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For one crazy moment he feels he will stay. Then he turns towards the gangplank and walks very slowly into the mist.

Each one of their moments—the sky beginnings, the electric touching of fingertips, the transporting passion—will disappear in the universal solvent of time plus distance.

Years later, an unknown woman in a silk dress will pass by wearing Mitsouko.

And 1921 will flash through him like a shock. He will not be able to forget the long black hair, the incredibly soft skin, the infinite tenderness...

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CRITICAL WORDS

Has anybody ever seen a dramatic critic in the daytime? Of course not. They come out after dark, up to no good.
— P. G. Wodehouse

Whether we have chosen chisel, pen or brush, We are but critics, or but half create.
— William Butler Yeats

The good critic is he who narrates the adventures of his soul among masterpieces.
— Henry James

I do not resent criticism, even when, for the sake of emphasis, it parts for the time with reality.
— Sir Winston Churchill

A wise skepticism is the first attribute of a good critic.
— James Russell Lowell

The sheer complexity of writing a play has always dazzled me. In an effort to understand it, I became a critic.
— Kenneth Tynan

A dramatic critic is a newspaper man whose sweetie ran away with an actor.
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One doesn’t become a critic out of modesty.
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Performing Arts

The Bay Area's Music & Theatre Monthly Magazine

November 1976

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THE BAY AREA'S MUSIC & THEATRE MONTHLY MAGAZINE
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PROFILE: JOHN PASQUALETTI
by Blake Anthony Samson

It began April 28, 1971 with a rock ballet-opera. Tommy. Tommy made local history and John Pasqualetti went on to set a total of twenty-eight consecutive ballets for the Pacific, Oakland and San Francisco Ballet. Even his idol, George Balanchine, could not match this creative outpour in a mere three years. The volume alone calls for a retrospective look at the Pasqualetti style.

Tommy was not yet professional ballet. Only three of its twenty-four dancers had had previous training and the lead dancer, John Loschmann, had been a pole vaulter. But over 150,000 people saw Tommy in its eight-month run and its impact was total.

In perhaps its greatest tribute, John Canko of the Stuttgart Ballet said to Pasqualetti, “Thank you for a wonderful evening but I’m still crying and I have to leave.”

Very few who saw the final performance will ever forget it.

The cast, that had started with nothing, was closing the most dramatic chapter of their young lives.

The ending of the ballet, when the dancers lifted Loschmann into a final lift, had always been explosive, but its impact this evening was unimaginable. The chorus of “See me feel me touch me heal me” turned into the music to “listening to you, I get the music” and the explosion hit full fury.

Pasqualetti will not be reverent to a classical position if he can pull a statement out of its violation.

In the classic “fish dive,” for example, the ballerina’s leg stretches past her partner’s supporting arm. Pasqualetti has her leg hook over the arm instead. To a purist, it destroys the line, but it completes the relationship of structure. It smirks the group even as it defies classical rules.

Part of Pasqualetti’s genius is his design of new gesture, shape and motion. Visual terms are drawn from a recognizable reality but filtered through Pasqualetti’s singular and formidable imagination.

Pasqualetti was then twenty-five. His background was theatre, costume design and teaching. His only dance training had been a few classes at the Yorke-C Dance studio.

In fact, Pasqualetti’s greatest strength was that he did not come to choreography from a past of classical ballet. He learned the freedom of dance in his own way. Pasqualetti had to go out and invent his own. This he did.

From athletics he learned a basic rule. The structure of movement gave it its strength.

This became his personal dance philosophy. Instead of hiding supports, he would purposely emphasize them. Even now that he and his dancers are balletic, he still retains this strong stylistic trademark.

(Maria Filomena Pasqualetti, courtesy Pacific Ballet)

Loschmann’s face was flooded by tears. Sparks rippled down his costumed back. He seemed to buckle but was kept held up in that final, victorious configuration, as the tears, that physical, final specter, the pulse of the band and cast and an audience beside it sent out an electricity that no one could forget.

But the closing of Tommy would become just an opening.

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In fact, Pasqualetti’s greatest strength was that he did not come to choreography from a past of classical ballet. He learned the freedom of dance first, then learned technique.

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(Nov Bay Area choreographer is so consistently compared to Balanchine. That alone is tremendous credit. But he is also often compared to Martha Graham, Alvin Ailey, Bejart, Robbins, Arpino and Feld. Really, no one knows where to place him. In short, nothing in the dance world escapes his absorption and use.

He saw his second Balanchine ballet, the first being an early Agon at the San Francisco Ballet, a performance of Serenade. He said to me afterwards, “I can die now knowing that the world has a ballet like Serenade.” The Balanchine influence has run very deep.

He went to New York and studied with Balanchine. He seeks advice from him, absorbs and often reuses Balanchine’s gestures and constructions. It was from Balanchine that Pasqualetti learned his sense of line, of consonance, of juxtaposition and counterpointed movement.

But it is a mistake to place too much emphasis on Balanchine’s effect. It was not until the latter part of Pasqualetti’s choreographic career that he saw much of Balanchine’s repertoire.

(continued)
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"It was from Balanchine that Pasquale learned his sense of line, of movement."

However, he and Balanchine looked to the same music for their choreography. It was to a fascination with Stravinsky's Agon, Rite of Spring and Firebird that Pasqualletti turned his attention.

Agon is remarkably structured. The key musical tone is A, the agon.

Pasqualletti did not have twelve dancers. Secondly, he needed a subject, not a structure. He set a comic contest, a competition, an agon between the sexes, between pre-adolescent boys and a pair of saucy girls. Thus he made a ballet of clowning, of teasing, of humor.

He would return to the comic again for his Rhapsody in Blue and Bach's Goldberg Variations.

After Agon, he structured future Stravinsky ballets closer to their given scenarios.

But in The Rite of Spring, he made one significant, philosophic change. The "sacred dance to death" was danced with exaltation, "a dance to life, the same ecstatic, cathartic ending as in Tommy.

Song of the Nightingale was to bring a new preoccupation. The Hans Christian Anderson tale tells of a Chinese Emperor who, in a beloved nightingale for a beloved mechanical one. Pasqualletti's style took on the Chinoiserie of Stravinsky's music.

He then choreographed two versions of Scheherazade following the path of Ravel's music to the more oriental roots of the Rimsky-Korsakov version. His oriental ornamentation became more and more Far Eastern.

His Firebird was a sensuous and spirited tale of bird helping a prince to get his princess. Again Pasqualletti made a significant change. Arthur Bloomfield explains: "He enlarged the story by dividing the firebird into two people, male and female."

The Firebird ballets, more abstract and less plotted than the "story ballets" of Petipa, Pet-
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"He enlarged the story by dividing the firebird into two people, male and female." Hereafter the scenarios became in Hans Ellenson Tencah's words, "as much devoted to psychology as to dance."

The "Stravinsky ballets" were more abstract and less plotted than the "story ballets" of Peter Pan, Pe-
transcends, Scheherazade, Romeo and Juliet and Stravinsky's "The Rite of Spring." Most of these stories are told impressionistically, "Several independent, simultaneous directions of movement," Arthur Bloomfield explains, "may happen at the same time but they all fit together."

Much of the plot is left to the audience's forehand knowledge. Instead one is given a kaleidoscope of movement and detail, a sudden, intermingling pulse beat.

"Pasquali's idea," wrote Marilyn Tacket, "often come pouring out faster than the eye and mind can perceive." The rapid shifts of activity have been a Pasquali signature since the original Tommy.

Underneath the kaleidoscope is a center of meaning, usually a single, encompassing subject.

In "Petrouchka" it is the gift of love that makes the puppets human.

"In the Pasquali view," Arthur Bloomfield recalls, "Petrouchka is peopled entirely by puppets, except for the maquit and puppeteer. At first limp and rubbery, they have to find their way and their escape from a certain automation trap. When Petrouchka pounds on the Moor's head, nothing happens, but all the Moor has to do is slightly tap Petrouchka and he falls apart—ah such is life and not only among wooden people.

This is the degree that Pasquali's breath of life and breadth of meaning reaches. No other local company, Howwrr Tircott concludes, "does so much to explore the human condition."

In "Coral Island," his latest ballet, Pasquali makes a telling statement on man's essential loneliness. The characters are as if coral islands, a part of and apart from each other.

Pasquali has choreographed to Toru Takekisti's massive symphonic cantata a highly philosophic ballet, "The relationships form and melt, formal gatherings mass, only to find their number burdensome." The ballet is about the times when human spirits won't stay together and the loss of autonomy which locks the spirit in.

In the illusory garden and all white costumes of "Stretar," the center is Blanche du Bois, the most psychically perceptible of all Pasquali's characters. Her attractions and repulsions, demands and acceptance, her violence and tenderness is Pasquali's subject.

Blanche is raised in a South full of the imate chauvinism of clumsy adolescents, not the antebellum or plantation South but a South vibrating with the ebbs and flows of an early Jazz Age, a South lazy from the heat of its own sensuality, a South where hospitality was doted out of self-preservation rather than true gentility.

"I like," Arthur Bloomfield recalls, "the way Pasquali spins out the amorous fantasy of Blanche with the man from the asylum, the man, that is, who comes to take her away."

Pasquali succeeds in showing the greater complexity of feeling where a lesser choreographer would have settled for less.

He can also be divinely lyrical, in his Brahms' "Intermezzo in A Major," in "The Brahms Songs," and in "Duo Concertante," Howwrr Tircott said of "The Brahms Songs," "Rather than paint strokes, it offered only the memory of them." The ballet was ethereal, finispan and subtle.

"Duo Concertante," set to the spartan Stravinsky score, moves with equal lyricism and with austerity, the exact nature of Stravinsky's neo-classicism. "Exciting," one critic said; others said it was "triumphant," "glorified," "determined," the praise was universal.

The pas de deux that Pasquali set to Brahms' "Intermezzo in A Major" as a tribute to Alan Palmer was astonishingly mature. One easily could have seen Dame Margot Fonteyn dancing it.

There is another support to Pasquali's lyricism, the way his figures turn in space. Paul Herlitynd of the Oakland Tribune explained it so well. "The inventiveness of Pasquali's movements combines with a desire to occupy a space, twirl it with quick, narrow pirouettes, and stretch it with relaxed hands-reaching out and out."

The unfolding of these turns, unlike any other in dance, are unqualified poetry.

With its particular mellow and ethereal pair of duets between Orpheus and Eurydice and Apollo and the Angel of Death, Orpheus was destined to a significant place in Pasquali's repertoire.

Yet Orpheus was only a forecast of the success of Apollo. As with Balanchine's Apollo, which Pasquali had not seen, Apollo rises as an eagle.

The opening is in fact the eagle's awakening to flight. As the ballet progresses, Apollo transforms into a man, elegant and composed, proportions like an ancient Greek statue.

The love of the three girls, Terpsichore, Polyhymnia and Calliope, is

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Wilkes Bashford

12

Geminessa: The quietly rich fragrance.
Perfume, Perfume Spray, Cologne, Cologne Spray.
with the eb and dissolve of an early Jazz Age, a South from the heat of its own sensuality, a South where hospitality was dolled out of self-preservation rather than true gentility. Inevitably, by flirtations with, and amid the animal side of the human male, the tragedy leaves reality.

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Robin Hood handled a lot of money over the course of his career. But he found fortune easier to acquire than to retain. And spent most of his life living on nuts and berries.

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Professional investment service is not the only benefit our trusts provide. Should you become ill or incapacitated, Security Pacific Bank will continue to manage your portfolio, and at the same time apply income to medical expenses and the needs of your family. Finally, a trust with Security Pacific Bank may enable you to combine tax savings, greater family income and even a gift to your favorite charity.

Mr. Hood would approve of that.

To make an appointment, call any of our over 470 branch offices. There is no cost or obligation.
Bay Area music and theater lovers know that Spring Opera Theater presents each year the best young professional singers in the United States (Fall Opera’s 1974 roster included some twenty performers who have sung with Spring Opera). There is no question that SPOT is, perhaps THE major forum for the showing off of top American musical talent. SPOT provides a springboard for those men and women, who go on to perform with San Francisco Opera, the Metropolitan Opera, and the opera houses of Europe. Many return to continue their development of roles and new techniques, for SPOT is more than a stepping-stone to the grand opera world—it is a constantly moving, flexible, adventurous company where artists, no matter how experienced, can always find a new challenge.

In a sense, Spring Opera Theater in the Experimental Wing of San Francisco Opera. In 1971 SPOT moved from the grandeur of the War Memorial Opera House to the informality of the 1700-seat Curran Theater. The move was more than a physical one, for at that point in time, Kurt Herbert Adler, General Director of the San Francisco Opera family, had turned the emphasis of Spring Opera to Theater, and an exciting new art form was born.

In the past four seasons, San Francisco audiences have been treated to an extraordinary measure of lyric theater experiences. Using directors and designers from the worlds of theater and film, Mr. Adler and the San Francisco Opera staff have presented a magnificent array of unprecedented, occasionally startling, productions.

The major breakthroughs from traditional operatic formats were 1) moving to a smaller house and 2) performing opera in English. More than anything else, these two changes marked the difference and the success of Spring Opera Theater. Using a thrust stage and placing the orchestra behind the singers immediately created two very strong physical barriers. Singing in English dissolved a third. Communication between artists and audience became spontaneous and involving. Singers immediately felt the contrast and reacted with increased vigor and exuberance to the audiences’ comprehension. Singers working with Spring Opera Theater have been delighted with the change to English, and feel that performing an opera in the audience’s own language goes a long way towards making opera a truly popular medium. Feedback to those on stage is immediate and they respond quickly to their listeners, creating that strong but gentle bond which is the essence of successful theater.

Never forsaking musical integrity, Spring Opera Theater has frequently gone a step further than most American opera companies in its attempt to find new ways of staging. In the 1971 production of Mozart’s Le Clemenza di Tito, New York stage and documentary film director William Francisco called for spoken dialogue in place of traditional recitative, simultaneously presenting the opera as a spoken 18th century Viennese drama on one side of the stage, and a sung modern work on the other. In 1973 Spring Opera Theater used its flexibility of staging to return to

"Designed for the Woman with a Style of Her Own"

– Hubert de Givenchy
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the past. Cries of “it can’t be done!” were brushed aside, and Mr. Adler and director Gerald Freedman viously flopped in New York. The risk paid off, and San Francisco was served an overwhelmingly successful

brought to life Bach’s Passion According to Saint Matthew. In an age re-belling against traditional religion, Freedman’s Passion won over even the most dogmatic agnostic. In English, yet faithful to Bach’s original oratorio, the timelessness of ritual was introduced behind a scrim on which slides of ancient spiritual tapestries were projected. The evangelist narrated the Passion much in the manner of a modern-day minister, and the players moved from being part of a graceful, sorrowful Pietà to being communicants. The audience served as the congregation. Non-conformity was rewarded, and no member of the congregation left the theater unmoved.

Spring Opera Theater’s proclivity for gambling preceded the Passion. In 1972, SPOT produced Brecht and Weill’s Rise and Fall of the City of Mahagonny, a work which had pre-dose of socio-political drama, complete with a theatrical first—the use of laser beams to simulate raindrops. The perfection, the boldness and the relevance of Mahagonny shone through the opera’s desolate philosophy, and removed Spring Opera Theater one more step from the commonplace.

All of this is not to say that Spring Opera Theater lacks respect for the old. On the contrary, SPOT’s bent toward the new is an attempt to bring reality and timeliness to the traditional. By updating Don Pasquale and using dialogue in Carmen, Spring Opera Theater acts as a bridge to fuller enjoyment of opera. By performing in a legitimate theater, SPOT introduces a new audience to the joys of musical refinement. By experimenting with new techniques, Spring Opera Theater speaks in a style and in a language which need not be studied to be understood.

The Curran Theatre in the spring is without doubt an exciting place to be—a unique blend of experience and experiment. Spring Opera Theatergoers leave each performance happy, sat, pleased, angry, smiling, frowning, laughing, cursing... but never bored. We challenge you to remain indifferent. Visit SPOT in the spring, and become a part of the magical world of lyric opera which transcends, the status quo. Come to the Curran, forget the dreary fog-filled winter, and share with the blossoming artists who are Spring Opera Theater the joy and panache of this daring and highly entertaining phenomenon.
Canlis' Restaurant in the Fairmont

As San Francisco's most elegant dining establishment, Canlis' Restaurant offers a unique dining experience. The restaurant is known for its innovative cuisine, exceptional service, and beautiful atmosphere. It is the perfect choice for special occasions and fine dining.

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Gold Coin Jewelry offers a stunning collection of fine jewelry, including necklaces, bracelets, earrings, and rings. Each piece is handcrafted with attention to detail, ensuring the highest quality. They offer a wide selection to fit any style and budget.

A transcendental St. Matthew Passion

Brought to life Bach's Passion According to St. Matthew, in an age rebelling against tradition, Bach's St. Matthew Passion was written in 1724, an age that was traditionalism and religious. The passion was written in a stirring form which slides of ancient spiritual tapestries were projected. The evangelist narrated the Passion much in the manner of a modern-day minister, and the players moved from being part of a graceful, sorrowful Pietà to being communicants. The audience served as the congregation. Non-conformity was rewarded, and no member of the congregation left the theater unmoved.

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THE LEGIONS HAPPY BIRTHDAY

by DONALD L. BLUM

The performance of Dom Giovanni on the evening of November 12th will be dedicated to the California Palace of the Legion of Honor which is celebrating its 50th birthday. This operatic evening is one of many civic celebrations planned to commemorate the gift of the California Palace of the Legion of Honor to San Francisco by Mr. and Mrs. Avoid B. Speckels on November 11, 1924.

The Legion of Honor's history is colorful! Mrs. Speckels greatly admired the French Pavilion at the Panama-Pacific International Exposition of 1915, a fine replica of the Palais de la Légion d'Honneur, built of plaster. Mr. and Mrs. Speckels went to France and obtained permission from the government to recapture the beauty of the pavilion in lasting material. Its construction was prevented by World War I. The building was completed in 1934, and on Armistice Day opened its doors and was dedicated as a fine arts museum to the men who lost their lives in the First World War.

The creation of The Fine Arts Museums of San Francisco in 1977 by the merger of the California Palace of the Legion of Honor and M. H. de Young Young Museum has made it possible for the Legion to receive French art on an extended loan from the de Young—resulting in a uniquely French museum in America.

The new installation of 50 additional paintings by French artists to Norton Simon's "Three Centuries of French Art" makes this truly one of the finest French exhibitions yet to be seen in San Francisco.

The California Palace of the Legion of Honor will officially open on November 12th the new galleries housing the Adolph B. and Alma de Bretteville Speckels' collection of Auguste Rodin including some forty bronzes along with a group of original plaster casts. Many of the works were hand picked by the artist himself. The galleries have been greatly enriched and the collection reorganized and dramatically lit.

The Burgers of Calais, Balzac and the Walking Man, the monumental sculptures which are among Rodin's most famous creations are included in the exhibition on loan from Nortorn Simon, Inc., Museum of Art.

And, with the opening on November 12th of "Masterpieces from the Collection of Florence Gould" the Legion is unveiled! This special loan exhibition from Mrs. Frank L. (Florence) Gould is an anniversary tribute to this unique French museum in the City of her birth.

The vitality of the California Palace of the Legion of Honor as it celebrates its 50th Anniversary is a remarkable tribute that reflects the impact of its Francophile donor Mrs. Alma de Bretteville Speckels.
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PERFORMING BACCHUS
by FRED CHERRY

JUG OF HAPPINESS

It is hard to describe that moment of satisfaction when you bask in the rare luxury of being in control of things. A forgotten American folk singer best put this euphoric sensation of mastery into words—beautiful words, sung to the music of an eight-string guitar:

"I've got the world in a jug... and the stopped in my hand!"

WINE OF THE PEOPLE

As the first act of Godspell ended, the actors came down the aisles with trays of wine—to the strains of the Light of the World. Thus the talented troupe invited the audience to share in the Last Supper. When the wine on the communion trays ran out, the audience came onstage to partake of the profused wine.

And this wine they served? It was, in a large sense, truly a sacramental wine, for it was a wine of the people... . . . Red Mountain, perhaps the only wine on earth or heaven which tastes as good in a plastic cup as in a silver chalice.

As we walked onstage to take "communion," I noticed that the bottle which had served Jesus' Disciples at the Last Supper bore the label of Almaden Pinot Chardonnay. This struck me as, to say the least, undemocratic, hardly what the Lord would have liked.

Reassurance, however, came immediately after the show. A stage hand brought me the bottle, still partly full. I tasted it—reverently, of course. Praise the Lord! It was Red Mountain; a second-hand Almaden bottle had been used to provide a handy, homely decanter for the jug wine.

Was the show irreverent, as some say? Or was it a supreme modern expression of devotion—Aristotle France's "juggling" in long hair and jeans?

I can't say. But this I know: there was one startling, Herbert-like, near-blasphemous note which cannot be gainsaid. The Good Book says you can't put new wine in old skins... and Godspell did!

(continued)

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(continued)

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This is no conventional 2-seater. It’s a Mercedes-Benz. So you can expect the extraordinary. You won’t be disappointed. Come in and look carefully at a 450SL. Standard equipment includes electric windows, air conditioning, power-assisted steering and brakes, automatic transmission—even a central locking system.

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Challenge a stretch of country road. Feel how a separate suspension system for each wheel mates the radial tires to the road. Marvel at the road feel the variable ratio, servo-assisted steering. And drive secure in the knowledge that a double-circuit, 4-wheel disc braking system is at your disposal.

The Mercedes-Benz 450SL. Spoil yourself with pure driving pleasure.

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New Zenith Allegro brings deeper, richer sound to 4-channel.

The surprising sound of Zenith.

**THE DRUNKEN SAINT**

St. Vincent is the patron saint of French wine growers. Each year schoolchildren in the villages of the Cote D’Or of Burgundy celebrate St. Vincent’s birthday on January 22 with a school holiday.

According to legend, St. Vincent couldn’t become accustomed to playing the harp in Heaven. Heaven, you see, was then dry (he hoped that situation has changed); and Saint Vincent had become quite reliant upon a daily glass of fermented grape juice. Desperate, he applied for and was granted a travel visa to earth and its vineyards so that he once again could taste the wines he loved so well.

But, also, the precious liquid proved to be his undoing. When he failed to return to the Pearly Gates, Gabriel was sent to look for Vincent. After much searching, the Archangel found Saint in the cellar of La Mission Haut-Brion, lost to the world (and to Heaven). As punishment, Vincent was turned to stone, and may still be seen there in Bacchanal disarray. This sainthood misfortune, I presume, is how the modern term “stoned” came into use.

**A WINTER’S TALE**

In the winter time, after a triumphal opening or a disastrous one—or at any other time—both Shakespeare and his audience were likely to partake of a wine drink based on the lack of central heating.

“Caulding” was the Renaissance answer to the cold; they made a “cauldle” with strong wine (or ale) in a pot, which was left by the fire until the play was over or, on other occasions, when it was simply bedtime. They would then add honey and spices and carry the warm pewter tankard carefully to the bedroom. In the frigid air, getting undressed didn’t take long; the “cauldle” was then very carefully placed in the bed between the legs, where it warmed the vital parts.

Eventually, it warmed the bed, too—and when that comfortable state was reached, the tankard was taken up and drunk until empty. With rare versatility, the hot spiced wine “cauldle” provided warmth both inside and out—and a good night’s rest was assured.

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 PERFORMING ARTS.

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You're looking at the Zenith Allegro tuned-port! It's part of an innovative speaker system designed to reproduce music with such fidelity that you can actually hear the difference between records and tapes. You see, with a lot of speakers even Precision suspension speakers, you never hear the full range and all the excitement of the original performance. You get a more efficient sound system. In fact, other systems with comparable suspension speakers need twice the wattage to match Allegro's overall sound performance.

But as remarkable as the Allegro speaker is, it's not the whole story. There's a secret audio component, the speaker! Most important, a precision, solid-state crossover specifically designed to work with the Allegro speakers. Finally, Allegro offers in-car audio. This FM and 4-channel matrix FM broadcast, 4-channel discrete 8-track tape player. A precision record changer that plays 4-channel matrix records. Plus the ability to play and greatly enhance present forms of stereo.

Zenith Allegro is designed to be enjoyed. Once you hear it, you'll know how 4-channel sound should sound.
SHARE THE WEALTH
WITH PERFORMING ARTS
(secret places to eat, drink, and browse)

THUMBELINA — 2338 Clement St., S.F.: 387-8419 HOURS: Tues-Sat 12-6
   Every time we’ve been to Bill’s Place for hamburgers on Clement St. and 24th Avenue, we’ve wanted to explore this tiny shop across the street, but it’s been closed. We finally made it on a Wednesday, and happily browsed among the large collection of handcrafted toys and dolls for children. Terri Shea opened her minute store some time ago with a collection she had made of stocking toys, dressed toy mice and puppets. She has since added creations by her friends, such as crib quilts, super old-fashioned hobby horses ($7.50), stocking toys from Appalachia, corn husk dolls of Austria, music boxes from Germany and so much more you wouldn’t believe! Prices are also in the “you wouldn’t believe” price range — 25¢ to a top of $70 (with a few antique dolls in the $50 range, but Terri doesn’t really care if she sells them). Terri is one of the friendliest gals we’ve ever met, and her shop is one of the best values Share the Wealth has ever found. She’s too small a business to advertise, and we’re proud to have discovered her first!

SUGAR’N SPICE — 3202 Balboa St. (33rd Ave.) S.F.: 387-1772
   Jeanne Lutz opened this cake decorating school within a shop carrying all the necessary decorating supplies. Her lessons are Tues-Sat from 10-3, with a few November classes Tues and Sat early afternoon. The cost is $25, including supplies, for six hours of two hours each (six week total), just in time for you to prepare for your holiday baking!

THE GIFT EXCHANGE — 3326 Geary Blvd., S.F.: (752-1208) HOURS: Tues-Sat 10-5
   Helmer Kinnunen started this store in 1967. You may take your own duplicate or unwanted gift here and exchange it. It doesn’t matter where it was purchased, as long as it’s new, unused and undamaged. Helmer or his wife will look up the current retail value from their files, and you may select an item or items from their stock equal to what you brought in. You pay a 20% cash service charge. You may also buy merchandise here for cash, at a 20% discount, or you may take in your trading stamps for merchandise (stamps require a 10% cash service charge). It’s a great way to economize during these recession days!

PIZZA & PIPES — 2911 Arden Way, Sacramento (916/489-5470) HOURS: Sun-Thu 11 am-11:30 pm, FriSat 11-1:30
   This happy, noisy pizza house serves 18 varieties of pizza, all named after silent films, and you can hear the 20,000 lb. Mighty Wurzitzer four manual organ. Two organists alternate 7 nights a week, and pop music is played, along with light opera, music from the silents and early talkie films. Although sandwiches and hamburgers are served ($3.60-$5.40), the big deal is pizza, along with beer by the iced mug or pitcher. Small pizzas are $1.65 (“Tillie’s Punctured Romance”) to $2.65 to $3.65 and large from $3.60 to $5.20. Two of us shared a medium “Traveling Salesman” (everything but shrimp and anchovies piled high on it), and we took home three quarters of the dang thing! It’s an enormous amount of good food for very little loot... great fun for Mom, Dad and the entire family, as those old ads used to say!

Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and Gayle’s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $7.50 per year, $14 for 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 387-1728. Send 75¢ for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.

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(secret places to eat, drink, and browse)

THUMBELINA — 2338 Clement St.
S.F.: (415) 664-4919 HOURS: Tue-Sat 12-6

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SUGAR'N SPICE — 1202 Balboa at 33rd Ave. S.F. (415) 387-1722

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Helmer Kinunen started this store in 1967. You may take your own duplicate or unwanted gift here and exchange it. It doesn't matter where it was purchased, as long as it's new, unused and undamaged. Helmer or his wife will look up the current retail value from their files, and you may select an item or items from their stock equal to what you brought in. You pay a 20% cash service charge. You may also buy merchandise here for cash, at a 20% discount, or you may take in your trading stamps for merchandise (stamps require a 10% cash service charge). It's a great way to economize during these recession days!

PIZZA & PIPES — 2911 Arden Way, Sacramento (916) 488-5470 HOURS: Sun-Thur 11 am-11 pm; Fri-Sat 11-1 am

This happy, noisy pizza house serves 18 varieties of pizza, all named after silent films, and you can hear the 20,000 lb. Mighty Wurlitzer four manual organ. Two organs alternate 7 nights a week, and pop music is played, along with light opera, music from the silent and early talkie films. Although sandwiches and hamburgers are served, the big deal is pizza, along with beer by the iced mug or pitcher. Small pizzas are $1.65 ("Tillie's Punctured Romance") to $2.65 to $3.85 and large from $3.60 to $5.20. Two of us shared a medium "Traveling Salesman" (everything but shrimp and anchovies piled high on it) and we took home three quarters of the dangled thing! It's an enormous amount of good food for very little loot . . . great fun for Mom, Dad and the entire family, as those old ads used to say!

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and Gayle's favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $7.95 per year; $14 for 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 387-1722. Send 75c for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.

In Rio, Only V.O. is V.O.

Seagram's V.O.
The First Canadian

There is only one Rio: magic, timeless, young forever. There is only one V.O. Uncompromising. One-of-a-kind. The First Canadian in popularity around the world. Anywhere you go, Only V.O. is V.O.
The American Dream that, with pluck and luck, any mother’s son could climb to the top of the capitalist heap and squat there happily ever after has sometimes taken on a nightmare quality in recent years. Yet in spite of current disillusion and disenchantment, the dream remains one of the touchstones of our national mythology.

The foremost advocate of the American rags-to-riches syndrome in the latter half of the nineteenth century—perhaps of all time—was Horatio Alger, Jr. In many of his more than one hundred books, he expounded the theme that virtue and hard work would carry even the lowest bootstrap or newsboy into the raiment of the rich and successful. So popular were Alger’s books that his name became synonymous with the Cinderella success story.

Between 1870 and 1920, in fact, Horatio Alger, Jr., was the most widely read author in the United States, and his books had an incalculable impact on young Americans in those years. The eldest child of a Unitarian minister, Alger attended Harvard College and Harvard Divinity School, and in 1864 he was ordained as a Unitarian minister. He had tried his hand at journalism and continued to write after his ordination. He left the Massachusetts church to which he had been assigned and moved to New York to pursue his dream of becoming a full-time writer. Among the most popular of his boys’ books were the Ragged Dick Series (1867), the Luck and Pluck Series (1869) and the Tattered Tom Series (1875).

The individual titles of Alger’s books almost serve as plot synopses—Try and Thust, Bold and Brave, Suffer and Succeed and From Canal Boy to President. Historians agree that the sales of the books were fabulous, but, like many other aspects of Alger’s life, this one remains in the shadow of conflicting estimates that range from 15 million to 488 million. His books continued to sell in record numbers until the Depression of the 1930s, when the magic of Alger’s success formula seemed to vanish.

During his lifetime and for nearly three decades after his death, Alger was scorned by literary critics and historians. He was frequently omitted altogether from discussions of nineteenth-century American literature; if he was mentioned at all, it was usually an unflattering reference.

In 1928, however, Herbert R. Mayes published a biography called Alger: A Biography without a Hero, that was to be accepted for the next forty-five years as an accurate, even definitive study of Alger’s life and work. Then, in 1973, Mayes shocked scholars of nineteenth-century American culture by admitting that the biography was a hoax. He had been amused, he said, to find that the world accepted his joke as gospel. He confessed that the Alger diary and the interviews with surviving relatives and friends, on which he had claimed to have based his book, had been non-existent. The facts of Alger’s life became more and more obscure.

Several observers commented that people don’t really want to know the truth about Horatio Alger, Jr., or to separate the reality from the illusion. In life, after all, Alger had been caught up in the myth he was creating and propagating. In death, the myth simply outstripped the reality.

A.C.T.’s West Coast premiere production is based in part on the Mayes biography as well as on an enormous job of research done by the playwright, Ron White. James Dunn, director of the production calls the play “a fictional biography.”

“The recent revelation that the most celebrated biography of Horatio Alger, Jr., was a fraud doesn’t invalidate our need to believe in what we think was this man Horatio and what was his message to us,” Whyte adds.

Dunn concurs: “We’re not that interested in Horatio Alger, Jr., as a man: we’re interested in what he meant to the myth-makers and media-makers of America.”

Making extensive and varied use of music—composed by Mel Marvin—Horatio unfolds as a theatrical collage whose multiple facets reveal not only the story of Alger’s life but his reciprocal relationship to his times as well. Intertwined into the narrative is Alger’s famous tale, told in dramatic counterpart, of Ragg’d Dick.

Horatio has been seen in only two previous productions, first at the Repertory Theatre at Lorain-Hilton Center in St. Louis and more recently at Washington’s Arena Stage where the show was a critical and popular success. Dunn notes that Horatio “is the result of a collaboration by Ron Whyte and Mel Marvin on a subject that has been very close to Ron Whyte for several years—the whole fabric of America and Americans. Ron has been studying people like Alger, Jr., and has been studying the American media. He became intrigued with Alger, who was among the first people to affect society, to affect a whole generation through the use of media—he’s books. In researching Alger, Ron learned that the man who wrote about how any young boy from a poor background could grow up to be president of the United States was, himself, a very neurotic and frustrated man.”

“As we advance further into the Space Age,” writes biographer John Tebbe, “Alger’s books recede into the mists of yesterday which seems forever and immutable. What refuses to die is the idea his books represent. It survives because it symbolizes the individual’s hope, his dream of rising above his circumstances to be somebody, against the opposition of ‘they,’ meaning the Establishment.”
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KING RICHARD III

By WILLIAM SHAKESPEARE

Directed by WILLIAM BALL
Associate Director: ROBERT BONAVINTURA
Scenery by ROBERT ROSSIGNOL
Costumes by ROBERT FLETCHER
Lighting by JOHN MITCHELL
Music by CONRAD SUSA
Choreography: JOHN PASQUALETTI
Dramaturg: DENNIS POWERS

NOTES ON KING RICHARD III

In the words of Lodovico E. 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 and distinctly all-American. For all others. Over the centuries, countless millions have sat and stood and cried over the portrayal of one of the world's most consummate villains."

Richard III takes place at the end of the Wars of the Roses, which began in the close of the Hum- drum Years and plunged England into civil strife that lasted from 1455 to 1485. A series of military and political encounters between members of the House of York and the House of Lancaster for possession of the English throne, the Wars take their name from the roses—white for York and red for Lancaster—that were the emblems of the opposing factions.

William Ball, the director of A.C.T.'s production, finds more fascination in the play as a fantasy of evil, a melodrama exploring the sordid world of Richard, than as English history. "Richard III is a parable," he believes, "the story of a paranoid, humpbacked tyrant in a nightmarish world of unreality and night—two strong images in mind when I think about the play. One involves the orcs in J.R.R. Tolkien—and similar demons and cacophonies who go reeling about in unnameable and unnameable evil. The other is Kabuki theatre, with its unrelenting sense of predestination."

"Ball feels that, at times, 'The play is almost a tale of naught, and this sense it becomes like a farce. Our production emphasizes this facet of the text by acting certain of its techniques to our work, even though the play is essentially a tragedy. We have also sought to realize the melodramatic potential."

The Americas have frequently compared this early work by Shakespeare to the plays of his contemporary, Christopher Marlowe, in view of its strong, simple, coldly effective verse reminiscence of "Marlowe's Tamburlaine. "There is a storm of rhetoric in King Richard III," Ball notes. "The play has the most intense, most constant, most fervid, most insidious and menacing emotion and ferocity and with very little sublety. The characters are of two other types— as well as might for these are almost all vicious, ugly and frighten-
AMERICAN CONSERVATORY THEATRE

THAT ACTING COMPANY

JAMES M. MCKENZIE, General Director
EDWARD HASTINGS, Executive Director
EDITH MASON, Development Director
ALLAN FLETCHER, Conductor Director

EASTERN THEATRE

3930 HICKORY STREET

SACRAMENTO, CALIFORNIA

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THE AMERICAN CONSERVATORY THEATRE

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NOTE OF KINDNESS

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 hatchetman who murdered his own nephty and waded through the sea of blood... On the American frontier, this play was popular among the same people who were reading it to all others. Over the centuries, countless millions have sat and exalted 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 in the year 1455 and ended with the House of Lancaster victorious in 1487. Richard III was a Yorkist, a follower of Edward IV, and his son Edward V. He was disinherited by his brother Richard of Shrewsbury and was imprisoned in the Tower of London. The Yorkists were defeated by the Lancastrians at the Battle of Bosworth Field in 1485, and Richard was killed in battle.

Richard III is a complex character, and various interpretations of his character have been made over the years. Some see him as a villain, while others see him as a victim. The play is known for its vivid scenes and its portrayal of Richard's descent into madness.

The play is not only a play of evil, but also a play of mercy. Richard is shown to be both a ruthless and a compassionate man, and his actions are often dictated by his desire for power and control.

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NOTES ON “CYRANO DE BERGERAC”
Following his enormous large nose which, as he says, “Marches on before me by a quart of an hour,” the swashbuckling Cyrano de Bergerac returns for a third visit 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 newcomers to bring their own interpretation to the famous tale of an eloquent nobleman and a handsome Gascon soldier. Each actor brings his own forces to woo a dazzling Parisienne.

The courteous Cyrano—equally admired as a swordsman, musician, and philosopher—doesn’t flinch at the prospect of taking on a band of one hundred assassins singlehandedly, and armed with a wit that cuts as deeply as his sword, takes delight in deflating the hypocrite and exposing the scoundrel. Cyrano is a living embodiment of the French term, panache, that unique amalgam of pride, gallantry, swagger, courage, conceit and conscious superiority. Yet beneath all his Three Musketeer heroics lies still another side of Cyrano, his tireless striving for the ideal in all things, symbolized by the great bow he bears for the brave and beautiful Roxane.

Rostand, then twenty-nine years old, based his play very loosely on a minor French figure from the seventeenth century called Savinien Cyrano. The “real” Cyrano was neither noble nor Gascon; his grandfather was a fish merchant. As a writer, the original was a satirist, while Rostand’s is essentially a poet. It is a slighthing that the real Cyrano—who died in the prime of life—was spent much from venereal disease as from a beam of wood that fell on his head—had tried to rob his wealthy father when the latter lay on his deathbed. One thing the men of Rostand and of the eighteenth century have in common, however, is a gigantic nose. The poet Gautier described the original Cyrano nose as “the highest mountain in the world after the Himalayas.”

When Cyrano de Bergerac opened in Paris three years before the turn of the century, critic Edmond de Sterbebohmer wrote, “The part of Cyrano is one which, unless I am much mistaken, the great French actor in every future generation will desire to play.” Realistic figures perish particularly with the generation in which they were created, and their place is taken by figures typical of the age in which they live, which supervene. But romantic figures belong to no period, and time does not dissolve them...
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A wild storm is raging outside Rancour's Retreat, a Gothic estate in the English lake district, as six invited guests join three servants for a brief holiday in the country. Not long after the festivities begin, the proverbial butler announces dinner, concurrently stating that Lord Rancour has been shot to death. Everyone5 expresses as the menace of remembering characters bursts into song; foul play! and no one is either safe or above suspicion—but, this is after all a musical comedy . . .

Something's Afoot, beginning a limited engagement this month at A.C.T.'s Marinere Theatre, is an unconventional mixture of murder mystery and musical comedy. A suspenseful and hilarious parody of British mystery thrillers, the new playX will play its foxy atres of course conventions and ingeniously clever devices for committing "murder most foul."
TO THE AUDIENCE ...

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

for your convenience: DOCTORS may leave the number TEL 6903 with their call services and give name and seat number to house manager. Those who wish to MEET PERFORMERS after the performance may use the stage door entrance (around corner on Mason Street).


• SPECIAL DISCOUNT RATES are available to clubs and organizations attending As part of their permanent Geary and Marines Memorial Theatres in groups of 25 or more. For discount information, call Laura Hitchcock at A.C.T. (415) 771-3880. Special rates for matinees (not listed on regular schedules) are also available. Complete details are available from Joan Feehey, A.C.T., 450 Geary St., San Francisco 411 (415) 771-3880.

• FOR TICKET INFORMATION, telephone the Geary Box Office (415) 771-3880 from 9 a.m. through the first intermission Monday through Saturday. The Box Office is closed Sundays and will close at 6 p.m. on days when there is no performance.

• THE AMERICAN CONSERVATORY THEATRE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS. PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 Geary St, San Francisco 4102.

The American Conservatory Theatre is supported by the California Association of Performing Arts, the California Arts Council, grants from the Ford Foundation, the Rockefeller Foundation, the California Arts Council, the William Randolph Hearst Foundation, the City of San Francisco and the National Endowment for the Arts in Washington, D.C., a federal agency.

THE AMERICAN CONSERVATORY THEATRE presents

HORATIO

Music by MEL MARVIN

Directed by JAMES DUNN

Associate Director: JAMES HAIRE

Scenery by RALPH FUNKELLO

Costumes by J. ALLEN HIGHFIELD

Lighting by F. MITCHELL DANA

Conductor: FAE MCNALLY

Musical Direction and orchestrations by MEL MARVIN

HORATIO

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1963. Last season, he directed four plays at the Forum and of the Council of Theatres was awarded to Horatio and the Cherry Orchard, and this season he is repre- senting the American Conservatory Theatre, to be known in San Francisco, Three Sitcoms, The Pacific, Richard III and Jumpers, as well as reprising his role of The Tsar in the Cherry Orchard. The new season, Horatio, he began his career as an actor, appearing with such companies as the American Conservatory Theatre, at the Actors' Fund Festival, the San Diego Shakespeare Festival and as a regular on the PBS television series of Shakespeare. In addition, his production of Cyrano and Under Milkwood have been shown national- ly on the P.B.S. television series of Shakespeare. Aside from his work as a director, William Ball is an active member of A.C.T.’s Conservatory training programs.

JAMES B. MCNIEZ, Executive Pro- ducer, has been associated with A.C.T. throughout his history. As a member of the Board of Trustees in 1966, he was host to the company for a Spring season at his theater in Connecticut, the Westport Country Play- house. 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 Directors. In 1969, he became Executive Producer, took the company on its first Off-Broadway tour, and has remained as pro- ducer ever since. Often referred to as the “guy” of A.C.T., he has spent much time traveling in connection with National Foundation support, arrangements for plays to be in the repertory, and development of A.C.T.’s non-repertory projects such as Hair, Godspell, She, Don’t Bother Me I Can’t Cope, Oh Coward, etc. In addition to his work as Executive Pro- ducer and board member of A.C.T., McNiez is an active participant in all phases of the theatre. He has pro- duced three plays on Broadway, and 14 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1939, and of the Pen- insula Players in Fish Creek, Wisconsin since 1960. He is a past member of the Parker Playhouse in Fort Lauderdale, Florida, the Bucks County Play- house in Pennsylvania, and is a Past President of the National Organization of the Producing Managers’ Company in New York City, a firm that is active in packaging plays for tours throughout the country. Mr. McNiez is vice-president of the Council of Stock Theatres, a director of the league of Resident Companies of the Association of Resident Summer Theatres, and is an active member of the League of New York Theatres and Producers, the Independent Booking Organization, and the Organization of Legiti- mate Theatres. He is a working member of the Association of Theatrically Employed and Allied Workers of America. His theatrical career encompasses more than 1,100 produc- tions, and includes work in every state of the union. He was recently appointed to the Theatre Advisory Panel of the National Endowment for the Arts. Between productions, Mr. McNiez can be found on the ship-to-shore telephone pursuing his avoca- tion of navigating ocean-racing yachts to such exotic ports as Bermuda, Halifax and Nassau.

EDWARD HASTINGS, Executive Di- rector and Resident Stage Director, was a Press Announcer for Kolin and David Merrick before joining A.C.T. In 1961, he guided the company on its first Off-Broadway tour, and co-produced The Satchelmen of Margery Kempe, Epitaph for George Washington, and a number of other plays. He has served as a guest director in colleges and regional theatres and for two summers as a resident director of the National Theatre Conference in Connecticut. Mr. Hast- ings’ productions of Charley’s Aunt and Our Town were seen during A.C.T.’s first two seasons. In New York he guided Henry Fonda’s re- vival of Our Town with an all-star cast and has recently returned from directing the American Premiere of The HOT L BOSTON. He has di- rected many other A.C.T. productions including; Horatio, The House of Blue Leaves and Broadway; The Visit; The Caucasian Chalk Circle; and The Christmas Season. He heads A.C.T.’s own new program, Plays in Progress.

ALLEN FLETCHER, Resident Stage Di- rector and Conservatory Director, is the former artistic director of the Seattle
TO THE AUDIENCE...

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

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

for your convenience: DOCTORS may leave the number 721-6903 with their call services and give name and seat number to house manager. Those who wish to MEET PERFORM- ers after the performance may use the stage door entrance (around corner on Mason Street).

credits: WILLIAM GANSEN, HANK KRANZLER, DENNIS ANDERSON and HIRO NARITA for photography. Sister Clea Herold of St. Benedict’s for help in creating the costumes for Horatio. SPECIAL DISCOUNT RATES are available to clubs and organizations attending Arizona Theatre Company’s performances at the Geary and Marines’ Memorial Theatres in groups of 25 or more. For discount information, call Laura Hitchcock at A.T.C. (415) 771-3880. Special runs are also available on regular schedules (not listed on regular schedules) are also offered. Complete details are available from Joan Feeney, A.T.C., 430 Geary St., San Francisco 94102 or telephone (415) 771-3880.

FOR TICKET INFORMATION, telephone the Geary Box Office (415) 771-3880, from 9 a.m. through the first intermission Monday through Saturday. The Box Office is closed Sundays and will close at 6 p.m. on days when there is no performance.

THE AMERICAN CONSERVATORY THEATRE presents

HORATIO

Music by MEL MARVIN

DIREC TED BY JAMES DUNN

Associate Director: JAMES HAIRE

Scenery by RALPH FUNICELLO

Costumes by J. ALLEN HIGHT

Lighting by F. MITCHELL DANA

Conductor: FAE McNALLY

Musical Direction and orchestrations by MEL MARVIN

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Last season, he directed The Trojan Women, Tartuffe, The Cherry Orchard, and this season he is repre- senting five American theatre companies, Richard III and Jumpers, as well as reenacting The Romance of the Shaw. He began his career as an actor, appearing with such com- panies as the Old Globe Theatre Festival, the San Diego Shakespeare Festival, the Old Globe Festival in Cleveland and the Arena Stage in Washington, D.C. Mr. Ball made his New York debut with Chekhov’s little-known Ivanov in an Off-Broadway production that won widespread critical praise as well as the Obie and Venice Drama Drama Dress Award. During the next few years, he directed at Houston’s Alley Theatre, San Francisco’s Actor’s Workshop, Washington’s Arena Stage, San Diego’s Shakespeare Festival and Stratford, Connecticut’s American Shakespeare Festival. In addition, he staged several productions for the New York City Opera, including Cosi Fan Tutte, The Inspector General and Don Giovanni. In 1969, Mr. Ball’s Off-Broadway production of Dyson Thomas’s Jarry: The Millwood won the Lola D’Amoreau and Oslo Circle Critics’ awards. It was followed by his 1963 Off-Broadway production of Pirandello’s Six Characters in Search of an Author, another multiple award-winner. After directing Yeomen of the Guard at Canada’s Stratford Festival, he wrote the libretto for an opera, Natalia Falskaya, with Joel Hasby, based on Turgenev’s A Month in the Country. In the year prior to A.T.C.’s beginning, Mr. Ball directed the acclaimed Lincoln Center productions of Tartuffe and Hamlet, the latter starring Richard Burton, as well as a production of Trygve SKAGGSK’s death. The actor played the lead role in the A.T.C.’s own production of The Cherry Orchard, and was pleased at the response. He plans to continue his directing career with a new season next year in New York City. Mr. Ball is developing a new play which will be presented at the A.T.C.’s conservatory training programs.

JAMES B. McKENZIE, Executive Producer, has been associated with A.T.C. throughout its history. As 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 Play- house. 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 Directors. In 1969, he became Executive Producer, took over company management of its Off-Broadway season, and has remained as pro- ducer ever since. Often referred to as the “gypsy” of A.T.C., he has spent much time traveling in connection with National Foundation support, arrangements for plays to be in the repertory, and development of A.T.C.’s non-repertory productions such as Hair, Godspell, She Stoops Not to Her, and Well Darin Stuck, Oh Coward, etc. In addition to his work as Executive Pro- ducer and board member of A.T.C., Mr. McKenzie is an active participant in all phases of the theatre. He has pro- duced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959, and of the Penn- insula Players in Fish Creek Wisconsin since 1960. He is currently the President of the Parker Playhouse in Fort Lauderdale, Florida, the Bucks County Play- house in Pennsylvania, and the Board of Directors 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, a director of the League of Resident Professional Theatre’s and the Council of Resident Summer Theatres, and is an active member of The League of New Theatres and the Independent Booking Organization. He is currently a member of the Organization of Legiti- mate Theatres. He is a working member of the Association of The- annete Employees and Managers, the International Alliance of Theatrical Employees and Managers, and the Association of Theatre. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. He was recently appointed to the Theatre Advisory Panel of the National Endowment for the Arts. Between productions, McKen- zie can be found on the ship-to- shore telephone pursuing his avoca- tion of navigating ocean-racing yachts to such exotic ports as Bermuda, Halifax and Nassau.

EDWARD HASTINGS, Executive Di- rector and Resident Stage Director, was a Press Attaché under Mr. David Merrick before joining A.T.C. in 1966. Shortly there- after, he co-produced The Santiniers of Margery Kempe, Ethel for Governor, and first publicized A.T.C. in New York. During this period, he also directed and produced the national touring company of Oliver! He has served as a guest director in colleges and regional theatres and for two summers as a resident director at the American Repertory Conference in Connecticut. Mr. Hast- ings’ productions of Chaillot’s A Night at the Races and Strap Cow Trip were seen during A.T.C.’s first two seasons. In New York City, Mr. Hastings guided Henry Ford’s revi- val of Our Town with an all-star cast and has recently returned from directing the American Repertory of THE HOT WAY L BOSTON. He has di- rected many other A.T.C. productions including The House of Blue Leaves and Broadway Bound during A.T.C.’s second season. He heads A.T.C.’s own new play program, Plays in Progress.

ALLEN FLETCHER, Resident Stage Di- rector and Conservatory Director, is a former artistic director of the Seattle
HOPEDALE-WILLIS, who has been studying with Paul Sills at his Story Theater Workshop in addition to spending two years as an apprentice with the San Francisco Actor's Workshop, is also the recipient of a recent advantage with Francisco Actor's Lab. 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 Katherine in The Taming of the Shrew, at Stanford Repertory Theater, and in Walking in My Time and No Place to Somewhere at the On Broadway Theater here. Miss Alexander-Willis has also been a leading actress at the state's Theater of the South, South Coast Repertory Theater.

JOSEPH BIRD, who returns for a fifth season at A.C.T., holds a master's degree in drama from Penn State University and has produced and directed productions at the APA Repertory Company in Chicago. He was the recipient of the 1969 touring company of The Show Off with George C. Scott and Wesley Addy. He has appeared in Off-Broadway productions of "A Month in the Theater," "The Woman in White," and "The Caucasian Chalk Circle.

JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest, will return for a third season with A.C.T., which was the first company after being seen in The Importance of Being Earnest. Miss Carlin has played in numerous productions since she joined the company in 1965. In the last few years, she has been seen in such productions as "The Importance of Being Earnest," "The Importance of Being Earnest," "The Importance of Being Earnest," "The Importance of Being Earnest," and "The Importance of Being Earnest."
Edith Markum
Robert Bonaventura
James Davy

Reperatory Company. Among the many companies he has directed for over the past 25 years is the Milwau- kee Repertory Theatre, the San Diego Shakespeare Festival, the New York City Opera and the APA Theatre Company. Mr. Markson has also directed at the American Shakespeare Festival in Stratford, Connecticut. As artistic director and resident director of the training program and two at artistic director. Mr. Fletcher has directed the A.C.T.'s productions of Uncle Vanya, Death of a Salesman, Old Lace, The Hostage, Antony and Cleopatra and Pride and Prejudice. As part of the repertory company, the A.C.T. is the only theater in the country that offers a year-round season throughout the year. The A.C.T. has also been a leader in the field of community outreach programs, providing educational and cultural opportunities to audiences of all ages and backgrounds.

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. Backer has directed at numerous regional theaters and has taught at the University of Pennsylvania. His work has been seen in several productions, including The Importance of Being Earnest and The Cherry Orchard.

JOSEPH BIRD, who returns for a fifth season at A.C.T., holds a master's degree in drama from Penn State University. He has directed numerous productions at the APA Repertory Company, including The Cherry Orchard, Othello and Romeo and Juliet. In 1965, Bird also toured Canada and the United States with that company. He appeared in the 1969 touring company of The Show Off with George Crazin and Jesse Joyce. Landis played Hospital with The Missingham and Evil the King. Bird directed the company's production during his tenure at A.C.T. You Can't Take It With You, and has appeared in 10 off-Broadway productions. He is a native of Lower River and Electra. Bird made several appearances at various colleges and universities, spent a season each with the Harvard University, Seattle Repertory Company and Heartland Productions, and those with the Tyler Guthrie Theatre, playing major roles in many productions, including the title role in the premiere production ofeut. Last season he was seen in A.C.T. in You Can't Take It With You. Tonight at 8:30, Cyrano de Bergerac, The Cherry Orchard, and on tour in Taming of the Shrew.

RALPH ROUSSEAU, an associate artistic director of South Coast Repertory Company and director of their Actor's Mine Theatre, was a founding member of the Milwaukee Repertory Troupe five years ago and spent a year with the training program. Mr. Rousseau's degree from Northwestern and a master's from the University of Minnesota; he has also taught at Southwestern University, California's Pacific Conservatory and is a composer of the A.C.T. repertoire. Mr. Rousseau has directed, costing for and acted in a production for the National Endowment for the Arts, as well as been a director of the American Shakespeare Festival. In three previous seasons with the Shakespeare Festival, he directed two plays and appeared in eight, including Macbeth, Othello, The Taming of the Shrew and The Winter's Tale. During his tenure at the A.C.T., he played the title role, The Merchant of Venice, in which he was seen as Shylock. And for All Seasons, in which he appeared as Charles More. He was seen at A.C.T. last season as Creon in Oedipus the King in the Taming of the Shrew. More recently, he has been in The Taming of the Shrew and The Cherry Orchard. JAMES DUNN, who joins A.C.T.'s management staff this series as the company's Corporate and Community Relations Manager, is a graduate of the College of Fine Arts at the University of California. Dunn has served as the production manager of The Taming of the Shrew, new play director of the Edinburgh Festival and as the recipient of the outstanding production award, presented by a royal command performance for Princess Margaret and her family. Dunn served as director for seven years of the California Shakespeare Festival. Dunn staged their productions of Roman Ado About Nothing, Othello, Macbeth and King Lear, among others, as well as Who's Afraid of Virginia Woolf? The recipient of grants from the National Endowment for the Arts, Dunn is a graduate of the University of Pennsylvania and the Yale School of Drama. Dunn has served as the search of the Rockefeller Foundation for those three original productions, he also staged A Midsummer Night's Dream last year at the Juilliard School of Performing Arts in New York at the invitation of John Houseman, and has directed at Santa Maria's Pacific Conservatory on the Performing Arts for the past two summers. He is the author of "A C.T. and responsible in large measure for the company's casting and repertory scheduling. In addition, he has served as associate director of the San Francisco Actor's Workshop, assistant director of the A.C.T.'s Lab. 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 Kath- eirina in The Taming of the Shrew, at Stanford Repertory Theatre, and in Walking in My Time and No Place to Somebody at the On Broadway Theatre here. Miss Alexander-Willis has also been a leading actress with the A.C.T.’s Theatre of Louisville and North Coast Repertory Theatre.

RAYE BIRK came to A.C.T. last season with his husband, Joseph Bird, and worked with the Young Convention and the National Guard in Hills. Birk has studied with Paul Sills at his Story Theater Workshop in addition to spending two years as an apprentice with the San Francisco Actor’s Work- shop. His acting credits include recent productions of the A.C.T. Repertory Company. Birk is best known for his work in the television series "Cagney & Lacey" and "Murphy Brown." Birk was seen as Vanya in The Cherry Orchard, the Oregon Shakespeare Festival and as公司 in the New York Shakespeare Festival. In three previous seasons with the Shake- speare Festival, he directed two plays and appeared in eight, including Macbeth, Othello, The Taming of the Shrew and The Winter's Tale. During his tenure at the A.C.T., he played the title role, The Merchant of Venice, in which he was seen as Shylock. And for All Seasons, in which he appeared as Charles More. He was seen at A.C.T. last season as Creon in Oedipus the King in the Taming of the Shrew. More recently, he has been in The Taming of the Shrew and The Cherry Orchard.

EDITH MARKSON, Development Di- rector, was instrumental in the found- ing of A.C.T. in Pittsburgh in 1965 and has served as its resident theatre since then. She is a member of the Board of Trustees ever since. She has been a leader in the resident theatre movement since the late 1940's, and was responsible for bringing the young A.P.A. Repertory Company there in 1964. As Executive Director of the Theatre Advisory Panel of William Hall to that theatre, where he was director, The Crucible. Mrs. Markson currently serves on the execu- tive board of directors of The Theatre Company, which is the subject of which she is vice president, and on the National Endowment for the Arts, for which she is also a consultant.

ROBERT BONAVENTURA, Artistic and Resident Director of the Repertory Company, is a graduate of A.C.T. and responsible in large
ROBERT CHAPLAIN, master voice teacher for the acting company and Conservatory, has appeared in A.C.T.'s productions of Cédric René, Antony and Cleopatra and Coriolan at Berkeley as well as at UCLA, and at the California Institute of the Arts in Los Angeles.

MEGAN ELIZABETH COLE, a Phi Beta Kappa graduate of Lawrence University who holds a master’s degree from Arizona State University, is a member of the conservatory’s voice training. Mr. Chaplain has also taught at the Martha’s Vineyard Centre, the Stradford Festival Theatre in Canada, Arena Stage in Washington D.C., the Mark Taper Forum in Los Angeles Musical Center, the theatre arts department at UCLA, and at the California Institute of the Arts in Los Angeles.

SABIN EPSITON, who taught during A.C.T.’s 1974 Summer Training Conferences, holds a master’s degree from UC Davis and most recently worked as an additional faculty of the California Institute of the Arts and dance in Valencia. An assistant director and former member of the performing ensemble of the Cafe La Mama Repertory Company, he also served as company manager for their European tour in 1970 and as artistic director for the La Mama ETC extension workshop. Mr. Epsiton also served as a guest director at Holland’s Mick Snyder Theatre and at our Pacific Conservatory of the Performing Arts.

BARBARA DRSICKSON, 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, The HOT L BATimore, The House of Bernarda Alba and The 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. Her Dickson was as Rosa in Gekina in As You Like It and in The Country Wife and Alice in Wonderland with the Marin Shakespeare Festival. This past summer she was seen in The Lady Thompson at the Westport Country Playhouse in Shady, which was recently presented as part of the A.C.T. Plays in Progress program.

LOU ANN GRAHAM, who has been with A.C.T. Rose Ann Young’s Conservatory since 1969 which they continue to administer and instruct, doubles as an actress having appeared in Broadway, The House of Bernarda Alba, The HOT L BAttimore, The Taming of the Shrew and in Plays in Progress productions. A director of children’s theatre for 18 years, she has also directed several musicals including The Unsinkable Molly Brown and Annie in San Francisco. Working Without Really Trying, Miss Graham's sister is Vivian Vance.

ROBERT F. ELLERBEE, who was a member of the Conservatory in 1970 which they continue to administer and instruct, also doubles as an actor, having appeared in numerous 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 Tamer. In addition to A.C.T.’s presentation of Cyrano for the PBS series, Theatre in America, his television credits include two specials in the making of Dark Old Man for the Black Moses Theatre.

PETER F. DAVIES, who has a master’s degree in English and is a member of the conservatory’s voice training, has appeared in numerous 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 Tamer. In addition to A.C.T.’s presentation of Cyrano for the PBS series, Theatre in America, his television credits include two specials in the making of Dark Old Man for the Black Moses Theatre.

MICHAEL HUME comes to A.C.T. from South Coast Repertory in Costa Mesa, where he played featured productions in The Hot Box of Blue Leaves, The Would-Be Gentleman and The Taming of the Shrew, as well as touring Southern California with S.C.R.’s touring company of Much Ado About Nothing, The Comedy of Errors and Twelfth Night. A native of California, he began acting in high school, and his work earned him a B.A. in Acting from the University of Arizona. He has been in television shows for you native of California, he began acting in high school, and his work earned him a B.A. in Acting from the University of Arizona. He has been in television shows for you native of California, he began acting in high school, and his work earned him a B.A. in Acting from the University of Arizona. He has been in television shows for you.
SABIN EPSPH, who taught during A.C.T.’s 1974 Summer Training Conferences, holds a master’s degree from UC Davis and most recently returned to acting as a member of the drama faculty of the California Institute of Technology. His directorial credits include productions at the Stanford Summer Theatre and in two Plays in Progress productions.

CHARLES HALLAHAN, who was in residence at the Instituto de Arte Moderno in Miami this summer in the San Francisco production of One Flew Over The Cuckoo’s Nest, returns for his third season at A.C.T., having appeared in Cynara de Bergerac, The Merchant of Venice, The Crucible, The HOT L BOSTWICK, the House of Bernarda Alba, and the Orchard, and has also appeared in television series 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 Cynara de Bergerac. Her work with A.C.T. has been praised by both the San Francisco Chronicle and the Los Angeles Times.

Benjamin Crews, who earned a B.F.A. in playwriting from the University of Washington, has been involved with theater in San Francisco for the past five years. He has written several plays that have been produced at local theaters, and is currently working on a new project that he hopes to bring to the stage soon.

BARBARA DIRICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in Cynara de Bergerac, The Merchant of Venice, The Crucible, The HOT L BOSTWICK, The House of Bernarda Alba, and the 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 Cynara de Bergerac. Her work with A.C.T. has been praised by both the San Francisco Chronicle and the Los Angeles Times.

LOU ANN GRAHAM, who was in residence at the Institute of Fine Arts Studies in Ashland, Oregon, as well as an acting teacher with the A.C.T. Evening Extension Program in San Francisco, is a member of the Oregon Shakespeare Festival for two seasons, appearing in six different productions, including The Taming of the Shrew (Kate), The Crucible (Elizabeth Proctor), and The Taming of the Shrew (Kate) and The Crucible (Elizabeth Proctor). Her credits at A.C.T. include You Can’t Take It with You and The Taming of the Shrew, Cynara de Bergerac, and The Cherry Orchard.

BOBBY F. ELLERBE, who was a member of A.C.T.’s training program for three years has appeared in Cynara de Bergerac, The Merchant of Venice, The Crucible, The Taming of the Shrew, The HOT L BOSTWICK, Tonight at 8:30, Cynara de Bergerac, and You Can’t Take It With You. He was also seen in San Francisco’s first full production of One Flew Over the Cuckoo’s Nest. He has appeared in numerous television series in San Francisco, including Law and Order, and is currently working on a new project that he hopes to bring to the stage soon.

MICHAEL HUME comes to A.C.T. from South Coast Repertory in Costa Mesa, where he played featured production in The Hoax of Blue Leaves, The Would-Be Gentleman and The Taming of the Shrew, as well as touring productions of The Taming of the Shrew, Cynara de Bergerac, and The Cherry Orchard in Southern California with S.C.R.’s touring productions. He is a native of Northern California, and has been acting in high school, and his work earned him a full scholarship to Northwestern University’s Professional Theatre Workshop. After a year’s study there, he was accepted into A.C.T.’s Advanced Training Program for actors and subsequently joined the company’s second-year program as a full fellowship student. During that year, he was seen in a variety of roles in Cynara de Bergerac, the Merchant of Venice and The Crucible. In addition, he had a leading role in the Plays in Progress production of Haggard Children and the 1938 Argente in The Cherry Orchard.
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 1970-71, she was also a Summer Musical Theatre Festival Talent winner and elected Miss Congeniality at the Miss America pageant in 1971. Miss 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 Most Happy Fella, 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 Rosine in Cyrano, Alice in Alice 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 an associate director and a leading actor of the Berkeley Repertory Theatre. His production of St. Eupricie Mammon in The Alchemist, Father Barré in Devils, Holofre in Love’s Labour’s Lost, and Dr. Waldersee in Idiot’s Delight, co-founder with Eric Christmas of the University Theatre Company of Santa Cruz, Mr. Mooney holds an M.A. in English from UC Berkeley and currently teaches drama at Stanford University. He trained with A.C.T. as an acting fellow in 1968 and has appeared in Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Miser, Tonight at 8:30 and The Cherry Orchard.

RAY REINHARDT, whose portrayal of King Lear at A.C.T. this past summer was a triumphant success, appeared last season in A.C.T.’s production of Measure for Measure and in a major role in Tchaikovsky’s The Tempest and George in Who’s Afraid of Virginia Woolf? in his seven seasons as an actor in A.C.T. Mr. Reinhardt is also seen in Berkeley Repertory Theatre productions of Three Penny Opera, Lysistrata, Electra and Our Town and has just completed a TV film for John Korty. At A.C.T., he played in The Tempest, The Latent Heterosexual, The Time of Your Life, The Taming of the Shrew, A Doll’s House, The Ballad of the Berna Alba, Tonight at 8:30 and You Can’t Take It With You.

FRED OLSTER, who attended A.C.T.’s 1969 Summer Training Congress, returned last season as a member of the company. For the past three years, Mr. Olster, who holds a bachelor’s degree from Brooklyn College, appeared in numerous leading roles in regional theatre, including The Merry Widow, The War of the Roses, The Mystery Plays and Anya in The Cherry Orchard. As a teaching artist with the Oregon Shakespearean Festival, Miss Olster was seen as Portia in The Merchant of Venice, Beatrice in Much Ado About Nothing, Laura in The Class 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 The Taming of the Shrew.

KIRK PHILLIPS has been with A.C.T. for three years, joining the company in 1968 to direct a year of youth activities for the West Coast. He appeared in the world premiere of A.C.T.’s production of Taming of the Shrew, The Miser, Tonight at 8:30 and Broadway.

WILLIAM PATRICK joined the A.C.T. company in 1967 after a year and a half connection with the American Repertory Theatre in Cambridge, Massachusetts. He played in a number of the theatre’s productions including The Taming of the Shrew, The Merchant of Venice, The Comedy of Errors, Macbeth and the title role of The Merchant of Venice. He was also seen as Fiachna in the Irish Repertory Theatre’s production of The Plough and the Stars, and has played in a number of plays, including Darius, Oedipus and Irish Players. He is a member of the Actors’ Equity Association and the Screen Actors’ Guild.

A.C.T.’s 1969 Summer Training Congress, held in July, served as a general auditions unduly with the Incomparable Max on Broadway, and with the Miss America, Cymbeline and Timon of Athens with the New York Shakespeare Festival in Central Park. He has also appeared in Julius Caesar and Antony and Cleopatra with the American Shakespeare Theatre in Stratford, Conn., and was seen in the film Hal. He most recently danced in Pro Musica’s La Daphne, both at the Spoleto and Koffler Festivals. He appeared in The Taming of the Shrew, Tonight at 8:30, Broadway and Cyrano de Bergerac last season at A.C.T.

Randy Olstey

SYDNEY WALKER, a veteran of nearly 30 years of stage, film and television
Champlain Shakespeare Festival play- ing William Shakespeare's "The Taming of the Shrew." Dr. Cains (Jerry Wires of Windsor), Touch- me and Juliet, Pack. (A Midsummer Night's Dream) and the title roles of Titus Andronicus: Engeline Kim's "repose" also includes two evenings of "Shakespeare in the Park", Mark Tivo and Edgar Allan Poe.

Randy Oud Kiem

CHARLES LANER came to A.C.T. last season from the Old Globe Theatre in San Diego, where he had appeared as Valentine in Twelfth Night, an acting produc- tion of two Gentlemen of Verona and as Edmund in their King Lear. He is a bachelor of four arts degree from the University of Wisconsin-Madison, and an actor in the Portland Repertory Theatre's production of "The Taming of the Shrew." He was also seen in La Cura, a film directed by Adrian Lyne.

DEBORAH MAY, who came to A.C.T. last season as an associate director, holds a bachelor's degree and teaching certi- fication from Indiana University, her home state. Selected Miss Indiana 1972, she was also awarded a Talent award and elected Miss Con- tinuity at the Miss America pageant in 1971. Ms. 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 Mariam in The Magic Lanterns 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 Romine 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 Miner, Tonight at 8:30 and Broadway.

ROBERT MOONEY in his third sea- son with A.C.T., was for three years associate director and a leading actor of the Berkeley Repertory Theatre. His recent performances have included Sir Epicure Mammon in The Alchemist, Father Barry in Devils, Holofem in The Harlequin's Hare, Love's Labour's Lost, and Dr. Walder- see in Idaho's Doll. Co-founder with Eric Christmas of the University Theatre Company of Santa Cruz, Mr. Mooney holds an M.A. in English from UC Berkeley and currently teaches drama at Stanford University. He trained with A.C.T. as an acting fellow in 1968 and has appeared in Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Miner, Tonight at 8:30 and The Cherry Orchard.

WILLIAM PATRICK joined the A.C.T. company in 1967 after a two-year association with the Cleveland Playhouse. He has appeared on television in New York and Hollywood and made five national tours with the company. Among his recent performances have been in The Tempest and George in Who's Afraid of Virginia Woolf? in his seven seasons of work for A.C.T., he has appeared in The Tempest, The Taming of the Shrew, The Merchant of Venice, The Merry Wives of Windsor and Macbeth, among others.

FRED OLSTER, who attended A.C.T.'s 1969 Summer Training Congress, re- turned last season as a member of the company. A.C.T. alumni, he holds a bachelor's degree from Brooklyn College, he appeared in major productions with the Cuisine Repertory Theatre, including Silvia in Two Gentlemen of Verona, Angell in The Mystery Plays and Anya in The Cherry Orchard. As a fighting actress with the Oregon Shakespearean Festival, Miss Olster was seen as Portia in The Merchant of Venice, Beatrix in Much Ado About Nothing, Laura in The Class Menagerie and the title role of Antigone, among others. She was fea- tured last season in The House of Bernarda Alba, Tonight at 8:30 and as Katharina in The Taming of the Shrew.

FRANK OTTIVELLI has served the company as its teacher of the Alex- ander Technique since the Conserva- tory was founded in 1965 in Pittsburg. He studied at the Canadian Art Theatre in Montreal, the Vera Soloslovka Studio of Acting in New York, continued his training at the Phyllis Sander Conservatory of Acting in London. In addition to his current role Mr. Ottivelli has appeared as an actor in such productions as Three Sisters, The Cherry Orchard, The Merchant of Venice, Cyrano de Bergerac and The Cherry Orchard.

RAY RAINHARDT, whose portrayal of King Arthur at the 1969 Festival was a triumphant success, appeared last season in The Merry Wives of Windsor and Broadway, as well as the title role in the Los Angeles seasons. He has been seen as Andrew Wyke in Sleuth, Stanley in A Streetcar Named Desire, George in Our Town, and Straw in Lincoln Vanya. Pri- or to joining A.C.T., he appeared as the lawyer in the original Broadway production of Albee's Tiny Alice, a performance which earned him an Emmy Award. Known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., he was also seen as Marat in Marat/ Safet at Minnesota Theatre Centre in Canada. Mr. Rainhardt's television credits include several award win- ning NTLA's of the year as an actress. In A.C.T.'s second and third San Francisco seasons, she appeared with the acting company in The Taming of the Shrew, The Merry Wives of Windsor, Tanti, and The Crucible, and also in the new play series, where in 1970 a play of her own. Open Forum, was produced. She was last seen as Blanche in A Streetcar Named Desire at UC Berkeley where she is completing her work on her doctorate in directing. She also appeared in their earlier productions of The Brothers Karamazov and The Taming of the Shrew, Tonight at 8:30 and Broadway.

JANETTA RICE, teacher of Scansion/ Dynamics on the Conservatory faculty for the past several seasons, returns this year as an actress as well. In A.C.T.'s second and third San Francisco seasons, she appeared with the acting company in The Taming of the Shrew, Tonight at 8:30 and Broadway. Having trained at the Webber-Douglas Academy of Dra- matic Art in London, Mr. Prescott was the first associate director appointed to the Old Vic Theatre, where he played many roles, and later appeared with other major repertory theatres in England and Scotland. Prior to re- turning to this country, he appeared in numerous stage, film and television roles and performed before Oliver! in the London Palladium and in A Streetcar Named Desire at UC Berkeley where she is completing her work on her doctorate in directing. She also appeared in their earlier productions of The Brothers Karamazov and The Taming of the Shrew, Tonight at 8:30 and Broadway.

RANDALL SMITH comes to A.C.T. from the Goodspeed Theatre in Connec- ticut where he was seen in Henry IV last spring. He received his B.A. from Western Illinois University where he studied with Dr. James McTeague, Dr. Jared Brown, Mr. B. Ploofer and Dr. Ralph Miller. He has also been seen in television on The Family Knows Best.

STEPHEN SCHNETZER, who came to A.C.T. after a year in the drama divi- sion of New York's Juilliard, has served as a general assistant under The Incomparable Max on Broadway, and as Gurn and Clavillearcbe in Timon of Athens with the New York Shakespeare Festival in Central Park. He has also appeared in Julius Caesar and Antony and Cleopatra with the American Shake- speare Theatre in Stratford, Conn., and was seen in the film Hail. Most recently danced in Pro Musica's opera La Daphne, at both the Spoleto and Korfu Festivals. He appeared in The Taming of the Shrew, Tonight at 8:30 in Broadway and Cyrano de Berge- rac last season at A.C.T.

SANDRA SHOTWELL, who joins the acting company this season after two years in the training program, holds a B.A. from the University of Illinois. She has appeared in over 50 produc- tions in the past including seasons with the Cafe T.O.P.A. in Chicago, The Shady Lane Playhouse in Ma- rion, Illinois, and as Kathyn Crosby in the Prime of Miss Jean Brodie. Last season she was seen in The A.C.T. Plays in Progress production of The Miss Hampton Beauty Pageant as a member of the Battle of the Bands and was featured as Lady Macbeth this summer with the Xerox Performing Company's Macbeth.

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SYDNEY WALKER, a veteran of near- ly 30 years of stage, film and tele-
MARIAN WALTERS received the Joseph Jefferson Award as “Best Actress of 1973” for her portrayal of April in The HOT L. BALTICMORE at the ivanhoe Theatre in Chicago, where she was also seen in Never Too Late, and Wedding Band. For her performance of Graize in Run, Star, with 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 Royal Family, and for a year as the lead in Hello Dolly at the Roundtable Dinner Playhouse. Chicago audiences saw her as leading lady with the Tenthouse Theatre in Highland Park and two years ago she toured in The Glass Menagerie with the New Montana Repertory Company. At Candlemill Dinner Playhouse in Everything In The Garden, she received another Joseph Jefferson nomination. Miss Walters also appeared with John Cannon at the Pheasant Run Playhouse in Ninety Day Mistletoe, opposite Ray Milland at Mill Run in Angel Street, and played Sid Caesar’s three wives in Plate Suite at the Drury Lane Playhouse. Having played over 50 roles, she also appeared with the touring Royal Theatre Repertory Company when John Golden signed her for her Broadway debut with Donald Cook in Made in Heaven. Miss Walters was featured on Broadway with Robert Preston and Kim Hunter in The Tender Trap. In San Francisco, she appeared in Under the Yum Yum Tree for fourteen months at The On Broadway Theatre and Private Lives for nine months at the Little Fox Theatre. Her movies include Patches, Bullitt, Medium Cool and T. R. Baskin.

AL WHITE, is a second class radio operators license, is from San Francisco and graduated from George Washington High School and City College. He has been a member of the A.C.T., after having been seen as George in the Ballad of Dangerous George, Bay area audiences have also seen him in Plays for Living, The Man Nobody Saw, For Sale, All The Castepills You Want and Time Bomb. His TV credits include The Streets of San Francisco and he appeared in the film Harold and Maude.

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 Puck in Midsummer Night’s Dream, Tybalt in Romeo and Juliet and Claudius in Much Ado About Nothing. At A.C.T. he has appeared in Cyrano de Bergerac, The Merchant of Venice, The Mystery Cycle, You Can’t Take It With You, The Crucible, The HOT L. BALTICMORE, Tonight at 8:30 and as Ron in The House of Blue Leaves. This past summer he played Clayton in Mind With A Dirty Man.

LARD 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 and Cressida, Uncle Vanya and Henry VI. Parts I and II. A former student of Alvin Krauze at Northwestern University, he also studied at the University of Texas and his television credits include Mission Impossible and Mannix. He directed six plays for the Oregon Shakespearean Festival and five for the Pacific Conservatory of Performing Arts where he was also seen in St. Joan, Beckers, Richard III and School for Scandal.

JAMES R. WINKER, who spent a year in A.C.T.'s training program prior to joining the acting company last season, holds a master’s degree in graphs from the University of Wisconsin. He spent three years with On Stage Tonight, a musical revue which toured resorts in Illinois and Wisconsin and made three USO tours and appeared with the Marin Shakespearean Festival at San Francisco’s Palace of Fine Arts. In You Like It, King Lear and Alice in Wonderland, His A.C.T. credits include The Taming of the Shrew, The Miser, Tonight at 8:30 and Broadway.

James R. Winker

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Dwight Ritter
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AGE: 22
PROFESSION: Author/Artist
HOBBIES: Film making, sculpturing, gardening, breeding Great Danes.
MOST MEMORABLE BOOK: “Crisis in the Classroom”
LAST ACCOMPLISHMENT: Co-designed a revolutionary method of teaching which utilizes music to provide a learning base for reading, writing, history and other subjects.
QUOTE: “Education in America is at a crucial point. The next two decades should utilize the development of substance in human beings. That can only be done through an educational system which must change.”
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MARIAN WALTERS received the Joseph Jefferson Award as "Best Actress of 1973" for her portrayal of April in The HOT L. BALTINORE at the Evanston Theatre in Chicago, where she was also seen in Never Too Late, and Wedding Band. For her portrayal of Grace in Run, Stars, Run, 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 Rules of the Game and The Royal Family, and as a year as the lead in Hello Dolly at the Roundhouse Playhouse. Chicago audiences saw her as leading lady with the Tenthouse Theatre in Highland Park and two winters ago she toured in The Glass Menagerie with the New Montana Repertory Company. At Candlelight Dinner Playhouse in Everything In Its Gir-der, she received another Joseph Jefferson nomination. Miss Walters also appeared with Brian Cannon at Pheasant Run Playhouse in Nineteen Day Mistress, opposite Ray Milland at Mill Run in Angel Street, and played Sid Caesar's three wives in Plaza Suite at the Drury Lane Playhouse. Having played over 250 roles, she also appeared with the touring Royal Theatre Repertory Company when John Golden signed her for her first Broadway debut with Donald Cook in Made In Heaven. Miss Walters, who was featured on Broadway with Robert Preston and Kim Hunter in The Tender Trap, in San Francisco, she appeared in Under the Yum Yum Tree for fourteen months at the On Broadway Theatre and Private Lives for nine months at the Little Fox Theatre. Her movies include Patuta, Bullitt, Medium Cool and T. R. Baskin.

AL WHITE, who holds a third class radio operators license, is from San Francisco and graduated from George Washington High School and City College. He comes to A.C.T. after having been seen as George in the Ballad of Dangerous George. Bay area audiences have also seen him in Plays for Living, The Man Nobody Saw, For Sale, All The Castigations You Want and Time Bomb. His TV credits include The Streets of San Francisco and he appeared in the film Harold and Maude.

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RICK WINTER, actor, singer and voice teacher, first joined A.C.T.'s teaching staff for the 1971 Summer Training Congress and has since made San Francisco his permanent home. Mr. Winter studied voice production with Kristin Linklater in New York and completed his teacher training with Robert Chase at A.C.T. He also has taught at the Lee Strasberg Theatre Institute and the Oxford Drama School in Hollywood. His Broadway and off-Broadway credits include numer-ous musicals, among them Pacific Came, South Pacific, Pal Joey and Kiss Me Kate and he has been seen in The House of Bernando Alba.

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For the stock market, which has had a steady diet of unfavorable political and economic news for more than eighteen months, the resignation of Richard M. Nixon and the installation of Gerald R. Ford as President of the United States are constructive and potentially pivotal developments. President Ford, in his first address before a Joint Session of Congress, pledged that the new administration would give undivided attention to combating inflation, the major economic problem that has kept buyers on the sidelines of the stock market.

The new administration will adhere to a tight money policy and budget constraints to combat inflation. In Japan and various European countries, tight monetary policy has already slowed economic growth; and, in some cases, has produced actual recessions. The problem of inflation has been seriously aggravated by high petroleum prices and is leading to balance-of-payment deficits for most industrial countries. Thus, foreign governments may be faced with further difficult policy decisions during the coming year.

Government statistics on Gross National Product for the second quarter of 1975 show that the domestic economy did not bounce back after the Arab oil embargo ended. The second quarter decline in real growth of GNP slowed to a rate of 1.2%; however, compared to a drop of 7% in the first quarter, I expect that the recession will continue through 1974, with GNP, in constant dollars, declining by about 1.5% for the year. The recovery I now see for 1975 is likely to be very modest.

Consumers continue to be burdened by rising prices for necessities and high interest charges. While auto sales showed an increase of 13.5% prior to the introduction of the higher-priced 1975 models, unit sales of furniture and appliances have weakened. Considering the current problems of the consumer, I see little chance of a significant recovery in sales of big-ticket items for the remainder of the year.

Because mortgage money continues to be scarce, building materials have sunk to an annual rate of just over one million—the lowest level since the mid-1960's—and are unlikely to show renewed strength before spring 1975 at the earliest.

Nevertheless, the expected economic environment affords some positive aspects: pressures on money-market rates and on industrial resources should ease for the remainder of the year and into 1975. Weakness in sales should reduce demands for business loans and allow short-term interest rates to move down from their present lofty heights. Furthermore, inflationary forces should subside as easing demands and additional industrial capacity gradually alleviate many of the shortages that have developed in the past year. Therefore, the rate of inflation in the non-food portion of Consumer Price Index should begin to move lower in the coming months. Food prices, unfortunately, are again a source of concern. Although plantings of corn and soybeans had indicated that harvests would be at record levels this year, the severe drought in the Midwest has appreciably lowered prospective crop yields. Higher costs for feed grains, of course, would put upward pressure on beef and pork prices later this year.

Until evidence of actual crop yields is firm, estimates of food prices will have to remain tentative.
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Until evidence of actual crop yields is firmer, estimates of food prices will have to remain tentative. (continued)
A distinct possibility that inflation forecasts may need to be revised because of higher feed-grain costs, and the possibility of seeing less than double-digit rates of inflation for the remainder of this year has been reduced accordingly.

Measured by economic conditions in most foreign countries, the problems in the United States appear to be modest. Thus, the dollar is expected to be among the stronger international currencies for the remainder of this year and into 1975.

At the time of this writing, the Stock Market, as measured by the Dow-Jones Industrial averages, had fallen to its lowest level in 12 years and the broader based New York Stock Exchange Composite Index has dropped 9.5% below its 1970 lows. As a result of the decline in prices, the price-earnings multiple for the Dow Industrials has dropped to 6.7, the lowest in more than 20 years. Furthermore, hundreds of stocks traded on the NYSE are selling at less than 6 times estimated 1974 results and scores of issues are selling at less than 4 times projected earnings.

Despite what appears to be very depressed prices in the stock market, buying interest has been limited. The lack of interest is widely attributed to the poor performance of the market so far this year and to expectations that corporate earnings inflated by inventory profits this year will decline in a recessionary environment next year. I, however, do not see those as sound arguments for avoiding stock.

A moderate recession that results in a decline in earnings need not create a negative environment for stock prices. With stock prices apparently discounting a severe recession, I believe that the market is likely to be rising as earnings come down, as has happened many times before. Historically, stock prices rise and price-earnings multiples expand as business slows, monetary policies ease, interest rates come down, and the market anticipates the next upturn.

The market has been in a down-trend for most of the year, and no clear change in the trend is yet apparent. High interest rates and inflation fears have led major buyers to remain cautious and to make heavy commitments in short-term, high interest bearing securities. Psychology and supply-demand measures however, are at levels that have accompanied many major bottoms in the past. The cash position of institutions is near or at a record level, the supply of new equities coming to the market is comparable to that in 1962 and 1970 when the market made major lows, short selling is rising rapidly, and a record number of investment services are bearish. On the theory that a majority of investors will be most bearish and will have the greatest potential buying power the market is near a bottom, the prevailing psychological environment is more favorable now than it has been since the bear market began.

I believe that a peak in interest rates and some progress in the fight against inflation are still needed to bring sustained buying interest back to the market. With business clearly slowing and the new administration pledged to pursue a more aggressive fight against inflation, prospects for better news have at least improved.

Just as the problem plaguing the economy will take time to solve, the stock market may need time to bottom. In my view, however, current severely depressed prices which seem to have discounted most of the unknown uncertainties, are a persuasive argument for continuing to own common stocks. It is only a matter of time before investment money begins to move in the direction of stocks again. For the investor with adequate defensive reserves, I suggest accumulating quality issues in basic industry and natural resource groups such as the chemicals, papers, rubber, aluminum, steel, and some oil-related industries. Although major growth stocks may be subject to further reappraisal of multiples, many are approaching a point at which purchases made on a long-term dollar-cost-averaging basis could prove to be rewarding.

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A distinct possibility that inflation forecasts may need to be revised because of higher feed-grain costs, and the possibility of seeing less than double-digit rates of inflation for the remainder of this year has been reduced accordingly.

Measured by economic conditions in most foreign countries, the problems in the United States appear to be modest. Thus, the dollar is expected to be among the stronger international currencies for the remainder of this year and into 1975.

At the time of this writing, the Stock Market, as measured by the Dow-Jones Industrial averages, has fallen to its lowest level in 12 years and the broader based New York Stock Exchange Composite Index has dropped 9.5% below its 1970 lows. As a result of the decline in prices, the price-earnings multiple for the Dow Industrials has dropped to 6.7, the lowest in more than 20 years. Furthermore, hundreds of stocks traded on the NYSE are selling at less than 16 times estimated 1974 results and scores of issues are selling at less than 4 times projected earnings.

Despite what appear to be very depressed prices in the stock market, buying interest has been limited. The lack of interest is widely attributed to the poor performance of the market so far this year and to expectations that corporate earnings inflated by inventory profits this year will decline in a recessionary environment next year. However, one does not see those as sound arguments for avoiding stocks.

A moderate recession that results in a decline in earnings need not create a negative environment for stock prices. With stock prices apparently discounting a severe recession, I believe that the market is likely to be rising as earnings come down, as has happened many times before. Historically, stock prices rise and price-earnings multiples expand as business slows, monetary policies ease, interest rates come down, and the market anticipates the next upturn.

The market has been in a down-trend for most of the year, and no clear change in the trend is yet apparent. High interest rates and inflation fears have led major buyers to remain cautious and to make heavy commitments in short-term, high interest-bearing securities. Psychology and supply-demand measures however, are at levels that have accompanied many major bottoms in the past. The cash position of institutions is near or at a record level, the supply of new equities coming to market is comparable to that in 1962 and 1970 when the market made major lows, short selling is rising rapidly, and a record number of investment services are bearish. On the theory that a majority of investors will be most bearish and will have the greatest potential buying power the market is near a bottom, the prevailing psychological environment is more favorable now than it has been since the bear market began.

I believe that a peak in interest rates and some progress in the fight against inflation are still needed to bring sustained buying interest back to the market. With business clearly slowing and the new administration pledged to pursue a more aggressive fight against inflation, prospects for better news have at least improved. Just as the problem plaguing the economy will take time to solve, the stock market may need time to bottom. In my view, however, current depressed prices which seem to have discounted most of the unknown uncertainties, are a persuasive argument for continuing to own common stocks. It is only a matter of time before investment money begins to move in the direction of stocks again. For the investor with adequate defensive reserves, I suggest accumulating quality issues in basic industry and natural resources groups such as the chemicals, papers, aluminum, steel, and some oil-related industries. Although major growth stocks may be subject to further reappraisal of multiples, many are approaching a point at which purchases made on a long-term dollar-cost-averaging basis could prove to be rewarding. (Sept. 26, 1974)

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Gardening under lights is about to enter its adolescence and the period promises to be as unpredictable as our teenagers. I haven't been without since the beginning but in the twelve years I've been growing with various artificial light sources there have been more questions raised than answers found.

There are basically two different uses for the indoor lights. Many gardeners mix the two. You can grow ornamental or flowering plants that will never see the daylight — and some excursions into winter vegetable production — or you can use the lights to start seed your flowers and vegetables. The demands of a large outdoor garden eventually restricted me to the second use but not before I grew some of the most gorgeous glonias from seed my eyes ever beheld. They just sprang up from the fine seed with no hesitancy. Alas, the next time I tried it a few years later, I completely zoned out. I have been a humber man since then.

Being basically organic in my approach, and it has been suggested that this was not due to conviction but an innate laziness which led me to rationalizing my unwillingness to spend. I prepared some delicious soil mix with all sorts of goodies in it including horn and hoof meal. Soon the soil attracted assorted small gnats and provided a happy growing ground for what appeared to be a miniature forest of black fungus. Since switching to a soil mix with inorganic fertilizers the problem ceased. However, for growing on seedlings of flowers or vegetables that will only spend a couple of months in the house this problem does not appear. Just thought I'd mention it and you're now on your own.

In recent years manufacturers have come up with many fluorescent light fixtures for plants. Some also include incandescent lamps which are said to aid the blooming of certain plants, and from George W. Park, Green-wood, S.C., 29647, you may obtain their "Hobby House" which consists of a series of 24 x 48 inch lighted shelves in various price ranges. I have one of these as well as the original setup I made in the do-it-yourself era. In many respects it is the more satisfactory. As a Park catalog will not only describe their units but illustrate them in color I will confine myself to describing the type of unit you can put together yourself.

I think you will find the 48 inch tube the most practical to design for but 24 and 96 inch tubes are also available. My unit consists of five shelves spaced a foot apart with the light socket mounted directly to the underside of the wooden shelf above and the tubes slipped into them before final tightening down to insure a proper fit. Alternately you could buy single or double fixtures complete with ballast. The ballast is not to steady your plants in a rough sea but is the name given to a sort of transformer that enables the tubes to receive a proper type of current to operate. It also is a producer of heat in the process. This could be a liability if many were grouped in a closed area. It could be turned to good account by judicious placement where it would aid in germination or rooting. I did not find it necessary to run a strip of metal down the center of the board to make starting more reliable. Wiring should not be a problem; I have a simple diagram pasted on them.

The overall dimensions of my five shelf unit are 6 feet 4 inches high and 4 feet 4 inches wide. I'll take up the depth presently. The sides were constructed of spaced 2 x 4's, the shelves of some hand 2 inch shelving left-overs. I would suggest painting the undersides white for greater reflectancy. The bottom shelf was raised high enough to mount all the ballasts underneath and serve as a storage space for bound copies of gardening magazines, being otherwise too close to the floor for easy working with plants. So actually there are six lighted shelves plus some handy storage space on top. This works out comfortably for my six foot height.

Now let's take up the depth of the unit and the advantages of a modular structure. The basic module is the 21/2 inch Jiffy-Pot, made of peat moss that roots can grow through. They are available most everywhere. If you plan to use a lot of them I would suggest negotiating with your local nursery for a price on a carton of 3000, which is a three year supply for me. The round shape is easier to handle than the square, I find. Six of these fit into a jiffy seed flat whose size is 7 1/2 x 3 1/2 x 2 1/4 inches. These are obtainable by mail from Park if you can't find them locally. This not only gives you an easy to handle group of six pots, which can take up water through the four holes in the bottom and sides, but also prevents the premature drying out of the individual plants. The next step is to find something to fit the seed flats into. For me that turned out to be aluminum cookie trays, 12 x 15 inches. Just exactly right for four flats which can be watered as a group by pouring from a small spout into the cookie tray. The tray's rim is 1 inch half inch so be sure your shelves are level! The Jiffy-Pots will take up water from their base. Any excess is usually gone by morning while the combination of the seed flats and the pots help maintain humidity.

So now it would appear that the depth of the unit would be either 15 inches for a row of four cookie trays side by side. The Tremendous 12 inch width allows four to fit under a 40 inch tube which I am able to have it free standing in the middle of an area, you could double the depth and use eight trays. With the 15 inch depth I use two tubes per shelf and this appears to be all that is necessary for healthy growth of the plants I have tried. The tubes spaced 8 inches apart have a white plastic diffuser plugged into the wall outlet, the lighted unit into that and a 16 hour lighted cycle is selected for general use.
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With the shelves spaced 12 inches apart, the emerging seedlings are going to be a long way from the light source. Some of the blocks need to be placed under the trays to bring the little ones within two inches of the tubes. As they grow the trays are lowered. Improvised. Scissors of lumber, old egg carton—whatever comes to hand can be pressed into use. Keep them close to the light source for as long as possible. A word should be inserted here that seedlings grown under artificial lights cannot be moved suddenly into the sun. Imagine what would happen to your skin after a winter in the house and then staying all day in the full sun. Would you ever burn? So will the plants. Arrange for a transitional period of a few weeks where they will get about 50% sunlight.

About the lights themselves. Originally indoor gardeners only had a choice of the commercial cool white or warm white. Many of us found that one of each made a good combination. Later special horticultural fluorescents were developed. Best known are the Gro-Lux tubes in regular or wide-spectrum. Again I've mixed these. Several other manufacturers have entered the field and recently several new tubes have been introduced with some fanfare. I feel that objective studies on the relative merits of the various designs are badly needed. My own attempts to evaluate them over a period of years have not yielded anything I could pass along. The best I can say is that it didn't seem to make much difference what I used. Hence the above recommendation.

When starting vegetables under lights I start some in the middle of February, gambling on a mild spring. For insurance another batch is started three weeks later. Some years the gamble works, other years I have the backups coming along. Not always do the earlier ones, even in a good year produce the best plants. It has much to do with the evenness of growth provided by equalable weather.

There are two books currently available on this subject, should you wish to pursue it further. “Gardening Indoors Under Lights” by Frederick H. and Jacqueline L. Krantz was first published in 1937 and the present revision is dated 1971. Much has transpired since then. The other is “Fluorescent Light Gardening” by Elaine C. Cherry and dated 1965 in my copy. I have no information on an updated version. We need some new volumes incorporating the latest research.

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PARAMOUNT METAMORPHOSIS
by ELLEN DIETSCHY

Can a homely, green-colored caterpillar become a beautiful Monarch butterfly in eight months? Can a dusty, musty movie house become a glittering jewel of an arts center in eight months? Caterpillars have become butterflies as long as those multi-footed animals have trusted the earth. The Paramount Theatre, a product of the depression-ridden years of the 1930s, has become an all-arts center for the entire San Francisco Bay Area.

The transformation took place within its many lobbies and foyers as well as in its huge 3,000-seat auditorium. Overseeing the project were dedicated artists. The Paramount underwent a metamorphosis, but unlike the caterpillar—turned-butterfly, its beauty today recreates what it was in 1931 when it first fluttered to life.

The stage which still echoes from Al Jolson and his Wonder Bar Review, a delight of Paramount audiences in 1932, now supports the Pointer Sisters, ballet dancers, symphony orchestra and a host of other artists.

But this is not the Paramount’s whole success story. Getting the theatre restored was important. But even more important is having the theatre used. And used it is.

It has become the San Francisco Bay Area’s newest “old” showcase for major events. Beyond the most optimistic expectations of a year ago, the former movie palace has entertained thousands in its authentically reproduced seats. Its auditorium has hosted singers, dancers and even Benny Goodman, 1974 style.

(continued)
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Caterpillars have become butterflies as long as those multi-footed animals have trod the earth.

The final complete and authentic theatre metamorphosis took place last year in Oakland.

The Paramount Theatre, a product of the depression-ridden years of the 1930s, has become an all-arts center for the entire San Francisco Bay Area.

Saved from obsolescence, the former movie palace was given a face lift: better yet, a body lift. The transformation took place within its many lobbies and foyers as well as in its huge 3,000-seat auditorium. Overseeing the project were dedicated artists.

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The Theatre's attendance and total number of performances are substantially greater than projected before the gala reopening in September, 1974.

And all of this in a Theatre that could have been doomed like so many houses across the nation to make way for, at best, a parking lot. The purchase and restoration have been made possible by local donations.

And you don't have to give lots of money to be considered a donor. Every person who pays $1 to make a tour of the Theatre at 11 a.m. on the second and fourth Tuesdays of every month is a Paramount supporter. That money helps repay the bank loan which was taken out to pay the $1 million price tag on the restoration.

And even the number of people who take tours of the Paramount has increased.

They come for the first time by themselves, then return to introduce out-of-town guests and neighbors to the Theatre's "Art Deco" interiors.

With the opening of the Bay Area Rapid Transit District's transbay tube which linked San Francisco and Oakland in September, many people from the city by the Golden Gate have walked the 96 steps from BART's 19th Street station to the Paramount.

Before each tour is over, it's usual that someone bemoans the fact that San Francisco's 4,500-seat Fox Theatre was sacrificed to the wreckers' ball in 1963.

"That's the past," a pleasant tour leader says with a smile. "Here in Oakland we learned from the past and didn't let history repeat itself."

Renewed interest in "Art Deco," the artistic style of the late 1920's and early 1930's, occurred coincidentally with the refurbishing of the Paramount.

The Theatre's interior has been featured in prestigious national architectural magazines. Many other publications, from airline magazines to nationally recognized newspapers, have devoted space to coverage of the metamorphosis of the magnificent Paramount.

When the Oakland Symphony Orchestra Association was looking for a new home for the Orchestra's burgeoning audiences, it got estimates that a brand-new Theatre would cost at least $13 million and take four years to build. It seemed good economics to buy the Paramount for $1 million and restore it for another million: two million instead of $13 million for an arts center made good sense.

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The Paramount, however, was not the first former movie palace to get a new lease on life.

The first was the St. Louis Theatre, renamed Powell Symphony Hall and reopened as a concert facility in St. Louis in January, 1968. Loew's Ohio Theatre in Columbus was reopened in August, 1969, as the Ohio Theatre, home of the Columbus Association for the Performing Arts. Two months later the Warner Theatre in Youngstown, Ohio, was reborn as Powers Auditorium, home of the Youngstown Symphony Orchestra. The fourth, Loew's Penn Theatre, underwent extensive changes before it was reopened as Heinz Hall for the Performing Arts in Pittsburgh, Pennsylvania, in September, 1971. The 1,760-seat Olympia Theatre in Miami, Florida, was reborn as Gusman Hall a year later.

While these projects all involved renovation of the buildings, the Paramount Theatre's authentic restoration makes that project unique.

Nevertheless, each was accomplished at a cost far less than that of building a new performing arts center.

They have given other cities the impetus to consider making use of an existing theatre rather than burdening their taxpayers with the cost of a new facility.

Unlike the majestic butterfly which lives for but a short time, the Paramount is destined for a long life.

Its ascendance as a major all-arts center is a tribute to the foresight of the Oakland Symphony Orchestra Association and its desire to preserve a glorious reminder of the past for generations to come.

Hear the Knabe special singing tone
Since 1837, when Knabe developed the balanced-tension scale, there has been one piano capable of matching the tonal clarity and brilliance of the world's great singers. This special "singing tone" of the Knabe piano has made it the official choice of the Metropolitan Opera and the San Francisco Opera.

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Another Look at the Monterey Peninsula
by Ernest Beyl

Warning to tourists: Do not repeat the error committed by a famous explorer more than 40 years ago. In 1543 Captain Juan Cabrillo, sailing his galleon up the western coast of the new-found continent, unknowingly passed up one of the world's most nature-blessed areas, Monterey Peninsula.

Present-day motorists staying on U.S. Highway 101 on the San Francisco-Los Angeles or Los Angeles-San Francisco trip will be committing a similar blunder. By taking a short, scenic detour via State Highway 1 they will make the discovery Cabrillo failed to make.

They will discover a Camelsot where temperatures average 67 degrees in summer, 57 in winter; where businessmen of high title go to work in sports clothes, and world-famous celebrities wander along the streets in sandals; where anyone harming a Monarch butterfly may be jailed for six months or have to pay a $500 fine. The only problem in finding a place to stay is the matter of selection: in the area's 166 hotels and motels there are 5,321 guest rooms. There also is an embarrassment of gastronomic riches: among the Peninsula's more than 150 restaurants all the specialties are well represented—seafood, Continental, Oriental, Mexican, French, Italian, Polynesian.

Visitors can absorb the area's history best by following Monterey's "Path of History." Along its three-mile route, marked with red arrows, are forty-five historic buildings which are powerful visual reminders of the events and figures of past centuries: houses once occupied by General Fremont and Robert Louis Stevenson, California's oldest theater and first whaling station, Adobe Casa restored and furnished to be just as they were in the eighteenth and nineteenth century.

Fisherman's Wharf
The original Fisherman's Wharf was built in 1846 by slave labor—military deserters, convicts, and Indians who got caught in the white man's net.

At that time, it was provided not for fishermen but for the many trading vessels which leaned into Monterey Bay when the port was a major station on the Pacific.

Eight years later, the booming whale industry took over the pier; to be followed by the tiny pilchard, or sardine, which made Monterey the canning capital of the world. This led to the founding of a wharf suburb, Cannery Row, later to be e c o m e famous when John Steinbeck wrote his novel. Sardines did not have a monopoly of the wharf, however; daily catches of salmon, abalone, mackerel, rock cod and squid were deposited there.

The commercial fishing fleet now is based at the municipal wharf and the old pier is given over to visitors with cameras and a taste for history. Sportfishing and sightseeing boats are available at the old wharf and there are some Monterey seals in residence for children to see. Along the wood-planked pier and in some of the shops, local artists and artisans create their works under the eyes of strolling kibitzers.

A wharfside adjunct which is open to visitors is the Customs House, California's oldest public building still standing. It was there, in 1846, that Commodore John Stock and his troops first raised the twenty-eight-star American flag, claiming a vast western territory, now forming all or part of seven states, for the U.S.

A Gourmet's Paradise
There's a geographic inevitability that the Peninsula should be a gourmet's and gourmand's paradise. On two sides the ocean and bay constitute a vast larder of seafoods and on another side in Salinas Valley, a bottomless cornucopia overflowing with fruits and vegetables.

Monterey York cod, bay salmon, a b a l l o n e , shrimp, and dabs are brought in from Neptun's pantry daily by fishermen whose families have harvested the local waters for generations. Lettuce, berries, grapes, apples, strawberries, tomatoes and many other vegetables and fruits are trucked in fresh from the field every morning.

Ten thousand acres surrounding Carmelville produce eighty-five percent of the nation's artichokes and the Peninsula's restaurants offer the delicious descendant of the thistle in various forms—boiled or steamed and served with mayonnaise, vinaigrette or hollandaise sauce; stuffed with a savoy dressing of bread crumbs and seafood; marinated or French-fried; in salads, and even in cakes and bread.
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Ten thousand acres surrounding Castroville produce eighty-five percent of the nation's artichokes and the Peninsula's restaurants offer the delicious decadent of the thistle in various forms—boiled or steamed and served with mayonnaise, vinaigrette or Hollandaise sauce; stuffed with a savory dressing of bread crumbs and seafood; marinated or French-fried; in salads, and even in cakes and bread.
Another specialty of the area is jack cheese, which originated in Monterey. Its distinctive flavor complements the local wine and, between slices of sourdough bread, makes a superb sandwich. It also is an important ingredient in the Mexican cafe’s chili refresco, enchiladas, tacos, and refried beans. Fisherman’s Wharf and Cannery Row have over-the-water restaurants specializing, naturally, in seafood.

Many of the fish specialties are prepared according to recipes handed down from the fishing families who first came to live and ply their ancient trade in Monterey.

The sated sojourner should not depart before he has, at least once, sampled another local delicacy, wild boar. It makes his taste like pork seem indeed tame, by comparison. Descendants of a herd imported to the area in 1923, the boars roam certain of the Peninsula’s seaside forests and are furnished for the groaning board by local hunters.

Fifty Miles of Golf

Dedicated golfers probably see the Monterey Peninsula as a series of emerald fairways and greens, bounded on either side by the Pacific Ocean, and on another by Monterey Bay and on the fourth by the mansions of good golfers who have died and gone to heaven.

There are seventeen courses on the Peninsula and it would be possible to play more than fifty miles of golf there without re-playing a single hole. But that total would only apply to someone who always plays straight down the middle, and not even Jack Nicklaus does that; so, for the duffer, doing the entire tour would probably require at least seventy-five miles of driving, fairway shots, pitching, chipping and putting.

For, despite the scenic glory of the courses, they are no paradise. On Cypress Point’s sixteenth hole, for instance, the drive needed to reach the green must carry 227 yards over an inlet of the ocean; quite a water, and mental, hazard for even a pro.

With so many courses, the only time a three-hour tour on one of the championship courses is impeded is when there’s a tournament on, and these are few, with, of course, the Bing Crosby Pro-Am each January being the most heralded.

Something like 100,000 fans come to see the Crosby Pro-Am tournament each January, their interest sparkled by professional participants like Arnold Palmer and Jack Nicklaus and amateurs such as James Garner and Tennessee and Fonzie Ford.

Many Special Events

In July the sports spotlight swings to the Clint Eastwood Invitational Celebrity Tennis Tournament; for sports car buffs there are five races during two weeks of home-grown competitions; and there are seven yacht races. The polo matches are held in April and October, and a two-day rugby tournament takes place in March.

For the culturally-oriented, eleven concerts are given by Monterey and Carmel orchestras in January through May; the Monterey County Painting Competition is held in February, the ten-day Bach Festival occurs each July; and for three days in September the Monterey Jazz Festival rocks the county fairgrounds, with an average attendance of more than 30,000.

The Peninsula’s two unique events, the Sandcastle Contest and the Butterfly Parade, are both staged in October. Launched twelve years ago by the American Institute of Architects, the Sandcastle Contest now draws upwards of 400 entries and 5,000 spectators each year.

For reasons unknown to man, the Monarch butterfly, from time immemorial, has chosen to spend the winter in a certain stand of pines in Pacific Grove.

One October day, a few advance scouts will arrive from the Canadian Rockies. Within two weeks an orange hooded number in the millions comes gliding down to settle in its winter home. The Monarch does not flutter its wings after takeoff, but glides on the wind, effortlessly covering long distances. Able to regulate its speed, it sails along very rapidly in flights of any considerable duration.

The migrant insects are close neighbors; as many as one thousand cluster together in a three-foot branch. On sunny days they wake to fly about and when their eggs are laid, the black, shiny weed plants, a readymade food supply for the black and white caterpillars which soon hatch.

One female may lay as many as three hundred pale green eggs. The metamorphosis from caterpillar to butterfly takes about a month; but even the chrysalises are beautiful, being light green dotted with gold. Monarchs lead a charmed life. They can withstand fairly severe weather; birds find them distasteful because of their larva’s milkweed diet; and throughout their stay in Pacific Grove they are protected from human molestation by a city ordinance which prescribes a maximum fine of $500 or up to six months in jail for anyone caught harming them.

The annual return of the butterflies is saluted by the local schoolchildren who, on Saturday in October, stage a Butterfly Parade, dressed as butterflies, caterpillars and Indians.

While all this is going on, visitors may hear a crack-crack-crack nearby and turn to see a sea otter floating on his back near shore and opening a mussel by placing a rock on his chest and banging the mussel against it with his flippers.

So whether you dig Brubeck or Bach, polo or golf, beach horses or drunken butterflies, in any month of any year the Monterey Peninsula offers something to fascinate or entertain you.
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So whether you dig Brubeck or Bach, polo or golf, beach horses or drunken butterflies, in any month of any year the Monterey Peninsula offers something to fascinate or entertain you.
Who's Looking Out For The Bay?
by Bill Boyd

In these days of intense concern about ecology and the preservation of natural resources, one area continues to attract increased attention as a vital, lifesaving resource for the San Francisco Bay Area.

San Francisco Bay, and its estuarine system, daily affects the lives of more than 5 million people living on its periphery. Its use as a recreational resource, industrial and commercial resource makes its environmental health the concern of communities throughout Northern California, as far north as Sonoma County and south to Santa Clara County.

The Bay is part of an overall estuarine system that stretches 65 miles, from the New York Slough near Pittsburg, to Coyote Creek at San Jose. Its one outlet to the ocean is at the Golden Gate, the Bay's halfway point.

Where once the Bay was a body of water covering 600 square miles, filling and drying of marsh and tidal lands has reduced its area to 400 square miles. Marsh and tidal lands, originally 300 square miles, are now 75.

It is not surprising then that its conservation and use has become a focal point for agencies and organizations, both private and public, who have committed their efforts to monitoring the health of San Francisco Bay.

Regulation of this complex body of water falls under the jurisdiction of several agencies including the Water Resources Control Board, the Bay Conservation and Development Commission, the California Department of Fish and Game, the Army Corps of Engineers, the Environmental Protection Agency and the U.S. Geological Survey.

Private ecological organizations, while not delegated regulatory powers, sponsor some highly productive programs which have the advantage of being harnessed by bureaucratic restrictions. Voluntary manpower and tax-deductible contributions are the lifeblood of these citizen participation groups, whose programs cover both simple and complex subjects.

Among those with action-oriented programs for Bay ecology is the Marine Ecological Institute. MEF's involvement in the Bay includes research and educational programs.

The Institute recently completed Phase I of a long range $500,000 integrated study of the Bay Estuarine System. Utilizing a staff of biologists, chemists, geologists, ichthyologists, and parasitologists, they began at New York Slough developing standardize sampling methods which can be used over an extended period of time.

Their project, which is designed to discover more indicative monitoring and predicting the health of the Bay, includes identification and counting of specimens, bio-survey and natural substrate study, evaluation of sediment for composition texture and organic content.

The education program is designed to increase the awareness of students through actual experience and instruction to the Bay system. Students learn to appreciate the resource as an integral part of life in the Bay Area.

Marine Ecological Institute was founded by its president, Robert Rutherford, in 1970 when it became apparent that a greater knowledge of potential effects of Bay use was necessary. MEF does not take a predetermined stand on Bay issues, but rather emphasizes, "We favor informed decision-making and institutional decisions which are based on the current status of our environment. Before we applaud or Oppose any issue, we want to determine exactly what the long-term effects are." The primary objective of MEF is to have a more thorough understanding of the Bay, essential for determining what lies ahead for the future population in this area.

Other private organizations involved in Bay ecology include the California Academy of Sciences and the Oceanic Society. Though they are not currently engaged in field research, California Academy of Sciences is in the process of building a comprehensive and definitive benthic invertebrate and intertidal specimen library with emphasis on the Bay. Benthic invertebrates are those organisms residing on the bottom layer of a water system. At present, the Academy has 40,000 specimens.

The Bay Conservation and Development Commission is responsible for regulating all filling and dredging in the Bay. It also has jurisdiction over substantial developments within a 100' strip inland, and limited jurisdiction over any proposed filling of salt ponds or managed wetlands.

The Army Corps of Engineers maintains authority to deny or request modification of Bay projects by several agencies including maintenance of water quality and environmental impact study. Dredging and filling projects require permits from both Bay Conservation and Development Commission and the Corps of Engineers.

The California Department of Fish and Game has a primary interest in the effects of discharges on the fish life in the Bay. It works in conjunction with State and Regional Water Quality Control Boards and the Environmental Protection Agency to ensure preservation of fishlife through regulatory processes.

The Environmental Protection Agency is mainly concerned with regulation and enforcement issues surrounding the Bay. The EPA becomes involved in issues usually at the request of either the State or Federal governments.
Who's Looking Out For The Bay?

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In these days of intense concern about ecology and the preservation of natural resources, one area continues to attract increased attention as a vital, life-giving resource: the San Francisco Bay Area.

San Francisco Bay, and its estuarine system, daily affords the lives of more than 5 million people living on its periphery. Its use as a recreation site and as a fishery is well documented.

Before 1970, a small, rural village nestled among the pines on the shores of the bay was a quiet fishing village. With the arrival of the Golden Gate Bridge in 1937, the area became a popular tourist destination.

For a few hours on the bay, visitors could enjoy the beauty of the ocean and its bounty. The small harbor became a bustling center of activity, with fishermen returning each day with their catch.

Today, the area is a popular destination for both locals and tourists. The bay is a haven for bird watchers, with a variety of species seen throughout the year.

In addition to the annual bay day, there are several other events that highlight the importance of the bay to the community.

The Institute recently completed Phase I of a long range $50,000 integrated study of the Bay Estuarine System. Utilizing a staff of biologists, chemists, geologists, ichthyologists, and physicists, they began at New York Slough developing a standard methodological sampling system which can be used over an extended period of time.

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The U.S. Geological Survey monitors the water chemistry to define the mechanisms of controlling basic circulation of water, including predictions of future patterns.

Of special importance to Bay health is the marsh and tidelands whose land and water intermix to support plant and animal life. A resting spot for migrating birds on the Pacific Flyway, these lands may become a source of food and nutrition for man in the future. The San Francisco Bay Conservation and Development Commission has noted that "One type of marsh plant, cord grass, has seven times the energy-generating capacity or food value of an equal acreage of wheat."

Another indication of the Bay's importance is use by man as a resource for shell deposits to be used for making cement. Other sources require transporting the shells from the southward counties of Santa Clara, Santa Cruz and San Benito. The difficulty and cost of transporting shells north makes the Bay resource especially valuable. No estimates of the amount of value derived from fish as a food source are available. Maintaining this resource will require sufficient oxygen for the animal life found in the waters, as well as adequate supplies of nourishment, shelter, space, proper temperature, salt content and water velocity.

One thing is known. The dependence of the surrounding population upon the Bay will only increase with time. Paralleling this, scientific interests in the health of the Bay increases as man's dependence does the same. That's why the watchers who watch the Bay are increasing the scope and intensity of their programs. And that's why residents around the Bay are responding with renewed interest to everything that's spelled B-A-Y.

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NEVADA ENTERTAINMENT GUIDE
for December 1974

RENO

Harrah's Reno (Headquarters)—(Reservations toll free 800/484-3775)
Thru Dec. 1—Don Rickles
Dec. 2-19—Showroom Closed
Dec. 20-Jan. 9—John Davidson
John Ansgar's Nighthawk (Sports)—(Reservations toll free 800/484-1177)
Thru Dec. 26—Showroom Closed
Dec. 27-Jan. 11—Red Skelton

LAKE TAHOE

Harrah's Lake Tahoe (South Shore Resort)—(Reservations toll free 800/484-3775)
Thru Dec. 1—Wayne Newton
Dec. 2-19—Showroom Closed
Dec. 20-Jan. 5—Smothers Brothers and Florence Henderson

LAS VEGAS

Carson Palace (Reservations toll free 415/398-5500)
Thru Dec. 18—to be announced
Dec. 19-Jan.—Paul Anka

Dance Inn (Reservations toll free 800/654-6850)
Thru Dec. 13—Juliet Prowse
Dec. 14—Showroom Closed
Dec. 15-21—Bobbe Green

Dunes (Reservations toll free 415/393-7233)
Current—"Cafes de Paris"

Flamingo Hilton (Reservations toll free 415/771-1200)
Thru Dec. 4—Sander & Young and Myrna Cubes
Dec. 5-18—Dock Dark Show
Dec. 19-25—Showroom Closed
Dec. 26-Jan.—Terry Bennett

Fremont (Reservations toll free 800/654-6866)
Thru Dec. 11—Robert Goulet and Peter Brooks
Dec. 12-18—Showroom Closed
Dec. 19-Jan.—Robert Goulet and Peter Brooks

La Vegas Ribber (Reservations toll free 415/771-1500)
Thru Dec. 9—Gidget Knight and the Pips
Open Dec. 10—to be announced

MGM Grand (Reservations toll free 800/654-6830)
Thru Dec. 3—Jackson Five
Dec. 4-10—Dee Martin
Dec. 11-17—to be announced
Dec. 25-Jan.—Shirley MacLaine

Rheinert (Reservations toll free 415/621-1666)
Thru Dec. 5—Patsy Clark
Dec. 6-12—Lita Morris
Dec. 13-Jan.—Don Rickles

Sahara (Reservations toll free 800/634-6866)
Thru Dec. 2—Ihm Nabors and Charo
Dec. 3-14—Buddy Hackett and James Darren
Dec. 15-29—Showroom Closed
Dec. 27-Jan.—Telia Fields

Sands (Reservations toll free 800/624-6900)
Thru Dec. 1—Dick Little and Jerry Vale
Dec. 2—Wayne Newton and Dean Barry
Dec. 16-25—to be announced
Dec. 26-Feb. 1—Wayne Newton and Dean Barry

Standard (Reservations toll free 800/624-6866)
Current—"Cafes de Paris"

Thunderbird (Reservations toll free 800/654-6834)
Thru Dec. 14—Ihm Bailey
Dec. 15-29—Showroom Closed
Dec. 29-Jan.—Leslie Uggams

Treasure (Reservations toll free 800/634-6860)
Current—"Fables Bergers"

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Antiques Interiors Books

This shark, after examination by students, will be returned to his home in the Bay.
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Dec. 2-7—Showroom Closed
Dec. 20-Jan. 2—John Davidson
John Anson’s Nighthawks (Specials) — Reservations toll free 800/666-1175
Thu, Dec. 26—Showroom Closed
Dec. 27-31—Red Skelton

LAKE TAHOE
Harrah’s Lake Tahoe (Main Showroom) — Reservations toll free 800/624/3775
Thu, Dec. 1—Wayne Newton
Dec. 2-19—Showroom Closed
Dec. 20-Jan. 3—Smothers Brothers and Florence Henderson

LAS VEGAS
Cameria Palace (Reservations toll free 800/624-6382)
Thu, Dec. 1—Jill & Jackie P无人
Dec. 3-5—Showroom Closed
Dec. 7-24—Bobbe Jury
Marches (Reservations toll free 800/624-7333)
Current—“La Cava de París”

Flamingo Hilton (Reservations toll free 800/624-6382)
Thu, Dec. 1—Sander & Young and Myrna Cubb
Dec. 3-8—Dick Clark Show
Dec. 19-23—Showroom Closed
Dec. 26-Jan. 2—Lady Bennett

Fremont (Reservations toll free 800/624-6382)
Thu, Dec. 1—Robert Gisell and Foster Brooks
Dec. 3-12—Showroom Closed
Dec. 19-23—Robert Gisell and Foster Brooks

Las Vegas Hilton (Reservations toll free 800/624-6382)
Thu, Dec. 1—Sander & Young and Pips
Dec. 3-12—Showroom Closed
Dec. 19-23—Pips
Dec. 26-Jan. 2—Lady Bennett

Midway (Reservations toll free 800/624-6382)
Thu, Dec. 1—Richard Conte
Dec. 4-10—Dean Martin
Dec. 11-17—Don Rickles
Dec. 25-Jan. 1—Shirley MacLane

Paradise (Reservations toll free 800/624-6382)
Thu, Dec. 1—Patrice Clark
Dec. 6-12—Juliet Mills
Dec. 13-Jan. 8—Don Rickles

Sahara (Reservations toll free 800/624-6666)
Thu, Dec. 1—Jim Nabors and Charo
Dec. 3-4—Buddy Hackett and James Darren
Dec. 15-20—Showroom Closed
Dec. 27-Jan. 6—Tina Fields

Sandies (Reservations toll free 800/624-6666)
Thu, Dec. 1—Rich Little and Jerry Vale
Dec. 3-7—Wayne Newton and Steve Barry
Dec. 18-25—to be announced
Dec. 26-Feb. 11—Wayne Newton and Steve Barry

Spectacular (Reservations toll free 800/624-6382)
Current—“Six of Hearts”

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EAST BAY: 537-7802
SUFFER THE LITTLE CHILDREN
by Roberta Joyce

The war in Indochina is still going on, if not a daily eruption of new fighting, certainly the war against the injury to land and life; and sadly, this war, fought by the orphaned, the burned, the disfigured and dismembered will continue far into the future, perhaps seeming many generations to come.

America has always after a war fought aid. In the Truman Library in Missouri is a single testament to this, a modest plaque to President Truman from the town of Wiesbaden thanking him for feeding its children after the German defeat. It is only one of many thousand examples of aid. As Alexander Solzhenitsyn has said, “Americans have always been generous people and in my small experience this generosity has always been remembered.” It is, therefore, to give medical aid to Indochina that the International Children’s Fund has been formed.

“The selection of Indochina as an initial focal point is based upon our belief in the continual responsibility of Americans to do what they can as private citizens to relieve the suffering of innocent children who are victims of this war.”

“Initially our efforts are being directed towards child relief programs and unlike most private relief agencies, we attempt to offer assistance in all of Indochina.”

Tom Miller is one of a group of Bay Area professionals experienced in overseas relief work who have started the International Children’s Fund with a founding grant from the Christophers Foundation.

“Our work is solely with programs developed and run by local persons. It is more effective this way and the programs cost less. Another unique aspect is that all our public contributions go directly to the programs in the field. Administrative funds and fund-raising expenses are all raised separately.”

“What we intend to do is search out and support viable, effective programs run by the people of the country and help them in such a way that the aid does not corrupt nor build dependence on foreign support as much existing aid does in South Vietnam. The Center for Plastic and Reconstructive Surgery in Saigon, which is now self-sufficient and totally run by Vietnamese, serves as a perfect example. The Center treats war injured children free of charge and is the largest institution of its kind in the world.”

Other founding directors of the International Children’s Fund include San Francisco and Marin County plastic surgeons Mark Gorney and Richard Dakin and the noted New York plastic surgeon Arthur Banksy, the creator of the “Wirhina Maidens Program” after World War II. Gorney and Dakin were among the original Hope ship doctors and Miller came from the West Coast office of the Council on Economic priorities and the United Nations Children’s Fund, better known as UNICEF. Prior to the founding of the hospital and the International Children’s Fund, Tom Miller also helped train the first group of Peace Corps volunteers having taught in Africa before the founding of the Peace Corps. The combined experience of the directors well suits them to spearhead the Fund’s activities.

An area of special concern to the organization is what to do about Vietnamese orphans, a subject receiving wide publicity in the Western press. While many Americans want to adopt Vietnamese orphans, the organization feels foreign adoption is not necessarily the best alternative.

Many of the children in South Vietnam orphanages have relatives, but relatives unable to care for them. Before the war, the family structure in Indochina was very strong and hopefully, ways can be found to enable local families to take back their children or children without families, instead of sending them abroad.”

In South Korea, as Miller explains, “the Western desire to adopt orphans created a baby market and encouraged the abandonment of children; the same thing is beginning to happen in South Vietnam.”

“I am hopeful we will be able to find sighted persons who will support us in doing what the Vietnamese believe is best for their children and Vietnamese society instead of supporting previously tried and unsuccessful Western solutions.”

Other programs the organization supports include the successful local run health programs and rural cooperatives where children and young adults learn to be self-sufficient and escape the terrible social conditions of the South Vietnamese cities. The International Children’s Fund is also sending medical equipment and supplies to support children’s programs in North Viet-Nam as well where the Provisional Revolutionary Government has organized spartan but effective systems of medical care. “When it comes to children,” Miller says, “political lines should not be drawn.”

“We are daily seeking public support for the Fund and have films, slides and speakers for local fund- raising efforts.” Interested persons may contact The International Children’s Fund at (415) 843-7618 or by writing P.O. Box 4432, Berkeley, California, 94704. All contributions are tax deductible.
SUFFER THE LITTLE CHILDREN
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The designs Ford Granada is designed to
help deal with such problems as
flattened prices, increased fuel costs and
crowded roads. It’s about two feet shorter and a
ton lighter than most standard-size cars, for excellent
gas mileage. Yet Granada is built solid—about
the same size and weight as the Mercedes 280.

Granada’s design makes generous use
of glass for good visibility. It provides
spaces around front and back seats, and
to a nook under the windshield. Inside, contoured seats
are adjust and in more than 100
positions. The instrument panel, with
its burlwood tone, is recessed to add
to passenger comfort. The cut-pile
carpeting is molded for smooth inside.

The economics. Underneath the
Granada’s luxury is an economical car.
Its trim design helps reduce needless
weight and excessive fuel use. It comes
with gas-saving steel belted radials.
And solid-state ignition for less scheduled
maintenance than former systems.

In short, Granada is designed to be an
efficient car for today’s drivers:
See your local Ford Dealer, to see and drive
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‘Phillys’ suggested retail price: Destination charges, dealer prep. if any, vary and local taxes not included.

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THE CAUCASIAN CHALK CIRCLE

Electra
von Hofmannsthal's haunting exploration of Electra's complex psychic state
Directed by Ellen Most
The Nitery Studio Theatre, Nov. 26-30 / 8 p.m.

PERFORMING ARTS MONTHLY ADVANCE GUIDE TO SPECIAL MUSICAL PRESENTATIONS
ON TV, AM and FM RADIO
for December, 1974

Sun., December 1
7:00 PM—KRON-FM (Station, 96.5 MHz) — Show Album — "CANDIDE"
8:00 PM—KRON-FM (1320 kHz) and KCBS-FM (980) — "PRELUDE TO 25 YEARS AND VALUE FROM "FIDELIO" (Kronos), SYMPHONY No. 6 (Hindmarch) and NOCTURNES (Debussy)
8:00 PM—KQED/FM (1580 kHz) and KXNO-FM (Station, 95.7 MHz) — Sunday Night Opera

Mon., December 2
7:00 PM—KRON-FM —Show Album — "HOURS OF FLOWERS"
8:00 PM—KRON-FM and KCBS-FM — "LA RIDICOL" (Overture) (Concerto G for Violin (Vienne) and SYMPHONY No. 3 (Elkan-Plantin))
8:00 PM—KQED/FM — Philadelphia Orchestra

Tue., December 3
7:00 PM—KRON-FM — Show Album — "MY FAIR LADY"
8:00 PM—KRON-FM and KCBS-FM — CANDIDE OVERTURE (Brecht and Koseljenovic), TRIO ON SONATA (Suite) (Biss) and SYMPHONY No. 8 (Brussels)
8:00 PM—KQED/FM — Boston Pops
8:30 PM—KQED (Channel 9) — Evening at Symphony
10:00 PM—KQED (Channel 9) — Sound Stage

Wed., December 4
7:00 PM—KRON-FM — Show Album — "PIPPIN"
8:00 PM—KRON-FM and KCBS-FM — FIDELIO OVERTURE (Breitner), SYMPHONY IN G MINOR (Mozart) and ROYAL ENFACTS FOR HARP (Pals)
8:00 PM—KQED/FM — Boston Symphony

Thu., December 5
7:00 PM—KRON-FM — Show Album — "CROWD"
8:00 PM—KRON-FM and KCBS-FM — OVERTURE TO "OLYMPIQUE" (Mussorgsky) and SYMPHONY IN F SHARP (Manzoni)

Fri., December 6
7:00 PM—KRON-FM — Show Album — "CARAVAN"
8:00 PM—KRON-FM and KCBS-FM — AUTUMN (Wilhelm Piatigorsky), PIANO CONCERTO No. 3 (Korsakov) and SYMPHONY No. 103 (Haydn)

Sat., December 7
7:00 PM—KRON-FM — Show Album — "FLOWER DRINK SONG"
8:00 PM—KRON-FM and KCBS-FM — Saturday Night Opera — "THE GIRL OF THE GOLDEN WEST" (Puccini)
8:00 PM—KQED/FM — "New record report"

Sun., December 8
7:00 PM—KRON-FM — Show Album — "THE KING AND I"
8:00 PM—KRON-FM and KCBS-FM — "PIRRA" (Hindmarch) (Boris Godunov SYMPHONY (Mussorgsky) and SYMPHONY No. 4 (Mozart)
8:00 PM—KQED/FM — Sunday Night Opera

Mon., December 9
7:00 PM—KRON-FM — Show Album — "PAGAN LOVE SONGS", "ROSE MARIE" and "THE PIRATES"

Tue., December 10
7:00 PM—KRON-FM — Show Album — "CAMELOT"
8:00 PM—KRON-FM and KCBS-FM — DANCE OF THE BUMBLEBEEs (Shostakovich), SYMPHONY No. 20 (Mozart)
8:00 PM—KQED/FM — Boston Pops
8:30 PM—KQED (Channel 9) — Evening at Symphony
10:00 PM—KQED (Channel 9) — Sound Stage

Wed., December 11
7:00 PM—KRON-FM — Show Album — "OKLAHOMA"
8:00 PM—KRON-FM and KCBS-FM — THE SCHOOL FOR SCANDAL (Overture (Vivaldi), LE COEUR DE QUINCE (Pugni) and VIOLEIN IN D MINOR (Stravinsky)
8:00 PM—KQED/FM — Boston Symphony

Thu., December 12
7:00 PM—KRON-FM — Show Album — "THE GIRL WHO DANCED TO SUDDEN"
8:00 PM—KRON-FM and KCBS-FM — DANCE OF THE BUMBLEBEEs (Shostakovich), SYMPHONY No. 20 (Mozart)
8:00 PM—KQED/FM — Boston Symphony

Fri., December 13
7:00 PM—KRON-FM — Show Album — "RAISIN"
8:00 PM—KRON-FM and KCBS-FM — SYMPHONY No. 4 (Mozart)

Sat., December 14
7:00 PM—KRON-FM — Show Album — "THE SONGS OF THE NIGHT"
8:00 PM—KRON-FM and KCBS-FM — Saturday Night Opera — "RAISIN"
8:00 PM—KRON-FM and KCBS-FM — "New record report"

Sun., December 15
7:00 PM—KRON-FM — Show Album — "PORGY AND BESS"
8:00 PM—KRON-FM and KCBS-FM — SYMPHONY No. 6 (Beethoven)
8:00 PM—KQED/FM — "New record report" (continued)

Introducing a new car designed to give you efficient use of space, fuel and money.

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$375.90-4 Door-$369.80-2 Door
14-18 mpg city/18-26 mpg highway

The designs Ford Granada is designed to help deal with such problems as inflation, increased fuel costs and crowded roads. It’s about two feet shorter and half a ton lighter than most standard size cars, for excellent gas mileage. Yet Granada is built solid—about the same size and weight as the Mercedes 280, and it has a family-size room inside.

Granada’s design makes generous use of glass for good visibility. It provides spacious front and rear headroom, and a roomy trunk. Inside, curved seats recline and adjust in more than 100 positions. The instrument panel, with its burled woodtone, is recessed to add to passenger comfort. The cut-pile carpeting is molded for smooth inside.

The economics. Underneath the Granada’s luxury is an economical car. Its trim design helps reduce needless weight and excessive fuel use. It comes with gas-saving steel belted radials. And solid-state ignition for less scheduled maintenance than former systems. In short, Granada is designed to be an efficient car for today’s driver.

Inside Granada, 4-door Sedan shown with optional friedrade automatic molding ($240), WSW tires ($33) and deluxe bumper group ($55).
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We know she was beautiful, young and widowed. But did she create the original Amaretto di Saronno as a thank you for her portrait? Or was it to stir romantic fires in Bernardino Luini, the artist who painted her in 1525? History has lost the answers— even her name— leaving only Luini’s stunning fresco in the Sanctuary of Santa Maria delle Grazie in Saronno, Italy. And her romantic, intriguing liqueur. We still like to think Amaretto di Saronno is a potion that inspired a great love. It’s something to wonder about tonight as you sip its intriguing, provocative bouquet.

Discover the many other ways to use Italy’s rare liqueur of love. Write for a free recipe booklet: Foreign Vintages, Inc., 98 Cutter Mill Road, Great Neck, New York 11021, Dept. PA1.

The original: Amaretto di Saronno.


XO RARE RESERVE BRANDY has a taste reminiscent of the old world, with a California smoothness all its own. Only two casks out of one hundred are selected for it. Our oldest and choicest, which have developed extraordinary qualities.

The heart of all its richness and aroma comes from our pot-still distillations. We believe it is the ultimate in fine American brandy, made in our own tradition of quality. Priced at about $9.00 a bottle.
**The gift of love.**
*(and how it all began 450 years ago)*

We know she was beautiful, young and widowed. But did she create the original Amaretto di Sarono as a thank you for her portrait? Or was it to stir up the love in Bernardino Luini, the artist who painted her in 1525? History has lost the answers—ever her name—leaving only Luini’s stunning fresco in the Sanctuary of Santa Maria delle Grazie in

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We want our newly sized Monte Carlo to make you feel good about your appearance, your driving, your financial judgment. So, as in previous Monte Carlos, you will find in the 1975 Monte Carlo genuine good taste and impressive engineering.

You will also find something especially significant: an Efficiency System using no-lead fuel.

Chevrolet's new Efficiency System is a series of significant improvements, all working together for the first time. So the 1975 Monte Carlo runs leaner, meaning more economical, new cleaner, meeting new emission standards, saves you money every mile.

Improved fuel economy.

With our new Efficiency System, new engine tuning and easyrolling GM-Specification radial ply tires, the standard 1975 Monte Carlo is designed to deliver improved fuel economy.

Super starting.

Monte Carlo's High Energy Ignition delivers a spark that's up to 85% hotter than conventional ignition systems deliver.

So on cold or humid mornings, you can walk up to your Monte Carlo with greater confidence.

Faster warm-ups.

Early Fuel Evaporation is designed to reduce stall and chugging when you first start out. You can be on your way sooner and more smoothly.

Better performance.

Clearly, our 1975 Monte Carlo is designed to be a better performer than those of recent years. And with emissions now controlled largely by catalytic converters, Monte Carlo engines can perform smoothly, responsive, efficiently.

Fewer and simpler tune-ups.

Monte Carlo has no points, no ignition condenser to replace.

And spark plugs should now last up to 22,500 miles or more, instead of 6,000 miles.

In other words, tune-ups as you’ve known them will be simpler and further apart.

More miles between oil changes and chassis lubes.

Monte Carlo’s recommended service intervals are extended beyond last year’s. Oil change—every 6 months or 7,500 miles (versus 4 months, 6,000 miles). Chassis lube—same as above. Oil filter change—first 7,500 miles, then every 15,000 miles (versus first 6,000, then every 12,000).

All that and cleaner air.

Monte Carlo’s new catalytic converter reduces exhaust hydrocarbons by almost 80% from 1974 levels and carbon monoxide by 46%.

So we can all breathe a little easier.

We’ll keep adding to your knowledge.

While the engineering facts we have now support what we’ve told you, there’ll be more later.

As we get deeper into the model year, we’ll be able to report more specific information.

And as we expand our knowledge, we’ll be able to expand yours.

Good taste, good driving, good judgment.

The 1975 Monte Carlo satisfies all three. So see it soon at your Chevrolet dealer’s.

We think you’ll feel good about Monte Carlo and yourself.

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EVERYBODY AGREES!

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IT RUNS LEANER.
IT RUNS CLEANER.
IT SAVES YOU MONEY EVERY MILE.

We want our new
Macaro to make you
feel good about your
appearance, your driving,
your financial judgment.
So, as in previous
Macaro rounds, you will
find in the 1975 Monte
Carlo genuine good
taste and impressive
grafting.

You will also find
something equally
significant: an Efficiency
System using a no-load fuel.

Chevrolet's new
Efficiency System.
Our new Efficiency
System is a series of
significant improvements,
all working together for
the first time.

So the 1975 Monte
Carlo runs leaner, meaning
more economically; runs
cleaner, meeting new
emission standards; saves
you money every mile.

Improved fuel
economy.

With our new
Efficiency System, new
tuning and easy-
rolling GM-Specification
radial ply tires, the
standard 1975 Monte
Carlo is designed to
deliver improved fuel economy.

Super starting.
Monte Carlo's High
Energy Ignition delivers
a spark that's up to 85%
hotter than conventional
ignition systems deliver.

So on cold or humid
mornings, you can walk up to
your Monte Carlo with
greater confidence.

Faster warm-ups.
Early Fuel Evaporation
is designed to reduce
tail and chugging when
you first start out.

You can be on your
way sooner and more
smoothly.

Better performance.
Clearly, our 1975
Monte Carlo is designed
to be a better performer
than those of recent years.

And with emissions
now controlled largely by
catalytic converters, Monte
Carlo engines can perform
smoothly, responsively,
efficiently.

Fewer and simpler
tune-ups.
Monte Carlo has
no points, no ignition
condenser to replace.

And spark plugs
should last up to
25,000 miles or more,
instead of 6,000 miles.

In other words, tune-
ups as you've known them
will be simpler and further
apart.

More miles
between oil changes and
chassis lubes.
Monte Carlo's recommended
service intervals are extended beyond last
year's. Oil change—every
6 months or 7,500 miles
(versus 4 months, 6,000 miles).

Chassis lube—same as above.
Oil filter change—first 7,500 miles,
then every 15,000 miles
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every 12,000).

All that and
cleaner air.
Monte Carlo's new

catalytic converter reduces
exhaust hydrocarbons
by almost 50% from 1974 levels and carbon monoxide by 46%.

So we can all breathe
a little easier.

We'll keep adding
to your knowledge.
While the engineering facts we have now support what we've told you,
there'll be more later.

As we get deeper into
the model year, we'll
be able to report more
specific information.
And as we expand
our knowledge, we'll be
able to expand yours.

Good taste,
good driving, good
good judgment.

The 1975 Monte
Carlo satisfies all three.
So see it soon at your Chevrolet dealer's.
We think you'll feel
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21 mg "tar", 1.6 mg nicotine avg. per cigarette FTC Report March ’74