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FAIRMONT HOTEL
Venetian Room (closed Mondays)

Dec. 8
Tony Bennett

Dec. 10-18
Mel Torme

Dec. 19-31
Rod McKuen

dancing to the Ernie Hecksher Orchestra

Tonga Room

dancing nightly to Paul and his Hawaiian Alakanes featuring Armando Suarez

SIR FRANCIS DRAKE
Starlite Roof
dancing nightly to the Richie Ferraris Trio

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April 18, 1906 Lounge
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PERFORMING ARTS
THE BAY AREA'S MUSIC & THEATRE MONTHLY MAGAZINE
DECEMBER 1974/VOL. 5, NO. 12

contents
after theatre 4
mexico at holiday time 8
by edward rastin
san francisco opera hosts national 18
opera service council
support the arts in your schools 22
the program 25
the market scene—is investing 43
soon to become a performing art again?
by albert plave, jr.
share the wealth with performing arts 46
performing bacchus 49
by fred cherky
garden arts 50
by bob goosner
on record—richard 53
bournon's ballets
by bebe anthony samson
monthly advance guide—tv, am/fm radio 58

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PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the San Francisco Opera House, Civic, Geary and other Bay Area theatres—average monthly circulation 175,000. Performing Arts is also published in Los Angeles and circulated at the Music Center and Shubert Theatre—average monthly circulation 230,000. All rights reserved. © 1974 by Performing Arts. Reproduction from this magazine without written permission is prohibited. PERFORMING ARTS—57, Edition: 561 Brannan Street, San Francisco, California 94110. Telephone (415) 781-8351. L.A. Edition: 141 S. Robertson Boulevard, Beverly Hills, California 90211. Telephone (213) 695-9090. Printed in San Francisco.
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the market scene—is investing 43
soon to become a performing art again?
by Albert Plante, Jr.
share the wealth with performing arts 46
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by Fred Cherry 49
garden arts 50
by Bob Coooper
on record—richard bongos' ballets 53
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MEXICO AT HOLIDAY TIME

by Edmund Blair

Photos: Mexican National Tourist Council

Mexico, of course, deserves considerable attention from North American visitors any time of the year. But at year's end this southern neighbor is of special interest. Here's a Christmas package for those who aren't planning to spend the holidays in front of their own hearths.

Christmas in Mexico

Christmas begins in Mexico City on December 1 in a burst of lights and with the illumination of public buildings. With a town crier leading a procession through the city's main thoroughfares, the Christmas Festival Queen arrives on a float escorted by horsemen, as the lights go on prearranged schedule. It's a simultaneous explosion of scrolls and star wreaths and crosses, ribbons and streamers.

This tradition goes back to 1958, when Mexico City's then mayor dreamed it up. Sometimes lights trace the action of the Nativity scene. Other times they outline hands in prayer; Christmas angels in many colors; the letters of PAZ EN LA TIERRA (Peace on Earth); and greetings for the season and the year to come.

On the more devotional level Christmas time begins on December 12, the Day of Guadalupe, when prayerful thousands descend on the shrine of Guadalupe, where, according to Catholic doctrine, the Virgin appeared to an Indian youth during the time of the conquistadores and ordered that a church be built on the spot. Disbelieved at first, the youth was given roses by the Virgin in a second appearance. When he unfolded his cloak to show them to the church authorities, an image of the Virgin appeared on the rough material. The shrine of Guadalupe has been Mexico's holiest place ever since.

Christmas in Mexico is a family concern as well as a community event. Even in the largest cities, the "pusty" is the main ritual. Two children carry a small litter decorated with twigs, containing clay figurines of Mary riding on a kangu with Joseph and the angel following. Accompanying them are other children and adults in the neighborhood.

They go from house to house, asking for refuge for the night, singing out the request in traditional verses. The man of each house, also answering in song, refuses. At the house where all this is supposed to end, the children are admitted with the words: "You are Jo-

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brain surgery, composed music and wrote books. Their massive sculptures, detailed murals, frescoes and frescoes still adorn magnificent temples, pyramids and palaces that the visitor can see.

Such unexplained brilliance in the middle of the Mexican jungle has long confounded scholars. The amazing Mayan culture reached its zenith without benefit of the wheel, the beast of burden, the plow, and other aids usually considered necessary for advanced civilization. At its height, Mayadom comprised an area extending roughly 500 miles north to south and 300 miles east to west. This included the present Mexican states of Yucatan and Campeche and the Territory of Quintana Roo, as well as British Honduras and Guatemala.

Arguments about Mayan origins have been the subject of continuous scholarly research. One theory is that they crossed into North America from northeast Asia about five thousand years ago. This is supported by a number of phenomena, including the eyelash fold in their eyes, a characteristic Asian trait; the blue, Mongolian spot, an irregularly shaped mark at the base of the spine which disappears about ten; and a fine pattern in the palms of their hands, which is identical with those of the Chinese.

Today, nearly a half million dignified descendants of Mayan warriors live in the 15,000 square mile Yucatan. They farm, fish and hunt, wearing the simple gauze bass (white, tailed shirts) and white huipiles (ankle length muslin), not too different from clothes shown in the stone carvings covering Mayan ruins that dot the area. Mexico's Mayans are smiling, small, gentle, golden people who relish the knowledge that at one time their ancestors were the all-time eggheads of the Indian world.

According to archaeologists, less than ten percent of the Mayan cities have been found—the rest still lie hidden in jungle. A number of ruins that have been discovered and restored are easily accessible. Good transportation and first-rate accommodations at the ruins allow you to sample ancient civilization while enjoying all the comforts of our own time. This is the only place on earth where you can poke around 1,400-year-old ruins, come out of the jungle primeval, cross a road to a bright modern hotel and cool off in a swimming pool where you float drinks out to you on a "kick board."

Merida, capital of Yucatan, is only a 90-minute jet flight from Mexico City. From the west coast, Aerovías de Mexico has a new service from Los Angeles to Acapulco to Oaxaca to Merida on DC-9 Pan Am. They also fly a northern route from Tijuana to Ciudad Juarez to Monterrey to Merida. Organized tours whisk you by car from Merida to hotels adjacent to the various ruin sites.

The best time to visit Yucatan is from October through June; before the summer heat has begun and after the rains have abated. Accommodations are usually crowded over Christmas and Easter holidays so advance reservations are necessary.

The easiest way to reach Yucatan is to fly. However, travelers can take the train from Mexico City—a 2-day run—or drive their own car. Allow three days one way from Mexico City. Tours of the Yucatan area are well organized, but drivers who shuttle travelers from one place to another tend to drive rather fast—not only on the paved highways, but also through the many small villages. People, pets and livestock flash by, miraculously, everyone gets out of the way.

CHICHEN ITZA

Most popular of the Mayan ruins are at Chichen Itza, about 70 miles from Merida by good highway. First founded in 332 A.D., they show influence of the ninth century invasion by the Toltecs Indians from central Mexico. Intricate plumed serpent designs honor the Toltec man-god, Kukulcan. The city was abandoned in the year 600, refounded in about 960, prospering until about 1200, when the Aztecs came upon it.

Towering over the six square mile collection of abandoned palaces is El Castillo, a giant pyramid, 18 stories tall. With swallow swooping ahead and iguanas scuttling to cover, one can climb up through an interior tunnel to see a red jaguar, shaped into a bench and set with jade eyes and turquoise mosaics, which archaeologists theorize once served as a royal Mayan throne. Jade is not native to Yucatan, which further supports theories of a Mayan link with distant Asian civilizations.

This building is so perfectly constructed acoustically that one can clap one's hands at its base and hear the echo ripple up each step and project itself hundreds of yards across the giant public square once dominated by the temple. Each step is about six inches wide and rises at least a foot. It makes steep climbing up the 91 steps to the top platform. From the top of the pyramid, jungle stretches from horizon to horizon. Archaeologists believe that Chichen Itza was the center of a civilization of more than 1,500 Mayan cities. Other impressive structures are the...
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Construction experts are puzzled as to how the Mayas could make such long lasting mortar and plaster.

Some say ground human bones were used. No one has discovered what the Mayas did with their dead; very few human bones have been discovered. Human sacrifice was brought to the Mayan rites by the Toltecs, who invaded from the north. In what was once the main market square of Chichen Itza there is a giant ceremonial well, 335 feet long, 150 feet wide and 60 feet deep. Annually, tens of thousands of citizens gathered there, prayed to Chac, god of water who lived in the well and provided farmers with moisture for their crops, then tossed a beautiful virgin maiden into the crater or cove.

Year after year, virgins were fed to the god. Weighed down with gold and silver ornaments and drooped, they quickly drowned, becoming brides of the rain god and assuring good crops in the coming season. In other ceremonies connected with the well, naked captives, painted blue, were thrown into the water at dawn to appease the angry gods.

If by noon they were still swimming, priests would pull them out and worship them for the rest of their lives, because they were said to be brought to the other world and come back. Details of these gruesome ceremonies have been pieced together from carvings on the sides of the nearby temples and from more than 6,000 items, consisting of human bones, silver, jade and gold from the bottom of this giant well.

That we don’t know more about the Maya culture in Yucatan, is blamed on a fanatic Spanish bishop who burned almost all Mayan books in existence in the 16th Century. We still don’t know why Mayan mothers squeezed their infants’ heads between boards to bring them to a fashionable point, or why babies wore balls of clay between their eyelids to make them cross-eyed.

UXmal

Uxmal, some 35 miles south of Merida, is said to contain the finest pre-Hispanic ruins anywhere. Founded about 700 A.D., this city housed a quarter of a million people in its thatched-roof houses set around a 415 square mile government religious center. The massive Palace of the Governors, made with over 20,000 cut stones, is said to be built on an elevated terrace, 600 feet by 500 yards, over 600 cubic feet, the huge, ornately decorated structure dominates the countryside.

The most imposing structure at Uxmal is the House of the Magician, also called the House of the Doves. It is made up of five superimposed temples. You can climb up the structure’s 118 steps, holding onto the same iron chain used by Empress Carlota when she visited the ruins a century ago.

Legend has it that before the pyramid was erected, an old woman had a house on the same spot. She grieved because she had not been invited. Finally, she hatched an egg and grew up to be a divinity. When fully grown, she urged him to challenge the Mayan governor, whom she condemned to death. Thus you build in one night a house higher than any other—and so he did. The pyramid was so named by the Spanish because they thought it looked like a convent. It is part of a quadrangle of four restored temples surrounding a courtyard and features delicately detailed bas-relief carvings and beautifully proportioned arches. An easy 25-minute drive south of Uxmal is Kabah, dating from the 10th century. From the great stone arch at

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Gump’s, 250 Post St., San Francisco, A San Francisco legend for gifts of good taste from all around the world. Fine art, jewelry, sculpture, crystal, and unusual Oriental and European gifts.

Shreve’s, 200 Post St., San Francisco, A San Francisco institution with a history dating back to 1852. Noted for jewelry and gifts of fine quality, distinction and prestige. Four other Bay Area stores.

For men only.


John Small Ltd., Stanford Court Hotel, Nob Hill, San Francisco. Traditional British imports. Authentic English Bobby’s waistcoat with 15” chain. Solid brass regimental buckles as worn by the Queen’s Guard with matching black and brown adjustable belts. All English.


Chenchen Itza, Yucatan

When the performance ends and a drink is in order, ask for Cluny.

Gene Hillier, 69795 Bedgwood, Sausalito. For the fashionable man of today, Gene Hillier features the highly regarded designs of Brioni, Le Basano and Givensky.

Patrick James, The Purveyor, Campbell, Egg Garden Village, San Francisco, and Visalia Fair, Visalia. Upholding the standards that have traditionally distinguished men of definitive taste.

Charge into sports.

San Francisco Sporting House, 1909 Union Street, San Francisco, Specializing in a complete line of tennis and skiing equipment, including Head, Wilson, and Spalding name brands. Adlis shoes.

Eddie Bassett, 102 Kearny St., San Francisco, San Francisco’s most exciting stop for “The World’s Most Endorsed Outdoor Equipment.” Great casual and travel wear too.

For department stores.

Macy’s of California, Union Square, San Francisco, and 11 other stores throughout Northern California. Why shop at a lot of different stores when Macy’s has everything? From fashions for the whole family, to home furnishings, to fascinating gifts, you will find it all at Macy’s.

Specialty shopping.

Roo’s/Atkins, Union Square, San Francisco, and 22 other Bay Area locations. Dressing active Western men and women since 1860. Featuring famous-name domestics and imported apparel and gifts.

Gredorn’s, Market at Stockton, San Francisco. One of San Francisco’s most sophisticated men’s clothing stores. Also in an elegant line of women’s wear. 17 other locations in the Bay Area.
Now you have a charge account at many of the best stores in the Bay Area.

Did you realize that the American Express Card can open the doors to stores for you all across town? Here’s just a few of them.

For women only.

Ransohoff’s, 50 Grant Ave., San Francisco. Outfitting the best-dressed women in San Francisco for over 50 years. Other locations in Sacramento and Fresno.


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the city entrance travelers can look
westward along an ancient Mayan
highway to Uxmal, a raised stone
causeway, 20 feet wide, 8 miles long
and ruler straight.

MERIDA

Jumping off place to the great
ruins of Yucatan is its capital, Meri-
da, a charming city of 200,000 in-
habitants. Horsedrawn carriages,
called "calendas," clomp their way
around the city, giving tourists a
lengthy excursion for less than 50
cents. S-shaped "confidencias" (benches) are set up in many shady
squares for intimate public tea-
tetes. Sidewalk cafes let you sip a
cup of coffee for an hour or two .

The city was founded in 1542 by
Francisco de Montejo on the site of
the Mayan city of Tihocan and, like so
many other colonial towns, it is a
combination of three eras.

In older parts of the city, statues
of animals, birds and people appear
on building rooftops at each inter-
section. The streets are all numbered
now, but in the old days the statues
were modeled to aid the illiterate.
Thus, a deer meant "Deer Street," a
bear "Bear Street," and so on.

Merida's 16th Century cathedral is the
largest and most impressive
Christian church on the Yucatan Pen-
insular. Drive down tree-shaded Mon-
teo Avenue and you will see some
of the best Spanish colonial homes
of the city, including Casa Montejo,
built in the 16th century by Francisco
de Montejo, the conqueror of Yucat-

COZUMEL

While in Mexico, travelers should
consider a visit to Cozumel, a para-
dise island off the eastern coast of
the Yucatan Peninsula. Its near wilder-
ness stretches 32 miles north and
south, and about 14 miles east to
west, with resorts clustered along the
western coast facing the brilliant blue
waters of the Yucatan channel and
the mainland, 12 miles away.

Around Cozumel, and the small is-
land of Isla Mujeres to the north,
fishermen troll waters packed with
tuna, tarpon, sailfish, barracuda and
red snapper. Local fishermen will
take you out in a chartered boat for
as little as $20 a day.

Many parties go out for the day
with a native diver aboard. While
you're fishing, he's on the ocean bot-
tom dragging for fresh lobster and
spearing fish for lunch. On shore you
can broil his catch over hot coals and
eat the sea delicacies, coated with
lime juice and melted butter, along
with cold cerveza. A fresh pineapple
or coconut, often injected with heavy
drives of rum, is served as dessert.

In the days of the Spanish Main,
pirates haunted Cozumel and Isla de
Mujeres. Henry Morgan used Cozu-
mel, as did Jean Lafitte and a wrack
known as "Blackleg," not to be con-
fused with "Blackbeard."

The marauders liked Cozumel for
many reasons, including the four
foot gulf stream current flowing con-
tinually north through the 12-mile chan-
nel. In the days of sail, such a phe-
nomenon could give a knowing sailor
certain strategic advantages.

Cozumel has four beachfront res-
ort hotels, including the new, 110-
room El Presidente Cozumel and the
popular Cabanas del Caribe, plus two
less pretentious hotels in the city of
San Miguel. American plan rates,
including all meals, range from $24 to
$52 per day for two persons. Food
and service at the hotels are excel-

dent and accommodations can be any-
thing from an air-conditioned room
with marble bathroom and terrace to
an individual cottage fronting on the
sea.

Menus at the hotel should satisfy
every taste. Tongue-rioting, eye-
watering Mexican dishes are avail-
able for the intriug, plain meat and
potatoes for the cautious, and deli-
cacies of the sea for all. Specialties
will include lobster, turtle steak, ven-
sion, fried conch (a large, shell-dwell-
ing animal) and a choice of fish of a
dozens varieties.

One of Cozumel's great attractions
is its skin or scuba diving. Visitors to
the island often spend most of their
waking hours in the clear waters. All
divers, from novice to old hand, can
find their kind of action at Cozumel.

Travelers can also rent a jeep or a
little motor bike and head down a
jungle trail for a day of exploring,
bird watching or just snooping
around.

A most interesting place to eat, if
you can get reservations, is at Casa
Dennis, owned by Dennis Angulo
Vivas. Reservations are taken only
when Dennis' wife feels like cooking
and only for groups of not less than
four or more than twelve. Dinner is
served under a mango tree on the
dirt-floored court of Dennis' home
and always at 8 o'clock sharp. The
food is delicious, authentic Mexican
and the price is right—only $2 per
person. It doesn't impress Dennis,
but he has served the greats and the
greats who visit Cozumel, including
royalty and presidents.

Because Cozumel is part of Quin-
tana Roo, one of Mexico's two ter-
nitories, there is no duty on imported
items, making duty-free shopping
worthwhile.

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

— Hubert de Givenchy

Think of it as investment spending.

16
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Many parties go out for the day
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(continued on p. 37)
Expect more than just a tax break from our Trust Department.

Making sure your estate pays the minimum legal amount of taxes is a good start. But that's only one of the many benefits you get when you and your attorney include a Bank of America Trust expert in your plans.

As Executor of your Will:
When your attorney draws up your will, name Bank of America as Executor. You'll be getting permanence, experience and skill. And we'll see that your wishes are carried out to the letter.

As Trustee of your Trust:
Whether you decide on a Living Trust or a Testamentary Trust, name us as Trustee. We'll make sure that the estate you worked hard to build up gets the least possible (but legal) tax bite. A Living Trust also frees you from financial hassles. A Testamentary Trust provides expert management for your estate rather than placing this burden on heirs who may not be equipped to handle these important matters skillfully.

As Investment Manager:
Where a Trust is not indicated, we can still help relieve you of financial problems as Investment Manager. We can provide this service in several different ways. All of which a Trust Officer can explain in detail. But in all, we always handle the clerical chores and paperwork.

As Estate Planner:
There are many other ways we can help make sure your estate is planned carefully. To find out the complete picture talk to the manager of your nearest Bank of America office soon. With over 1,000 convenient locations throughout California, you won't have to go out of your way to find us.

BANK OF AMERICA
Trust Department
SAN FRANCISCO OPERA HOSTS
NATIONAL OPERA SERVICE CONFERENCE

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Photographs by Caroline Crawford and Jill Stermer

1. A pre-Conference session for Alexander Swenson, president of the Metropolitan Opera National Council, Sarah Caldwell, artistic director of the Opera Company of Boston, Thomas J. Mellon, chief administrative officer of the city of San Francisco, Kurt Herbert Adler, general director of San Francisco Opera, and Schuyler G. Chapin, general manager of the Metropolitan Opera.

2. Special guest and speaker William Rockefeller, president of the Metropolitan Opera Association, chats with Maestro Adler during luncheon at the War Memorial Opera House.

3. Alexander Swenson addresses the opening meeting of the Conference.

4. Delegates arrive at Veterans Auditorium from the Cliff Hotel via special Conference cable car.

5. Mrs. Robert Watt Miller receives flowers from San Francisco Boys' Chorus member Richard Morrison at the gala welcome party at the Mark Hopkins Hotel.

6. Sarah Caldwell and Schuyler Chapin participate in a panel discussion of "Opera: An Open Subject."
Forget partridges. Forget pear trees.

Head of the Bourbon Family.

On October 16, 17, and 18 San Francisco Opera served as host for the Thirteenth National Conference of the Central Opera Service, a national resource agency sponsored by the Metropolitan Opera National Council. With San Francisco Opera General Director Kurt Herbert Adler presiding, the administrative and artistic heads of America’s major opera houses came together at Veterans Auditorium to discuss the problems and prospects of opera in this country today. It was the first such event on the West Coast, and the forum of the conference was the San Francisco Opera family, unique in this country because of the year-round scope of its activities and variety of performing stages.

Members of Central Opera Service came from sixty-six arts organizations in thirty states (and two Canadian provinces) to attend the conference, which included San Francisco Opera performances of La Cenerentola, Madama Butterfly, and the new Tristan and Isolde; live demonstrations by Spring Opera Theater and the Merola Opera Program, and a Brown Bag Opera luncheon to introduce the Opera’s newest miniseries. Western Opera Theater was represented by a showing of A Stage in the Street—a film based on the 1973 popular opera street performances of Kurt Weill’s and Bertolt Brecht’s The Threepenny Opera.

Among the topics discussed during the intensive discussions were:

Audiences: “We must never agree to what we have done before . . . Opera must be an open subject because we must develop, we must go ahead. The days are gone when opera was an art form for the privileged few. We learned that when we took Western Opera Theater from Alaska, where they played in villages in which they had to fly a piano because there was no instrument in a town of 350 souls, to an Indian reservation in Arizona. Here we discovered that opera is an art form with strong appeal to a great variety of human beings—both old and young—and we must believe in this in order to perform opera today.” Kurt Herbert Adler, General Director, San Francisco Opera

Production: “We’ve come to a time when we have terribly interesting things to work with: film, the mixture of live action and film projections, the function of closed circuit television, the possibility of having a singer singing and at the same time photograph his face so somebody in the back row can see the tears in his eyes . . . the mixture of these things rarely works unless each has a clearly specialized function . . . The disaster of American opera is that most contemporary opera is done by A at the World Turn in thirty minutes. What we need is theater and music of distinction, because when theater and music of distinction come together then one gets that exciting product called opera.” Sarah Caldwell, Artistic Director, Opera Company of Boston

New Repertory: “The basic problem facing us is how to educate our audiences so that they will demand adventure. We owe that to our culture, we owe that to our children. We must encourage the best composers to write operas, and there is no reason for any composer anywhere to write one unless he has an outlet for it. People don’t write operas for the fun of it. By the same token, we have no right to expect masterpieces every time we have a new opera . . . we may have to sift through twenty or thirty failures to find one success . . . it is an expensive and difficult process, but it is probably worth it. They did that in Verdi’s day too.” Martin Benheimer, Music Editor, Los Angeles Times

Finance: “Unfortunately we have to realize that the execution of these two basic premises (theater and music of distinction) has a fairly bumpy and thorny path in these 1970s in which we live . . . I believe that we should call upon public monies to contribute a specified percentage of the deficit in question, or a specified percentage of operating costs. I believe that it probably should be an 80-20 split in terms of the deficit with perhaps 80% coming from public funds and 20% from the private sector . . . in spite of all the best will in the world the number of patrons has been and is decreasing . . . are at a crossroads now because private funds and public funds are just now meeting at the bridge over a chasm into which we can fall before that completion is made.” Schuyler G. Chapin, General Manager, Metropolitan Opera
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NEVADA ENTERTAINMENT GUIDE
1st JANUARY 1975

RENO

LAKE TAHOE

LAS VEGAS

COME TO LIFE!
Come to Harrah’s. Catch the world’s greatest entertainers at two elegant theater-restaurants in two luxury resort hotels. Enjoy fine dining. Live it up 24 hours a day. Visit Harrah’s Automobile Collection in Reno.

Harrah’s
Hotels and Casinos Reno and Lake Tahoe
24-Hour, 7-Day reservation service: toll free 800-648-3773

FOR ONCE IN YOUR LIFE
Why not let yourself go and treat yourself to all that first time of a lifetime experience. Wrap that service around your champining golf course, on one of our Black and Tennis Club, riding stables and a tennis court to include elegant overlooking the West Coast, prepared with alibi and skill, just another reason to let yourself go for ones in your life . . . or as often as your life as you wish.

DEL MONTE LODGE
39395 PCH
La Jolla, California

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93935 PCH
La Jolla, California
Why we selected the Napa Valley years ago as our home for The Christian Brothers table wines.

For more than a century, the Napa Valley north of San Francisco, has been acclaimed California's finest premium wine-growing area. It was here on the hillsides of this verdant valley that we chose to build The Christian Brothers winery and aging cellars many years ago. And to plant our vines.

Through the years, we have found scientifically why the early vintners instinctively brought the first rare European varietal grape cuttings here. The unique varied climate and soils of the Napa Valley provide the distinctly different needs of each grape variety.

For instance, one area has more cool growing days and is a perfect home for our Pinot Noir, the noble grape of Burgundy. Another has more warm days and gives the proper sunshine to the Cabernet Sauvignon. The same is true for the Chenin Blancs and the Johannisberg Rieslings and all the other sherry-bearing varietals we use in our table wines.

Of course, grapes are just part of our story. The Napa Valley has given us the quiet place we need to bring the wines to life...slowly, patiently in our own way. A tradition of quality we will never change.

Long ago the Indians named our valley "Napa," which means plenty. We think of it now as meaning plenty of good grapes, and plenty of time to make our wines. You are always a welcome guest at the Christian Brothers' winery here.

Brother Timothy F.S.C.

CELLARMASTER, THE CHRISTIAN BROTHERS NAPA VALLEY, CALIFORNIA

We do not have much snow in Scotland. It is said that we gave it to America to make your Holidays brighter.

Along with the snow go our best wishes...and our good whisky.

We don't miss the snow. And we always keep enough Dewar's "White Label" over fire to toast a few friends of our own. The season would be mighty cold without that!

Authentic.

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Why we selected the Napa Valley years ago as our home for The Christian Brothers table wines.

For more than a century, the Napa Valley north of San Francisco, has been acclaimed California's finest premium wine-growing area. It was here on the hillsides of this verdant valley that we chose to build The Christian Brothers winery and aging cellars many years ago. And to plant our vines.

Through the years, we have found scientifically why the early vintners instinctively brought the first rare European varietal grape cuttings here. The unique varied climate and soils of the Napa Valley provide the distinctly different needs of each grape variety.

For instance, one area has more cool growing days and is a perfect home for our Pinot Noir, the noble grape of Burgundy. Another has more warm days and gives the proper sunshine to the Cabernet Sauvignon. The same is true for the Chenin Blancs and the Johannisberg Rieslings and all of the other varietals we use in our table wines.

Of course, grapes are just part of our story. The Napa Valley has given us the quiet place we need to bring the wines to life...slowly, patiently in our own way. A tradition of quality we will never change.

Long ago the Indians named our valley "Napa," which means plenty. We think of it now as meaning plenty of good grapes, and plenty of time to make our wines. You are always a welcome guest at the Christian Brothers' winery here.

Brother Timothy F.S.C.

CELLARMASTER, THE CHRISTIAN BROTHERS NAPA VALLEY, CALIFORNIA

We support the arts in your schools.

The American Institute for Cultural Development is an outgrowth of the successful Urban Gateways program, founded in Chicago in 1981 and is being used as a national model by the Expansion Arts Program, National Endowment for the Arts. As founder of the Urban Gateways, Charles Burn's has been instrumental in starting a similar program in the Bay Area. AICD opened offices in San Francisco on August 1, 1970 and, since that time, the following projects have been successfully completed:

1) Trained 68 teachers from San Francisco and Berkeley schools on how to use cultural resources in the school curriculum.
2) Made it possible for over 60,000 children, teachers, and parents to attend over 250 performances in dance, music and drama at prices they could afford to pay.

The basic concept of AICD is to enable inner-city, low-income young people, and people who are not in the cultural mainstream, to attend major cultural events which they would not otherwise see by providing low-cost tickets and transportation. The major thrust of this program is active interchange between artists and young people in the performance setting. As part of this program, AICD provides training for teachers on how to use cultural resources in the school curriculum.

AICD has received three grants from the National Endowment for the Arts, Expansion Arts Program; two grants from the Luke B. Hancock Foundation, Palo Alto; and the Morris Shulman Foundation as well as the Zellerbach Family Fund. Its Discount and Free Ticket Program has been (continued on p. 57)

Perth sends you its Best for the Holidays

We do not have much snow in Scotland. It is said that we gave it to America to make your Holidays brighter.

Along with the snow go our best wishes...and our good whisky.

We don't miss the snow. And we always keep enough Dewar's "White Label" over here to toast a few friends of our own. The season would be mighty cold without that!

Authentic.

DEWAR'S "White Label".

Dewar's never varies.

SLENDREA_BOURBON WHISKY • 86 PROOF • @CHRONY IMPORTS Co., N.Y., N.Y.
AN INTERVIEW WITH TOM STOPPARD

Q. Why are so many of your characters called Moon or Boot?
A. It's quite difficult to find out what a character's name is. I can't help it if it keeps turning out to be Moon or Boot. In fact, the chief characters in Jumapers are masquerading under false names. Moon and Boot is what they are really called—but it just became embarrassing and it tends to mislead people. I'm a Moon, myself. Confusingly, I used the name Boot, from Evelyn Waugh, as a pseudonym in journalism, but that was because Waugh's Boot is really a Moon, too. This is beginning to sound lunatic. All I mean is that when it comes to naming characters, a whole set of private, unconscious associations come into operation, and if you define a character by his angle to the world I keep writing about the same double-act.

Q. Bearing in mind that this is an interview to go in the program, is there anything you would like to say about 'Jumapers'?
A. Not really.

Q. Is it about people jumping?
A. Definitely.

Q. As opposed to metaphorical jumpers?
A. As opposed to knitterwear is what I mean. I couldn't think of a title, and when I told Peter Wood [director of the original production] it was Jumpers he said it sounded like sweaters, but by that time I'd had enough.

Q. Does the title always come last?
A. No. I had a title, almost from the first. It was going to be called And Now the Incredible Something-or-other Jumpers, and finally And Now the Incredible Archibald Jumpers, but I got sick of saying it twice each time I was asked.

Q. And Now the Incredible what?
A. Archibald. Also, we were all calling it Jumpers anyway.

Q. What was the first idea you had that resulted in the play?
A. I can't remember.

Q. What ideas do you see in it now?
A. Look, about four years ago, when Rosencrantz and Guildenstern Are Dead was going to open in New York, I did an interview in which I answered a lot of questions about existentialism and cosmic significance, neither of which interests me much. I mean, what Rosencrantz is really about is these two fellows at Elsinore, that's what I hang on to. Anyway, one tries to be oblique, so there were these platitudinous crummy quotes by me in the newspaper, and when I read them I didn't agree with them. Deep Thoughts straight off the shelf. Then they were reprinted on the dust jacket of the book, and here they are again in a program somebody just sent me from San Francisco. Freezes the blood.

Q. But is 'Jumpers' a play with a central idea, even if you don't want to say what the idea is?
A. It's a play with a central argument, and it becomes very quickly obvious what that argument is about.

ABOUT THE PLAYWRIGHT

Tom Stoppard was born in Czechoslovakia in 1937. He left the country with his family in 1939 and finally reached England—via Singapore and India—in 1946, eventually settling in Bristol in 1953. There, Stoppard began his writing career as a journalist, occasionally doing reviews under the pseudonym "William Boot," the name of the hero in the 1920s novel, Scoop, by Evelyn Waugh.

"Boot," writes London critic Robert Cushman, "was not a loser: or rather he was, as once said of Frank Sinatra, 'a loser who wins.' This distinguishes him from his other alter ego (or alter other ego) Moon, whom Stoppard first encountered when he was ignominiously and ludicrously shot by Paul Newman in the movie The Left-Handed Gun. He thus has no actual lunar connections, any appearance of that moon in Stoppard's plays can be dismissed as a 'semantic coincidence.' It may be as well at this point to quote the author's discriminatory judgment: 'Moon is a person to whom things happen. Boot is rather more aggressive.'"

Stoppard's early work includes a novel called Lord Malquist and Mr. Moon and two radio plays, The Dissolution of Dominic Boet and M Is for Moon Among Other Things. In addition, Cushman points out that the title characters in Stoppard's best known work to date, Rosencrantz and Guildenstern Are Dead, are, respectively, a Moon and a Boot. And The Real Inspector Hound, another Stoppard success, introduced a pair of drama critics named Birdboot and Moon.

"Jumpers," concludes Cushman, "is comparatively short on boots, though less so on moons. A.C.T. presented Rosencrantz and Guildenstern Are Dead in repertory for three seasons beginning in 1969, and last season's repertory included Stoppard's English version of Federico Garcia Lorca's The House of Bernarda Alba. Stoppard's latest play, Travesties, joined the Royal Shakespeare Company's repertory earlier this year in London to wide acclaim.

The A.C.T. production of Jumpers marks the play's West Coast premiere. The original production had its first performance in February of 1972 in the repertory of the National Theatre of Great Britain.
AN INTERVIEW WITH TOM STOPPARD

Q. Why are so many of your characters called Moon or Boot?
A. It's quite difficult to find out what a character's name is. I can't help it if it keeps turning out to be Moon or Boot. In fact, the chief characters in Jumbers are masquerading under false names. Moon and Boot is what they are really called—but it just became embarrassing and it tends to mislead people. I'm a Moon, myself. Confusingly, I used the name Boot, from Evelyn Waugh, as a pseudonym in journalism, but that was because Waugh's Boot is really a Moon, too. This is beginning to sound lunatic. All I mean is that when it comes to naming characters, a whole set of private, unconscious associations come into operation, and if you define a character by his angle to the world, I keep writing about the same double-act.

Q. Bearing in mind that this is an interview to go in the program, is there anything you would like to say about 'Jumbers'?
A. Not really.

Q. Is it about people jumping?
A. Definitely.

Q. Are there any metaphorical jumbers?
A. As opposed to knitterwear is what I mean. I couldn't think of a title, and when I told Peter Wood (director of the original production) it was Jumbers he said it sounded like sweaters, but by that time I'd had enough.

Q. Does the title always come last?
A. No. I had a title, almost from the first, it was going to be called And Now the Incredible something-or-other Jumbers, and finally And Now the Incredible Archibald Jumbers, but I got sick of saying it twice each time I was asked.

Q. And Now the Incredible what?
A. Archibald. Also, we were all calling it Jumbers anyway.

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A. I can't remember.

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The A.C.T. production of Jumbers marks the play's West Coast premiere. The original production had its first performance in Feb- ruary of 1972 in the repertory of the National Theatre of Great Britain.
KING RICHARD III

By William Shakespeare

Directed by William Ball

Cast:
- King Edward IV
- Prince of Wales
- Richard, Duke of York
- George, Duke of Clarence
- Richard, Duke of Gloucester
- Edward III
- Richard Grey
- Anthony Woodville, Earl Rivers
- Lord Grey
- King Edward IV, brother to Queen Elizabeth
- King, Lords, and attendants

Notable Directors:
- Cherie Lunghi: Director of "Richard III"

Set Design: Bob Crowley
Costumes: Maria Bjornson
Lighting: Paul T.apyrus
Sound: Paul J. Atkinson

The play is a complex and multi-layered exploration of power, ambition, and the consequences of unchecked ambition.

KING RICHARD III

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

Richard III takes place at the end of the Wars of the Roses, which began soon after the close of the Hundred Years War and plunged England into civil strife that lasted from 1434 to 1455. A series of military and political encounters between members of the house of York and the house of Lancaster for possession of the English crown culminated in a series of battles from the roses—white for York and red for Lancaster—that were the eminent regular features of the opposing factions.

William Ball, director of A.C.T.'s production, feels more fascination in the play as a fantasy of evil, a melodrama exploring the satanic world of Richard, than as English history. "It's a protofascist melodrama," Ballard says, "like the myth of a hunchbacked tyrant in a nightmarish world of unreality. I have two very strong characters: Richard III, who is obsessed with the throne, and York, who can't get a word in edgewise."

Ball's production, with its striking visual and aural elements, offers a unique take on the play, emphasizing the tension and conflict within the story.
KING RICHARD III

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 hunch- back who murdered his own nephews and waded to the throne through a sea of blood... On the American frontier, this play was popular above all others. Over the centuries, countless millions have sat in the same auditorium and certainly over the portrayal of one of literature's most consummate villains - Richard III takes place at the end of the Los Angeles production, which began soon after the close of the Hundred Years War and plunged England into civil strife that lasted from 1345 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 led the Lancastrians from the roses—white for York and red for Lancaster—that were the emblems of the opposing factions.

William Hall, director of A.C.T.'s production, finds more fascination in the play as a fantasy of evil, a melodrama exploring the satanic world of Richard, than as English history. "It's a proto-melodrama," Hall believes. "It's the origin of a pantomime, a hump-backed tyrant in a nightmarish world of unreality. I have two very strong stereotypes in mind when I think about the play. One involves the irks in R.K. Tenniel—and similar demons and capricious gods who go about in an unmitigated commitment to evil. The other is Shakespeare with its unrelenting sense of predes-

Hall feels that, at times, "The play is almost a parody of reality, and in this sense it becomes like a farce. Our production emphasizes this facet of the text by applying certain farce techniques to our work, even though the play is essentially a tragedy. We have also sought to realize the melodrama potential of the text here in Los Angeles." Melodrama.

Critics have frequently compared this early work by Shakespeare to the plays of his contemporaries, especially Marlowe, whose "Mombasa" (c. 1589) and "Edward the Fourth" (c. 1592) were both set in England's Wars of the Roses. Hall remarks, "We are more interested in capturing the essence of such works as Marlowe's Tamburlaine. "There is a storm of scheming, intrigue and revenge that lasts throughout the play." Most critics seem to agree..."
NOTES ON 'CYRANO DE BERGERAC' Following his infamous large nose which, as he says, "Marches before me by a quarter of an hour," the swashbuckling Cyrano de Bergerac returns for a third season at the Geary as the central figure of Edmond Rostand's heroic comedy written in 1897. This season's revival of the William Ball production is of special interest, since changes of casting in several key roles will allow newcomers to bring their own fresh interpretations to the famous tale of an eloquent nobleman and a handsome young Cossack soldier who joins forces to wound a dazzling Parisienne.

The courageous Cyrano — equally adroit as a swordsman, poet, musician and philosopher—doesn't flinch at the prospect of taking on a band of one hundred assassins singlehandedly, and arms with a wit that cuts down an opponent as his sword, he 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, conceit and conscious superiority. Yet even if all his Three Musketeer heroes lies still another side of Cyrano, his tireless striving for the ideal in all things, symbolized by the great love he bears for the brave and beautiful Roxane.

Rostand, then twenty-nine years old, based his play very loosely on a minor French figure from the seventeenth century called Savinien Cyrano de Bergerac. The real Cyrano was neither noble nor Cossack; his grandfather was a fish merchant. As a writer, the Cyrano of Rostand was asatirical, while Rostand's is essentially a poet. It was even alleged that the real Cyrano—who died in the prime of life, probably as much from venereal disease as from a 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 two Cyrano have in common, however, is a gigantic nose. The poet Guitelmi described the original Cyrano's 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 Max Beerbohm 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 necessarily with the generation in which they were created, and their preservation by fiction and no figure typical of the generation which supervenes. But romantic figures belong to no period, and time does not dissolve them.

THE AMERICAN CONSERVATORY THEATRE CYRANO DE BERGERAC by EDMOND ROSTAND Translated by BRIAN HOOKER Adaptation by DENNIS POWERS Directed by WILLIAM BALL Associate Director: EUGENE BACCONI Scenery by ROBERT BLACKMAN Costumes by ROBERT FLETCHER Lighting by F. MITCHELL DANA Fencing Choreography by J. STEVEN WHITE Music by LEE HOBY

THE AMERICAN CONSERVATORY THEATRE presents PILLARS OF THE COMMUNITY by HENRY IBSEN Translated and Directed by ALLEN FLETCHER Associate Director: DAVID HAMMOND Scenery by RALPH FINECICCO Costumes by ROBERT MORGAN Lighting by F. MITCHELL DANA

NOTES ON 'PILLARS OF THE COMMUNITY' Henrik Ibsen's Pillars of the Community, a popular success in its own time but rarely seen now, is having its first major American production in many years as part of A.C.T.'s 1974-75 repertoire. Written in 1877 when Norway's great playwright was 49, Pillars of the Community was a milestone in Ibsen's career, marking his turn from poetic plays about Norwegian history and legend to strong dramas of social criticism that were to bring him international fame and controversy for the rest of his life.

This early work about the clash between one man's private and public lives explores such issues of the time as women's rights, municipal corruption and the tragedy of "floating colfins" in which thousands of Scandinavians perished at sea each year. It foreshadowed such later Ibsen's social dramas as A Doll's House, Ghosts, Hedda Gabler and An Enemy of the People.

Ibsen's biographer, Meyer, writes, "The presentation in dramatic form of problems that were urgent and topical rather than eternal was not unprecedented; it was the depth and subtlety of Ibsen's characterization, his psychological insight and ability to stir respected people and interested persons of their minds that made Pillars of the Community such a revelation to its contemporaries, especially the young."

The play is set in a Norwegian seaport where Kari Bernick, who married a woman he didn't love in order to further his career, is a shipyard owner and leading citizen. In spite of his outward respectability, Bernick is a man of many other interests, and based on a series of lies. When he is threatened with exposure and scandal by a young member of his own family, he hastily arranges for the youth to sail to America on an unseaworthy ship to sink during the long voyage.

Of his current production, Fletcher says, "We want to make the people real, and we want to try and make the audience understand where the characters go wrong—rather than criticizing them for going wrong. We want the audience to understand that yes, Ibsen's people do have a very narrow concept of religion and morality and ethics which is not genuinely religious at all, but they've been brought up that way. I think the body has ever made them see anything different, so, in a way, it's a learned way to blame. I think it's a very warm play."
NOTES ON "CYRANO DE BERGERAC"

Following his famously large nose which, as he says, "Marches before me by a quarter of an hour," the swashbuckling Cyrano de Bergerac returns for a third season at the Gersky 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 cast in several key roles will allow newcomers to bring their own fresh interpretations to the famous tale of an eloquent nollmen and a handsome young Cossack soldier who joins forces to win a dazzling Parisienne.

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THE AMERICAN CONSERVATORY THEATRE presents

JUMPERS

by TOM STOPPARD

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Gymnastic Coach: DANIEL KERN

Drum Major: DUNES POWERS

the cast

GEORGE WILLIAM PATTERSON

DOROTHY HOPE ALEXANDER-WILLUS

ARCHIE RAY REINHARDT

EARL BOEN

CROUCH JOSEPH BIRD

BARBARA DIRICKSON

Professor Duncan McFEE

RANDALL SMITH

JUMPERS BOBBY F. ELBEBEE

SABIN EBSTEIN

ROSS GROSS

RICK HAMILTON

LAWRENCE HEYCH

CHARLES H. HYMAN

DANIEL KERN

SCHNEIDER STEPHEN

RANDALL SMITH

THE PLACE

PROLOGUE: the Bachelor in the penthouse apartment of Georgia and Dorothy Murray

ACT I: The bedroom and the library

ACT II: The same

COO: The Symposium—in bizarre dream form

There will be one twelve-minute intermission.

understudies

George: Ravy Birk; Dorothy: Barbara Dickson; Archie: Earl Boen; Charles: Charles Hyman; Mrs. Murray: Jennifer Steinkreutz; Mrs. Lucy Murray: Janine Swayne; Mrs. Van Dam: Carol Kennedy; etc.

Manager: JAMES L. BURKE

Curtain times: in response to numerous requests, LATECOMERS WILL NOT BE SEATED upon the opening or intermission curtain—until a suitable break in the performance.

please note: in the auditorium: Observation of the “NO SMOKING” regulations: do not use cellular phones or tape recorders; do not carry in refreshments.

please note the nearest EXIT. In case of fire or emergency, WALK—do not run—till the exit. (By order of the mayor and the city’s board of superintendents.)

for your convenience: DOCTORS may leave the number 771-9093 with their call service and give name and seat number to house manager.

Those who choose TO PERFORM AFTER the performance may use the stage dressing room entrance (around corner on Mason Street).

credit: WILLIAM GALEN, HANK KRAHN, DR. DENNIS ANDERSON, and HIRO NARITA for photography. Sister Clara Herold of St. Benedict’s for her help in finding a human language for Horatio.

special discount rates are available to clubs and organizations attending A.C.T. performances at the Geary or the Waxman Memorial Theaters in groups of 25 or more. For discount information, call Laura Mitchell of A.C.T. (415) 771-3840.

special student matinees (not listed on our regular schedule) are also offered to school groups. complete details are available from Joan Feeney, A.C.T., 450 Geary St., San Francisco 94102, telephone (415) 771-3840.

for ticket information, telephone the box office, 415-673-6400 from 9 a.m. through the first intermission Monday through Saturday and 12 to 8 p.m. on Sundays. the box office will close at 6 p.m. on regular weekday performances.

to receive advance notice of special A.C.T. EVENTS, please sign and 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 94102.

the American Conservatory Theatre is supported by the California Association for A.C.T. as well as by grants from the Ford Foundation, the Rockefeller Foundation, the California Arts Commission, the City and County of San Francisco, and the National Endowment for the Arts in Washington, D.C., a federal agency.
directed by JAMES DUNN  
ASSOCIATE DIRECTOR: JAMES HAIRED  
SCENERY BY RALPH FUNICELLO  
COSTUMES BY J. ALLEN HIGGEBILL  
LIGHTING BY F. MITCHELL DANA  
CONDUCTOR: FAE McNALLY  
MUSIC OF DIRECTION AND ORCHESTRATIONS BY MEL MARVIN

**HORATIO**

**by RON WHYTE**

**Music by MEL MARVIN**

**director of the American Conservatory**

**Theatre's productions include: Ho**

**of CYRANO de BERGERAC**

**Written and directed by JAMES DUNN.**

**SYDNEY WALKER**
**PETER TREWDNEY**
**MILLIE DAVIS**
**JOY CARLIN**
**MARIAN WALTERS**
**CANDACE BARRETT**
**RAYE LAYNER**
**CHARLES OLSTER**

**Catherine**
**Claremont-Clerk**
**O'Connor-Harrot**
**Bully-John Stockton**
**Patience-Mellins**
**Policeman**

**SYDNEY WALKER**
**PETER TREWDNEY**
**MILLIE DAVIS**
**JOY CARLIN**
**MARIAN WALTERS**
**CANDACE BARRETT**

**CANDICE BARRETT**
**RAYE LAYNER**
**CHARLES OLSTER**

**SANDRA SHOTWELL**
**MEGAN COLE**
**RONALD BOUSMOUTH**

**DEBORAH MAY**
**CHARLES HALLAHAN**
**other people in Horatio's life**

**Lou Ann Graham, Michael Hill, Christine Hulter, Anna D. Smith, James R. Winkler**

**the band**

**PIANO/ORGAN/CONDUCTOR: FAE McNFLY; FLUTE/CLARINET: DARRELL PARKER;**
**DRUMS AND PERCUSSION: SAM SHAFFER; TOM STAMPER; TROMBONE: JED RODRIGUEZ; TRUMPET: JOHN COPPOLA; VIOLIN: HARRIET SCHNEDDEL**

**The Time: 19th Century**
**The Place: America**

**There will be twelve-twelve minute intermission**

**ununderstands**

**Horatio Sr.: Laid Williamson; Mrs. Alger: Bonita Bradley;**
**Martha: Anne Lawler; Claremont-Clerk: Robert Mooney;**
**O'Connor-Narrator; James R. Winkler; Elsie/Glady/Patience/Mellins: horizon/Barret;**
**Horatio Alger Jr., the child: Jeff Trotter; the boys: Mark Richardson**
**Stage Manager: RAYMOND S. GIN**

**WILLIAM BALL, General Director,**

**founded the American Conservatory Theatre in the summer season of 1964,**

**directed by CYRANO de BERGERAC, The**

**Taming of The Shrew and The Cherry Orchard,**

**presented on the Geary stage by King Richard III and The Tempest,**

**in a revival of Cyrano and The Taming of the Shrew.**

**he began his career as an actor,**

**appearing with such companies as**

**the Oregon Shakespearean Festival, the Ahmanson**

**the Ahmanson Theatre, the San Francisco Opera, the Washington**

**San Francisco Opera, the Washington Opera House, the**

**his productions of Cyrano and Under Milkwood have been shown national**

**on the P.B.S. television network.**

**from his work as a director,**

**Mr. Ball is an active teacher in A.C.T.'s Conservatory training pro**

**JAMES B. MCKENZIE, Executive Pro**

**He is a member of the Board of Trustees in 1966,**

**He was host to the company for a**

**a Spring season at his theatre in Con**

**the Westport Country Play**

**in 1969 he became one of the company on its first tour to**

**it has served as a guest director in**

**in colleges and regional theatres and**

**in his position as Senior Resident Director of the Eugene O'Neill Playwrights' Conference in Connecticut.**

**as the founding member of the O**

**productions of Sunset Boulevard, in partnership with George Diller and**

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**as the founding member of the O**

**productions of Sunset Boulevard, in partnership with George Diller and**

**he has served as a board member of the**

**since 1959, and has recently returned from**

**the Australian premiere of**

**he has directed summer productions of**

**most recently, Dandy Dick, the**

**his current production of Summer**

**in New York, a film that is active in packaging plays for tours through**

**but the country. Mr. McKenzie is vice-president of the Council of**

**Special Director and Conservatory Director, is a former artistic director of the Seattle**
NOTES ON 'HORATIO'

Ron Whyte's play, with music by Mel Marvin, recreates the life and times of the man whose name has become synonymous with the American Success Story through the more than one hundred books that boys and men wrote during the last three decades of the nineteenth century. Although literary critics scorned Horatio Alger Jr. (1832-1899) or ignored him completely, he was the most widely read author in the United States between 1870 and 1920. His influence on generations of Americans, as books passed from father to son in millions of households all over the country, is incalculable.

Alger's novels for boys included such series as Ragged Dick (1867), Luck and Pluck (1869) and Tattered Tom (1871). The individual titles of his books almost stand as plot synopses—Try and Trust, Mark, the Match Boy, Bold and Brave, Strive and Succeed and From Canal Boat to Boy Palace. The plot told of young bootstraps and newsboys who, through virtue and hard work, found worldly success; their plucky young heroes were expectation heroes, inspirational models for young readers.

Horatio explores the neurosis and frustration that lay beneath the outward success of Alger's own life, interweaving one of Alger's most popular tales, Raged Dick, into the narrative as a dramatic counterpoint. Whyte's research on Alger led him past the bogey biographical data once accepted as fact and into the meaning of the man now acknowledged as one of America's great mythmakers.

"Horatio," says Whyte, "does not recreate the real past. It recreates the nostalgic images of the real and untruth which lurk in our subconsciousness."

And in the words of biographer John Tebbel, "As we advance further into the Space Age, Alger's books become a portal into the mind of a century which seems remote and improbable. What refuses to die is the idea his books represent. It survives because it symbolizes our culture's hope, its dream of rising above his circumstances to be somebody...."

THE AMERICAN CONSERVATORY THEATRE presents

HORATIO

by RON WHYTE

Music by MEL MARVIN

Directed by JAMES DUNN
Associate Director: JAMES HAIRE
Scenery by RALPH FUNICELLO
Costumes by J. ALLEN HICKFILL
Lighting by F. MITCHELL DANIELA
Conductor: FAE MCDONNELL

Music Direction and Orchestrations by MEL MARVIN

THE CAST

Horatio Alger Senior—Banker SYDNEY WALKER
Horatio Alger Junior, the child—Ragged Dick PATRICK TREADWAY
Horatio Alger Junior, the man—JON JAY LERNER
Martha—JOY EARLIN
Marian WALTERS—CAROLYN BARRETT
Catherine—RAYE BIRK
Claremont—CLARK LAMN
O’Connor—HARRISON RAY
Elise—FREDI OLSTER
Glady—SANDRA SHOTWELL
Charlotte—MEGAN COLE
Bully—JOHN STOKES
Patience—DEBORAH MAY
Policeman—CHARLES HALLAHAN

other people in Horatio’s life

Lou Ann Graham, Michael Hill, Christine Hulter, Anna D. Smith, James B. Rinkert

THE BAND

Pianos/Orn/Conductor: FAE MCDONNELL; Flute/Clarinet: DARRELL PARKER;
Drums and Percussion: SAM SHAFFER, TOM STAMPER; Trombone: JIM RODRIGUEZ; Trumpet: JOHN COPPOLA; Violin: HARRETT SCHNELL

The Time: 19th Century
The Place: America

There will be a twelve-minute intermission

UNDERSTUDIES

Horatio Sr.: Laird Williamson; Mrs. Alger: Bonita Bradley; Martha: Anne Lawler; Claremont: Robert Mooney; O’Connor: Narrator; James R. Rinkert; Elise/Glady/Patience/Melinda: Helene Naisbitt

Horatio Alger Jr., the child: Jeff Trotter; the boys: Mark Richardson
Stage Manager: RAYMOND S. GIN

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. His seasons include: The Dark Lady; Blithe Spirit; The Man of La Mancha; Dracula; Our Town; The Seagull; Knickerbocker Holiday; The Importance of Being Earnest; The Late Henry Moss; The Omnibus; Tangerine; Seagull; A Little Night Music; The Sound of Music; A Streetcar Named Desire; Wait Until Dark; The Diary of Anne Frank; Long Day’s Journey into Night; The Keepers of the Water; Richard III; The Great White Hope; Chekhov; Barefoot in the Park; and The Elephant Man. His productions of Cyrano and Under Milkwood have been shown national- ly on the Public Broadcasting System. At ACT from his work as a director, Mr. Ball is an active teacher in A.C.T.’s Conservatory training programs.

JAMES B. MCKENZIE, Executive Producer, has been associated with A.C.T. 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 Playhouse. When the company moved to San Francisco shortly afterwards, he was actively involved in establishing basic contracts and policies as an officer of the Board of A.C.T. In 1969 he became A.C.T.’s second employee and served as the company’s first tour to Broadway, and has remained as producer ever since. Often referred to as the “gypsy” of A.C.T., he spends much time travelling in connection with National Foundation support, arrangements for plays to be in the repertoire, and development of A.C.T.’s non-revenue productions, such as Hair, Godspell, Sleuth, Don’t Bother Me I Can’t Cope, Company, etc. In addition to his duties as producer and board member of A.C.T., McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959, and of the Peninsula Players in Fish Creek, Wisconsin since 1960. He is co-producer of the Parker Playhouse in Fort Lauderdale, Florida, the Bucks County Playhouse in Pennsylvania, and president of the Producing Managers’ Conference in New York City, a firm that is active in packaging plays for tours through the country. Mr. McKenzie is vice-president of the Council of Stock Theatres and of the League of Resident Theatres and of the Council of Resident Summer Theatres, and is a member of the American Theatre and Permanent Booking Organization, and the Organization of Ligitimate Theatres. He is a working member of the Association of Theatre Press Agents and Managers, and of both the San Francisco Stage Employees and Actors’ Equity Association. His theatrical career encompasses more than 1,000 productions, and includes work in every state in the union. He was recently appointed to the Theatre Advisory Panel of the National Endowment for the Arts. Among productions, McKenzie can be found on the ship-to-shore telephone pursuing his avocation of navigating ocean-going yachts to such exotic ports as Bermuda, Halifix and Nassau.

EDWARD HASTINGS, Executive Di- rector and Resident Stage Director, was a Production Stage Manager for the Criterion before joining A.C.T. as a founding member. Off-Broadway, he co-produced The Sweetkins, a musical about Eugene DeSantis and George Dillon and he directed the national touring company of Oliver! He has served as a company director in colleges and regional theatres and for seven summers as a resident producer of the Eugene O’Neill Playwright’s Conference in Connecticut. Mr. Hast- ings’ productions of Charley’s Aunt and Our Town were seen during A.C.T.’s first and second seasons. In New York, he guided the Henry Fonda re- vival of Our Town with an all-star cast and has recently returned from directing the Australian premiere of The Hot L Baltimore. He has di- rected summer productions, most recently, Dandy Dick, the ship-to-shore telephone play and will stage Street Scene this season. He heads A.C.T.’s new production of Our Town and will direct and stage Street Scene this season. He heads A.C.T.’s new production of Our Town. Mr. McKenzie is a former artistic director of the Seattle
HOPE ALEXANDER-WILLIS has been seen on set of Bay Area stages, studied with Paul Sills at his Story Theater in Washington, and is spending two years as an apprentice with the San Francisco Actor's Workshop and the University of Minnesota. Her acting credits include the Merchant of Venice, and That Ol' Devil He's Bad at the Repertory Company of the Performing Arts in San Francisco. She also has been a leading actress with the Actor's Theater of Louisville and South Coast Repertory. 

ANDY BACKER returns to A.C.T. for his third season. He has been in Cyrano de Bergerac and Take It With You for two seasons, playing many roles, including De Guiche and the Duc de Lacklen in A.C.T. Season 1. He has also played featured roles in The Taming of the Shrew, The Merchant of Venice, The Crucible, and Broadway. He also returned to The Doll's House with Martha Mason, and went with the production on tour in Hawaii. He is in his second year with the A.C.T. This season, he will be seen in Botho Strauss’s A Question of Abortion, among other roles. He also played in the Plays in Progress. He is also a playwright, and has his, The Nebraska Barbarian, published as a staged-reading at the Squaw Valley Writer’s Conference this summer, directed by John Lion of S.F.’s Magic Theatre. He has an M.F.A. from Cornell, a B.F.A. from Nebraska, and has been seen in more than 75 stage productions before coming to A.C.T. playing the title role in King Lear, Scapin, St. Magnus’s Dance, and Take It With You. 

JOE BERNARDI, who joined A.C.T. to play De Guiche in Cyrano de Bergerac, is in his fourth season with the company. He has been seen in A.C.T. Season 1, in The Tempest, The Merchant of Venice, and The Crucible. He also played in the Shakespeare Festival’s Taming of the Shrew, A Midsummer Night’s Dream, and As You Like It. He is also a playwright, and has his, A Question of Abortion, staged at the Squaw Valley Writer’s Conference this summer, directed by John Lion of S.F.’s Magic Theatre. He has an M.F.A. from Cornell, a B.F.A. from Nebraska, and has been seen in more than 75 stage productions before coming to A.C.T. playing the title role in King Lear, Scapin, St. Magnus’s Dance, and Take It With You.
Edith Markson
Robert Bonaventura
James Dunn

HOPE ALEXANDER-WILLIS has been seen on set in Bay Area stages, studied with Paul Sills at his Theater Stage at Carnegie, and spent two years as an apprentice with the San Francisco Actor's Workshop and several years with the San Francisco 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 and the San Francisco Opera. She has also been a leading actress with the Actor's Theater of Louisville and South Coast Repertory Theater.

ANDY BACKER returns to A.C.T. for his third season. He has been in Cypress for several years and was in The Taming of the Shrew. For two seasons, playing major roles, including The Turk, King, and Achelous, in the downtown Playhouse, he has also appeared in A.C.T.'s productions of Shakespeare. He has also appeared in The Taming of the Shrew, The Merchant of Venice, The Taming of the Shrew, The Crucible, and Broadway. He also served as The King's House, and directed the final year of the California Shakespeare Festival. Dunn has also served as a director for seven years of the Calaveras County Repertory Theater. He also served as a director for nine years of the New York City Opera. He was the first director of the A.C.T. Summer Training Conservatory of Performing Arts for the past two summers.

JAMES DUNN, who joins A.C.T.'s directorial staff for the season, is a leading director of the San Francisco Symphony's Youth Orchestra. He has directed the Tony Award-winning production of "Ring" at the Edinburgh Festival and as the recipient of the outstanding director award, presented a royal command performance for Princess Margerita of Spain and her family. He has also been a director for seven years of the California Shakespeare Festival. Dunn has also served as a director for seven years of the Calaveras County Repertory Theater. He also served as a director for nine years of the New York City Opera. He was the first director of the A.C.T. Summer Training Conservatory of Performing Arts for the past two summers.

BONITA BRADLEY has been teaching Yoga to the A.C.T. Company and directing Yoga in India for three years at the Bikal School of Yoga and has taught at Harvard University for several years before coming to A.C.T. Bonita has recently produced her own recital, "Yoga in the Universe." She was also seen last year at A.C.T. in the role of Senorita in the Endowment for the Arts entitled "The Clowns about Laurel and Hardy, Buster Keaton and Charlie Chaplin." She has also directed and composed music for and acted in a production for the Berkeley Repertory Theatre. She has also been seen in "The Taming of the Shrew," "The Miser," and "The Cherry Orchard."
ROBERT CHAPLINC, main voice teacher for the acting company, Conservatoire, has appeared in A.C.T.'s productions of Frederic Ravn, Anthony Cucchi, Mark Egan, and John Salsberg. In 1994, he was a voice student at the Centre de Formation a la Voix at the Conservatoire National de Musique in Paris, under the direction of Claude Millet. In addition to his work in France, he has appeared in several productions of A.C.T., including "The Taming of the Shrew," "The Merry Wives of Windsor," and "The Comedy of Errors." He is currently preparing for a role in A.C.T.'s upcoming production of "The Merchant of Venice."}

MEGAN COLE, a Phi Beta Kappa graduate of Lawrence University, holds a master's degree from Tufts University. While in graduate school, she worked in London, has numerous resident theater credits in addition to having taught at the University of Maryland, and was musical director in productions at the University of Virginia and Ledges Playhouse in Michigan. She appeared at the Seattle Repertory Theatre during the 1972 season, and has been an instructor at the Instituto de Repertorio in Ashland, Oregon, as well as an associate director with the A.C.T. Evening Extension Program. She has also been with the Oregon Shakespeare Festival for two seasons, appearing in eight different productions, including The Taming of the Shrew (Kate), The Crucible (Elizabeth Proctor), Uncle Vanya (Elena), and A Doll's House (Jennie). She has been a member of the A.C.T. Conservatory since 1974, and is currently preparing for a role in A.C.T.'s upcoming production of "The Taming of the Shrew."}

SABIN EPSTEIN, who played A.C.T.'s "Nurse" in 1974, has appeared in numerous productions, including "Hamlet," "A Midsummer Night's Dream," and "Macbeth." She has also been a member of the A.C.T. Conservatory for over 20 years, and is currently preparing for a role in A.C.T.'s upcoming production of "The Taming of the Shrew."}

BARBARA DIRICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyno de Bergerac, The Merchant of Venice, The Crucible, The HOT L BALTIC, The House of Bernarda Alba, and The Cherry Orchard, has also appeared in television productions in San Francisco and in Portland, where she attended the University of Portland, as well as in the PBS film "A.C.T.'s Cyno." Her performance of Bernarda Alba was also seen in Rosalind in As You Like it and in The Country Wife and Alice in Wonderland and the Marin Shakespeare Festival. This past summer she was seen as a guest artist in Portland Repertory Theatre's production of The Taming of the Shrew, directed by Sandra Eisen. She has also been an assistant director with the A.C.T. Conservatory since 1977, and is currently preparing for a role in A.C.T.'s upcoming production of "The Taming of the Shrew."}

LOU ANN GRAHAM, who has starred with her husband Russ in A.C.T.'s Young Conservatory for the past two years, continues to appear in productions of "The Taming of the Shrew," "The Cherry Orchard," and "The Merry Wives of Windsor." She has also directed several musicals, including "The Unsinkable Molly Brown" and "The Music Man," and has appeared in "The Comedy of Errors" for the A.C.T. Conservatory. She is currently preparing for a role in A.C.T.'s upcoming production of "The Taming of the Shrew."}

BOBBY F. ELLENBECK, who was a member of the Conservatory for three years, has appeared in Cyno de Bergerac, The Merchant of Venice, The Crucible, The Taming of the Shrew, The HOT L BALTIC, To Kill a Mockingbird, and Cyno de Bergerac. He has appeared in numerous productions, including "The Taming of the Shrew," "The Cherry Orchard," and "The Merry Wives of Windsor," and has appeared in A.C.T.'s "The Taming of the Shrew," "The Cherry Orchard," and "The Merry Wives of Windsor." He is currently preparing for a role in A.C.T.'s upcoming production of "The Taming of the Shrew."}

ROSS GRAHAM, who was with his wife Lou Ann began in A.C.T.'s Young Conservatory in 1970 and continues to appear in productions, directing and teaching, as well as playing roles in productions, including "The Taming of the Shrew," "The Cherry Orchard," and "The Merry Wives of Windsor." He is currently preparing for a role in A.C.T.'s upcoming production of "The Taming of the Shrew."}

LAWRENCE HECHT, who joined the A.C.T. train- ing program, holds a B.A. from the University of San Francisco. He was recently seen in the Xerox. Per- former Company's production of Macbeth, and has also performed with the Company Theatre in Berkeley, and with the University of San Francisco as well as the Marin Shakespeare Festival. He will be teaching this season in the training program.}

CHARLES H. HYMAN, who was a M.A. candidate at the University of Wisconsin, where he held a B.A., joined the company after two years in the training program. A professional director, Hyman was teaching at the age of ten, he was also a member of the conservatory. He has been at the Center where he studied medical O'Sullivan as Prospero in The Tempest. Last season he was as Matthew in Private Parts, an A.C.T. Plays in Prog- ress production.}

DANIEL KERN, who joined the act- ing program, develops his role as a fellowship student in the A.C.T. Training Program, holds a B.A. and a B.F.A. from the University of Virginia and the University of Oregon. He was also a member of the company which was filmed for the PBS series Theatre in America. Mr. Kern played the Fool in the Marin Shakespeare Festival's production of King Lear, and has played numerous classical roles with the Colorado and Oregon Shakespeare Festivals. His A.C.T. Conservatory role is The Nurse in the Shrew, Cyno de Bergerac, and The Cherry Orchard.

MICHAEL HUME comes to A.C.T. from the North Coast Repertory in Costa Mesa, where he was director of the festival productions in the Hoob of Blue Leaves, The With-Be Dame-Ent and Taming of the Shrew, and as a director in the indoor productions of The Glass Menagerie, A Midsummer Night's Dream. He has appeared in The Taming of the Shrew, Broadway and Cyno de Bergerac.

RANDALL DUK KIM was most rec- ently seen in the title role of Pericles for the New York Shakespeare Festi- val in Central Park, as Fred Ling in The Year of the Dragon for the Ameri- can Place Theatre, as Trinculo in The Tempest for the N.Y.S.F. at the Brook- lyn Center, and as the lecherous smoker in Nourish The Beast which was later taped for N.E.T. Since his profes- sional debut with Hair in Las Vegas, he has played C. Shun in Jungle of Cities (N.Y.S.F. Public Theatre), Prince Lyov Myskhin in Subject to Fits (Theatre Library Theatre), the Fool in the Improvisation Theatre, Pantalone in Servant of Two Masters (San Francisco Shakespeare Festival), Lord Tertius in The Tempest, and the Fool in the Improvisation Theatre, and the Fool in the Improvisation Theatre. He spent three summers with the
ROBERT CHAPLINE, master voice teacher for the acting company and Conservatory, has appeared in A.C.T.'s productions of Oedipus Rex, Antony and Cleopatra, and Cyrano de Bergerac. The recipient of a Rockefeller Foundation fellowship with Kristin Linklater, he recently taught at the Shakespeare and Company in France. Mr. Chapline has also taught at the Manitoba Theatre Centre, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum in Los Angeles, and the St. Louis Mu-

MEGAN COLE, a Phi Beta Kappa graduate of Lawrence University who holds a master's degree from Tufts University, is a full-time teacher in drama. In London, she has numerous resi-

Megan Cole

BARBARA DIRICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyrano de Bergerac, The Crucible, The House of Bernarda Alba and The Cherry Orchard, has also appeared in tele-

Barbara Dirickson

LOU ANN GRAHAM, who with her husband Ross began A.C.T.'s Young Conservatory in 1970, which they continue to administer and instruct, doubles as an actress having appeared in The Taming of the Shrew (Kate), The Crucible (Elizabeth Proctor), Uncle Vanya (Yelena), and Persephone (Eurysthenes) in Bedford (Cowdroy) and Strin-

Lou Ann Graham

BOBBY F. ELLEBEE, who was a member of A.C.T.'s training program for three years has appeared in Cyrano de Bergerac, The Merchant of Venice, The Cur-

Bobby Ellebee

SABIN EPSTEIN, who taught during A.C.T.'s 1974 Summer Training Conferences, holds a master's degree from UC Davis and most recently has acted in the acting faculty of the California Institute of the Arts. He taught at the Playhouse in the Park, the Charles Stratford Festival (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum in Los Angeles, and the St. Louis Mu-

Sabin Epstein

SABIN EISEN, who taught during A.C.T.'s 1974 Summer Training Conferences, holds a master's degree from UC Davis and most recently has acted in the acting faculty of the California Institute of the Arts. He taught at the Playhouse in the Park, the Charles Stratford Festival (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum in Los Angeles, and the St. Louis Mu-

Sabin Eisen

CHARLES HALAHAN, who was seen in A.C.T.'s production of R. R. M. Maclay's The Real Mermaid, produced and directed 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 Cyrano de Bergerac, The TJ, The House of Bernarda Alba, The Merchant of Venice, The Mystery Cycle, The Taming of the Shrew, Twelfth Night, and The Winter's Tale. He also directed选定 actress with The Center Repertory Company and in the Marin Shakespeare Festival's production of The Taming of the Shrew. He will be seen on TV later this season on The Streets of San Francisco, Merchants of Venice, and The Cherry Orchard.

Charles Halahan

RICK HAMILTON, in his second sea-

Rick Hamilton

MICHAEL HUME comes to A.C.T. from South Coast Repertory in Costa Mesa, where he played in R. R. M. Maclay's The Real Mermaid, The Winter's Tale, and The Taming of the Shrew. He has also appeared in indoor productions of The Glass Menagerie and The Cherry Orchard. He has also appeared in The Taming of the Shrew, Twelfth Night, and The Winter's Tale. He also directed The Winter's Tale and The Taming of the Shrew. He will be seen on TV later this season on The Streets of San Francisco, Merchants of Venice, and The Cherry Orchard.

Michael Hume

RANDALL DUK KIM was recently seen in the title role of Pericles for the New York Shakespeare Festi-

Randall Duk Kim

ROBERT CHAPLINE, master voice teacher for the acting company and Conservatory, has appeared in A.C.T.'s productions of Oedipus Rex, Antony and Cleopatra, and Cyrano de Bergerac. The recipient of a Rockefeller Foundation fellowship with Kristin Linklater, he recently taught at the Shakespeare and Company in France. Mr. Chapline has also taught at the Manitoba Theatre Centre, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum in Los Angeles, and the St. Louis Mu-

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Robert Chapline
DEBORAH MAY, who came to A.C.T. as a Conservatory student, holds a bachelor's degree and teaching certificate from Indiana University, her home state. Selected Miss Indiana 1979-80, she was also the Golden Talent winner and elected Miss Congeniality 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 Marian in The Music Man, Fiona in Brigadoon, Yum Yum in The Mikado, and Rosalba in The Most Happy Fella. In addition to appearances in The Mystery Cycle and The House of Blue Leaves, she was also seen as Rosey 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 Mister, Tonight at 8:30 and Broadway.

ROBERT MOONEY, in his third season with A.C.T., was for three years associate director and a leading actor of the Berkeley Repertory Theatre. His performances there included Sir Epicure Mammon in The Alchemist, Father Barre in Devils, Henry VIII during his Labour's Lost, and Walden in In a Delight, Co-founder with Eric Christmas of the University Theatre Company of Santa Cruz, Mr. Mooney holds an M.A. in English from Stanford University. He trained with A.C.T. as an acting fellow in 1968 and has appeared in Cyrano de Bergerac, The Crucible and The Taming of the Shrew, the Mister, Tonight at 8:30 and The Cherry Orchard.

WILLIAM PATTERSON joined the A.C.T. company in 1967 after a 20-year association with the Cleveland Playhouse. He has appeared on television in New York, Hollywood and made five national tours with his own company. Such groups as Group Picture of Justice Oliver Wendell Holmes and A Portrait of Benjamin Franklin. Among his many major roles are Undertaker in Shaw's Major Barbara, Van Eyck in Chaucer's Chaps in The Tempest and George in Who's Afraid of Virginia Woolf? In his seven years with A.C.T. Mr. Patterson has appeared in many productions including Long Day's Journey Into Night, The Cradler, The Title of Your Life, Caesar and Cleopatra, Dandy in The Taming of the Shrew, The Cherry Orchard and as Grandpa Vanderfor in You Can't Take It With You.

CHARLES LAYER came to A.C.T. last season from the Old Globe Theatre in San Diego, where he had appeared as Vitullus and Roman Felon in the Globe's production of Two Gentlemen of Verona and as Edmund in their King Lear. He holds a bachelor of fine arts degree from the University of Washington and is the son of Rev. and Mrs. W. Duncan Ross and Ann Zaslove, and also appeared there with the San Diego Repertory Contemporary Theatre, where he was seen in Moonchildren, and as Will Shakespeare in a CA Theatre Players production. Among the other roles Mr. Laryer has played include Ethelred the Fair in Romeo and Juliet, and the title role in Dream's Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in The HOT L BOSTON, The Mister, Tonight at 8:30 and Broadway.

ANNE LAUER majored in drama at Bennington College, and then did a year at the Old Globe Theatre in San Diego, where she appeared as Cleopatra in the Globe's production of Two Gentlemen of Verona and also in Mozart's Magic Flute. She was seen in A.C.T.'s Education Repertory Theatre, including Slivia in Two Gentlemen of Verona, the Angel Gabriel in Nacht und Tag, and Anya in The Cherry Orchard. As a leading actress with the Oregon Shakespearean Festival, Miss Oliver was seen as Portia in The Merchant of Venice, Beatrice in Much Ado About Nothing, Laura in The Glass Menagerie and the title role of Antigone, among others. She was featured last season in The House of Bernarda Alba, Tonight at 8:30 and in Broadway and as Katharina in The Taming of the Shrew.

FRANK OTTIEL, who served the company as its administrator of the Alexander Technique since the Conservatory's beginning in 1965 at the Berkeley Repertory Theatre. He studied at the Canadian Art Theatre in Montreal, the Vera Solovouko Studio of Acting in New York and trained to teach at the Alexander Institute in New York, and at the Alexander Technique Institute in New York. In addition to "Alexanderizing" A.C.T.'s actors, Mr. Ottiel has appeared in several productions, such as in such productions as Three Sisters, The Taming of the Shrew, the Mister, Tonight at 8:30 and the Cherry Orchard.

RAY REINHARDT, whose portrayal of King Lear at the Palace of Fine Arts last summer was a triumph of suave and gentle irony, will appear in the HOT L BALTIMORE, Tonight at 8:30 and in Broadway. He is married to Patricia Devereaux, a well-known author and producer of Who's Afraid of Virginia Woolf? and Mourning Becomes Electra, both directed by Allen Fletcher. Her association with Mr. Fletcher goes back to 1960 when she was associated with the Festival of the Performing Arts, an affiliate of the American Conservatory and in the inaugural season of the Association of Producing Artists and their productions, Man and Superman. Some of the many A.P.A. productions Miss Reinhart appeared in were Twelfth Night and Lady's Not Having, Right You Are and Taming of the Shrew. She has appeared on Broadway and Off-Broadway in The Big Knife and Once In A Lifetime, directed by Peter Bogdanovich. Her major effort has been in regional and repertoire theatres such as Group 20, McCarter Theatre, Boston Arts Festival and the University of Michigan. In addition to teaching in the Conservatory this season, she will be working on a special project involving actors and students of acting. Each student will be a director, and will produce a one-act play using the bodies of the actors. She will be working with a special group of five students, who will be working on a project in the theatre named "The Improvisational Machine," a series of one-act plays that will be performed in the spring of 1971.

STEPHEN SCHNETZER, who came to A.C.T. after a year at the Education Repertory Theatre in Oklahoma City, served as a general understudy with the repertory company in S. J. Baron's production of Oxenford. His off-Broadway credits include Cymbeline and Timon of Athens with the New York Shakespeare Festival in Central Park. He has also appeared in several productions with the Alexander and Cleopatra with the American Shakespeare Theatre in Stratford, Conn., and was seen in the film Hot Head. He most recently danced in Pro Musica's production of La Duse at both the Spoleto and Korf Festival. He appeared in The Taming of the Shrew, Tonight at 8:30 and in Broadway and the Cherry Orchard last season at A.C.T.

SANDRA SHOTWELL, who joined the acting company this season after two years in the training program, graduated from the University of Illinois and appeared in over 50 productions in the past including seasons with the Cafe T.O.P.A. in Chicago, the Midway Playhouse in Macon, Illinois, and was seen in Kathryn Crosby in The Prime of Miss Jean Brodie in St. Louis in 1969. Last season she was seen in the A.C.T. production of Once In A Lifetime as the Miss Hamlet Beaumont Pageant and Battle of the Bands and was featured as Lady Macbeth this summer with the Xeroges Performing Company's Macbeth.

RANDALL SMITH comes to A.C.T. from the Goodman Theatre in Chicago where he was seen in Henry IV Part II last spring. He received his B.A. from Western Illinois University where he studied with Dr. James McTeague, Dr. Jane Brown, Mr. Bill Pliederman and Dr. Ralph Miller. He has also been the artistic director of the television show The Family Kovak.

SYDNEY WALKER, a veteran of nearly 30 years as stage, film and tele-
CHAMPIGNON SHAKESPEARE FESTIVAL playing Cassius (Julius Caesar), Gremio (The Taming of the Shrew), and the title role in The Merry Wives of Windsor). Touch- stone Theatre Company's capsules (Romeo and Juliette), Fock (Midsummer Night's Dream) and the title role of Titus Andronicus. Mrs. Lieutenant Colonel P. Kit K. "Kit" Kim's "reparteur" also includes two one-man shows of his own devising, Mark Twain and Baseball Blues.

BRADFORD OAKS SING

CHARLES LAYER came to A.C.T. last season from the Old Globe Theater in San Diego, where he had appeared in a variety of Shakespeare and Allen Fletcher's production of Two Gentlemen of Verona and as Edmund in their King Lear. He holds a bachelor of fine arts degree from the University of Washington and studied with Under W. Dunan Ross and Ann Zaj- love, and also appeared there with the original cast of the Contemporary Theatre, where he was seen in Moonchildren, and as Will Shakespeare in A.C.T.'s production of Hamlet. Other roles Mr. Layer has played include Mercutio in Romeo and Juliette, the title role in Macbeth, and the title role in Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in The HOT L BALT MORE, The Tinter, Tonight at 8:30 and Broadway.

ANNE LAWDER majored in drama at Hunter College and attended the Goodman Studio in Chicago. In New York she worked with NBC's radio and drama workshops, studied movement with Katya Delakova and phonetics and ear training with Alice Hemming. She was a member of the Conservatory training program, studied with Estes Fischer and has sung with the New York City Opera. Most recently she was seen in the title role in the Theatre production of Three Penny Opera. She is a member of the Actors' Equity, Acting, and Our Town and has just completed a TV film for John Korty. At A.C.T., she has been seen in Timbrell, The Latent Heterosexual, The Time of Your Life, Paradise Lost, Fast Times, Don't, a House, The House of Bernard Alba, Tonight at 8:30, and You Can't Take It With You.

FRED OLSTE, who attended A.C.T.'s 1969 Summer Training Congress, returned last season as a member of the acting company. A native of Brooklyn who holds a bachelor of fine arts degree from Brooklyn College, he appeared in many major repertory television series in the Midwest, and in the Michigan Playhouse and the Anka Cherry Orchard. A leading actress 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 Glass Menagerie and the title role in Antigone, among others. She was featured last season in The House of Bernard Alba. Tonight at 8:30 and as Kathrina in The Taming of the Shrew.

DEBORAH MAY, who came to A.C.T. as a Conservatory student, holds a bachelor's degree and teaching certi- tificate from Indiana University. Her home state. Selected Miss Indiana 1970-71, she was also the Gold Talent winner and elected Miss Con- versatility 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 Marian in The Music Man, Fiona in Brigadoon, Yum Yum in The Mikado, and Rosalinda in The Most Happy Fella. In addition to ap- pearances in The Mystery Cycle and The House of Blue Leaves, she was also seen as Rosalyn 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 Tinter, 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 performances there included Epicurean Mammon in The Alchemist, Father Barre in Devils, Hound of the Baskervilles, Labrador's Lost, and Walden- see in Idiot's Delight. Co-founder with Eric Christmas of the University Theatre Company of Santa Cruz, Mr. Mooney holds an M.A. in English and drama from 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, and The Taming of the Shrew, The Tinter, Tonight at 8:30 and The Cherry Orchard.

WILLIAM PATTERSON joined the A.C.T. company in 1967 after a 20- year association with the Cleveland Playhouse. He has appeared on television in New York and Hollywood and made five national tours with his own company, such as Group Pro- file of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among his many major roles areUndershaw in Shaw's Major Barbara, Van in Grocio's Catch, A Clock in The Tempest and George in Who's Afraid of Virginia Woolf? In his seven seasons with A.C.T., Mr. Patterson has appeared in many productions including Long Day's Journey Into Night, The Taming of the Shrew, The Title of Your Life, Caesar and Cleopatra, Dandy in the Taming of the Shrew, The Cherry Orchard and as Grandpa Vanderhoff in You Can't Take It With You.

RAY REINHARDT, whose portrayal of King Lear at the Palace of Fine Arts last summer was a triumphant suc- cess, has appeared in A.C.T. productions of The HOT L BALT MORE, Tonight at 8:30, and The Cherry Orchard, and in the title role in The Tinter. Most recent seasons have seen him as Andrew Wyke in Sleuth, Sticks, and Stones, and as a Staged Named George in That Championship Season, and Astron in Uncle Vanya. Prior to joining A.C.T., he appeared as the lawyer in the original Broadway production of A Christmas Carol and as a part of an ensemble cast in The Tinter. He was well known for his performances at the Pennsylvania Play House and at the Arena Stage in Washington, D.C. In his new role as Arthur in Safe at Manitoba Theatre Centre in Canada, Mr. Reinhardt's television credits include several award winning NET dramas and roles in Gunsmoke, Annie and Nichols.

JUANITA RICE, teacher of Scansion/ Dynamics on the Conservatory faculty for the past several years, re- turned this year as an actor as well. In A.C.T.'s second and third San Francisco seasons she has appeared in the acting company in The Hostage, In White America, Tartuffe, and The Crucible, and also in the new play series, where in 1970 a play of her own, Open Forum, was included. Seen last year as Blanche in A Streetcar Named Desire at UC Berkeley where she's been working on her doctorate in direction, she also appeared in earlier productions of The Birthday Cure and Two. Amused, and played the title role in The Devil's Advocate.

E. KERRIGAN PRESCOTT joined A.C.T. three seasons ago as an actor and has been in A.C.T.'s productions of The Taming of the Shrew, The Merry Wives of Windsor, and in the new play series where in 1970 a play of her own, Open Forum, was included. Seen last year as Blanche in A Streetcar Named Desire at UC Berkeley where she's been working on her doctorate in direction, she also appeared in earlier productions of The Birthday Cure and Two. Amused, and played the title role in The Devil's Advocate.

FRANK OVERTILL has served the company as its teacher of the Alexander Technique since the Conserva- tory's beginning in 1965 in the studio of Mr. Alexander's former pupil, Fraser Macelhine. He studied at the Canadian Art Theatre in Montreal, the Vera Solonovitch Studio of Acting in New York and trained to teach at the Alexander Technique Institute in New York, not as a member of the Alexander Technique. In New York, among other things, he has appeared as hyperactivity in such productions as Three Sisters, Once in a Lifetime, Mabou Mines, and as Jo Anne in Harlequin, Cyrano de Bergerac and The Cherry Orchard.

STEPHEN SCHNETZ, who joined the acting company this season after two years teaching at San Francisco University, is a graduate of the University of Illinois and appeared in over 50 productions in the past including seasons with the Cafe T.P.O.P.A. in Chicago, The Shady Lane Playhouse in Ma- rengo, Illinois and was seen with Kathleen Crosby in the Prime of Miss Jean Brodie in St. Louis in 1969. Last season she was seen in the A.C.T.'s production of The Tinter, Tonight at 8:30, Miss Hamlet Comedy Pageant and Battle of the Bands and was featured as Lady Macbeth this summer with the Xeresos Performing Company's Macbeth.

SANDRA SHOTWELL, who joined the acting company this season after two years teaching at San Francisco University, is a graduate of the University of Illinois and appeared in over 50 productions in the past including seasons with the Cafe T.P.O.P.A. in Chicago, The Shady Lane Playhouse in Mar- rengo, Illinois and was seen with Kathleen Crosby in the Prime of Miss Jean Brodie in St. Louis in 1969. Last season she was seen in the A.C.T.'s production of The Tinter, Tonight at 8:30, Miss Hamlet Comedy Pageant and Battle of the Bands and was featured as Lady Macbeth this summer with the Xeresos Performing Company's Macbeth.

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RANALL SMITH comes to A.C.T. from the Goodman Theatre in Chi- cago where he was seen in Henry IV last spring. He received his B.A. from Western Illinois University where he studied with Dr. James McEwan, Dr. Jaden Brown, Mr. B.P. Bluder and Dr. Ralph Miller. He has also been seen in the television in The Family Kovak.

SYDNEY WALKER, a veteran of nearly 30 years of stage, film and tele-
vision work, has been seen on and off-Broadway in numerous roles on several national tours and in one opera, Joan of Arc at the Stake, with Dorothy McGuire and Lee Marvin. As a leading actor with the APA Repertory Theater he appeared in 23 productions and with the Repertory Theater of Lincoln Center in twelve. Mr. Walker’s Broadway credits include Becket with Laurence Olivier and Anthony Quinn. His film credits include Love Story and he has been seen in three continuing TV soap operas as well as in the Theater in America presentation of Enemies, directed by Ellis Rabb, which also featured Peter Donat. He previously appeared in San Francisco (1952-55) with the Playhouse Repertory Company and interplayers, most notably in Lessing’s Nathan the Wise and Eliot’s The Family Reunion.

MARRIAN WALTERS received the Joseph Jefferson Award as Best Actress of 1972 for her portrayal of April in The Hot L Baltimore at the Ivanhoe Theatre in Chicago, where she was also seen in Never Too Late, and Wedding Band. For her portrayal of Glory in Bus Stop, starring Sandy Dennis, she won a Joseph Jefferson Award as the Best Actress in a supporting role.""

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 Caperpillas 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 Caminsky. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Buck in Midsummer Night’s Dream, Tybalt in Romeo and Juliet and Claudio 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 Ronnie in The House of Blue Leaves. This past summer he played Clayton in Mind With A Dirty Man.

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 graphics from the University of Wisconsin. He spent three years with On Stage Tonight, a musical review which toured resorts in Illinois and Wisconsin and made three USO tours and appeared with the Marin Shakespeare Festival at San Francisco’s Palace of Fine Arts in As 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.

RICK WINTER, actor, director 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 Chaplin at A.C.T. He also has taught at the Lee Strasberg Theatre Institute and the Oxford Theatre School in Hollywood. His Broadway and off-Broadway credits include numerous musicals, among them Pajama Game, South Pacific, Pal Joey and Kiss Me Kate, and he has been seen at A.C.T. in Cyrano de Bergerac and The House of Bernarda Alba.
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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 Castepillars 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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THE MARKET SCENE
Is Investing Soon to Become a Performing Art Again?
by ALBERT HAAS, JR.
Senior Vice President
Sutro & Co. Incorporated

You are about to enjoy one of life's most civilized pleasures, an evening of music, ballet, or theater. You've dined lightly but well, arrived comfortably early, and now you leaf through the ads—luxury cars, costly cosmetics, ocean cruises, and bonded bourbon. Then this: "The Market Scene: Here! In There no escape! At any time a column in these pages about investing might be received like a sour note by some people, but particularly this year, one of the worst in history for the stockmarket. Perhaps you will forgive us more easily if we promise to confine our remarks to an approach designed to make next year a little more peaceful and perhaps more profitable for us badly wounded investors."

As this is written in mid-October, San Francisco enjoys an Indian Summer enhanced by the hope that perhaps the stock market may not, after all, go down forever. The market, which has been declining for twenty months, a longer and deeper decline than any other since World War II, has turned up dramatically. A rally has been underway for two weeks. President Ford and his economic counselors have dramatized their concern about rampaging inflation and our economic ills, and have formulated a program designed to help. High interest rates, one of the age-old enemies of the stock market, have begun to ease. Already rumors typical of rising markets rather than falling ones, are being circulated. Only two weeks ago a good horror story about a bank that might fail would have been taken seriously. This morning a London report that a consortium of oil-rich Arabs was considering buying IBM (the corporation, not merely the stock) sent the stock up sharply and necessitated a denial by IBM's chairman. Institutional investors, "professional" if only because they are paid for their services, are starting to interpret the same data positively instead of negatively—it's good that things are so bad because now they can only get better—and have been buying. The public—you and I—is suffering from the first symptoms of an old ailment. We are beginning to worry that we may be

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left out by a market that will not wait for us to muster our courage. Our neighbor may make the money in the market which belongs to us.

No one can know whether the stock market has seen its lows except those who will later have the advantage of looking backward. Perhaps these past weeks will only mean that the collapse that is coming will be more cruel. There are those who can make a reasonable case for a world-wide depression, and others who believe that our whole system, both economic and the stock market mechanism which is the vehicle for raising capital, are permanently off the track. Let's choose a middle-ground between “Happy Days Are Here Again” and “The End Is Near,” and take a quick look at where we are, where we might be headed, and what we might do about it.

Almost all investors have suffered badly for about two years, the virtuous who bought and held good securities, and those who speculated in low quality stocks. Even the usual havens for cautious investors did not work well this time. Bonds and preferred stocks dropped sharply. Connoisseurs of vintage wines who elected to stock up on premium wines instead of common stocks at least had the alternative not available to stock buyers. They could drink their mistakes as world wine prices fell and vintners began the crushing of record harvests. Only the few doomsayers, waiting since FDR for the day of reckoning and who sold out, or even “went short,” made money. They, and the gold speculators. And they had better not tell the rest of us about it.

There has been a temporary alternative for the affluent investor, a place where he could place substantial funds, be protected from the market, and earn high “rent” for his money while he waited for better times—bank Certificates of Deposit. A favorite cocktail party conversation a while ago concerned whose bank was paying whom a higher rate of interest. Unfortunately, investors who permitted themselves to be seduced by their bankers into placing large sums of money in CDs are finding their bank less generous as rates drop and certificates mature. Taking advantage of high interest rates through corporate bonds, tax-free municipals, or non-redeemable preferreds might have been a better course, though these instruments are still available at attractive returns.

So where do we invest now? The “blue chips”. It is time to play the classical-chic

blue chips, common stocks in leading corporations which are assures financial, strong, and which have clear prospects of continuing growth in earnings. The Dow Jones Industrials are trading at a lower appraisal of earnings than any time in a year since 1950. Values are back to where they were 24 years ago, the start of a long period of cyclical growth for common stocks, and a point from which, many, many dividend investors made handsome gains by buying and holding good common stocks — and one need not have bought that many years ago to have enjoyed very large profits. Among blue chip stocks if there are growth stocks if the wish is for long-term capital build-up, cyclical issues for the investor who wants higher interim income while he waits for capital gain, and blue chip income shares providing higher income than any of us thought possible, along with clear prospects of increased value.

There are, of course, those who continue to believe that the market will drop further and they will be able to buy more cheaply later. Two suggestions for such people: First, unless you consider yourself omniscient — there are few of us left in the investment business anymore — consider investing a part of your funds now. If you find that we have seen the bottom you may add to your holdings with greater confidence later, but if the market does drop further, you will have retained ample reserves to buy at lower levels. If you have considerable cash and do nothing, don’t tell yourself you are really on the sidelines. Inaction constitutes action; you are taking the position that the market will drop enough to justify your sideline status while short-term interest rates drop, and the dollar continues to decline in value.

Our second suggestion is directed to the investor who is as yet unwilling to invest for the long-term, but is itching to get back into the game. If he or she, swinger or swingerette, wants to speculate, to take advantage of market rallies to try to make “trading profits”, these same blue chip issues should be bought. These are the stocks most likely to lead the rallies and to receive the broadest support from both institutional and individual investors. Lower-grade stocks are apt to be sluggish followers during the early stage of a recovery, and quality ones must wait longer — not as long as some of my colleagues contend — but at least until our memories are a little dulled, and the scar tissue

This year maybe you shouldn’t buy a car at all.

Look into leasing a Mercedes-Benz from European Motors, Ltd.

Searchng for a new car? If you are like most buyers, you count on spending six weeks before you settle on a deal.

But maybe you shouldn’t be buying a car at all. Maybe you should be leasing one. Since a Mercedes-Benz depreciation is slower than any luxury car made in America, there are unique advantages in Mercedes-Benz leasing.

If you don’t want to tie up a lot of your money owning a car, come in to see us. We’ll custom tailor a Mercedes-Benz lease to your needs.

Come in and test drive a Mercedes-Benz.

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Where do we invest now? The "blue chips". It is time to play the classical-chic

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(continued on p. 52)
SHARE THE WEALTH WITH PERFORMING ARTS
(secret places to eat, drink, buy and browse)

THREE AGES OF GOLD—753 Clement St., S.F. (668-0371) HOURS: Mon-Sat 10-6
Bob Radic has been a goldsmith for over 7 years, and took over this shop last year. We had been strolling by, spending 15 minutes in front of the windows drooling, and finally walked in, asked about the prices, special orders, etc. Imagine our happy surprise on hearing prices—about half of what one would pay downtown! The precious stones vary in size and price but to our semi-experienced eyes are good. Settings, either readymade or to order, start at $65—gold and silver of varying weight are available. Ring sizing, for those of you who have a bunch stored in the back of your jewelry box, is $5 per. All made-to-order pins, earrings and rings are first cast in wax, with the stones loosely set, so we may either accept or have changed before final casting is completed. Among the special orders awaiting approval in wax we saw a spectacular woman's ring with three matched opals to be set in gold for $210 and worth every penny. Also there is a beautiful oval lavender jade ring set in a simple gold setting for $85. Most settings are freeform, and any jewelry can be duplicated by Bob. A good bet for investment in your holiday giving!

SALAMAGUNDI — 442 Geary St. and 355 Bush St., S.F. (379), HOURS: Closed Sun. 7 days; 11:30 am-Midnight (Bush) Mon-Sat 11 am-3 pm. Broadsides there with a woman with ache in the head who never to her husband said “I’m a dinner out to tonight!” For those of you who are penny-pinching these days, or wondering where to grab a good but fast meal before theatre or after a fatigue-bug round of holiday shopping downtown, this is the place! The decor in red, white and blue is clean, inviting and warm, even though it is thoroughly contemporary. The staff behind the counter seems to be young, and are totally charming. $2.25 gets you a large salad with good, freshly made dressing, an enormous bowl of main course soup and all the warm rolls with butter you can eat. Every night the soups change, and there are always three from which to choose. You may come
SHARE THE WEALTH WITH PERFORMING ARTS
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$218*

MAZATLAN
5 Days/4 Nights
$214*

GUADALAJARA
5 Days/4 Nights
$235*

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across U.S. Senate Sam Hock & Bean, National Guard, Caracas, Guyana, Caracas, and Normandy, English Country Cheddar or 13 other varieties! For $1 more, you can order a generous wedge of Quiche-a different recipe from Pro- vencal, New Orleans, is baked every day). The hearty, restaurant also offers sundae, floats, creams, mousse, pie, and other ice cream specialties, as well as a large assortment of items, including expresso, capuccino, wines, beers and soft drinks. As their card states, "A most refreshing change from the ordinary," and we consider it the find of the month.

**PIC-A-DILLY** - 8 Bay Area stores HOURS: Mon-Fri 9:30-9:30, Sat 9:30-6; Sun: Noon-5

Imagine a store that lives up to its name! When we first saw their shop in Belmar (900 Ralston St), we assumed it was an English gift outlet, but were delighted to find instead a woman's retail clothing store, carrying工厂 store not including and at about half the retail cost. There are one small advantage--there are no exchanges or refunds, so we must shop with care. Though there are several sizes, however. In addition to the low prices, there are helpful saleslads, and you are very honest about pointing out irregulars as opposed to overstock, and helping you find flaws. The merchandise carried is from quality lines; for instance, we found a wonderful shirt at Joseph Magnin for $80 on sale here for $40. The labels are cut out, but you'll recognize them anyway. We also found a slinky knit, stock-lite body skirt, regular sold at $14 and up for $6.99, and a slinky irregular short-sleeved Thursday sweater for $2.99. Stock includes: skirts, slacks, sweaters, shirts, long and short dresses and coordinates. If you shop carefully, you'll know you'll treasure this SWV find!

**PERFORMING BACCHUS**

by FRED CHERRY

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

**THE REDWOOD ROOM:** 7 p.m. — park near theatres, the City Hall is half a block away, 7:50—cocktails ordered. 7:00 — drinks arrived it seemed that fast, 7:15—placed orders. 7:20 — wine served; soup an instant later, 7:35 — entire dinner. 8:00 — coffee and dessert. With half an hour to spare, we couldn't resist an irresistible pastrami from the cart — delectably unnecessary. 8:20 — more coffee and the check. 8:30 — 40 seconds to the theatre; in our seats as curtain went up.

**OPINION:** Extravagant omelettes, a new one each day of the week; Appealing selection of special, most light enough for before-theatre fare. Freshly caught fish daily, and a special soup. Import wine list, small and well-chosen; domestic, extensive and well-chosen. A few bar bargains in French and German wines purchased before the recent escalation. Spacious old world hospitality with service and ambiance as splendid as the great old chateaus. Maitre d' — Ivan Ban, Sommelier — Rapol Sofer, Dinner served 6 to 9 p.m.

**SUPER SLIPPER:** Vermont cassily. Soup du jour (especially on Thursday), Russian Farmer's Soup — cabbage, beef, potatoes, and sour cream — lighter than it sounds. Whatever is the fish they caught that day— broiled, poached, or sautéed. Stomacher Spaetlesse — the menu says 1970, but they served the superior '67. And, if you have time and/or calories to spare—the special Grand Marnier Cake served with a tiny chocolate cup of the liqueur imbued in the frosting. Taste a bit; pour the rest over the rich, chocolate cake. For two under $30, including wine.

Oddy enough I remember hard liquor in the movies as a constant of romance, philosophy, and other good things, while wine became a symbol of evil. I think it was Jimmy Stewart who was corrupted by wine in an Eleanor Powell at one time. Not the 30's. I can see him being sung to by Virginia Bruce, that beautiful villainess, over the edge of a wine glass, Cole Porter, I think, and deviating. "It was over wine glasses that Bing Crosby, in his very first feature, 'Going Hollywood'," sang 'Temptation, you are temptation...". I'll fill 'er 'Oke,'" says another scheming villainess. Wine was getting a bad name.

"There was a time when any charac- ter who sat down to dinner with a butler to pour his wine was obviously an arrogant, privileged, unfeeling scoundrel. But in recent years, wine has become so universal in its use, cutting across the old class lines that the hero is as likely to take a glass at dinner as the villain is.

**EUGENE ORMANDY...**

Chicken in Sherry

The great and venerable conductor of the Philadelphia Opera House offers a favorite recipe: 1. three-pound chicken, cut into pieces 4. tablespoons flour 2. teaspoons paprika 3. stick butter 4. cup chicken stock 5. cup dry sherry 6. cup heavy cream Wash and dry chicken. Dip into mixture of flour, paprika, salt, and pepper. Brown quickly in butter and place in heavy casserole. Pour chicken stock and sherry over chicken, cover tightly and simmer gently for one hour. When cooked remove and pour over thickened stock. Add cream and scant teaspoon of leftover flour-paprika mixture. Stir until sauce thickens without letting it boil. Pour over chicken and serve.

This recipe was taken from the Kennedy Center Performing Arts Cookbook—a collection of favorite recip- its of artists who have appeared at the Center. The book is available by mail from the Kennedy Center, Washing- ton, D.C. 20566 ($30.00 plus 25c mailing charge).

**NOSTALGIA AIN'T WHAT IT USED TO BE**

Rolfe Peterson, popular Bay Area television commentator, recalls for me an interesting situation in my early days which concerned wine and cinema. Writing in "LET'S GO!", Rolfe says:

Fred Cherry writes an off-beat "Pe- sonal Wine Journal" each month. Readers of this column may have a sample issue without charge by writing to PERFORMING ARTS.

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**Two Most Unusual Rings**

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7 rubies, 10 diamonds. A magnificent dinner ring.
across U.S. Senate Ham Hock & Bean, Malaga Tangerine, Guacapo, Cachaca, Normandie, English Country Cheddar or 13 other varieties! For $1 more, you get a generous wedge of Quiche is a different recipe from Pro- vencal—amazed that is baked every day. The cozy, restaurant also offers sundae, floats, chocolates, mousse, pie, Almond Bus's Ice Cream—as well as a large assortment of liquors such as espresso, capuccino, wines, beers and soft drinks. As their card states, "A most refreshing change from the ordinary," and we consider it the find of the month.

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(excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Cinny and Gayle's favorite and formerly secret spots in which to eat, drink, buy and borrow. 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 307-3728). Send 75c for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.

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by FRED CHERY

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Rolfe Peterson, popular Bay Area television commentator, recalls for me an interesting situation in my early days which concerned wine and cinema. Writing in "LET'S GO!" Rolfe says:

Oddly enough I remember hard liquor in the movies as a component of romance, philosophy, and other good things, while wine became a symbol of evil. I think it was Jimmy Stewart who was corrupted by wine in an Elia Kazan film while I was in high school. I don't know if the 30's. I can see him being sung to by Virginia Bruce; that beautiful villainess, over the edge of a wine glass. Cole Porter, I think, and deviating. It was over wine glasses that Bing Crosby, in his very first feature, "Going Hollywood," sang, "Temptation, you are temptation. . ." To fill D'Oyly Carte, another scheming villainess, Wine was getting a bad name.

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1. three-pound chicken, cut into pieces
4. tablespoons flour
4. teaspoons paprika
1. stick butter
1. cup chicken stock
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Wash and dry chicken. Dip into mixture of flour, paprika, salt and pepper. Brown quickly in butter and place in heavy casserole. Pour chicken stock and sherry over chicken, cover tightly and simmer gently for one hour. When chicken is done, strain liquid and add cream and a little turmeric to the flour in the mixture. Stir until sauce thickens without letting it boil. Pour over chicken and serve.

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Every Zenith Allegro speaker system has an opening on both sides of the speaker port. The port works in conjunction with the woofer to reproduce low bass tones. The result is a rich, warm sound that is sure to please audiophiles and aficionados alike.

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Carnelian Room For Pre-Theatre Dinners COME TO THE TOP

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The unique touch of CEPELIA... we currently make most of our nitrogen. And what is that? Would you believe natural gas? As I understand the process, it involves reacting natural gas with steam (which supplies energy itself) to obtain hydrogen and carbon dioxide. The hydrogen, in turn, is reacted with the nitrogen in the air to get a liquid form of ammonia. You see tanks of this being poured on the fields as you drive by our agricultural areas. And sometimes you can smell it, if the wind is right. The ammonia is also further processed into dry forms of nitrogen which are then blended into the various formulas we see at the nurseries.

There are also problems with another important ingredient of fertilizer, phosphorus. It is not so much a shortage but a six-fold increase in price from Morocco, the major supplier of this vital element. Western manufacturers draw some phosphates rock from the inter-mountain area and Occidental Chemical has its own supply in Florida. But for many farmers, there are imbalances in supply and demand.

Those are the principal components of our fertilizer crisis. But what about shifting to organic? What organic? Have you tried to buy hoof and horn meal or fish meal lately? Maybe in 5 pound sacks. At a few nurseries. Checking my files from six or seven years ago I find I bought hoof and horn for $16.45 a hundred pounds and fish meal for $12.50 for the same amount. With both available in the large economy size—the hoof, $265 and $199, respectively. Other organics were selling by the ton: blood meal, bone meal, cottonseed meal, leather tankage and sludge. As for granite meal, it went for $39.50 a ton which would hardly cover the delivery charge today.

Checking with David Pace of the Organic Farm and Garden Center (just moved to 193 Marinwood Avenue, San Rafael), I find the only complete fertilizer available is cemotoned meal, 50 pounds for $8.95, which was about the price for 100 pounds in the past. A fair bargain. Its N-P-K ratio is 6-6-15, referring to the percentage by weight of nitrogen, phosphorus and potassium, in that order. It is considered to have an acid reaction and you may wish to add lime, either as dolomite or oyster shell flour, neither of which have gone up in price since the afore-mentioned, seventy year old list. Better buy a few tons before the suppliers realize what they are doing!
We know a great little pub for pre-theatre dining.

And a romantic rooftop for after-theatre dancing.

It’s all happening at the Sir Francis Drake. Before the theatre, plan on dinner at Drake’s Tavern. An English-style tavern serving continental specialties. Complemented by a superior wine list. Or, after the theatre come up to the Starlite Roof. For cocktails and dancing to the music of Richie Ferrarris. Never a cover or minimum. And the view confirms the fact that it really is a night of enchantment.

The Market Scene (continued)

from the deep wounds inflicted by the bear market is no longer sensitive.

A final word. Prove you are a sophisticate in other ways, but keep your investing simple. During each period of market excess it has been the sophisticates who have led us to collapse with newly-named rationales to justify their foolishness. Selecting stocks among leading U.S. corporations which have fine records and good prospects for growth requires information, judgment, and usually experienced advice. But not genius. Surely now, if we are nearing the point at which the bear market has shown us its worst, it will be more difficult to be wrong than right.

If you would like to receive a copy of Sirro’s 1975 Forecast as soon as it is released in early January, please write to: Investment Department, Performing Arts Magazine, 651 Brannan Street, San Francisco, California 94107.

Richard Bonynge’s Ballets

- The Apollonian Romantic -

by Blake Anthony Samson

In Richard Bonynge’s speech, there is an exactness of structure. He speaks simply, in a level voice. He only accentuates his excitement with elongated British-Australian vowels and then goes back to the calm, level cadence.

He is articulate, even to my inexact questions, and his modesty is such that he seems almost unaware of the large pleasure he and his wife, Joan Sutherland, have given to the world.

He is as a person much as he is as a conductor, a balance of Apollonian classicism and Romantic sensitivity.

Each part of Bonynge’s career would be sufficient as a single career. His wife’s manager and a leading operatic conductor, he still finds time to do extensive research into forgotten operas and has become the foremost conductor for ballet recordings.

There was a lot of ballet in Sydney in my youth. There was not much opera. During the war, you see. So I grew up with Ciselle and Swan Lake and I grew fond of them. The ballet became sort of a private passion.”

From Sydney, Bonynge went to London in 1956. It was the time of the Festival Ballet. He had the opportunity to see people like Alexandra Danilova and Tamaglo and got to know Alicia Markova.

“She was very sweet and very kind to me. Of all dancers, she is the most musical you’ll ever find. It was wonderful studying many of the great ballet scores with her.”

“The second Renaissance

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In the courtyard at 2124 Union St., Mon. - Sat. 10:9, Sun. 12-6
You may wish to buy your N-P-K sources separately and combine them in a ratio suitable to your garden and the requirements of the season. For nitrogen, blood meal is currently priced at $13.98 for 50 pounds and analyzes about 12%. For phosphorus, try Lomosco, a raw phosphate rock, and Hydrobrite, a granite meal supplying potassium. Both of these abound in trace elements for a bonus. Neither are expensive but are not available in smaller quantities than 50 pound sacks. A good application of the latter two should last for several years.

Remember that nitrogen gets washed down into the soil with each successive watering, eventually going below the root zone. So think before you use it. Some forms of nitrogen release rather quickly, such as blood meal, while the fabled hoof and horn feeds slowly over a number of months and was the first choice of old time professional gardeners for outstanding results. When we bred the horns out of cattle we bred ourselves out of part of our supply of this superlative fertilizer. Most of what is now available is imported from Argentina and New Zealand. If you hear of a geneticist with a plan to take cattle off their hooves, tell him to forget it!

THE MARKET SCENE (continued)

from the deep wounds inflicted by the bear market is no longer sensitive.

A final word. Prove you are a sophisticate in other ways, but keep your investing simple. During each period of market excess it has been the sophisticates who have led us to collapse with newly-named rationalists to justify their foolishness. Selecting stocks among leading U.S. corporations which have fine records and good prospects for growth requires information, judgment, and usually experienced advice. But not genius. Surely now, if we are nearing the point at which the bear market has shown us its worst, it will be more difficult to be wrong than right.

If you would like to receive a copy of Sprott's 1975 FORECAST as soon as it is released in early January, please write to: Investment Department, Performing Arts Magazine, 651 Brannan Street, San Francisco, California 94107.

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It's all happening at the Sir Francis Drake. Before the theatre, plan on dinner at Drake's Tavern. An English-style tavern serving continental specialties. Complemented by a superior wine list. Or, after the theatre come up to the Starlite Roof. For cocktails and dancing to the music of Richie Ferraris. Never a cover or minimum. And the view confirms the fact that it really is a night of enchantment.

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On Record

Richard Bonynge's
Ballets

by Blake Anthony Samson

In Richard Bonynge's speech, there is an exactness of structure. He speaks simply, in a level voice. He only accents his excitement with elongated British-Australian vowels and then goes back to the calm, level cadence. He is articulate, even to my inexact questions, and his modesty is such that he seems almost unaware of the large pleasure he and his wife, Joan Sutherland, have given to the world.

He is as a person much as he is as a conductor, a balance of Apollonian classicism and Romantic sensitivity.

Each part of Bonynge's career would be sufficient as a single career. His wife's manager and a leading operatic conductor, he still finds time to do extensive research into forgotten operas and has become the foremost conductor for ballet recordings.

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"She was very sweet and very kind to me. Of all dancers, she is the most musical you'll ever find. It was wonderful studying many of the great ballet scores with her."

As a child of five, if I can remember so long, I remember there was a serial on the radio in Australia. The Waltz of the Flowers from Tchaikovsky was the introductory music and I used to lie with my head underneath the old-fashioned radio in those days (a long time ago) and listen.

---

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There one comes to conduct it some practically forty years later and it's an incredible experience, it's an incredible experience because you realize what a great piece it is. It's in opera, in the great, great hall of all time.

This month Bonynge's recording of Tchaikovsky's 1812 Overture will join his other ballet recordings: Adam's Giselle and Le Diable a Quatre; Delibes' Coppelia and Sylvia; Chopin's Prelude in G minor; and many more. In addition, there are Bonynge's collection of excerpts, The Art of the Prima Ballerina, Volumes 1 and 2, Pas de Deux, and Homage to Pavlova.

"One knows these ballets in a certain way, by ear, and you think they're pretty scores. All the tunes, you know. But when you study them, one's aware of the expertise of the scores and what great scores they are. I think Coppelia and Sylvia also Giselle and certainly all the Tchai-
kovsky ballets are major works of art, able to stand in any company of mu-
sic. I think any one of the Tchaikovsky ballets are superior to any one of the Tchaikovsky symphonies."

Bonynge's delight is particularly evident in his recordings of Giselle, in my opinion his finest effort and one of the finest ballet recordings ever made.

He seems to treasure the musical flourish Adam has given "Les Lezards" and the bright waltz and march in Act 1 for the harvesters. Bonynge is as predilect about changes between the various march styles as Sutherland is about changes between Bel Can-
to styles. The divertissements in Act 2 (the adagio, andantino and andante) almost sing with his pleasure.

There is a delicacy to Richard Bo-
ynge. One sees it in his gestures. His right hand is slightly heavy, and the left finds it in his control of the many romantic motifs, in Giselle's theme, in the waltz of the French peasant, in the "pas seul" and the "pas des premiere Wilis."

The last ten minutes of Giselle is marvelously written for these two very personal qualities in Bonynge, his right hand and delicacy. And Bonynge is an incredible experience. It's in opera, in the great, great hall of all time.

"I respect Giselle and I love Gis-
elle. I really love it. I don't think any-
one has a right to record or perform music that they don't feel strongly about."

"The Nutcracker is a glorious score. It is Tchaikovsky at his abso-
lute peak. Orchestraly it is one of his most imaginative pieces."

"I think one must remember that Tchaikovsky was a children's ballet. I've heard recordings, in fact, I've heard of Nutcrackers in the theater, when Ravel goes off, instead of a little toy gun, it sounds like a cannon. When the clock strikes, it sounds like a great grandfather clock striking instead of a toy clock. I think one must always remember that this is a toy light, with toy soldiers and rats and mice."

A particular strength of Bonynge's is his control of tempi and percus-
sion for dramatic effect and continui-
ty. As evidence, there is the bold but reserved introduction of Giselle, the joyously bouncy pasante and alle-
gretto pasante movements and the tightly interlocked grand pas de deux from Act I of The Nutcracker.

"Much in Giselle is exciting, evoca-
tive and mysterious (particularly the firefly flutter at the close of the first act) and there is an exuberant subtilty, as perfume or fine incense, to Luigi's ballet Egyptian Opus 12 in the Homage to Pavlova.

"The whole thing is illusion which it should be. That is, after all, what we're here for, what we try to create. One must express the drama through the sound and through the visual."

Bonynge's emphasis on the visual is revealing, for his coloration of bal-
et music is quite suggestive.

Yet the creation of illusion requires something more than coloring indi-
vidual sections; one must control the passage of mood. Bonynge has this ac-
cute sensitivity to the theater of ballet music. How he brings the or-
chestra out of the "Wills" scene into the appearance of Giselle's appari-
tion is sheer mastery. She becomes, by comparison, as fragile as an ash.

"I hate to conduct a ballet that I don't actually know the choreogra-
phy for. It's silly to say that you conduct a ballet symptomatically and ignore its movement. Then you con-
ceive absolutely wrong tempi because the composers frequently wrote in conjunction with the chore-
ographers and the whole thing is bound up together."

The Bonynge sense of movement is dynamic in the opening to Sylvia and the Act One entrance of the Chasseresse. The sound is firm, not noisy; authoritative but not inflated. He gives Sylvia's last largo an ephe-

The onses, memory and dignity and strength it needs yet keeps it balletic with his own romantic warmth.

Particularly spritely and delightful is Pagni's Pas de Quatre on The Act of the Prima Ballerina, Vol. 2. This moves with great clarity and alacrity.

As a leading authority on Bal Canto opera, it is not surprising that Bo-
ynge would have such success with ballets that, in at least two instances (Delibes and Offenbach), are by com-
posers familiar to the operatic world. (Laline and Tales of Hoffmann are two of Bonynge's and Sutherland's major successes and both composers are in process of ornamentation and narrative transitions in similar ways in ballet as well as their operas.)

"You know conducting for singers and conducting for the ballet is ex-
actly the same thing. It all has to do with breathing. Phrasing must breathe. That's the most important thing."

One of the most impressive things with Bonynge's conducting is his phrasing, it is intelligible, intelligent and interlocking.

After each vowel phrase in the "Black Swan" grand pas de deux from Swan Lake on The Art of the Prima Ballerina, Vol. 2, Bonynge calls for an added elongated upward. These upward punctuations, like the final gestures of a ballerina's fingers, com-
plete the line and point to the next phrase. They serve as highly sensitive liaisons and give the conducting a strong unity.

"Phrasing is something you feel. You feel the rise and the fall. One does it instinctively and one may do it differently from day to day.

"I think creativity is an instinct that is born in everyone, not born in everyone. No, I don't believe that at all. I think I is born in particular people."

"Certain people have instincts they do nothing about and that, of course, is a tragedy. Other people have in-

"People say to me, 'Why did you do this with a certain bar of music? Why did you do that?' I can't tell you half the time. I do it because I feel it."

Continually Bonynge's notes to his recordings reveal an anger at the mutilation that later generations do to a composer's intents. In La Baya-
dere grand pas de deux, he uses Anna Pavlova's own orchestral parts. He rediscovers Drigo's Les Millions d'Arquebus and restores where it is possible the composer's original in-
“There once comes to conduct it some practically forty years later and it an incredible experience, its an incredible experience because you realize what a great piece it is. It’s in the opera as the great, great wallovers of all time.”

This month Bonynge’s recording of Tchaikovsky’s The Nutcracker will join his other ballet recordings: Adam’s Giselle and Le Diable a Quatre, DeLill’s Cleopatra and Sylvia, Glinka’s A Life for the Tsar, and Le Pas d’Oeuvre. In addition, there are Bonynge’s collection of excerpts, The Art of the Prima Ballerina, Volumes 1 and 2, Pas de Deux, and Homage to Pavlova.

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There is a delicacy to Richard Bonynge. One sees it in his gestures. His hands are a delicate, nervous, and his eyes find it in his control of the many romantic motifs, in Giselle’s theme, in the repose of the waltz, in the “pas seul” and the “pas de premiere Willis.”

The last ten minutes of Giselle is marvellous listening to these two very personal qualities in Bonynge, his care and delicacy and then dramatically, the effect is stunning.

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A particular strength of Bonynge’s is his control of timpani and percussion for dramatic effect and continuity. As evidence, there is the bold but reserved introduction of Giselle, the joyously bouncy pesante and allegretto pesante movements and the tightly interlocked grand pas de deux from Act 1 of The Nutcracker.

Much in Giselle is gay, exuberant, and mysterious (particularly the firefly flutter at the close of the first act) and there is an exotic subtile, as perfume or fine incense, to Luigini’s ballet Egyptia, Opus 12 in the Homage to Pavlova.

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“I think creativity is an instinct which is born in everyone! I don’t believe that at all. I think it is born in certain people.

“Certain people have instincts they do nothing about and that, of course, is a tragedy. Other people have instincts and when they develop them, they use them to the highest degree. Then, of course, that’s when the great things happen, it’s stupid talking about Mozart in a psychological way. How did he write all these great works when he was a mere child?”

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**MEXICO**

Isla Mujeres

Adventurous Yucatan island hoppers will find that Isla Mujeres, the island of Women, is not too much changed from the sand pit that Cortez' men discovered more than four centuries ago. Yet remains one of the world's most privileged natural settings. Only a new airstrip and several bungalow-ringed hotels mar the pastoral beauty.

Films and other stick fences protect the farmer's livestock from prowling coyotes, anteaters, pumas and armadillos. Shells along the beach have hardly been touched and many rare specimens are there for the collecting. Fishing, naturally, is magnificent and daily cuisine almost always includes either conch, fish or lobster.

Isla Mujeres boasts many flat, safe, sandy beaches. Boat trips can be made to the ruins on the south end of Isla Mujeres. The oldest one there, which was built some 1,100 years ago, has outsold more recently constructed lighthouses a few yards to the north.

Yucatan — This mysterious jungle-edged, rain drenched, chunk of real estate may be only a few hundred miles from the split level subdivisions and glass sheet city skyscrapers of modern North America, yet it is an eternity away in mood and spirit. One can't help but wish to keep this unspoiled patch of Mexican wilderness from ever catching up.

**THE ARTS IN SCHOOLS**

(continued)

Supported by the San Francisco Opera, University of California Concert Lecture Series, Fine Arts Development Corporation, San Francisco Ballet, and private contributions.

In the past year, AICD reached over 20,000 persons in the Bay Area. This year, their Discount and Ticket Program will make it possible for over 25,000 children and their parents to attend such events as the Royal Swedish Ballet, National Dance Company of Sweden, San Francisco Symphony and many others.

In addition, AICD will sponsor a 15% discount for 15 young people at the Broadway Dance Company in May. Students at Berkeley High School of the Arts will continue to participate in master classes and workshops given by outstanding professional dancers.

Inquiries about AICD may be made by writing AICD, 1390 Market Street, Suite 1660, San Francisco 94103 or by calling Charles Burns, (415) 626-0468.

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tention to Gilloile, Sylvia and Le Diable a Quatre.

"To see what he's done destroyed! People take Offenbach and they reorchestrate him. They fool around. They put in other numbers and leave out half the piece. That angers me, because I think it is less than good and less than what he had in mind. They did the same with a composer like Adam. You never, almost never, hear the works of Adam played in the orchestrations he wrote which are quite marvellous. I see no reason whatever to cut them around. The way they back into Gilloile and leave out twenty-five per cent of it is sheer madness."

"I'm supposed to finish the Tchaikovsky ballets for the company (London Records), then I don't know. I'd like to do yet one or two more of the Adam ballets. No one else bothers about them, so I think I'll bother. I don't believe in revising pieces just for the sake of revising them. I have to feel something about them and feel they're really worthwhile. You can pick up thousands of volumes of music that has been composed that's not really worth bothering about, but I find the Adam ballets very charming."

"One gets the impression that the young people in this country get more experience from the live performance that they do than from the television or the cinema which is becoming second nature to them. The live performance is always different; you can't duplicate it. You can put it down on wax or on television; it's not the same, because the people aren't there. I think the live performance is something that the public wants, especially now when so much can be done mechanically. When they see people really up there doing it, without the mechanical aid, then it is doubly worthwhile, more than it was in the past."

In a highly volatile world, Boy- nage's conducting is a calming influence. If his Gilloile shows Bonynges' tempered Romanticism in a lean to the classic and restrained record- ing of Coppelia leans more to the Romantic. But, like Bonynges himself, neither gets overwhelmed by its own emotion. Coppelia is, perhaps, broader than Gilloile, a little less mannered—no- where does it approach the exaggerated, uncontrolled gush of an Ora- nday or Annetten—but the background that Bonynges finds between sensitivity and oversentimentality that makes his ballet recordings measured, orderly and balanced in char- acter. They are the work of a truly refined, gracious and perceptive man.

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In addition, AICD will sponsor a 15% city subsidy for the Rod Rogers Dance Company in May. Students at Berkeley High School of the Arts will continue to participate in master classes and workshops given by out- standing professional dancers.

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

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Adult Country Club Living

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

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3 Great... Country Club Lifestyles

The choice of lifestyles is yours to live at The Villages, a 1,200 acre private preserve of unqualified natural beauty. Set deep in the scenic Evergreen Valley, The Villages is a snug, secret domain for active people over 45. Golf, tennis, crafts, hobbies, group activities all await you.

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

**Haciendas**

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

**Villas**

Our popular best seller, updated with the most modern conveniences, is destined to continue the leader. Living rooms, dining rooms, areas where you entertain have been expanded, opened up. Kitchens have more windows so they are lighter, brighter. The new Villas looks bigger than big. There are five distinctive models for you to choose from.
The gift of love.
(and how it all began 450 years ago)

Provocative. Delicious. Italy's rare liqueur of love is in this beautiful new veloured gift box.

Historians tell us that the original Amaretto di Saronno was created as a gift of love in 1525. A young widow gave it to Bernardo Luini, the artist who immortalized her in a famous church fresco in Saronno, Italy.

Her name is lost to history. But the intriguing flavor of her love potion remains—for you to taste tonight. Here's a very seasonal way:

The Bowl of Love

Six 1/2 bottles of Amaretto di Saronno with each quarter ounce (alcohol-free) egg nog. Add ice cubes. Sprinkle with crushed Amaretto cookies or amaretto. Serve cold.

The original: Amaretto di Saronno.

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The gift of love.
(and how it all began 450 years ago)

Provocative. Delicious. Italy's rare liqueur of love in this beautiful new velvety gift box.

Historians tell us that this original Amaretto di Saronno was created as a gift of love in 1525. A young widow gave it to Bernardino Luini, the artist who immortalized her in a famous church fresco in Saronno, Italy.

Her name is lost to history, but the intriguing flavor of her love potion remains—for you to taste tonight. Here's a very seasonal way:

The Bowl of Love

Stir 1/8 bottle of Amaretto di Saronno with each quart non-alcoholic eggnog. Add ice cubes. Sprinkle with crushed Amaretto cookies or almonds.

The original:

Amaretto di Saronno.

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PETER GRINSTEAD, 4 SEA INTERLUDES (Guitar), and CONCERTO IN HONOR FOR VIOLIN (Orchestra)

Sat., January 11
7:00 PM—KRON/FM—Show Album — "ON YOUR TOES"
8:00 PM—KUBE/AM and KDFC/FM—Saturday Night Opera — "MARIN LESCART" (Puccini)
8:00 PM—KRON/AM/FM—Debut (new recording)

Sun., January 12
7:00 PM—KRON/FM—Show Album — "STOP THE WORLD—I WANT TO GET OFF"
8:00 PM—KUBE/AM and KDFC/FM — "DIE WIEDERSCHLAGENDE" OVERTURE (Mann), SYMPHONY #4 IN C MINOR (Schubert) and THE WALK TO THE PARADISE GARDEN (Balla)
8:00 PM—KRON/AM/FM—Sunday Night Opera

Mon., January 13
7:00 PM—KRON/AM/FM—Show Album — "ANNE" GET YOUR GUN" and "THREE LITTLE WORDS"
8:00 PM—KUBE/AM and KDFC/FM — "ALFONSO & ESTHER" OVERTURE (Gioachino), SYMPHONY #2 (Vaughan Williams) and CONCERTO SINFONICO IN G (Stravinsky)
8:00 PM—KRON/AM/FM — Philadelphia Orchestra

Tue., January 14
7:00 PM—KRON/FM—Show Album — "BY JUPITER"
8:00 PM—KUBE/AM and KDFC/FM — SYMPHONY #3 IN D MAJOR (Mahler)
8:00 PM—KRON/AM/FM—Broadway Pops
8:30 PM—KRON/AM/FM—Eoming at Symphony
10:00 PM—KRON/AM/FM—Choral 9—Sound Stage

Wed., January 15
7:00 PM—KRON/FM—Show Album — "BUTTERFLY"
8:00 PM—KUBE/AM and KDFC/FM — SYMPHONY #3 (Beethoven) and DIVERTIMENTO IN E FLAT (Mozart)
8:00 PM—KRON/AM/FM—Broadway Pops

Thu., January 16
7:00 PM—KRON/FM—Show Album — "GENE WITH THE WING"
8:00 PM—KUBE/AM and KDFC/FM — ORPHEUS IN THE UNDERWORLD (Offenbach) and SYMPHONIA DOMESTICA (Stravinsky)

Fri., January 17
7:00 PM—KRON/FM—Show Album — "ILLYA DAILY"
8:00 PM—KUBE/AM and KDFC/FM — AN AMERICAN IN PARIS (Gershwin) and VIOLIN CONCERTO #1 (Paganini)

Sat., January 18
7:00 PM—KRON/FM—Show Album — "TWO BY TWO"
8:00 PM—KUBE/AM and KDFC/FM—Saturday Night Opera — "WILLIAM TELL" (Verdi)
8:00 PM—KRON/AM/FM—Debut (new recording)

Sun., January 19
7:00 PM—KRON/FM—Show Album — "THE FANTASTICS"
8:00 PM—KUBE/AM and KDFC/FM — OVERTURE (Beethoven), PIANO CONCERTO (Tchaikovsky) and SYMPHONY #103 (Haydn)
8:00 PM—KRON/AM/FM—Sunday Night Opera

Mon., January 20
7:00 PM—KRON/FM—Show Album — "SHOW BOAT"
8:00 PM—KUBE/AM and KDFC/FM — LEONORE OVERTURE #4 (Beethoven), SERENADE FOR WINDS IN G MINOR (Dvorak) and CONCERTO FOR GUITAR AND ORCHESTRA (Ginastera, pacheco-Fortes)
8:00 PM—KRON/AM/FM — Philadelphia Orchestra

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1975. NOVA'S ALWAYS BEEN GOOD. NOW IT'S BEAUTIFUL.

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There's also an electric clock and much more that says Nova LN.

ANNOUNCING ALL THE OTHER '75 NOVAS. The basic '75 Nova, Nova Custom and Nova SS have many things in common with the LN. Styling, comfort, sensible size and sensible prices, to name a few. Think carpeting, front disc brakes and GM-Specification steel-belted radial ply tires, to name a few more. Obviously, the beautiful new '75 Nova—with its new front suspension system, sturdy six-cylinder engine and new double-panel roof construction—is still a supremely practical Nova.

NOVA'S LOOKING BETTER ALL THE TIME. We think beauty and practicality go together exceedingly well. And you’re cordially invited to make the same conclusion—at your nearest Chevrolet dealer's.

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You’re looking at the 1975 Nova LN—the most luxuriously compact in Chevrolet history. The wide-back reclining front seats look and feel like big, soft lounge chairs. The front seat backs adjust to give you the right slant on comfort. And the matching materials and fabrics throughout the car are a classic example of beauty in color coordination.
There’s also an electric clock and much more that says Nova LN.

ANNOUNCING ALL THE OTHER ’75 NOVAS.
The basic ’75 Nova, Nova Custom and Nova SS have many things in common with the LN, styling, comfort, sensible size and sensible prices, to name a few. Then there are the carpeting, front disc brakes and GM-Specification steel-belted radial ply tires, to name a few more. Obviously, the beautiful new ’75 Nova—with its new front suspension system, sturdy six-cylinder engine and new double-panel roof construction—is still a supremely practical Nova.

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