza, Gigli, and Salazar who often and without explanation would dis- appear and for whom Onofrei fre- quently substituted.

Both artists remained close to the standard repertoire with the excep- tion of Wolf-Ferrari’s Jewels of the Canadona, an opera both enjoyed performing and one each feels strongly should be staged more often. Saroya’s roles included Thaïs, Mica- ela, Nedda, Madalena in Andrea Chenier, Mimi, Giorgietta in Il Tabarro, Suor Angelica in Margarette in both Faust and Meistrole, Tosca, and a one-time stint as Madama But- terfly which the soprano claimed to have pulled off.

Onofrei performed mainly in the lyric repertoire with La Bohème, The Pearl Fishers, Carmen, Martha, Tales of Hoffmann, Tosca, Cavalleria Ru- sticana, Madama Butterfly, Rigoletto, Lucia, Meistrole, Faust, Manon, La Gioconda, Mignon, and once as a

favor to his wife, sang the small role of Niclaus to her Thais.

Having tired of the rigors of travel- ing and heavy schedules, both Sa- roya and Onofrei decided upon an early retirement and settled in Chi- cago for some time where they operated a music studio jointly. Teaching young singers has been particularly rewarding for the On- ofreis which the tenor part of the team still enjoys. Of special pride to Onofrei is his work with and for Rolf Biniong, son of the late Jussi Bjoerling. “He was difficult to teach but the effort was worth it to him and to me.” Onofrei now teaches a limited class in San Francisco but is always ready to take on a pupil who shows exceptional willingness for hard work and whom he feels has talent. Both singers consider hard work more essential in the study of voice than making a beautiful sound.

When asked about opera today, the Onofreis admit that they rarely attend because “the stage is so dark, we can’t see anything!” However, both admire many of today’s singers, among them Luciano Pavarotti, Mi- rrella Freni, and Birgit Nilsson.

In 1972 when the San Francisco Opera celebrated its fiftieth anniver- sary with festivities at Stern Grove and at the Opera House, Saroya took part and asked, “My, has it been 50 years already?” When close friends witnessed the vacancy and emptiness of the Onofreis in this their 50th year of marriage, they all can ask, “has it been 50 years already?”
Opening Night Day

A quick look at the Opera House the day of opening night (September 13)—behind the scenes preparations for the opening of Puccini's Manon Lescaut—kicking off the 32nd San Francisco Opera season.

Standing

Sitting

Lying down

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Zenith

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Standing waiting in line to purchase their tickets in the afternoon brought a festive picnic dinner.

Stephanie Monte, Mimi Watson and Dave Watson move Manon's dress forms and her string quartet's music stands from house auditorium where many rehearsals are held in the Opera House.

Dana Michalek, Gary Brittey and Nick Bratantc check the innence [sic] part of the set seen in the third act and prepare it for installation on stage.

Chorus Director Byron Dean Ryan, Assistant Conductor Allan Lewis, General Director Kurt Herbert Admiraal and Stage Manager Matthew Parson gather for a final checkout before going home to change into tails and tuxedos.

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Following dress rehearsal of Parsifal Technical Director John Priest watches as the crew removes the last of the set to make way for Manon Lescaut.

Chorus Director Byron Dean Ryan, Assistant Conductor Allan Lewis, General Director Kurt Herbert Adler and Stage Manager Matthew Fairman gather for a final checkout before going home to change into tails and tuxedos.
PERFORMING BACCHUS
by FRED CHERRY

THE GOOD LIFE. . . Each month, Fred Cherry takes you to a place where you dine and wine quickly and well — before or after the show — and suggests a particularly happy marriage of food and wine.

7 p.m.—park near the Curran; catch a cable to the Fairmont; 7:10—The Brasserie Restaurant in the lobby (open 24 hours; dinner from 5 p.m.); menu and wine list presented; 7:15—orders taken; 7:20—soup; 7:25—wine; 7:35—eclairs; 8:05—cheese presented; coffee cups refilled; 8:15—walk down hill; 8:25—in our theater seats.

OPINION: Decor elegant, but not extravagant. Service keeps pace with our eating; no delays. Menu features a number of soups, salads, and representative dishes from the cuisines of Mexico, France, Italy, and the U.S.

SUPER SUPPER: Campani with brandy float; Vichyssoise — a lighter, more refreshing version of the classic cold soup; Camarones Rancheros — a pleasant taste of picaniny in the onion, pepper, and tomato sauce, perfect rice, and immense prawns! The wine — $120 on the list—Pierre Selz 1970 Estate Bottled Grand Reserve Gewurztraminer — as fine and flowery an example of the dry white table wine (Alsation) which can hold its own with Mexican food. Eleven minutes to spare; dawdle over a bottomless cup of good black coffee. About $25 for two, including wine.

WINE TASTING SONGS
On 15 nights of the year, Voyager, France (halfway between Beaune and Dijon, in the middle of Burgundy) becomes the wine-drinking capital of the world.

For here, on these nights, the Chevaliers du Tastevin meet to honor the great wines of Burgundy at lunch black-tie affairs, where nearly every country in the world is represented.

Promptly at 8 p.m. the guests are summoned to the table in the great hall by trumpeters in scarlet-coated hunting garb. From then ‘til midnight, eating, drinking, singing and speech-making never stop.

First there are comic speeches emphasizing the importance of wine-drinking and the unimportance of other endeavors. Finally, to cheers and shouts, the Cadets de Bourgogne march in and sing. They are a group of approximately 20 local men, aged from 78 to 71, who seem to have learned every song about drinking, love-making and burgundy.

THE GREEKS HAD WORDS FOR IT
The greatest dramatist Euripides wrote in the Fourth Century B.C. — Where there is no wine, love perishes.

And everything else that is pleasant to man.

And Aristophanes, his contemporary, observed — When men drink, they are rich, they are busy and they are happy, they help their friends.

OPERA-LOVING WINE MAKER
Louis M. Martini was born in 1887 and died in 1974. He was famed as a great wine maker; but to El Cenaro, the Italian cultural society devoted — among other things — to Grand Opera, Louis Martini was the man whose harvest-time hospitality made the club’s Opera Outing in the vineyards the special thing it was.

Louis’ son continues the tradition. Monte Rosso will be opened each year to members of the group and their guests, who, for the day with members of the San Francisco Opera Company.

At the Opera Outing last month, a scroll was presented to Louis P. Martini to honor the memory of the great vintner. It read:

“Wine, which music is — music and wine are one.”

— Ralph Waldo Emerson

LOUIS M. MARTINI 1887-1974

Like the alchemists of old, he took the four elements — earth, air, water, and the fiery sun — and transformed them into the gold of wine. . . . just as another man of genius, Giuseppe Verdi, took the seven musical notes and created golden operas.

Louis M. Martini was dedicated to wine and to opera. He will be missed by all of us who share his enthusiasms.

Fred Cherry writes an off-beat “Personal Wine Journal” each month. Readers of this column may have a sample issue without charge by writing to PERFOMING ARTS.
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Reliving Europe on Union Street

All those treasured memories of that wonderful summer touring European museums can be relived at a spectacular new gallery just opened on Union Street. The Second Renaissance is providing San Franciscans with an opportunity to review many of the great sculptures and wall friezes of Europe without leaving the City.

This new gallery specializes in artist-created replicas of European museum art, virtually indistinguishable from the originals. Many of the works were cast from the original statues in the sixteenth century when the great museums of Europe permitted this practice. Pietro Caproni, the foremost caster of his day, spent many years making these irreplaceable casts from which the Second Renaissance makes its sculptures.

But casting is only the first step. The finishing process involves the application of many steps designed to make each piece unique in its own right. An Italian artisan, Lino Quin, has spent years developing the techniques that produce these remarkable masterpieces.

A partial list of the museums represented at the gallery and some of the statues and wall friezes shown:

Acropolis Museum — Athens, Greece — Nike Uniting Sandals by Praxiteles.
Baptistery — Florence, Italy — Figure from the North Door by Ghiberti.
Bargello Museum — Florence, Italy — Bruciows by Michelangelo.
Assyrian Pieces — King Assur-hanipal Hunting Lions, Lion Hunt in Chariot, Wounded Lioness.
Laurentian Library — Florence, Italy — Decorative Wall Frieze by Michelangelo.
Louvre — Paris, France — Head of Dying Slap (San Micheleangelo), Winged Victory of Samothrace, Venus de Milo.
Etruscan Frieze.
Medici Chapel — Florence, Italy — Head of Giuliano de Medici by Michelangelo.
Notre Dame Cathedral — Paris, France — Plaque of Griffon.
Olympic Museum — Olympia, Greece — Head of Hermes by Praxiteles.
Parthenon — Athens, Greece — Frieze from the Pediment.
Staatliche Kunstsammlungen — Dresden, East Germany — Head of the Lennian Ajax by Phidias.

If you loved that trip to Europe or want to get a taste of what you will see when you do go, stop in at this unique San Francisco gallery. The Second Renaissance, located in the heart of the Union Street District, San Francisco. They also have an excellent collection of fine art prints as well as a framing service.

The shop is open 10-6 Tuesday through Saturday and 12-6 on Sunday. Stop in, there is nothing like it in the Bay Area.

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Medici Chapel - Florence, Italy - Head of Giuliano di Medici by Michelangelo.
Notre Dame Cathedral - Paris, France - Plaque of Griffin.
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Gottak Kunstsammlungen - Dresden, East Germany - Head of the Lennean Apollo by Phidias.
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FRI, NOVEMBER 1
7:00 PM — KRON/AM — (Stevens, 95.5 m.) —
Show Album — "SONGS OF NORWAY"
8:00 PM — KRON/AM — (1220 k.) and KQED/ FM — (Stevens, 102.1 m.) — PRINCE
ROCK OVERTURE (Bolshoi), SYMPHON
Y #4 (Haydn-Williams) and SLAVIC DANCE #4 (Chabuk)
7:35 PM — KRON/AM — S.F. Opera — "La Contessina" (Gluck)

SAT, NOVEMBER 2
7:00 PM — KRON/AM — Show Album — "THREE
GREAT WOMEN"
8:20 PM — KRON/AM and KQED/AM — Saturday
Night Opera — "PETER GRIMES" (Britten)
8:00 PM — KRON/AM — (1550 k.) and KQED/ FM — (Stevens, 95.3 m.) — Show Album
(new recordings)

SUN, NOVEMBER 3
7:00 PM — KRON/AM — Show Album — "VER
HOURS"
8:00 PM — KRON/AM and KQED/AM — ORCHE
T-SA VERDI (Bolshoi), SYMPHONY 2 (Hay
day-Williams), PAS DE DEUX CAHINCE (Glazunov) and DOLLY
SUITE (Gersh)

MON, NOVEMBER 4
7:00 PM — KRON/AM — Show Album — "FID
DELPA ON THE ROOF"
8:00 PM — KRON/AM and KQED/AM — ZIG
EURORCHESTRAN FOR VIOLIN & OR
CHESTRA (Sarasate), GOOD MANNED LADIES SUITE (Schubert-
Tchaikovsky) and SYMPHONY ON A FRESH MOUNTAIN AIR FOR
Piano & ORCHESTRA (Dishy)

TUE, NOVEMBER 5
7:00 PM — KRON/AM — Show Album — "GO I
HEAV A WALTZ"
8:00 PM — KRON/AM and KQED/AM — KING
STEPHEN OVERTURE (Beethoven), ENGLISH CHURCH SUITE (Hand
el), KORIN CONCERTO #4 (Bach) and TAPOLKA (Slovak)
8:00 PM — KRON/AM — Fox — Ballyn Pops
8:30 PM — KRON/AM — Channel 5 — Evening at
Symphony

WED, NOVEMBER 6
7:00 PM — KRON/AM — Show Album — "MIS
MET"
8:00 PM — KRON/AM and KQED/AM — SLA
VON DANCE #5 in a FLAT (Dvorak), A SONG BEFORE SUN
RISE (Tschaikovsky) and FACH CON
CERTO #2 (Machacek)
8:00 PM — KRON/AM — Fox — Ballyn Symphony

THU, NOVEMBER 7
7:00 PM — KRON/AM — Show Album — "PLAIN
AND FANCY"
8:00 PM — KRON/AM and KQED/AM — LEG
ENDS (Dobsky) and RHAPSODY ESP
AGNALE (Ravel)

FRI, NOVEMBER 8
7:00 PM — KRON/AM — Show Album — "HIT
THE RACK" and "FILL THE CLOUDS
RHYTHM"
8:00 PM — KRON/AM and KQED/AM — KIRAM
MA (Dobsky), PIANO CONCERTO #1 in B FLAT MINOR (Chopin
sky) and ROMANCE IN C (Dobsky)
7:35 PM — KRON/AM — S.F. Opera — "Les Fauves"
(Normand)

SAT, NOVEMBER 9
7:00 PM — KRON/AM — Show Album — "CAR
QUISER"
8:00 PM — KRON/AM and KQED/AM — Saturday
Night Opera — "THE DAMNATION OF FAUST" (Berlioz)

SUN, NOVEMBER 10
7:00 PM — KRON/AM — Show Album — "JUM
BO"
8:00 PM — KRON/AM and KQED/AM — MARR
OF PARIS (Normand), PIANO CONCERTO #3 in C MINOR (Beethoven) and RO
DANCES FOR VIOLIN AND ORCHESTRA
(Dvorak)

MON, NOVEMBER 11
7:00 PM — KRON/AM — Show Album — "IN
YAH"
8:00 PM — KRON/AM and KQED/AM — SYM
PHONY #5 (Verdi) (Bolshoi)

TUE, NOVEMBER 12
7:00 PM — KRON/AM — Show Album — "THE
ROTHSCHILDs"
8:00 PM — KRON/AM and KQED/AM — SYM
PHONY #7 in D (Schubert), IN THE STEPS OF CENTRAL ASIA
(Bolshoi) and CAPRICION FOR PI
ANO & ORCHESTRA (Dishy)

THU, NOVEMBER 13
7:00 PM — KRON/AM — Fox — Ballyn Sym
phony

FRI, NOVEMBER 14
7:00 PM — KRON/AM — Show Album — "HAL
CHANNEL"
8:00 PM — KRON/AM and KQED/AM — CAPRIC
CID ITALIAN (Tchaikovsky), MOS
TREL SUITE (Brahms) and PAP
TEMPS (Bouleyno)
7:35 PM — KRON/AM — S.F. Opera — "On
lo" (Verdi)

SAT, NOVEMBER 15
7:00 PM — KRON/AM — Show Album — "GE
OGE MS"
8:00 PM — KRON/AM and KQED/AM — SYM
PHONY #8 in C (Haydn), WINTER
MEZZO GYNESSAS (Grauone) and SHOWE
DS (Bouleyno)

SUN, NOVEMBER 16
7:00 PM — KRON/AM — Show Album — "BRI
RIDE" and "ST. LUCY WOMAN"
8:00 PM — KRON/AM and KQED/AM — Saturday
Night Opera — "RIGOLETTO" (Verdi)

SUN, NOVEMBER 17
7:00 PM — KRON/AM — Show Album — "PRO
MISES, PROMISES",
8:00 PM — KRON/AM and KQED/AM — OR
TUNE TO IRIS (Anderson), RADIO
RADIO MUSIC FROM "NILE"
(Kuryl, Way), SYMPHONY #5 (Tschaik
ovsky) and CONCERTETTES (Masser)

MON, NOVEMBER 18
7:00 PM — KRON/AM — Show Album — "WAL
LED LENA"
8:00 PM — KRON/AM and KQED/AM — CAU
THA, MODERNA — INTERPRETED (Masser), CONCERTE
GUES, WINDS AND SUITE (Bach), SUITE" (Gersh), SYMPHONY (Dishy)

TUE, NOVEMBER 19
7:00 PM — KRON/AM — Show Album — "TH
STUDENT PRINCE"
8:00 PM — KRON/AM — Show Album — "BAN
NÉ MACABRE" (St. Sabel), DANCE OF THE MOONFIT (Ponchielli) and PIANO CON
CERTO #2 (Rachmaninoff)

THU, NOVEMBER 20
7:00 PM — KRON/AM — Fox — Ballyn Sym
phony
8:30 PM — KRON/AM — Channel 9 — Evening at
Symphony
10:00 PM — KRON/AM — Saturday Night Album — "OL
IVER"

(CONTINUED ON PAGE 62)
SURPRISE!
THEY'RE ALL NEW ZEALAND.

1 Although not quite as famous, New Zealand's 1862 Gold Rush was every bit as exciting as California's. Today, gold towns complete with old-time saloons, "prospectors" and dancing girls create a scene right out of the old West. Nearby, you can try your hand at panning for gold.

2 The city of Christchurch was settled by the English over 100 years ago. Lovely examples of Gothic architecture include a cathedral, the University of Canterbury and Christ's College. Add the beautiful English gardens and boating on the Avon River, and you can see why Christchurch is called "the most English city outside of England."

3 Legend traces the genealogy of New Zealand's Maori people to the seven canoes of the Great Migration from the Society Islands in 1350 AD. Today, there are over 250,000 Maori citizens in New Zealand. In Rotorua, visitors enjoy Maori concerts, tours of model villages, and watching wood carvings take shape.

4 Like Rome, the city of Dunedin is built on seven hills. But the similarity ends there. Originally settled by the Free Church of Scotland, the entire city has a Scottish accent! During Festival Week, vintage cars, floats, clowns and pipe bands parade down the main street.

5 Milford Sound is just one of the beautiful sights in New Zealand's Fiordland National Park. Much of the park remains unexplored. It's no wonder. This mountainous land of unspoiled forests, fiords, sounds and waterfalls covers over 3,000,000 acres.

A vacation in friendly New Zealand is like visiting a dozen other countries—without jumping from airport to airport and language to language.

You see, all that New Zealand has to offer (and that's a lot!) is squeezed into two spectacular islands. Together, the country is about the size of Colorado. But New Zealand is more than a world in miniature. It's a world apart.

New Zealand. Where you can soar among snowy alps in a flight-seeing plane one day; bask in the sun on a flower-lined beach the next.

New Zealand. Where you can take a quiet ride along an underground river and through a cavern lit by twinkling glowworms. Or ride a jet boat up a raging white-water river.

New Zealand. Where you can pick your point of any type of accommodations including modern hotels, ski lodges, beach resorts and guest houses. Where hotels and restaurants never add on service charges or taxes, tipping isn't a way of life, and the cost of meals, services and entertainment is still reasonable.

You really haven't seen it all until you've seen New Zealand.

So next time you're planning a trip Down Under, put New Zealand on the top of your list. And plan to stay at least two weeks. There's no point missing half the fun, when there's a whole world hidden there.

Meanwhile, send in the coupon for more information.

You're in for one pleasant surprise after another.

---

DEWAR'S PROFILES
(Pronounced Do-er "White Label")

EVE QUELER
HOME: New York, N.Y.
AGE: 37
PROFESSION: Conductor
HOBBIES: Playing the piano; attending concerts.
MOST MEMORABLE BOOK: Dante's "Divine Comedy"
LAST ACCOMPLISHMENT: Recently conducted the Opera Orchestra of New York at Carnegie Hall in Bizet's "Pearl Fishers," receiving raves from New York music critics.
QUOTE: "I think all young American conductors should have the opportunity to come up the way many European conductors have—through opera. It gives you fantastic background and absolute mastery of your materials."
PROFILE: Vigorous, Chic. Exciting. Conducts with a sure command of her music and her musicians.
SCOTCH: Dewar's "White Label"

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New Zealand
One pleasant surprise after another

NEW ZEALAND GOVERNMENT TOURIST OFFICE
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205 W. 50th Street, New York City 10020

Eve Queler
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SURPRISE!
THEY'RE ALL NEW ZEALAND.

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New Zealand
One pleasant surprise after another

New Zealand Government Tourist Office
One Maritime Plaza, Suite 1270, San Francisco, CA 94111
300 Fifth Avenue, New York City 10037
301 W. Sixth Street, Los Angeles 90014
P.R.A. 10-45
Like pleasant surprises. Send me more information on New Zealand.
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Address
City State Zip

Authentic. There are more than a thousand ways to blend whiskies in Scotland, but few are authentic enough for Dewar's "White Label." The quality standards we set down in 1846 have never varied. Into each drop go only the finest whiskies from the Highlands, the Lowlands, the Hebrides.

Dewar's never varies.
A steak deserves a grander destiny than just rare, medium or well-done.

At Benihana, a steak reaches heights undreamed of by ordinary steaks. In front of your very eyes, a nimble-fingered chef turns it into that thing of glory called hibachi steak.

You say you’ve never eaten a steak that was anything more than rare, medium or well done?

Drop in. It’s obvious you deserve a grander destiny yourself.

**BENIHANA OF TOKYO**

740 Taylor St.  San Francisco 771-9414

Free Valet Parking

Boston, Hamburg, Fort Lauderdale, Chicago, Seattle, Fort Lauderdale, Los Angeles, Las Vegas, Honolulu, Tokyo, Toronto, Mexico City.

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The sensibilities of our upmarket Chevrolet.

We couldn’t expect you to change your standards. So we’ve changed Caprice. Caprice Classic for 1975 will provide you with the elegance and style your taste demands. Plus Chevrolet’s new Efficiency System with some very important engineering improvements designed to work together to clean the air and save you money.

Run leaner? Run cleaner? What’s that mean?

Run leaner means Caprice is designed to run more economically. By run cleaner, we mean the 1975 Caprice Classics are designed to meet the new federal emission standards, with engines that stay cleaner internally because of no-load fuel.

---

**1975 CAPRICE CLASSIC**

**IT RUNS LEANER.**

**IT RUNS CLEANER.**

**IT SAVES YOU MONEY EVERY MILE.**

---

A BOTTOMLESS BOTTLE OF WINE

Wine takes a lifetime of study—and the homework’s wonderful.

Fred Cherry may be the most popular guide, teacher, and fellow-drinker around; his way, many think, is the best way to learn about wine.

When you join his Wine Democracy, you experience international wine dinners, tastings, tours, advance news of wine buys, classes, a Personal Wine Journal, and much much more.

---

1975 Caprice Classic Sport Sedan.

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**THE 1975 CAPRICE CLASSIC**

---

**HOT}**

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**Faster warm-ups.** Caprice for 75 features Early Fuel Evaporation as part of the new Efficiency System. EFE efficiently uses exhaust gases to give you a smoother, shorter warm-up period.

---

**Improved fuel economy.** For 1975, Caprice’s standard V8 engine is designed for better fuel economy; thanks to the new Efficiency System, new engine tuning and easy-rolling GM Specification steel-belted radial radial tire ply.

Superior starting. High Efficiency Ignition, standard on all 1975 Caprice Classics, delivers a spark that’s up to 85% faster than conventional ignition systems deliver. We wanted to make it easy for you to approach us. Caprice with greater confidence on cold, wet mornings.

Chevrolet’s new catalytic converter, designed to make the ‘75 Chevrolets better perform than the cars of the last few years. Our new catalytic converter allows Chevrolet engines to go back to doing what you’ve always expected them to do: Perform smoothly, responsively, efficiently.

Faster and simpler tune-ups. With High Efficiency Ignition, there are no points to replace, and there’s no ignition condenser to replace. Spark plugs, for instance, lasting 6,000 miles, should now last up to 12,500 miles. Tune-ups will be simpler and further apart.

Chevrolet makes sense for America 1975.
A steak deserves a grander destiny than just rare, medium or well-done. At Benihana, a steak reaches heights undreamed of by ordinary steaks. In front of your very eyes, a nimble-fingered chef turns it into that thing of glory called hibachi steak. You say you've never eaten a steak that was anything more than rare, medium or well-done? Drop in. It's obviously you deserve a grander destiny yourself.

Bay Meadows
(415) 345-1641 San Mateo

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740 Taylor St.
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Boston, Hamburg, Fort Lauderdale, Chicago, Seattle, Ft. Lauderdale, Los Angeles, Las Vegas, Honolulu, Tokyo, Toronto, Mexico City.

1975 CAPRICE CLASSIC
IT RUNS LEANER.
IT RUNS CLEANER.
IT SAVES YOU MONEY.
EVERY MILE.

The sensibility of our uppermost Chevrolet.

Chevrolet couldn't expect you to change your standards. So we've changed Caprice. Caprice Classic for 1975 will provide you with the elegance and style of your taste demands. Plus Chevrolet's new Efficiency System with some very important engineering improvements designed to work together to clean the air and save you money.

Run leaner? Run cleaner? That's what we mean.

Run leaner means Caprice is designed to run more economically. By run cleaner, we mean the 1975 Caprice Classics are designed to meet the stricter new Federal emission standards, with engines that stay cleaner internally because of no-lead fuel.

1975 Caprice Classic Sport Sedan.

The improved fuel economy; thanks to the new Efficiency System, new engine tuning and easy-rolling GM-Specification steel-belted radial tire ply. Surer starting. High-Energy Ignition, standard on all 1975 Caprice Classics, delivers a spark that's up to 85% higher than conventional ignition systems deliver. We wanted to make it easy for you to approach us. Caprice with greater confidence on cold, wet mornings.

Faster warm-ups. Caprice for '75 features Early Fuel Evaporation as part of the new Efficiency System. EFE efficiently uses exhaust gases to give you a smoother, shorter warm-up period.

Better performance. The features we've listed so far, combined with Chevrolet's new catalytic converter, are designed to make the '75 Chevrolets better performers than the cars of the last few years. Our new catalytic converter allows Chevrolet engines to go back to doing what you've always expected them to do: Perform smoothly, responsive, efficiently. Fewer and simpler tune-ups. With High-Energy Ignition, there are no points to replace, and there's no ignition condenser to replace. Spark plugs, instead of lasting 6,000 miles, should now last up to 12,500 miles. Turn-up time will be simpler and further apart.

More miles between oil changes and chassis lubes.

We've extended our recommended maintenance as follows: Oil change and chassis lube—every six months or 7,500 miles, as well as every 15,000 miles. Automatic transmission fluid change—every 30,000 miles. All that and cleaner air. We've met the new Federal emission reductions: Exhaust hydrocarbons down 50% from 1974, carbon monoxide reduced 46% from 1974.

Things that make Caprice Classic, classic.

We don't want you to think for a minute that we've forgotten the things that have made Caprice our uppermost Chevrolet. We haven't. In fact, we've added to Caprice Classic's traditional elegance with a new front grille, new tail light arrangement and new rear quarter window design. Plus special sound insulation designed to make Caprice quiet and comfortable on the road. See your Chevrolet dealer soon. See just how sensible our uppermost Chevrolet is for '75.

A BOTTOMLESS BOTTLE OF WINE

Wine takes a lifetime of study--and the homework's wonderful!

Fred Cherry may be the most popular guide, teacher, and fellow-drinker around; his way, many think, is the best way to learn about wine.

When you join his Wine Discovery Club, you experience international wine dinners, tastings, tours, advance news of wine buys, classes, a Personal Wine Journal, and much more.

Telephone, write...or just drop in for a glass of wine.

FRED CHERRY
470 COLUMBUS AVE.
SAN FRANCISCO 94113
CALL 982-9624

THOROUGHBRED RACING
NOW the December
Tuesdays through Saturdays
First Race 1:00 P.M.

AN IRISH COFFEE IS AWAITING YOU AT THE BUENA VISTA

1080 P.M.-KINE/AM AND KDFC/1M--COUNT OF LUXEMBOURG WALTZ (Czech), SHAWN OF TIOMSUE (Dublin), IMPROMPTU (Dutch) and SYMPHONIE CAPRICE (Bohemia)
8:00 P.M.-KRON/AM AND KMFF/AM--"WEST SIDE STORY"
7:00 P.M.-KIN/AM AND KMFF/AM--"ANYTHING GOES"
8:00 P.M.-KIN/AM AND KMFF/AM--RUSLAN AND LUDMILA OVERTURE (Ginman), VIOLIN CONCERTO (Brahms) and OVERTURE IN G (Mozart)
7:05 P.M.-KIN/AM AND KMFF/AM--"UP GILLY" (Ireland)
6:00 P.M.-KIN/AM AND KMFF/AM--"NO STRINGS"
8:00 P.M.-KINE/AM AND KDFC/1M--SATURDAY NIGHT OPERA--"SANDSON ET DI LILA" (Brazil)
2:00 P.M.-KIN/AM AND KMFF/AM--"PURLIE"
8:00 P.M.-KINE/AM AND KDFC/1M--PIANO CONCERTO NO. 5 IN E FLAT (Bachman) and "ROUMANIAN Rhapsody" (No. 1) (Enescu)
Mon., November 20
7:00 P.M.-KIN/AM AND KMFF/AM--"THE BOYS FROM SYRACUSE"
8:00 P.M.-KIN/AM AND KMFF/AM--"OVER TUNE TO A BARTERED BRIDE" (Ginman). BANDY FOR PIANO AND ORCHESTRA (Dublin) and L'ABATE BANTIQUE (Lateau--Beethoven)
Sun., November 19
7:00 P.M.-KIN/AM AND KMFF/AM--"DEAR WIFE"
8:00 P.M.-KIN/AM AND KMFF/AM--OVER TUNE TO WINDS OF WINDSOR (Nestor) FEUX D'ENTREES (Bolton), TUTARE AMP WINSTON (Mansfield) and DANCE FROM JEWELS OF THE MADONNA (Walper)
7:35 P.M.-KIN/AM AND KMFF/AM--"THE DAUGHTER OF THE Regiment (Dorsey)
8:30 P.M.-KIN/AM AND KMFF/AM--"ROZI" (channel 9) -- Evening at Symphony
10:00 P.M.-KIN/AM AND KMFF/AM--"LADY IN THE MAIN"
8:00 P.M.-KIN/AM AND KMFF/AM--"HUNCHBACK DANCE" (Shaherais)
Sun., November 19
7:00 P.M.-KIN/AM AND KMFF/AM--"BROADWAY SUITE" (Moffet)
7:00 P.M.-KIN/AM AND KMFF/AM--"DIPSY"
8:00 P.M.-KIN/AM AND KMFF/AM--"IN BRITISH COURT" (de Rossier), EDWARD APPRENTICE DANCE (Dorsett) and DANCERS AT AN EXHIBITION (Mann)
7:35 P.M.-KIN/AM AND KMFF/AM--"LUISA MILLER" (Verdi)
7:00 P.M., November 20
7:00 P.M.-KIN/AM AND KMFF/AM--"TOM SANDERS" and "THE RAILWAY CHILDREN"
8:00 P.M.-KIN/AM AND KMFF/AM--"DER MEISTERSINGER" (Wagner), VIOLIN ROMANZO (No. 2) (Geismer) and "CONCERTO IN A" (Mozart)
Sat., November 19
7:00 P.M.-KIN/AM AND KMFF/AM--"FOIL RELIQUY"
8:00 P.M.-KIN/AM AND KMFF/AM--SATURDAY NIGHT OPERA--"DEAF-END" (Maugue)
PALL MALL
GOLD 100's

Longer... yet milder.

FILTER TIPPED


21 mg. "tar", 1.5 mg. nicotine avg. per cigarette. FTC Report March '74.