PERFORMING ARTS

AMERICAN CONSERVATORY THEATRE
"My Marantz stereo is built strong as a bloomin’ tank!"

“T’ame got a lot of respect for Marantz’ first-rate construction. In my establishment my Marantz stereo system is goin’ all the time, year in, year out. And because Marantz builds receivers with nothin’ but the best materials, they’re as dependable and rugged as the Highland Regulars. But it’s the sound that stirs the heart. Especially with the built-in Dolly Noise Reduction System. You can use it to silence noise on tapes, records, even FM Dolly’d radio programs. The Marantz sound is so ruddy real that listenin’ to the pipers playin’ makes me feel like I was back with my old regiment chainin’ the Desert Fox.”

London pub owner Sergeant Major (Ret.) Harry Driscoll owns a Marantz 2235 AM/FM stereo receiver. 125 watts continuous power per channel at 8 ohms from 20Hz to 20kHz with no more than 0.15% total harmonic distortion. See the complete Marantz line starting as low as $299.95 at your Marantz dealer.

All over the world people consider Marantz Stereo the finest in the world.

marantz
We sound better

Catherine Deneuve for Chanel
"My Marantz stereo is built strong as a bloomin' tank!"

"I've got a lot of respect for Marantz' first-rate construction. In my establishment my Marantz stereo system is goin' all the time, year in, year out. And because Marantz builds receivers with nothin', but the best materials, they're as dependable and rugged as the Highland Regulars. But it's the sound that sits the heart. Especially with the built-in Dolly Noise Reduction System. You can use it to silence noise on tapes, records, even FM Dobbyized radio programs. The Marantz sound is so ruddy real that listenin' to the piper playin' makes me feel like I was back with my old regiment chainin' the Desert Fox."

London pub owner Sergeant Major (Ret.) Harry Driscoll owns a Marantz 2225 AM/FM stereo receiver. 125 watts continuous power per channel at 8 ohms from 20Hz to 20 kHz with no more than 0.15% total harmonic distortion. See the complete Marantz line starting as low as $299.95 at your Marantz dealer.

All over the world people consider Marantz Stereo the finest in the world.

marantz
We sound better

Catherine Deneuve for Chanel

CHANEL No 5
Perfume in the classic bottle 12.00 to 400s, Spray Parfum 9.50, Eau de Toilette 8.00 to 22.00, Eau de Cologne 5.50 to 25.00, and Spray Cologne 7.50.
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 IMPERIAL PALACE — 919 Grant Avenue, San Francisco. Telephone 982-4440.

OPINION: The respective cuisines of France and China vie for top honors in the world of fine eating. Here’s a Chinese restaurant Frenchmen unequivocally acclaim. The famous "Juliaud Guide" of Paris awarded it one of the four "highest awards" given to U.S. restaurants—and it was the only Chinese restaurant so honored. In choosing the restaurant, the Guide commented: "It is at the Imperial Palace that a European will discover the true gastronomic experience of the grand and authentic Chinese Cuisine." A noted French food critic called it "the greatest Chinese restaurant in the world." Thousands of epicureans San Franciscans would heartily agree.

There’s flair in the place, and in the way they do the things. The food is simply superb . . . mainly Cantonese, but the other provinces are not overlooked.

You are served, with dexterity and dispatch, from a gas-lit serving cart, by a skilful waiter, imperturbably cool and smiling and you want more, that’s served too—as hot as the first. It’s a long way from the communal bowls of the typical Chinese restaurant. You are surrounded by golden walls and priceless museum pieces of ancient Chinese art; and it manages to be opulent without lapsing into garishness.

The award-winning wine list offers several hundred well-selected opportunities to prove that wine does go with Chinese food. The wines are nearly all from California. This emphasis is not only a tribute to the increasingly-acclaimed quality of our wines; it is also a profound recognition of the vital role the Chinese played in the foundation of this great industry—planting, tending, harvesting the new vines in Sonoma—and later in Mendocino, Santa Clara, Almaden, and Santa Cruz. It was the Chinese who grafted great wine vines from the stony hills, and they pressed the grapes to fill the barrels these vines would later hold. In a recent Imperial Palace menu appeared these words, "Each toast you utter, or converse in silence, is blessed with a Chinese smile from the distant past. For the California wine you drink today may well have been pressed from descendants of those planted by Chinese nearly a century ago in California—which they call 'Gum San'—the Golden Hills."

SUPER SLIPPER . . . There is only one way to start a dinner at The Imperial Palace—with their incomparable specialty, Minced Squab Imperial. And a Johannesburg Reading . . . Concanon is outstanding! (Cold crisp cups of lettuce are filled with steaming hot minced squab, over which an inescrutable sauce is poured. You eat it like a toast—buttering the contrasting medley of temperature and texture.) Then, Shredded Scallop Soup—an exotic combination of diced Chinese scallops and eggs and broth. Next, Fresh Unusual Tico-Chicken—dipped in water chestnut batter and deep fried—with soft loaves in a tantalizing sweet and sour sauce. Now order the red wine, a light Zindandel or Gamay or Pinot. Better serve the delicate nuances of Chinese cuisine than a heavy red like Cabernet or porto Shiraz. With it, Lobster in Black Bean Sauce, a Cantonese classic that—unless you have eaten it a hundred times—this version will surprise you delightfully. Next, Beef Imperial, a masterpiece of prime sirloin, cooked with Chinese vegetables and crisp long rice.

It is hard to resist the mystery of Flaming Black Leaf Tofu "To describe the black leaf tofu is to rob the diner of a rare discovery." But there was neither time nor need for dessert after this repast . . . just a few more cups of fragrant oolong tea.

It all sounds like a lot of food, but it’s not the kind to make you sleep through the play or concert. And you’ll be on time service is not nearly fast it’s telepathic; you’ll be out in an hour and a half, if you want to! (The check? About $40 for two, including the wine.)

From the music editor of San Francisco Magazine, Stephanie von Buchau, comes:

LINGUINE WITH WHITE CLAM SAUCE
1/2 lb. linguine
8 cloves of garlic minced
1/2 stick butter
1 cup olive oil
1 tablespoon parsley
1 tablespoon sweet basil
1 can clams
fresh ground pepper
pinch of white wine

While cooking the linguine al dente, prepare sauce: squeeze minced garlic in butter and olive oil. When garlic is soft (not brown) add parsley and sweet basil, add clams and about 1/2 their juice. Heat thoroughly, add pepper to taste, last minute add wine. Heat & serve immediately on linguine.

This recipe was taken from the San Francisco Opera Cookbook, "What Aria Cooking"—a collection of favorite recipes of S.F. Opera personalities. To order send $4.95 plus $0.60 ($5.55) postage and handling, to the S.F. Opera Guild, War Memorial Opera House, Civic Center, S.F. 94102.

DRINKING SONG
"Here’s to sparkling wine in glittering glasses
Wine that awakens joy like a lover’s laughter
Here’s to wine that is pure, that awakens the heart to romance
And in gay abandon drowns each sober thought"
—from Cavalleria Rusticana

KITCHEN BACCHUS
Chicken that is to be barbecued is better if marinated in white wine for a few hours before cooking.
A squeeze of lemon in a chilled cocktail sherry adds a fresher different note.
Brushing grilled lamb, fish or poultry with wine butter is a new way to improve flavor—without overcooking it. Heat equal parts of butter and white or rose wine in a small pan, along with a squirt of fresh lime juice and a pinch of any herb you like. Brush over the meat.
It shouldn’t happen to good champagne, but if you find the next morning—flat and fruity—use it in your next omelet and vinegar dressing instead of vinegar.

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

SALUTE TO SUMMER!
Elegant shirtdressing by Casi, screened in black on white cotton poplin with whimsical Chinese parasol print in sizes 6 to 16, $70

Come see this and more at the Fashion Show Luncheon to benefit the Boy Scouts of America at the Presidio Officers Club on Wednesday, April 7th, 1976.
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 IMPERIAL PALACE — 919 Grant Avenue, San Francisco. Telephone 982-4440.

OPINION: The respective cuisines of France and China vie for top honors in the world of fine eating. Here's a Chinese restaurant Frenchmen unequivocally acclaim. The famous "Julliard Guide" of Paris awarded it one of the four "highest awards" given to U.S. restaurants—and it was the only Chinese restaurant so honored. In choosing the restaurant, the Guide commented: "It is at the Imperial Palace that a European will discover the rare gastronomical experience of the grand and authentic Chinese Cuisine." A noted French food critic called it "the greatest Chinese restaurant in the world." Thousands of epicurean San Franciscans would heartily agree.

There's flair in the place, and in the way they do things. The food is simply superb — mainly Cantonese, but the other provinces are not overlooked.

You are served, with dexterity and dispatch, from a gas-fired serving cart, by a skillful waiter — and when you want more, that's served too—as hot as the first. It's a long way from the communal bowls of the typical Chinese restaurant. You are surrounded by golden walls and priceless museum pieces of ancient Chinese art; and it manages to be opulent without lapsing into garishness.

The award-winning wine list offers several hundred well-selected opportunities to prove that wine does go with Chinese food. The wines are nearly all from California. This emphasis is not only a tribute to the increasingly-acclaimed quality of our wines; it is also proof of the vital role the Chinese played in the foundation of this great industry—planting, tending, harvesting the new vines in Sonoma—and later in Mendocino, Santa Clara, Alameda, and Santa Cruz. It was the Chinese who grafted great wine caves from the stony hills, and they pressed the grapes to fill the barrels these tanks would hold later. In a recent Imperial Palace menu appeared these words, "Each toast you utter, or convey in silence, is blessed with a Chinese smile from the distant past. For the California wine you drink today may well have been pressed from descendants of those planted by Chinese nearly a century ago in California — which they call 'Gum Sun' — the Golden Hills."

SUPER SLIPPER ... There is only one way to start a dinner at The Imperial Palace—with their incomparable specialty, Minced Squab Imperial. And a Johannisberg Reiding — Consommé is outstanding! Cold crisp cups of lettuce are filled with steaming hot minced squab, over which an inscrutable sauce is poured. You eat it like a taco—dipping — in the contrasting medley of temperature and texture. Then, Shredded Scallop Soup is an exotic combination of diced Chinese scallops and eggs and broth. Not to be surpassed: the unusual Tache Chicken — dipped in water chestnut batter and deep fried—with soft lichens in a tantalizing sweet and sour sauce. Now order the red wine, a light Zinfandel or Cabernet. Or Pinot Noir better serves the delicate nuances of Chinese cuisine than a heavy red like Cabernet or Pinot Noir. With it, Lobster in Black Bean Sauce, a Cantonese classic that—even if you have eaten it a hundred times—this version will surprise you delightfully. Next, Beef Imperial — a masterpiece of prime sirloin, cooked with Chinese vegetables and crisp long rice.

It is hard to resist the mystery of Flaming Black Leaf Tofu. "To describe the black leaf tofu is to rob the diner of a rare discovery." But there was neither time nor need for dessert after this repast — just a few more cups of fragrant oolong tea. It all sounds like a lot of food, but it's not the kind to make you sleep through the play or concert. And you'll be on time service — normally fast it's telepathic; you'll be out in an hour and a half, if you want to! (The check? About $40 for two, including the wine!)

From the music editor of San Francisco Magazine, Stephanie von Buchau, comes:

LINGUINE WITH WHITE CLAM SAUCE

½ lb. linguine
8 cloves of garlic minced
¾ cup butter
⅛ cup olive oil
1 tablespoon parsley
1 tablespoon sweet basil
1 can clams
fresh ground pepper
table salt

While cooking the linguine al dente, prepare sauce: sauté minced garlic in butter and olive oil. When garlic is soft (not brown) add parsley and sweet basil, add clams and about ½ their juice. Heat thoroughly, add pepper to taste, last minute add wine. Heat & serve immediately on linguine.

This recipe was taken from the San Francisco Opera Cookbook, "What Arias Cooking"—a collection of favorite recipes of S.F. Opera personalities. To order send $4.95 plus $0.80 ($5.75 postage, tax, and handling to the S.F. Opera Guild, War Memorial Opera House, Civic Center, S.F. 94102.

DRINKING SONG
"Here's to sparkling wine in glittering glasses.
Wine that awakens joy like a lover’s laughter.
Here's to wine that’s pure, that awakens the heart to romance.
And in gay abandon drowns each sorrow we sought."
—From Cavalleria Rusticana

KITCHEN BACCHUS

Chicken that is to be barbecued is better if marinated in white wine for a few hours before cooking.

A squeeze of lemon in a chilled cocktail sherry adds a freshy different note.

Brushing grilled lamb, fish or poultry with wine butter is a better way to improve flavor—without overcooking it. Heat equal parts of butter and white wine in a small pan, along with a squirt of fresh lime juice and a pinch of any herb you like. Brush over the meat. It shouldn't happen to good champaign, but if you find it, save the next morning—flat and fruit—use it in your next oil and vinegar dressing instead of vinegar.

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

SAULTE TO SUMMER!

Elegant shirt dressing by Casi, screened in black on white cotton poplin. Whimsical Chinese parasol print in sizes 6 to 16, $70.

Come see this and more at the Fashion Show Luncheon to benefit the Boy Scouts of America at the Presidio Officers Club on Wednesday, April 7th, 1976.
The soft, silky feel of young skin.
It can happen again.

Touch a child's cheek with one hand.
Touch your own with the other.
What you feel is Living Proof of what
this new skin treatment can do for you.

If you can't remember when your
skin felt this young, one application
of new Living Proof will bring it all
back to your fingertips. Its unique feel comes from the Hydracel
formula, a synthesis of natural organic ingredients present
in the skin. It helps increase the skin's ability to hold moisture,
lets skin breathe.

Living Proof allows dry skin to naturally regenerate its
moisture balance. Dry, oily and normal skin can all benefit from it.
Living Proof promises no miracles — just a remarkably effective
new way to care for your skin. Let your hand tell you instantly
what your eyes will tell you soon. Let the living proof be you.

LIVING PROOF
GEMINESSE
The soft, silky feel of young skin. It can happen again.

Touch a child's cheek with one hand. Touch your own with the other. What you feel is Living Proof of what this new skin treatment can do for you.

If you can't remember when your skin felt this young, one application of new Living Proof will bring it all back to your fingertips. Its unique feel comes from the Hydracel formula, a synthesis of natural organic ingredients present in the skin. It helps increase the skin's ability to hold moisture, lets skin breathe.

Living Proof allows dry skin to naturally regenerate its moisture balance. Dry, oily and normal skin can all benefit from it. Living Proof promises no miracles — just a remarkably effective new way to care for your skin. Let your hand tell you instantly what your eyes will tell you soon. Let the living proof be you.

LIVING PROOF
GEMINESSE
Sampling The Hermitage Collection at The Legion of Honor

by BLAKE A. SAMSON

Each painting back all the way to the caves of Lascaux captures a fraction of its age for all ages.

Every now and then, to touch ground with myself, not my personal self but what it means to be human, I go back to a museum, I see for a fraction of my life life’s common bond.

Rare occasions to connect with the remoter self, I grab energetically, for they come infrequently in a lifetime. It renew me to connect with a sage of the past, one who has been given by the own intensity of his gift and will the ability to capture life’s spirit for all time.

I suspect I shall not be in Lenin-grad in my lifetime yet the testa-ments of Lucas Cranach, Caravaggio, Poussin, Lorrain, Velazquez, Rubens, Rembrandt, Frans Hals, Gainsbor-ough, Gaugain, Matisse and Picasso housed in the Hermitage Museum I would wish to see anytime. These visionary art have inexplicably made my own vision and the vision of this age.

Therefore the visit to the Legion of Honor March 27 to May 9 of 43 works by these masters offers an unprecedented opportunity to sample treasures beyond our usual reach.

Lucas Cranach the Elder, born in Kronach, Germany 1472, died in Weimar, 1553, was a man of wor-ship and pride.

The emblem of the yellow, winged serpent, his coat of arms granted by the Elector in 1508, is painted on the tree trunk of his “Madonna of the Apple Tree.” After the death of his son, Hals, in 1537, Cranach painted the serpent with folded wings.

His view of life followed conventions of the time yet was intensely personal nonetheless.

This posed Madonna and Christ child is most probably his own wife and son. There is a profound reality about them: their faces, the baby’s arms, the crust of teething bread in the baby’s chubby hand. The apple that he holds comes directly from the tree they sit under.

The women of Cranach’s life often became the subjects in his paintings of the Madonna and Mary Magdalene, for Cranach saw the events of life in religion’s light.

Historically the style of this paint-ing signals a time of Venetian and Baroque sensibilities turning into Ro-manticism, a process of change that will take two centuries. Paradoxically Cranach is both Catholic and cath-olic.

The Madonna’s pose, the sculp-tural sleeves, the crossing arms and palms made famous in the “Mona Lisa,” the royal reds and blues like those in Raphael, the combination of a long iconic overview and ideal-ized vista are all of the Baroque.

The detailed apples, leaves and trunk and the realism of the plump fleshes are a rising concept of Nat-uralism. Both represent the desire to be as mimetic and representational as possible. Capture the essence of man’s own individuality.

The next major painting of the Hermitage exhibit is Caravaggio’s “The Lute Player” (ca. 1596).

In his biography of Caravaggio, the Roman Baglione described a number of the master’s works for Cardinal del Monte:

“He also made a painting of a youth playing a lute which was so lifelike . . . with a vase of flowers filled with water in which one can easily distinguish the reflections of a window and other objects in the room, and on the flowers is fresh dew which is rendered with exquisite accuracy.

“And this he said was the most beautiful painting he ever made.”

The flowers and fruit and the caress of light shows the same real-istic arms of Cranach, only increased in degree.

Their type will reappear in the French still lifes of the next century even though “The Lute Player” is still essentially an Italian masterpiece, an Italian sensibility memorably expressed in the delicate but clear linearity of the sleeves and their folds and the ribs to the lute.

The ability to depict reality had grown so encompassing, a new focus
Sampling The Hermitage Collection
at The Legion of Honor

by BLAKE A. SAMSON

Each painting back all the way to the caves of Lascaux captures a fraction of its age for all ages.

Every now and then, to touch ground with myself, not my personal self but what it means to be human, I go back to a museum. I see for a fraction of my life's common bond.

Rare occasions to connect with the remoter self, I grab energetically, for they come infrequently in a lifetime. It reminds me to connect with a sage of the past, one who has been given by the own intensity of his gift and will the ability to captivate life's spirits for all time.

I suspect I shall not be in Lenin-grad in my lifetime yet the testaments of Lucas Cranach, Caravaggio, Poussin, Lorrain, Velazquez, Rubens, Rembrandt, Frans Hals, Gainsborough, Gauguin, Matisse and Picasso housed in the Hermitage Museum I would wish to see anytime. These visionary artists inexplicably made my own vision and the vision of this age.

Therefore the visit to the Legion of Honor March 27 to May 9 of 43 works by these masters offers an unprecedented opportunity to sample treasures beyond our usual reach.

Lucas Cranach the Elder, born in Koenach, Germany 1472, died in Weimar, 1553, was a man of worship and pride.

The emblem of the yellow, winged serpent, his coat of arms granted by the Elector in 1508, is painted on the tree trunk of his “Madonna of the Apple Tree.” After the death of his son, Hals, in 1537, Cranach painted the serpent with folded wings.

His view of life followed conventions of the time yet was intensely personal nonetheless.

This posed Madonna and Christ child is most probably his own wife and son. There is a profound reality about them: their faces, the baby’s arms, the crust of teething bread in the baby’s chubby hand. The apple that he holds comes directly from the tree they sit under.

The women of Cranach’s life often became the subjects in his paintings of the Madonna and Mary Magdalene, for Cranach saw the events of life in religion’s light.

Historically the style of this painting signals a time of Venetian and Baroque sensibilities turning into Romanticism, a process of change that will take two centuries. Paradoxically Cranach is both Catholic and Catholic.

The Madonna’s pose, the sculptural sleeves, the crossing arms and palms made famous in the “Mona Lisa,” the royal reds and blues like those in Raphael, the combination of a long scenic overview and idealized vista are all of the Baroque.

The detailed apples, leaves and trunk and the realism of the lump flesh are of a rising concept of Naturalism. Both represent the desire to be as mimetic and representational as possible. Capture the essence of man’s own individuality.

The next major painting of the Hermitage exhibit is Caravaggio’s “The Lute Player” (ca. 1596). In his biography of Caravaggio, the Roman Baglione described a number of the master’s works for Cardinal del Monte:

“He also made a painting of a youth playing a lute which was so lifelike … with a vase of flowers filled with water in which one can easily distinguish the reflections of a window and other objects in the room, and on the flowers is fresh dew which is rendered with exquisite accuracy.

“And this he said was the most beautiful painting he ever made.”

The flowers and fruit and the caress of light shows the same realistic arms of Cranach, only increased in degree.

Their type will reappear in the French still lifes of the next century even though “The Lute Player” is still essentially an Italian masterpiece, an Italian sensibility memorably expressed in the delicate but clear linearity of the sleeves and their folds and the ribs to the lute.

The ability to depict reality had grown so encompassing, a new focus...
MARIO VALENTINO

CLOTHES - SHOES - BOOTS
FOR MEN & WOMEN
1459 POLK NR. CALIFORNIA
SAN FRANCISCO
673-4460

BEAUTIFUL FABRICS FROM ALL THE WORLD OVER.
BRITEX PUTS THEM IN THE BAG.

BRITEX FABRICS/146 GERRY STREET/147 MAIDEN LANE

entered into art with the seventeenth century: rationalism, not the reality
of the eye but that of the mind. This was, after all, the age of Descartes.

The aim was intellectual clarity achieved by the strict application of
measurement, rule and control. Neo-
classicism was almost mathematical
in its severity. Its procedure was to
later become the dogma of the aca-
demies: draw from the antique and
copy from one's predecessors until
certain ideals of formal completeness
are ingrained in one's vision.

Thus, when Tiepolo and Poussin
of the age drew from nature, they
instinctively subordinated the
observed facts to the patterns estab-
ilished in the imagination.

Intellectualism in art, the concept
of ideal form, densely organized de-
sign, an independent, non-mimetic
sense of composition mingled para-
doxically with an equal portion of
realism.

By nature Tiepolo and Poussin
were decorators and decorators work
with formulas but even beneath the
most intellectual and formal of Poussin's maniera was a sensitivity and
emotional tenderness. But the con-
cept of maniera did introduce an
idea that was at root non-repre-
sentational.

This is the influence of his work, for Poussin was the first French artist
to enjoy European fame and his ideas
were to decisively affect the develop-
ment of French painting over the
next two centuries, appealing to Da-
vid, Delacroix, Courbet, and Seurat.

Since the history of French paint-
ing 1660-1900 is basically the history
of art coming into modernism, Poussin is in many ways its conceptual
source.

However, the main path was still
predominated by that Western con-
sciousness of art defined by Greek
theory: mimesis or representation.

The Hermitage exhibit follows this
consciousness from 1600 to 1800. It
is an approach to life that gives rise
to genre paintings, the countryside as
subject matter and portraiture not
only of the wealthy but of all indi-
viduals.

The finest paintings of Louis Le
Nain (1593-1648) are genre scenes
depicting the bourgeoisie. In the
nineteenth century, Le Nain was ad-
mired by Courbet and Manet. Picasso
also had the highest regard for his
works whose ideas exerted a con-
siderable influence on him during
his Blue and Rose periods.

“A Visit to Grandmother” has in
the corner a trio of songsters watched
by a child whose expression of won-
der and involvement is utterly be-
guiling.

To see how true to life art had
become, one needs only to notice
the tears in the boy's pant leg.

Claude Lorrain's “Landscape with
the Rest on the Flight into Egypt”
(1661) captures a mood of tranquili-
ty. The setting is a countryside part-
ly idealized, partly nostalgic, in
which sheep and goats and men go
about their daily occupations. Lorrain
did not attempt to represent any
specific place but rather created an
atmosphere of the campagna.

Realism was the vogue whether
expressed in the clandestine love af-
fairs of the “Haut bourgeois” of
Fragonard’s “Baiser à la dorée” or
in the atelier still life of Chardin's
palette and plaster statuettes.

With Diego Velázquez and Bar-
tolome Esteban Murillo, genre pain-
tings reached new heights of expres-
siveness.

Velázquez’s “The Repast (Break-
fast)” represents an example of the
bodegón. This word means today "a
still life" but in the early seventeenth
century it designated a composition
with human figures and food.

The subject matter was of the ordi-
nary, unidealized Spanish lower class
and the common objects of their
lives painted in precise detail. It is
mimetic art at its height and a work
like Murillo’s “Boy with a Dog” can
not be forgotten for its unparalleled
sympathy for the common man.

(continued)
MARIO VALENTINO

CLOTHES - SHOES - BOOTS
FOR MEN & WOMEN
1459 POLK NR. CALIFORNIA
SAN FRANCISCO
673-4460

BEAUTIFUL FABRICS FROM ALL THE WORLD OVER.
BRITEX PUTS THEM IN THE BAG.

BRITEX FABRICS/146 GERRY STREET/147 MAIDEN LANE

entered into art with the seventeenth century: rationalism, not the reality of the eye but that of the mind. This was, after all, the age of Descartes.

The aim was intellectual clarity achieved by the strict application of measurement, rule and control. Neo-classicism was almost mathematical in its severity. Its procedure was to later become the dogma of the academies: draw from the antique and copy from one's predecessors until certain ideals of formal completeness are ingrained in one's vision.

Thus, when Tiepolo and Poussin of the age drew from nature, they instinctively subordinated the observed facts to the patterns established in the imagination.

Intellectualism in art, the concept of ideal form, densely organized design, an independent, non-mimetic sense of composition mingled paradoxically with an equal portion of realism.

By nature Tiepolo and Poussin were decorators and decorators work with formulas but even beneath the most intellectual and formal of Poussin's manner was a sensibility and emotional tenderness. But the concept of manner did introduce an idea that was not non-representational.

This is the influence of his work, for Poussin was the first French artist to enjoy European fame and his ideas were to decisively affect the development of French painting over the next two centuries, appealing to David, Delacroix, Courbet and Seurat.

Since the history of French painting 1660-1900 is basically the history of art coming into modernism, Poussin is in many ways its conceptual source.

However, the main path was still predominated by that western consciousness of art defined by Greek theory: mimésis or representation.

The Hermitage exhibit follows this consciousness from 1600 to 1805. It is an approach to life that gives rise to genre paintings, the countryside as subject matter and portraiture not only of the wealthy but of all individuals.

The finest paintings of Louis Le Nain (1593-1648) are genre scenes depicting the bourgeoisie. In the nineteenth century, Le Nain was admired by Courbet and Manet. Picasso also had the highest regard for his work whose ideas exerted a considerable influence on him during his Blue and Rose periods.

"A Visit to Grandmother" has in the corner a trio of songsters watched by a child whose expression of wonder and involvement is utterly beguiling.

To see how true to life art had become, one needs only to notice the tears in the boy's paint leg.

Claude Lorrain's "Landscape with the Rest on the Flight into Egypt" (1661) captures a mood of tranquility. The setting is a countryside partly idealized, partly nostalgic, in which sheep and goats and men go about their daily occupations. Lorrain did not attempt to represent any specific place but rather created an atmosphere of the campagna.

Realism was the vogue whether expressed in the clandestine love affairs of the haut bourgeois of Fragonard's "Baiser à la dérobée" or in the atelier still life of Chardin's palette and plaster statuettes.

With Diego Velázquez and Bartolomé Esteban Murillo, genre paintings reached new heights of expressiveness.

Velázquez's "The Repast (Breakfast)" represents an example of the bodegón. This word means today 'a still life' but in the early seventeenth century it designated a composition with human figures and food. The subject matter was that of the ordinary, idealized Spanish lower class and the common objects of their lives painted in precise detail. It is mimetic art at its height and a work like Murillo's "Boy with a Dog" can not be forgotten for its unparalleled sympathy for the common man.

(continued)
Paintings of the wealthy, whether from Hals' "Portrait of a Man" or Gaugin's "Portrait of a Lady," brought an equal attention to the individual's unique characteristics, but an important variation enters in here in the history of art, that of a loosened-up, painterly brushstroke.

This reaches its magnificence in Rembrandt and there can be no doubt about the power and effectiveness of Rembrandt's subtle evolution of mood.

The concept of a work of art as the model of life (art as a picture of reality) has given rise to a second idea, art as model of an impression (art as the statement of the artist).

The counter-pole to the impulse to imitation is the urge to abstract, but even with the early modernists, when most artists had discarded the theory of art as representation of an outer reality in favor of the theory of art as subjective expression, the main feature of mimetic art still persisted.

Whether we conceive of a work of art as the model of reality (photorealism) or as the model of an impression or mood inside the artist's head, content is still first and foremost.

The nature of that content may have changed, it is now less figurative, less naturalistic, but content is still essential and form accessory.

The revolt of twentieth century painters was not against academicism, that had already been achieved. It was a revolt against the doctrine with which the impressionists could not yet break, that the painter should be no more than a sensitive and well-informed camera.

Cézanne, Gaugin and Matisse, all well represented in this exhibit, were traditionalists in that their paintings, deduced from reality certain pictorial constructions that satisfied their sense of form and still pointed to realism.

The revolutionary character of their pictures resided not in their end on luggage racks and all have overhead storage compartments.

On many of our flights, you'll be entertained with an American Exclusive: great sports films in season. And on most DC-10s, you get a pilot's-eye view of take-off and landing via the Cockpit Camera, another American exclusive.

Next trip, call your Travel Agent or American Airlines. And fly the airline built for professional travelers. American Airlines.

American Airlines reservation and information numbers:
We've got a lot going for you.
234 planes to 60 cities.

If you're a traveler, American has just the ticket for you. A fleet of 234 jets serving 60 cities in the United States, Canada, Mexico, Bermuda and the Caribbean.

We fly to 18 of the top 20 cities in the United States, and to all of the top 10. And, we have frequent service to all of the cities shown on the map.

Enjoy the luxury of our wide-bodied 747s and DC-10s and the comfort of our wide-bodied look 707s and 727s. Our 727s and DC-10s have carry-on luggage racks and all have overhead storage compartments.

On many of our flights, you'll be entertained with an American Exclusive: great sports films in season. And on most DC-10s, you get a pilot's-eye view of take-off and landing via the Cockpit Camera, another American exclusive.

Next trip, call your Travel Agent or American Airlines. And fly the airline built for professional travelers. American Airlines.

American Airlines reservation and information numbers:
San Francisco—433-2000, San Jose—287-6670,
Oakland—834-7353.
On a clear day...your view will be forever.

Now Leasing

Prestigious office space will soon be available at One Market Plaza, San Francisco's headquarters address, at the foot of California Street. Two towers of 43 and 29 stories have breathtaking marine and city panoramas. Find out how One Market Plaza's office space can be exactly tailored to meet your business needs. Please contact Kirk Okehr Jr. with Cushman & Wakefield, exclusive leasing agents for the project, 615.297.1700.

The New Bay Area Hub

One Market Plaza's twin towers and beautiful glass canopied Galleries and shopping mall are centered at a unique confluence of major freeway, ferry, surface transit and pedestrian arteries. One Market Plaza — a city within a city.

A place to work, stroll, dine and enjoy.

There is no place in San Francisco like...

One market plaza

A joint venture of

The Equitable Life Assurance Society of the United States

and The Southern Pacific Land Company

We're now open every day at 9:00 a.m.
for breakfast...

and for lunch all afternoon and for dinner until midnight

and for brunch weekends and holidays and for drinks until two.

1944 Union Street, San Francisco, 922-9022

and its power on the viewer's emphatic sensibilities invites interpretation.

To understand is to interpret and to interpret is to restate the phenomenon, in effect to find an equivalent for it.

But the basic feature of modern art is its flight away from interpretation.

Abstract art is the attempt to have in the ordinary sense no content and since there is no content, there can be no interpretation.

The geometric form is distinguished from the natural object precisely by the fact that it does not stand in any natural context.

From Picasso's "Woman with a Fan" it is a straight-line into the purely abstract, purely non-mimetic, non-representational art of today.

In moving from painting to painting in this extraordinary exhibit at the Legion of Honor on loan from the Hermitage Museum, one can follow the gradual increase in expressing mimetic or representational aims and the eventual surplanting of these aims with non-mimetic ones by the abstractionists.

One is given here not only a chance to see numerous masterpieces unavailable to us but as well a chronology that profoundly illustrates the single most dislocating event in the history of western art: the rise of abstract art, the movement from mimetic to non-mimetic art.

Mr. Samson is staff writer for Performing Arts Magazine and reporter for the Fine Arts News Service, a regional arts news wire that goes to 21 Bay Area newspapers.
On a clear day
...your view will be forever.

Now Leasing
Prestige office space will soon be available at One Market Plaza, San Francisco’s headquarters address, at the foot of California Street. Two towers of 43 and 29 stories have breathtaking marine and city panoramas. Find out how one Market Plaza’s office space can be exactly tailored to meet your business needs. Please contact Kirk Usher Jr. with Cushman & Wakefield, exclusive leasing agents for Monogram, 615.297.1700.

The New Bay Area Hub
One Market Plaza’s twin towers and beautiful glass canopy will create a shopping mall area centered at a unique confluence of major freeway, ferry, surface transit and pedestrian arteries. One Market Plaza—a city within a city. A place to work, stroll, dine and enjoy.

There is no place in San Francisco like...

One Market Plaza
Market Street, San Francisco

A just-walkable distance to:
The Equitable Life Assurance Society of the United States and The Southern Pacific Land Company

L’Amour—Picasso
results but in their means. But Picasso was different.

Comparison to what was to come, “Les Demoiselles, d’Avignon” and “L’Amour,” painted in the same style were relatively mild. The appendages of the body were not monstrously displaced but were simply subjected to a general law of retraction.

However, it is easy to see why a public accustomed to ladies as one finds in Gainsborough would be horrified by the sudden appearance of Picasso’s women.

The chief fault of “Les Demoiselles,” one that keeps it from being a fully satisfying example of abstraction, is exactly the fault the average layman is likely to find with it. We are never able to break away from the fact that these demoiselles are, after all, five exceptionally lovely female figures.

They have not been “abstracted” to the point where we can dissociate them from our ideas of what a human figure should be. Picasso’s abstraction has merely deformed them, not freed them.

But these were painted at the beginning of a revolution so great, we have yet to see its end. A far more certain success at abstraction is Picasso’s “Woman with a Fan” (1908).

Mimetic art by its very nature of stimulating the impulse to imitate and its power on the viewer’s empathic sensibilities invites interpretation.

To understand is to interpret and to interpret is to restate the phenomenon, in effect to find an equivalent for it.

But the basic feature of modern art is its flight away from interpretation.

Abstract art is the attempt to have in the ordinary sense no content and since there is no content, there can be no interpretation.

The geometric form is distinguished from the natural object precisely by the fact that it does not stand in any natural context.

From Picasso’s “Woman with a Fan,” it is a straight-line into the purely abstract, purely non-mimetic, non-representational art of today.

In moving from painting to painting in this extraordinary exhibit at the Legion of Honor on loan from the Hermitage Museum, one can follow the gradual increase in expressing mimetic or representational aims and the eventual surplanting of these aims with non-mimetic ones by the abstractionists.

One is given here not only a chance to see numerous masterpieces unavailable to us but as well a chronology that profoundly illustrates the single most dislocating event in the history of western art: the rise of abstract art. the movement from mimetic to non-mimetic art.

Mr. Samson is staff writer for Performing Arts Magazine and reporter for the Fine Arts News Service, a regional arts news wire that goes to 21 Bay Area newspapers.

Steinway
For more than 100 years Steinway has been chosen by the great majority of internationally known concert artists. For more than 10 years Sherman Clay has been chosen to represent this fine instrument.

Pianos—Organs
105 YEAR SHERMAN CLAY
9 BAY AREA LOCATIONS TO SERVE YOU

For a pleasant dining experience before or after anything . . .

Salmagundi
San Francisco’s International Gourmet Soup and Quiche Restaurant
DIRECTLY ACROSS FROM THE GEARY
AND CURRAN THEATRES
Open until Midnight
For more than 225 years, the House of Justini & Brooks has been one of London's leading wine and spirit merchants.

And for the past nine successive reigns, J & B has earned the Royal Warrant. An achievement which makes J & B very rare scotch indeed.
Rare taste. We found a way to bottle it.

The Best Season Ever!
by BRUCE ANDERSON

Anticipating the Civic Light Opera season has been a favorite game of mine for years. What Broadway smashes will tour? And with whom? Lately, the question has been, "what can possibly fill a four-show season?"

Depending on who's talking, Broadway is either dead, or at best, dying. Costs have practically brought the all-American art form, the musical, to its knees. With only three or four honest hits each season, CLO has had to depend on revivals and the relatively new phenomenon, the pre-Broadway tour. A euphemism for tryout to fill out the San Francisco season.

There's a real place for revivals in the Civic Light Opera season. Like opera, there are classic musical comedies that deserve to be seen again. Innovative production or casting make revivals well worth doing. Last season's How to Succeed in Business Without Really Trying succeeded beautifully, giving Robert Morse and Rudy Vallee a chance to recreate their irresistible roles in a duplicate production of the 1962 Pulitzer prize-winning show. The re-working of No, No Nanette in the 1974 season was inspired too. Not authentic like Success but campy, nostalgic and thoroughly lovely. And top billing for Ruby Keeler was a consummate bit of nostalgia jerking.

The pre-Broadway tour concept offers the lure of seeing a new smash before everyone in New York and the national media are talking about it. The problem, of course, lies in magically choosing the show that will go on from San Francisco to Broadway and a long, healthy run. Last year's Odyssey lasted only one performance when it finally got to New York. Good News, a 1974 hybrid revival, fizzled in New York. The 1973 stage version of the classic musical film Gigi was a fine idea, and for the people who enjoyed it, the fact that it failed in New York doesn't matter at all. To the credit of Civic Light Opera, we have seen a lot of potential along with our mixed, yet memorable, glimpses of Broadway-bound material.

And not every Broadway smash is available to Civic Light Opera. The actual size of a show and the cost of...

This man has a successful business, a secure future, and over $300,000 in earning assets. Why would he need a Living Trust?

For the same reason you do.

It's one of the ironies of life that the last person who would appear to need a Living Trust, needs it most. The man above, for example, or you. Because the more successful you are at managing your business affairs, the less time you necessarily have to devote to the day-to-day management of your personal finances. And that's where a Living Trust comes in. Unlike ordinary trusts set aside for the future, a Living Trust is in effect here and now. It's designed to help you benefit in the present: by providing expert management of your investments, real estate, securities, taxes—all aspects of your personal finances that need looking after, while you're busy looking after business. A team of specialists is assigned to your account for watchful guidance and fast, knowledgeable decision-making. They can balance your books, help you save on income taxes and professional fees, and suggest ways to improve your estate while you're still around to enjoy it. The more successful you are, the more reason you have to take advantage of a Living Trust. Stop in and talk with one of our Bank of America Trust Officers. He'll convince you, if this hasn't. Depend on us. More Californians do.
producing it can preclude a San Francisco version. The lovely Curran Theatre has its physical limitations—both on and off stage. Other hits prefer independent production or arrive by another route, such as the Hair affiliation with neighboring ACT at the Geary Theatre. Follies opened the Shubert Theatre in Los Angeles and was under Shubert management. A new working agreement with the Shubert season in Los Angeles and the possibility of using theatres other than the Curran stand to widen the scope of choices for Civic Light Opera.

The 1976 subscription season is one of these melanges we have come to expect, yet it has fresh excitement and promise that speaks well of Cy Feuer and Ernest Martin, the new directors of Civic Light Ope- ra.

The biggest news is A Chorus Line, opening at the Curran on May 11 for an all too short seven week run. No one can remember the last time a Broadway musical captured the enthusiasm of the press and the public quite like Michael Bennett’s A Chorus Line has done. The critics couldn’t say enough good things, filling their opening night reviews with endless possibilities for marquee quotes.

Douglas Watt in the New York Daily News said, “... a daringly simple, brilliantly staged entertainment takes its place as the hottest new thing in town and firmly establishes itself as the most exciting Broadway musical in several seas- sons.” Watt’s final comment: “A Chorus Line is a splendid achieve- ment.” Martin Gottfried in the New York Post hailed it as “... a major event in the development of the American musical theatre.” And in the New York Times, Clive Barnes wrote, “In no way could it have been better done. Oklahoma! isn’t it, but no one with strength to get to the box office should willingly miss it.”

Newsweek richly praised every contribution and predicted a deserv- ably explosive hit. And Time followed its June 2 rave review with the honor of a cover and glowing cover story when the show moved uptown from Joseph Papp’s New York Theatre to the Shubert.

The show developed from an idea of Michael Bennett’s, the veteran of thirteen Broadway shows as dancer, choreographer or director — including Promises, Promises, Coco, Company and Follies. A former chorus boy from Buffalo who began his career dancing at 17 in the chorus of Subways Are for Sleeping, Bennett served as a catalyst for getting 25 dancers to discuss their lives in front of a tape recorder. These very per- sonal confessions serve as the brilli- antly simple basis for the show. A Chorus Line is a painful paean to the usually unseen members of the chorus; a sentimental, yet powerful piece of theatre magic, mostly in dance form.

Barnes points out in his Times re- view that “show business musicals always start with a certain advan- tage.” Bennett uses the advantage ruthlessly, outsiders his own Compa- nies and Follies in dazzling theatricality. The music by Marvin Hamlish, sets by Robin Wagner, orchestrations by Bill Byers, Hershky Kay and Johan- nathan Turnick, and the lighting by Tharon Musser all contribute mightily to the whole — conceived, choreo- graphed and directed by Michael Bennett. The result is first rate; an easy bet as the hottest ticket in San Francisco in years.

Second show of the 1976 season will be a Broadway-bound musical version of The Baker’s Wife, based on the French film classic La Femme du Boulangier. Billed as the “World Premiere Engagement,” this David Merrick production comes to San Francisco with impeccable cREDENTIALS. Merrick’s Broadway track record may well be the best in the business: his Hello, Dolly! still tops list of box office successes. Music and lyrics for The Baker’s Wife are by Stephen Schwartz, who became the first composer-lyricist in Broadway history to have three hits running simultane- ously in New York when The Magic Show opened to join Godspell, now

(continued on p. 44)
producing it can prelude a San Francisco version. The lovely Curran Theatre has its physical limitations—both on and off stage. Other hits prefer independent production or arise by another route, such as the Hair affillation with neighboring ACT at the Geary Theatre. Follies opened the Shubert Theatre in Los Angeles and was under Shubert management. A new working agreement with the Shubert season in Los Angeles and the possibility of using theatres other than the Curran stand to widen the scope of choices for Civic Light Opera.

The 1976 subscription season is one of these melanges we have come to expect, yet it has fresh excitement and promise that speaks well of Cy Feuer and Edward Martin, the new directors of Civic Light Opera.

The biggest news is A Chorus Line, opening at the Curran on May 11 for an all too short seven week run. No one can remember the last time a Broadway musical captured the enthusiasm of the press and the public quite like Michael Bennett's A Chorus Line has done. The critics couldn't say enough about the show, filling their openings night reviews with endless possibilities for marque quotes.

Douglas Watt in the New York Daily News said, "...this daringly simple, brilliantly staged entertainment takes its place as the hottest new thing in town and firmly establishes itself as the most exciting Broadway musical in several seasons." Watt's final comment: "A Chorus Line is a splendid achievement." Martin Gottfried in the New York Post hailed it as "...a major event in the development of the American musical theatre." And in the New York Times, Clive Barnes wrote, "In no way could it have been better done. Oklahoma! isn't it, but no one with strength to get to the box office should willingly miss it."

Newsweek richly praised every contribution and predicted a deservedly explosive hit. And Time followed its June 2 rave review with the honor of a cover and glowing cover story when the show moved uptown from Joseph Papp's New Museum Theatre to the Shubert.

The show developed from the idea of Michael Bennett's, the veteran of thirteen Broadway shows as dancer, choreographer or director—including Promises, Promises, Coco, Company and Follies. A former chorus boy from Buffalo who began his career dancing at 17 in the chorus of Subways Are for Sleeping, Bennett served as a catalyst for getting 23 dancers to discuss their lives in front of a tape recorder. These very personal confessions serve as the brilliantly simple basis for the show. A Chorus Line is a painful paean to the usually unsung members of the chorus; a sentimental, yet powerful piece of theatre magic, mostly in dance form.

Barnes points out in his Times review that "show business musicals always start with a certain advantage." Bennett uses the advantage ruthlessly, outdoing his own Company and Follies in dazzling theatricality. The music by Marvin Hamlish, sets by Robin Wagner, orchestrated by Bill Byers, Hershy Kay and Jonathan Tunick, and the lighting by Tharon Musser all contribute mightily to the whole — conceived, choreographed and directed by Michael Bennett. The result is first rate; an easy bet as the hottest ticket in San Francisco in years.

Second show of the 1976 season will be a Broadway-bound musical version of The Baker's Wife, based on the French film classic La Femme du Boulangier. Billed as the "World Premiere Engagement," this David Merrick production comes to San Francisco with impeccable credentials. Merrick's Broadway track record may well be the best in the business: his Hello, Dolly! still tops list of box office successes. Music and lyrics for The Baker's Wife are by Stephen Schwartz, who became the first composer-lyricist in Broadway history to have three hits running simultaneously in New York when The Magic Show opened to join Godspell, now

SEE US FOR A TEST DRIVE OR FOR AUTHORIZED VOLVO PARTS AND SERVICE:

BERKELEY
H. W. McKevitt, Inc.
2611 Shattuck Avenue
(415) 484-2206

FREMONT
Pierotti Fremont Imports
53018 Fremont Blvd.
(415) 797-3100

HAYWARD
Hayward Auto Imports
26005 Mission Street
(415) 484-7620

LOS GATOS
Ken Keegan Import Cars
15166 Los Gatos Blvd.
(408) 358-1877

OAKLAND
Ray Coley
3000 Broadway
(415) 393-2355

OAKLAND
Continental Volvo, Inc.
4930 East 14th Street
(415) 532-5778

PALO ALTO
Peninsula Europe, Inc.
1126 El Camino Real
(415) 493-7160

SAN CARLOS
Premier Volvo
1272 El Camino Real
(415) 993-1411

SAN FRANCISCO
Royal Motor Sales
250 S. Van Ness
(415) 296-2717

SAN JOSE
Sunset European Motors
5099 Stevens Creek Blvd.
(408) 254-0983

SAN MATEO
Bertjaname Volvo
825 N. San Mateo Drive
(415) 540-5432

SUNNYVALE
Royal Volvo
505 E. El Camino Real
(408) 245-4084

WALNUT CREEK
G. Lawrence
1639 N. Main Street
(415) 939-3333

WHEN YOU SPEND $10,000 FOR A CAR, YOU SHOULDN'T BE AFRAID TO DRIVE IT.

Any man who has traveled the highway to success shouldn't feel he has to detour around potholes. Yet it seems many big, expensive cars today are better prepared for country club driveways than city streets and back roads. The elegant new Volvo 264 is not your commonplace rich man's car. It offers more than luxury. It's engineered to afford you the privilege of abusing it.

A front suspension combining springs and struts absorbs jolts and increases stability by reducing roll. Thousands upon thousands of spot-welds (each one strong enough to support the entire weight of the car) fuse body and frame into one solid, silent unit. The Volvo 264 is extremely agile. A new light alloy, front fiberglass hood cuts weight. (The 264 is 1,100 pounds lighter and almost a foot shorter than the new "small" Cadillac Seville. Not to mention almost $4,000 smaller in price.)

The 264 GL is also the most lavishly equipped Volvo we make. Leather everywhere you sit. A heated driver's seat. Power front windows. Sunroof. And air conditioning.

So if you're thinking about buying a luxury car, give some thought to the Volvo 264. You've worked hard to afford the best. You deserve a car that can take the worst.
A.C.T. BOUND FOR BICENTENNIAL TOUR OF THE SOVIET UNION

The American Conservatory Theatre, selected by the U.S. Department of State and the U.S.S.R. Ministry of Culture to represent the United States in the international cultural exchange program, will present The Matchmaker and Desire Under the Elms in Moscow, Leningrad and Riga for four weeks immediately following the May 22 closing of the company’s current season here. In the Russian capital, A.C.T. will perform at the famed Moscow Art Theatre.

Forty-five actors, stagehands, technicians, designers, directors and administrative personnel will fly to Moscow on May 23 with some 13 tons of scenery, costumes and properties already en route in advance of the company. Within Soviet boundaries, train travel on the Red Arrow Express will include more than 1300 miles. A “leapfrog” system will be employed to transport the physical elements ahead of each play’s presentation.

The same casts who performed the two plays here as part of A.C.T.’s tenth anniversary season will be seen by Soviet audiences. Both American plays, Thornton Wilder’s The Matchmaker, which is already scheduled to rejoin the repertory this month, and Eugene O’Neill’s Desire Under the Elms will be repeated at the Geary in May to adjust preparations for the tour and offer San Francisco audiences a final opportunity to see both works in advance of their presentation abroad.

Chekhov’s dramatic masterpiece which has since symbolized the theatre to the total Soviet public, adorns the imposing stage curtain. The Palace of Culture of Leningrad, which serves as a major concert auditorium in Leningrad, is A.C.T.’s second performance stop, where a week-long schedule of both plays begins on June 10. Residents of Riga, in Latvia, will host the company during the fourth week of June 17 at the State Dramatic Theatre of Latvia. De Upi. On June 21, A.C.T. will travel back to Moscow via overnight rail and board a return flight for San Francisco, arriving in the Bay Area on June 22.

The entire cost of the mammoth undertaking will be borne by the two governments under the special terms of the international cultural exchange program.

Warning: The Surgeon General has determined that cigarette smoking is dangerous to your health.
You've come a long way, baby.

VIRGINIA SLIMS
With rich Virginia flavor women like.


A.C.T. BOUND FOR BICENTENNIAL TOUR OF THE SOVIET UNION

The American Conservatory Theatre, selected by the U.S. Department of State and the U.S.S.R. Ministry of Culture to represent the United States in the international cultural exchange program, will present The Matchmaker and Desire Under the Elms in Moscow, Leningrad and Riga for four weeks immediately following the May 22 closing of the company’s current season here. In the Russian capital, A.C.T. will perform at the famed Moscow Art Theatre.

Forty-five actors, stagehands, technicians, designers, directors and administrative personnel will fly to Moscow on May 23 with some 13 tons of scenery, costumes and properties already en route in advance of the company. Within Soviet boundaries, train travel on the Red Arrow Express will include more than 1300 miles. A “leap-frog” system will be employed to transport the physical elements ahead of each play’s presentation.

The same casts who performed the two plays here as part of A.C.T.’s tenth anniversary season will be seen by Soviet audiences. Both American plays, Thornton Wilder’s The Matchmaker, which is already scheduled to reign the repertoire this month, and Eugene O’Neill’s Desire Under the Elms will be repeated at the Geary in May to preview adjustments necessary for the tour and offer San Francisco audiences a final opportunity to see both works in advance of their presentation abroad.

Chekhov’s dramatic masterpiece which has since symbolized the theatre to the total Soviet public, adorns the imposing stage curtain.

The Palace of Culture of Leningrad, which serves as a major concert auditorium in Leningrad, is A.C.T.’s second performance stop, where a week-long schedule of both plays begins on June 10. Residents of Riga, in Latvia, will host the company during the fourth week of June 17 at the State Dramatic Theatre of Latvia de Upt. On June 21, A.C.T. will travel back to Moscow via overnight rail and board a return flight for San Francisco, arriving in the Bay Area on June 23.

The entire cost of the mammoth undertaking will be borne by the two governments under the special terms of the international cultural exchange program.

Celebrating completion of arrangements for A.C.T.’s Bicentennial tour of the Soviet Union, with Russian visitors at San Francisco’s Soviet Consulate (left to right) William Ball, Cyril Magnin and Alexander I. Zhinelov.

Company representatives surveyed accommodations available at the individual theatres included in the itinerary in February. Some scenic elements built specifically for the Geary Theatre are being modified for those facilities. During performance there, a Soviet actor will read a pre-prepared simultaneous translation available to Russian audiences with headsets.

An initial two-week engagement begins at the Moscow Art Theatre on May 27. One of three theatres housing the famous 78-year-old company, the new one in which A.C.T. will perform is the country’s most modern and better equipped than most theatres anywhere in the world. The majestic “chaika,” the seagull of
AMERICAN CONSERVATORY THEATRE

WILLIAM BALL, General Director
JAMES B. MUKENZIE, Executive Producer
EDWARD HASTINGS, Executive Director
EDITH MARSHALL, Production Director
ALFRED FLETCHER, Conservatory Director

THE ACTING COMPANY
Hugh Alexander-Wills
Carolyn Cavan
Joseph End
Evelyn Fein
Janell Key
Ronald Masters
Joan Nordel
Morton Costello
Doriel Ostan
Fearless Street Open
Rachel Fox
Janice Austin
Lee Ann Dudley
Ginni Kezich
Rich Hamilton

Richard Edwards, Conservatory Manager
Mary Goodell, Registrar
Karen Farnsworth
William Bell, Business Manager
Regine Andersen, Box Office Manager
Paul Blake, Head of Acting Program, Project Director
Nora Broudy, Bookkeeper
Heather Yearns, Stage Manager
Joy Carlos, Acting Director
Carolyn Ford, Project Director
Susan Exton, Administration, Project Director

BENJAMIN MORE, Production Director
Derek King, Assistant Production Director
Mary Meeker, Schedule, Projects Coordinator
Susan Gilbert, Marketing Coordinator
George Schulte, Associate Production Director
Barbara Tishler, Assistant Director, Project Director
John Light, Directorial Assistant

PLAYS IN PROGRESS
L. Ronn, Managing Director
Lynne van der Woude, Producer
David Coste, Production Manager
Kenneth D. Pipack, Technical Director
J. Neil B., Stage Manager
Bob Pugliese, Assistant Stage Manager
John Sek, Production Assistant
Michael McClaughry, Playwright in Residence
Ruda Clay, Prosecuting Fellow

Charles DiSalle, General Manager
Mary Weyers, Dramaturg
Judith Sawyers, Education Director
Edward Streett, News Manager
Margaret Olaya, Associate Development Manager
Lesya Teller, Subscription Manager
Robin Flanagan, Manager
John Pendleton, Associate

*On leave of absence

board of trustees
of the American Conservatory Theatre Foundation:

McKee Ball, Henry F. Baehr, Sylvia Bailey, William Bergley, John A. Bertulat, Albert Backer, Lawrence Busch, Joanne Connell, E. Louis Gaul, Marty Laves, Edith Markham, James B. McLennan, Julian Reitel, Maria Schaufler, Robert Whittaker

SECOND YEAR STUDENTS

Frank Allen
Wendy Alexander
Jane Bolte
Carolla Bport
Tasha Burke
Karyn Carlock
Rhonda Copeland
Linda Conner
William Conner
Gina Franz
Brian Gualtieri
Halfpenny
Gregory Jahn
Desiree Mitchell
William Pach
Susan Wollman

conservatory

Diane Kidd, Shakespeare/Consort
Bette May, Farquhar/Professor
Frank Dietrich, Alexander/Fausto
Vanessa Lucchesi, Dance/tennis
Dyanne Perry, History/taoism
Sandra Sheehan, Acting/Professor
Amy Warren, Smith/Project

production

PLAYMISTRESS
Glenn Lloyd, Project Director
Barbara Allison, Assistant
Chez O'Brien, Assistant
Heidi Stern, Assistant
Helena G. Ripple, Assistant

SCENE SHOP
Paul Sirois, Shop Foreman
Kathy Miller, Stage Crew
Mary Mauro, Props/Scenic Artist
Phil Hen, Scenic Artist

COSTUMES, WIGS & WARDROBE
Walter Warren, Costumer
Cindy French, Assistant
Cindy French, Assistant
Claude Bentzen, Costume Assistant
Kim Ovadia, Costume Assistant
Justine Wright, Costume Assistant
Daniel Goebel, Costume Assistant

JEREMY COLE, Wardrobe Assistant
Kim Ovadia, Costumer
Claude Bentzen, Costume Assistant
Kim Ovadia, Costumer
Justine Wright, Costume Assistant
Daniel Goebel, Costume Assistant

Jared Smith, Stage Manager
Arielle Kahn, Assistant Stage Manager
VANISE MEMORIAL THEATRE
East Annex, House Decorator
Sandra Whittaker, Photographer

admin

STAGE MANAGER
James Hardy, Project Stage Manager
Barbara Alison, Assistant
Geraldine Updegraff, Assistant
Diane Kidd, Shakespeare/Consort
Bette May, Farquhar/Professor
Frank Dietrich, Alexander/Fausto
Vanessa Lucchesi, Dance/tennis
Dyanne Perry, History/taoism
Sandra Sheehan, Acting/Professor
Amy Warren, Smith/Project

production

PLAYMISTRESS
Glenn Lloyd, Project Director
Barbara Allison, Assistant
Chez O'Brien, Assistant
Heidi Stern, Assistant
Helena G. Ripple, Assistant

SCENE SHOP
Paul Sirois, Shop Foreman
Kathy Miller, Stage Crew
Mary Mauro, Props/Scenic Artist
Phil Hen, Scenic Artist

COSTUMES, WIGS & WARDROBE
Walter Warren, Costumer
Cindy French, Assistant
Cindy French, Assistant
Claude Bentzen, Costume Assistant
Kim Ovadia, Costume Assistant
Justine Wright, Costume Assistant
Daniel Goebel, Costume Assistant

JEREMY COLE, Wardrobe Assistant
Kim Ovadia, Costumer
Claude Bentzen, Costume Assistant
Kim Ovadia, Costumer
Justine Wright, Costume Assistant
Daniel Goebel, Costume Assistant

Jared Smith, Stage Manager
Arielle Kahn, Assistant Stage Manager
VANISE MEMORIAL THEATRE
East Annex, House Decorator
Sandra Whittaker, Photographer

admin

STAGE MANAGER
James Hardy, Project Stage Manager
Barbara Alison, Assistant
Geraldine Updegraff, Assistant
Diane Kidd, Shakespeare/Consort
Bette May, Farquhar/Professor
Frank Dietrich, Alexander/Fausto
Vanessa Lucchesi, Dance/tennis
Dyanne Perry, History/taoism
Sandra Sheehan, Acting/Professor
Amy Warren, Smith/Project

production

PLAYMISTRESS
Glenn Lloyd, Project Director
Barbara Allison, Assistant
Chez O'Brien, Assistant
Heidi Stern, Assistant
Helena G. Ripple, Assistant

SCENE SHOP
Paul Sirois, Shop Foreman
Kathy Miller, Stage Crew
Mary Mauro, Props/Scenic Artist
Phil Hen, Scenic Artist

COSTUMES, WIGS & WARDROBE
Walter Warren, Costumer
Cindy French, Assistant
Cindy French, Assistant
Claude Bentzen, Costume Assistant
Kim Ovadia, Costume Assistant
Justine Wright, Costume Assistant
Daniel Goebel, Costume Assistant

JEREMY COLE, Wardrobe Assistant
Kim Ovadia, Costumer
Claude Bentzen, Costume Assistant
Kim Ovadia, Costumer
Justine Wright, Costume Assistant
Daniel Goebel, Costume Assistant

Jared Smith, Stage Manager
Arielle Kahn, Assistant Stage Manager
VANISE MEMORIAL THEATRE
East Annex, House Decorator
Sandra Whittaker, Photographer

admin

STAGE MANAGER
James Hardy, Project Stage Manager
Barbara Alison, Assistant
Geraldine Updegraff, Assistant
Diane Kidd, Shakespeare/Consort
Bette May, Farquhar/Professor
Frank Dietrich, Alexander/Fausto
Vanessa Lucchesi, Dance/tennis
Dyanne Perry, History/taoism
Sandra Sheehan, Acting/Professor
Amy Warren, Smith/Project

production

PLAYMISTRESS
Glenn Lloyd, Project Director
Barbara Allison, Assistant
Chez O'Brien, Assistant
Heidi Stern, Assistant
Helena G. Ripple, Assistant

SCENE SHOP
Paul Sirois, Shop Foreman
Kathy Miller, Stage Crew
Mary Mauro, Props/Scenic Artist
Phil Hen, Scenic Artist

COSTUMES, WIGS & WARDROBE
Walter Warren, Costumer
Cindy French, Assistant
Cindy French, Assistant
Claude Bentzen, Costume Assistant
Kim Ovadia, Costume Assistant
Justine Wright, Costume Assistant
Daniel Goebel, Costume Assistant

JEREMY COLE, Wardrobe Assistant
Kim Ovadia, Costumer
Claude Bentzen, Costume Assistant
Kim Ovadia, Costumer
Justine Wright, Costume Assistant
Daniel Goebel, Costume Assistant

Jared Smith, Stage Manager
Arielle Kahn, Assistant Stage Manager
VANISE MEMORIAL THEATRE
East Annex, House Decorator
Sandra Whittaker, Photographer

"AMERICA MORE OR LESS":
HISTORY FOR THOSE BORED WITH HISTORY

For the first time in our history a city — San Francisco — has commissioned a cycle of new American plays at a history theatre. The project was a form of public education. To commemorate the bicentennial, the San Francisco Art Commission has engaged several writers to prepare short pieces, including America's leading poets (Rutgers, Jones), Frank Chin, Frank Michael, Robert Montgomery, Ishmael Reed, Murray Schissel, Sam Shepard, Leslie Silko, Terry Southern, Ahmed Weinstein and Marvin X. This work, which all deal with the historical experience of the United States, will be performed in seven parts by the American Conservatory Theatre at A.C.T.'s Marines Memorial Theatre. Are Americans bored with their history? It seems so, and yet the nostalgia boom shows a curiosity about the past. Traditional history, with its insistence on political and diplomatic events, is a limited and unenlightened treatment of our ancestors, it is perhaps, superfluous. The "America More or Less" series looks beyond the curtain of history to the personal dilemmas and little known facts. And the play uses popular styles: vaudeville, farce and soap opera.

America More or Less, the first production of the cycle, deals with Discovery: Columbus' journey across the Atlantic and through the centuries in search for a new Eden. Columbus, as the "Master of the Conquest," encounters the creation of America (as seen in Native-American myths), the purchase of Manhattan, the Recon- struction South and Charlie Chain. A powerful treatment of the Jamestown rebellion, the first colonial slave revolt in which black slaves and white servants fought together against their masters, is woven throughout the play. Scenes and moments from history are linked by songs and scenes in the traditional vaudeville style. This initial presentation contains contributions by Baraka, Chu, Montgomery, Reed, Silko and Weinstein. Music is composed by Tony Cesco. The project is ambitious and novel, a collective work by leading theatre artists to illuminate our historical experience, why we are what we are. The American Art Commission, determined to make the artist and his work more

Lyrics. His translation of Brecht's Ma-
hamagony has been performed here by the Spring Opera Theatre, and his "opera for action," Dynamite To-

nacht," was recently revived to acco-
adulate, from the N.Y. Times and L.A. Times.

America More or Less will be dir-
ected by San Franciscan Lee D. Sankovich and John Henry Doyle. Sankovich staged the immensely suc-
esful One How Over the Cuckoo's Nest which ran here for over five years and recently directed, Miss Mootoo's, Doyle, who is founder and managing director of the Grassroots Experience, has worked extensively with community theatre groups. He teaches in the Black Actors Workshop of A.C.T. and served as a the-
tre consultant of the Neighborhood Arts Program of the S.F. Art Com-
mission.

The project is uniquely San Fran-
cisco. Half the playwrights are based here and the directors and actors have been drawn from the City's art-
ic community. More than 400 lo-
cal actors from San Francisco's vast network of theatre groups are ex-
tended massive open auditions last month.

Previews of America More or Less will begin at the Marines' Memorial Theatre on April 21. The official world premiere is scheduled for April 27.

"One How Over the Cuckoo's Nest which ran here for over five years and recently directed, Miss Mootoo's, Doyle, who is founder and managing director of the Grassroots Experience, has worked extensively with community theatre groups. He teaches in the Black Actors Workshop of A.C.T. and served as a theatre consultant of the Neighborhood Arts Program of the S.F. Art Commission.

The project is uniquely San Francisco. Half the playwrights are based here and the directors and actors have been drawn from the City's artistic community. More than 400 local actors from San Francisco's vast network of theatre groups are extended massive open auditions last month.

Previews of America More or Less will begin at the Marines' Memorial Theatre on April 21. The official world premiere is scheduled for April 27."
"AMERICA MORE OR LESS": HISTORY FOR THOSE BORED WITH HISTORY

For the first time in our history a city—San Francisco—has commissioned a cycle of American playwrights. So it was in the golden age of drama in Periclean Athens and Elizabethan England—drama was a form of public education. To commemorate the Bicentennial, the San Francisco Arts Commission has engaged several writers to prepare short pieces, including Amanda Jones (Ricci Jones), Frank Chin, Michael McClure, Robert Montgomery, Ishmael Reed, Murray Schrag, Sam Shepard, Leslie Silko, Terry Southern, Arnold Weinstein and Marvin X. These works, which all deal with the historical experience of the United States, will be performed in series of readings. The first, America More or Less, will be presented by the Art Commission in cooperation with the American Conservatory Theatre at A.C.T.'s Marine's Memorial Theatre.

Are Americans bored with their history? It seems so, and yet the nostalgia boom shows a curiosity about the past. Traditional history, with its insistence on political and diplomatic events and its occasional treatment of our ancestors, is perhaps responsible. So, a work like this looks behind the curtain of history to the personal dilemmas and little known facts. And the play uses popular styles: vaudeville, farce and soap opera.

America More or Less, the first production of the cycle, deals with Discovery: Columbus' journey across the Atlantic and through the centuries in search for a new Eden. Columbus, as the Master of ceremonies, encounters the creation of America (as seen in Native-American myths), the purchase of Manhattan, the Reconstruction South and Charlie Chan. A powerful treatment of the Janssen rebellion, the first colonial slave revolt in which black slaves and white servants fought together against their masters, is woven through the play. Scenes and moments from history are linked by songs and stories in the traditional vaudeville style. This initial presentation contains contributions by Barka, Chin, Montgomery, Reed, Silko and Weinstein. Music is composed by Tony Cresc.
NOTES ON PEER GYNT
Now considered one of the great dramatic poems in world literature, Peer Gynt created a furor of controversey in Norway with its initial publication in 1867. Some accused Henrik Ibsen of sacrilege for selecting a ne'er-do-well dreamer and chronic liar as the main character and satirizing aspects of his contemporary Norway, while others enthusiastically embraced the play as a masterpiece.

Writing at the height of his poetic period, Ibsen blended folklore, fantasy, mysticism, symbolism and allusion into his tale of Peer’s fabulous life-journey through time and space to human understanding.

Premiered nine years after it was published, Peer Gynt is rarely performed today because of its unusual production requirements, long cast and unique acting challenges. It is the fourth in the series of Ibsen plays which have been translated and directed by Allen Fletcher for the A.C.T. repertoire, joining An Enemy of the People (1970-71), A Doll’s House (1972-73) and Pillars of the Community (1974-75).

Fletcher’s translation preserves the lyrical intelligence of Ibsen’s original rhyming scheme and emphasizes the folk story, fairy tale aspects of an unconventional epic. Partly because it is in verse, the level of reality varies throughout the play but is never fully realistic. Biographer Michael Meyer asserts, “Ibsen understood the power of the unconscious, the truth behind dreams and nightmares, the higher realities of what most of his contemporaries dismissed as ‘unreality.’”

Peer Gynt was a real person who lived in a rural mountain community of Norway around the end of the 18th century and became the source of local legend. Many Norwegians including Ibsen had heard references to the boozing, gift-begging dreamer. According to these accounts, the man amused his neighbors with tall tales attributing heroic deeds to himself although they were familiar to others as traditional folklore. The word “Gynt” means “boaster” in the local dialect of the region and Peer apparently had no equal in that regard.

Specific details of the real Peer’s life were unknown or obscure, however, permitting Ibsen to create a whole new dramatic libretto including some original characters and a great deal of theatricality. “Peer’s chief qualities as a person are selfishness, vanity and a lack of truthfulness,” Ibsen wrote. “Even so, he is an appealing character in Ibsen’s conception. And, in spite of the seriousness of the play’s meaning, it is essentially a comedy.”

THE AMERICAN CONSERVATORY THEATRE
presents

PEER GYNT
by HENRIK IBSEN

Produced by special arrangement with Kermit Bloomgarden and Doris Cole Abrams in association with Frank S. Macris

THE ACTORS

The cast

RUDOLF ROUKES as COPEN
LINDA WARREN as GRAF
JANICE GARDINER as HALL
MICHAEL KAY as WILLY, JR.
RICK HAMILTON as RICK
BAY BERRY as BAY
CANDACE BARTON as CANDACE
LUKE THOMAS as LUKE
FRANCOISE TUCKER as FRANCOISE
HERMAN CIVITI as HERMAN
SHOHAM COHEN as SHOHAM
ANGELA DIERICKX as ANGELA
FRANCESCA STUART DOY as FRANCESCA
AL WHITE as AL
DANIEL KERN as DANIEL
KATHY WINNEY as KATHY
WILLIAM PATTERSON as WILLIAM
CHARLES H. HEMAN as CHARLES
STONEY WASHING as STONEY
BOSCO
THE MOUNTAINS

ACT I: 1 1/2 hours

ACT II: 2 hours

interruptions: 2 minutes

understudies

Dyars—Bye Birk; Alan—Nathan Haan; Frank—Earl Boen; Dora—Deborah Kay; Hesten—Susan Shvetz; Jill—Barbara Dickson; horsemans/nuget—Daniel Kern; horses—James W. Winker, Anthony S. Tegue, Robert Eisele

Horse masks designed by John Napier and made by Frederick Nihla Studio, New York

Stage Manager: JULI FLETCHER

A NOTE ON THE PLAY
by Peter Shaffer

ONE WEEKEND over several years ago, I was driving with a friend through bleak countryside. We passed a dead stable. Suddenly he was reminded of it by an alarming crime which he had heard about recently. It had occurred in a desolate part of the country. He knew only one horrible detail, and his complete mention of it could barely have lasted a minute—but it was enough to arouse in me an intense fascination.

The ACT had been committed several years before by a highly disturbed young man. It had deepened a locally based mania. It had added, finally, any coherent explanation.

A few months later my friend died. I could not verify what he had said, or ask him to explain it. He had given me a name, no place, and no time. I don’t think I knew them. All I possessed was a report of a dreadful event, and the feeling it engendered in me. I knew very strongly that I wanted to interpret it in some entirely personal way. I had to create a mental world in which the deed could be comprehensible. EVERY PERSON and incident in EQUUS is of my own invention, save the crime itself; and even that I modified to accord with what I feel to be an understanding of the people involved.

I am grateful now that I have never received confirmed details of the real story, since my story has been more of a different kind of exploration.

I have been lucky, in doing final work on the play, to have enjoyed the frank and expert comment of a distinguished child psychiatrist. Through him I have tried to keep things real in a more naturalistic sense. I have also come to perceive that psychiatry is an immensely varied breed, professing immensely varied methods and techniques. Marc Dyars is simply one doctor in one hospital. I must take responsibility for him, as I do for my patient.

Peter Shaffer’s other works include Five Finger Exercise (1958), The Private Eye (1962), The Royal Hunt of the Sun (1964), The Boys from Syracuse (1966) and The Arsonist (1970), which won the 1970 Tony Award for Best Play. Shaffer is also a screenwriter and has received a berth for the screenplay for Equus, which is still running on Broadway, now with Richard Dreyfuss in the role of the psychiatrist.
**NOTES ON PEER GYNT**

Now considered one of the great dramatic poems in world literature, Peer Gynt created a furor of controversy in Norway with its initial publication in 1867. Some accused Henrik Ibsen of sacrilege for selecting a ne'er-do-well dreamer and chronic liar as the main character and satirizing aspects of his contemporary Norway, while others enthusiastically embraced the play as a masterpiece.

Writing at the height of his poetic period, Ibsen blended folklore, fantasy, mysticism, symbolism and allegory into his tale of Peer's fabulous life journey through time and space to human understanding. Premiered nine years after it was published, Peer Gynt is rarely performed today because of its unusual production requirements, large cast and unique acting challenges. It is the fourth in the series of Ibsen plays which have been translated and directed by Alen Fletcher for the A.C.T. repertoire, joining *An Enemy of the People* (1970-71), *A Doll's House* (1972-73) and *Pillars of the Community* (1974-75).

Fletcher's translation preserves the lyrical quality of Ibsen's original rhyme scheme and emphasizes the folk tale aspects of an unconventional epic. Partly because it is in verse, the level of reality varies throughout the play but is never fully realistic. Biographer Michael Meyer asserts: "Ibsen understood the power of the unconscious, the truth behind dreams and nightmares, the higher realities of what most of his contemporaries dismissed as 'unreality.'" Peer Gynt was a real person who lived in a rural mountain community of Norway around the end of the 19th century and became the source of local legend. Many Norwegians including Ibsen had heard references to the boastful, glutton-souled dreamer. According to these accounts, the man amused his neighbors with tall tales attributing heroic deeds to himself although they were familiar to others as traditional folklore. The word "Gynt" means "boaster" in the local dialect of the region and Peer ap- parently had no equal in that regard. Specific details of the real Peer's life were unknown or obscure, however, permitting Ibsen to take certain dramatic liberties including some speculation and a good deal of theatricality. "Peer's chief qualities as a person are selflessness, vanity and a lack of consciousness," Agnes writes. "Even so, he is an appealing character in Ibsen's conception. And, in spite of the seriousness of the play's meaning, it is essentially a comedy."

---

**THE AMERICAN CONSERVATORY THEATRE presents**

**EQUUS**

by PETER SHAFFER

Produced by special arrangement with Kermit Bloomgarden and Doris Cole Abrams in association with Frank M. Cahn,

**Directed by WILLIAM BALL**

Associate Director: EUGENE BARCOGENE

Original Scenery by John Napier, adapted by ROBERT BLACKMAN

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

---

**THE AMERICAN CONSERVATORY THEATRE presents**

**PEER GYNT**

by HENRIK IBSEN

Translated and directed by ALLEN FLETCHER

Associate Director: DAVID HAMMOND

Scenic and Costume Design: ROBERT BLACKMAN

Lighting by ALFRED J. BARTLETT

Music by JERRY LEDIGER

With BARTLEIGH KEOCH

Choreography by JOHN PARASUELLI

The cast:

- RONALD ROSS-ROSENFELD COOPER
- LINDA CONNER, GINA FRANZ
- JANICE GARLAND, THOMAS HALL
- MICHAEL KITZCHEL, WILLY J. PICK, JR.
- STEPHEN SCHWARTZ, PETER SCHOCH
- SANDRA SHOITELL, ANNA DEVERE SMITH

**Peer Gynt**

- DANIEL DAVIS
- JOHN DAVIES
- ANNE LAYDER
- JOHN MONTGOMERY
- CHARLES HALLAHAN
- RICK HAMILTON
- RICK KLEIN
- CANDACE BARRETT
- LAIRD WILKINSON
- JOY CARON
- GEORGE HANDY
- DANNY O'CONNOR
- HOP ALEXANDER-WILLIUS

**Other* Farmers**

- JOE MILLER
- THOMAS HALL
- GARRY KEEN
- JIM HALEY

**Children**

- MARY KLEIN
- ANNE LAYDER
- ALAN SCHWARTZ
- NICKY CURRAN
- LINDA CONNER
- GEOFFREY HENDRICKS

**The Troll Portrait**

- RICK HAMILTON
- JOHN MONTGOMERY
- ROBERT BLACKMAN

**The Tailor**

- JIM HALEY
- JOHN MONTGOMERY

**The Turf**

- GEORGE HANDY
- JOHN MONTGOMERY

**The Ugly Child**

- JOE MILLER
- JOHN DAVIES

**Theatricals**

- JACK ARETZ
- RICHARD MAECKE
- LAURA TERRA

**The mountain and valleys of Norway, the North African desert, and on the sea.**

ACT I: 1 1/2 hours

INTERMISSION: 20 minutes

ACT II: 2 hours

understudies


The main action of the play takes place in Rokoey Psychiatric Hospital in Southern England. The time is the present.

There will be one ten-minute intermission.

---

**A NOTE ON THE PLAY**

by Peter Shafler

ONE WEEKEND over several years ago, I was driving with a friend through bleak countryside. We passed a stable. Suddenly he was re- minded of it by an alarming crime which he had heard about recently in that part of England. He knew only one horrible detail, and his complete mention of it could barely have lasted a minute—but it was enough to arouse in me an intense fascination.

The ACT had been committed several years before by a highly disturbed young man. It had deeply shocked a local branch of magi- cs. It lacked, finally, any coherent explanation.

A few months later my friend died. I could not verify what he had said, or ask him to explain it. He had given no name, so he was no one, and no time. I don’t think he knew them. All I possessed was his report of a dreadful event, and the feeling it engendered in me. I knew very strongly that I wanted to interpret it in some entirely personal way. I had to create a mental world in which the deed could be made comprehensible.

EVERY PERSON and incident in EQUUS is of my own invention, save the crime itself; and even that I mod- ified in accord with what I feel to be an act of simple theatrical proportion. I am grateful now that I have never received confirmed details of the real story, since my play has been more of a different kind of exploration.

I HAVE BEEN, in doing final work on the play, to have enjoyed the open and frank and expert comment of a distinguished child psychiatrist. Through him I have tried to keep things real in a more naturalistic sense. I have also come to perceive that psychiatry is an immensely varied breed, professing immensely varied methods and techniques. Mar- gynt is simply one doctor in one hospital. I must take responsibility for him, as I do for my patient.

Peter Shafler’s other works include *The Pigeon* 1938, *The Private Eye and The Public Eye* 1962, *The Royal Hunt of the Sun* 1964, and *The Death of Shivas* 1970, which opened in London within weeks of his brother Anthony’s Soubh. The British play- writer, who now resides in New York, recently completed the screenplay for Equus, which is still running on Broadway, now with Richard Dreyfuss in the role of the psychiatrist.
HAPPEN TO HAVE $250,000.50?

If just one person from our audience would send in a check for $250,000.50, we would go over our May 31st Membership goal by fifty cents. It's going to take much to fill that gap created by Ford Foundation's decreasing grants to regional theatres (which has been halved this year, will be quartered next season, and may be slashed 25% off on this $250,000.50 offer. If that's the case, think about $25 for the moment. Your resident theatre needs $250,000.50 ... or $25 or as little. Every gift is important to our Operating, tuition support, scholarships, playwriting fellowships and school matinee programs.

So join the people who care about A.C.T. Send us your membership of $5.00 before May 31st with the coupon below or in a membership envelope available at the box office. You'll receive full membership benefits for next season, including special postcard ads, rehearsal, backstage tour letters, our new and members' Travel Plan (First Stop: An A.C.T. London Theatre Tour). Most importantly, you'll be keeping A.C.T. strong. We can do it with a little help from a lot of our friends.
HELP NEEDED... YOURS (THE DRIVE IS ON)

TO HAPPEN HAVE $250,000.00?

If just one person from our audience would send in a check for $250,000.00, we would go over our May 31st Membership goal by fifty cents.

It’s going to take that much to fill the gap created by Ford Foundation’s decreasing grants to regional theatre in C.A.T.’s half a century this year, will be quartered next season, and by 1978 we’ll be on our last gasp.

It’s going to take much more to keep this decade that our group has been active with audiences, and to keep us in business.

Now, maybe you, personally, for a little while this fall and want to hold on this $250,000.00 offer. If that’s the case, think about $25 for the moment.

Your 132-seat theatre needs $250,000.00... or $25... or any amount more. Every gift to our performing companies, training scholarships, playwright fellowships and Young Writers Program.

So join the people who care about C.A.T. Send us your membership today, before May 31st... either with the coupon below or in a membership envelope available at the box office.

Your card will receive membership benefits for your coming season, including advance sale of tickets, work-in-progress nights, fundraiser, and our New Members’ Travel Plan (First Stop: An A.C.T. (con) Theatre Tour). Most importantly, you’ll be keeping C.A.T. strong.

We can make it with a little help from a lot of our friends.

Yes, I believe in C.A.T. and want to join others in its support. My deductible Membership contribution is indicated below:

Name: __________________________

Address: ________________________

City: ____________________________

State: __________ Zip: __________

Telephone: ______________________

Please make checks payable to California Arts Theatre, Inc., 404 Geary St., San Francisco 94102

A.C.T. 8/3/78

Yes, I believe in C.A.T. and want to join others in its support. My deductible Membership contribution is indicated below:

Name: __________________________

Address: ________________________

City: ____________________________

State: __________ Zip: __________

Telephone: ______________________

Please make checks payable to California Arts Theatre, Inc., 404 Geary St., San Francisco 94102

A.C.T. 8/3/78
BAY AREA AUDIENCES TO PREVIEW SOVIET TOUR PRODUCTIONS

The American Conservatory Theatre, having been selected by the U.S. Department of State and the U.S.S.R. Ministry of Culture to represent the United States in the international cultural exchange program, will return to its Geyser repertory the two American plays to be offered in Moscow, Leningrad and Riga, Latvia, in late May. Bay Area audiences will have the opportunity to see both THE MATCHMAKER and DESERT UNDER THE ELMS prior to the company's four-week tour of the Soviet Union.

A.C.T. POLLS SUBSCRIBERS

As A.C.T.'s tenth anniversary draws to a close, plans are being made for the second decade with the artistic and business staffs looking for new and better ways to serve our subscribers. To do that, we need to know more about you, your theater-going habits and your ideas about A.C.T. and therefore we have sent a questionnaire to all of this season's subscribers.

If you have not received your questionnaire, please call us; if you have, please take the time to fill it out and return it. We'll do our best to use the information and comments you send us to make subscribing to A.C.T. an even more enjoyable experience in the future.

EQUUS HELD OVER MAY 24-29

BY POPULAR DEMAND

One of the most popular entries of A.C.T.'s tenth anniversary season, EQUUS has played to sold out audiences for all scheduled performances and will be held over for an additional week after the May 22 repertory season closing. William Ball's production of Peter Shaffer's shattering drama will continue for May 24-29.

FOR SUBSCRIBERS ONLY

Advance information and order forms for A.C.T.'s 1976-77 season were mailed to all current subscribers during the last week of April. Continuing subscribers are urged to return their completed order forms as soon as possible to assure preferred seating and first choice of subscription dates. The deadline for renewing subscribers to receive their priority is June 15.

Current season ticket holders who did not receive an advance brochure or need a replacement copy should contact A.C.T. Subscriptions, 450 Geary St., San Francisco 94102, or telephone (415) 771-3880.
BAY AREA AUDIENCES TO PREVIEW SOVIET TOUR PRODUCTIONS

The American Conservatory Theatre, having been selected by the U.S. Department of State and the U.S.S.R. Ministry of Culture to represent the United States in the international cultural exchange program, will return to its Gorky repertory of the two American plays to be offered in Moscow, Leningrad and Riga, Latvia, in late May. Bay Area audiences will have the opportunity to see both THE MATCHMAKER and DESERT UNDER THE ELMS prior to the company's four-week tour of the Soviet Union.

A.C.T. POLLS SUBSCRIBERS

As A.C.T.'s tenth anniversary draws to a close, plans are being made for the second decade with the artistic and business staffs looking for new and better ways to serve our subscribers. To do that, we need to know more about you, your theatergoing habits and your ideas about A.C.T. and therefore we have sent a questionnaire to all of this year's subscribers. If you have not received your questionnaire, please call us; if you have, please take the time to fill it out and return it. We'll do our best to use the information and comments you send us to make subscribing to A.C.T. an even more enjoyable experience in the future.

EQUUS HELD OVER MAY 24-29 BY POPULAR DEMAND

One of the most popular entries of A.C.T.'s tenth anniversary season, EQUUS has played to sold out audiences for all scheduled performances and will be held over for an additional week after the May 22 repertory season closing. William Ball's production of Peter Shaffer's shattering drama will continue for May 24-29.

FOR SUBSCRIBERS ONLY

Advance information and order forms for A.C.T.'s 1976-77 season were mailed to all current subscribers during the last week of April. Continuing subscribers are urged to return their completed order forms as soon as possible to assure preferred seating and first choice of subscription dates. The deadline for renewing subscribers to receive their priority is June 15.

Current season ticket holders who did not receive an advance brochure or need a replacement copy should contact A.C.T. Subscriptions, 450 Geary St., San Francisco 94102, or telephone (415) 771-3800.

ACTIVE ASSOCIATION SCHEDULES EXCITING ACTIVITIES

Several forthcoming events exclusively for members of the California Association for A.C.T. promise exciting entertainment and educational benefits. Persons who are not members but interested in joining the company's major support organization to participate in these special activities may call or write C.A.A.C.T., 450 Geary St., S.F., 94102, (415) 771-3800 for information.

On April 20, the Friends of A.C.T. and C.A.A.C.T. join forces to present Two for the Show at the Geary Theatre for Association members. Leading A.C.T. actors Megan Cole and Ray Reindhardt perform their popular two-person evening of comedy, drama and music, which will also be offered for Carmel-Montgomery posters on Apr. 23 and 24. The San Francisco performance is complimentary for C.A.A.C.T. members; the Santa Catalina School presentation at the new Sister Carlotta Performing Arts Center in Monterey is being offered as a benefit performance with tickets available through the school.

The Annual Backstage Tour of A.C.T.'s Geary Theatre will occur May 21. An SRO attraction for members of the past several years, the afternoon consists of guided tours led by A.C.T. actors to the various areas of wardrobe, wig, and technical facilities. Staff members display and explain their artistic contribution to the total production which is usually only seen from the front of the house by audiences.

Also upcoming for members and under the mutual auspices of the friends of A.C.T. and the Association is a special Theatre Tour of London, scheduled for October of 1976, complete with pre-tour briefings of plays and players, backstage visits with the principal forces in British theatre and other related activities while there. For further information, accommodations are being arranged professionally by a San Francisco travel agency, with departure set for Oct. 6.

"A man has the right to know what goes into the Scotch he drinks."

-Stanley Buchanan

"The House of Buchanan, we still believe and blend as my grandfather's blend."

"It is a family tradition."

"A family of proud Scotch."

"Pride in the excellence of the blend which bears my grandfather's name and mine, Buchanan's 12."

"That's why, unlike any premium blended Scotch whisky ever sold in America, we take pride in naming the principal single malts which, among many knowledgeable critics, go into our blend."

"If you know fine Scotch, you will recognize them all."

"The selection is choice."

"Limited to 12 Idéals."

"Each product of an old, established and well respected distillery."

"Each and every one, from Balmenach through Teaninich, is a Highland whisky."

"And two, Cragganmore and Daluaine, are cherished products of the famed Glenlivet region."

"Together they combine to make Buchanan's 12 the 12-year-old blended Scotch with a 'heart of pure Highland whiskies.'"

"You will find it as it was when it began."

"Subtle."

"Light."

"But with tempered mellow ness in both body and bouquet."

"In your country, it is dearly priced. And in limited supply."

"So limited that I invite you to call this toll free number to obtain the name and addresses of the Buchanan's 12 purveyors nearest you."

"800-243-9188."

"Because we neither can nor will mass-produce the Scotch that bears my grandfather's name."

"And mine."

Buchanan's 12. The Blend of Ideals.
1976. The year to make a Mark for yourself.

Some of the most significant designers in the world have coordinated the colors and put their names on special limited editions of the 1976 Continental Mark IV.

The Cartier Edition Mark IV is a creamy grey—the color of fresh water pearls—with a matching landau roof. The interior: pearl grey velour or leather and vinyl.

The Pucci Edition Mark IV is a vintage burgundy with a landau roof in gleaming silver vinyl. Inside, velvety burgundy velour with a loose pillow-back look.

The Givenchy Edition Mark IV is the lush turquoise of the Mediterranean with velour upholstery to match and a white landau roof.

The Bill Blass Edition Mark IV is as blue as a Bill Blass blazer, with a cream-colored landau roof. Navy velour upholstery. Or choose blue and cream leather and vinyl.

Each Designer Edition wears the designer's golden signature on its opera windows and on an engraved instrument panel plate...which will be personalized with your name as well.

For 1976, at slight extra cost, Cartier, Pucci, Givenchy, Bill Blass will help you make a Mark for yourself. Talk to your dealer about buying or leasing a Designer Edition Mark IV.

CONTINENTAL MARK IV
LINCOLN-MERCURY DIVISION

Introducing the Mark IV Designer Series
1976. The year to make a Mark for yourself.

Some of the most significant designers in the world have coordinated the colors and put their names on special limited editions of the 1976 Continental Mark IV.

The Cartier Edition Mark IV is a creamy grey—the color of fresh water pearls—with a matching landau roof. The interior: pearl grey velour or leathersandvinyl.

The Pucci Edition Mark IV is a vintage burgundy with a landau roof in gleaming silver vinyl. Inside, velvety burgundy velour with a loose pillow-back look.

The Givenchy Edition Mark IV is the lush turquoise of the Mediterranean with velour upholstery to match and a white landau roof.


Each Designer Edition wears the designer's golden signature on its opera windows and on an engraved instrument panel plate...which will be personalized with your name as well.

For 1976, at slight extra cost, Cartier, Pucci, Givenchy, Bill Blass will help you make a Mark for yourself. Talk to your dealer about buying or leasing a Designer Edition Mark IV.

CONTINENTAL MARK IV
LINCOLN-MERCURY DIVISION

Introducing the Mark IV Designer Series
The American Conservatory Theatre presents

THE TAMING OF THE SHREW

by WILLIAM SHAKESPEARE

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by RALPH FUNICELLO
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANAN
Music by LEE HOBBY

There's a simple virtue that separates
the extraordinary from the ordinary.
Dedication.
The kind of dedication that produces
the identifiable excellence that makes
Beefeater Gin, Beefeater Gin.

Dratimis personae

Baptista Minola, a rich gentleman of Padua
Vincentio, an old gentleman of Pisa
Lucentio, son to Vincentio
Petruchio, a gentleman of Verona
Nono, an old gentleman of Padua
Cesario, the servant of Petruchio
Gremio, a member of the Senate of Padua
Hortensio
Servants to Lucentio
Tranio
Biondello
Grumio
Curtis
Servants to Petruchio
Nathaniel
Philip
Sugarloaf
A Pedant
Tailor
Haberdasher
Messenger
Daughters to Baptista
Katherina, the shrew
Blanca
Widow

Players:

Frank Abe, Jane Bolton, Cynthia Burch, Traber Burns, Melody Butler, Barbara Dirickson, Ben Guillory, Harry Hamlin, Marc Hayashi, Charles H. Hyman, Joy Jewelli, Rodney Kageyama, Michael Keys-Hall, David Kudler, Delores Mitchell, Eric Nelson, Marjorie Patterson, Susan Pellegomio, James Shelby, Susan Westerman, Kathy Wong

The action takes place in Padua and at Petruchio's country house. There will be one ten-minute intermission.

understudies

Baptista—Joseph Bird; Vincentio—Sydney Walker; Lucentio—Daniel Zippi; Petruchio—Michael Keys-Hall; Gremio—Earl Boen; Hortensio/Tranio—Sabin Epstein; Biondello/Nathaniel—Nathan Haz; Grumio—J. Steven White; Cesario—Habitue/Dirickson—David Davis; Phillip/Sugarloaf; Tailor/Messenger—Lawrence Hecht; Pedant—Al White; Katherine—Megan Cole; Blanca—Janice Garcia; Widow—Barbara Dirickson.

Stage Manager: Raymond S. Gin

NOTES ON 'THE TAMING
OF THE SHREW'
In writing what scholars believe is his seventh play, The Taming of the Shrew (1593-94), Shakespeare turned to a popular theme of Medieval and Elizabethan literature, the subduing of a rebellious wife by a resourceful husband. Such stories were favorites of the time, and one example from a 1567 work, Tales and Quick Answers, told of a husband who, upon learning that his wife has drowned in a river, advises his comrades to look upstream for the body, since his wife always went against the current.

Among the more specific sources on which Shakespeare drew is the Italian volume, I Supposi (1598), by Ariosto, translated into French by Georges Cacogno in 1566 as Supposies. Historians point out that this ancient Italian work probably gave Shakespeare the idea for his play's setting as well as its principal subplot.

Another possible source of the comedy is still disputed by experts. This is one in a similar-titled play which prefigures Shakespeare's famous version and contains the same basic story line. Some scholars contend that the earlier comedy was written by a now forgotten scholar, then pirated by the brilliantly opportunistic Shakespeare. An opposing camp suggests that it was actually the work of the bard himself, a product of his fledgling days as a dramatist.

William Ball's production takes its cue from the play's Italian origins, placing it in the tradition of commedia dell'arte, a popular theatre that started to flourish in Italy in the mid-sixteenth century. Performed on portable stages in public squares by troupes of travelling actors, these plays began as basic outlines on which the actors freely improvised. They were most often broad and lusty comedies filled with physical and verbal clowning and marked by a gallery of stock characters known for a single personality trait.

All elements of this production combine in an attempt to make each character stand out boldly in the commedia tradition and to communicate the sense of travelling players performing a show and revelling in their work. The characters themselves are frequently modelled on the great stock figures of commedia.

A.C.T.'s production, which was seen by S. California audiences at Claremont Colleges and Western audiences at Leeward Community College outside Honolulu, received the L.A. Drama Critics' Circle Award for Most Distinguished Production of 1974.
THE AMERICAN CONSERVATORY THEATRE

presents

THE TAMING OF THE SHREW

by WILLIAM SHAKESPEARE

The members of the company dedicate this production to CYRIL MAGNIN, a great leader, a great patron of the arts and a great friend.

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by RALPH FUNDICELLO
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANA
Music by LEE HOBBS

dramatis personae

Baptista Minola, a rich gentleman of Padua
- WILLIAM PATTERSON
Vincentio, an old gentleman of Pisa
- LAIRD WILLIAMSON
Lucentio, son to Vincentio
- STEPHEN SCHNETZER
Petruchio, a gentleman of Verona
- ANTHONY S. TEAGUE
Gremio
- RAYE BIRK
Suitsors to Bianca
- JAMES R. WINKER
Hortensio
- RICK HAMILTON
Servants to Lucentio
- DANIEL KERN
Tranio
- RONALD BOISSOM
Biondello
- CHARLES HALLAHAN
Grumio
- LAURENCE HECHT
Servants to Petruchio
- AL WHITE
Nathaniel
- BARBARA DRICKSON
Philip
- EARL BOEN
Sugarsop
- DANIEL ZIPPI
A Pedant
- J. STEVEN WHITE
Tailor
- MICHAEL KEYS-HALL
 haberdasher
- FREDI OLSTER
 Messenger
- SANDRA SHOTWELL
 Daughters to Baptista
- DEBORAH MAY
Katherina, the shrew
Blanca
 Widow

players:

Frank Abe, Jane Bolton, Cynthia Burch, Traber Burns, Melody Butler, Barbara Dickson, Ben Guillory, Harry Hamlin, Marc Hayashi, Charles H. Hyman, Joy Juvellis, Rodney Kageyama, Michael Keys-Hall, David Kudler, Delores Mitchell, Eric Nelson, Marjorie Patterson, Susan Pellicinoff, James Shelby, Susan Westerman, Kathy Wong

The action takes place in Padua and at Petruchio's country house. There will be one ten-minute intermission.

understudies

Baptista—Joseph Bird; Vincentio—Sydney Walker; Lucentio—Daniel Zippi; Petruchio—Michael Keys-Hall; Gremio—Earl Boen; Hortensio/Tranio—Sabin Epstein; Biondello/Nathaniel—Nathan Hans; Grumio—J. Steven White; Curtis/Haberdasher—Daniel Davis; Sugarsop/Tailor/Messenger—Lawrence Hecht; Pedant—Al White; Katherine—Megan Cole; Bianca—Janice Garcia; Widow—Barbara Dirickson.

Stage Manager: Raymond S. Gin

NOTES ON "THE TAMING OF THE SHREW"

In writing what scholars believe is his seventh play, The Taming of the Shrew (1593-94), Shakespeare turned to a popular theme of Medieval and Elizabethan literature, the subduing of a rebellious wife by a resourceful husband. Such stories were favorites of the time, and one example from a 1567 work, Tales and Quick Answers, told of a husband who, upon learning that his wife has drowned in a river, advises his comrades to look upstream for the body, since his wife always went against the current.

Among the more specific sources on which Shakespeare drew is the Italian volume, i Suppositi (1598), by Ariosto, translated into French by Georges Gascogne in 1566 as Suppositions. Historians point out that this ancient Italian work probably gave Shakespeare the idea for his play's setting as well as its principal subplot. Another possible source of the comedy is still disputed by experts. This is one a similarly-titled play which prefigures Shakespeare's famous version and contains the same basic story line. Some scholars contend that the earlier comedy was written by a now forgotten scribbler, then pirated by the brilliantly opportunistic Shakespeare. An opposing camp suggests that it was actually the work of the Bard himself, a product of his fledgling days as a dramatist.

William Ball's production takes its cue from the play's Italian origins, placing it in the tradition of commedia dell'arte, a popular theatre that started to flourish in Italy in the mid-sixteenth century. Performed on portable stages in public squares by troupes of travelling actors, these plays began as basic outlines on which the actors freely improvised. They were most often broad and lusty comedies filled with physical and verbal clowning and marked by a galaxy of stock characters known for a single personality trait.

All of these elements of this production combine in an attempt to make each character stand out boldly in the commedia tradition and to communicate the sense of travelling performers performing a show and revelling in their work. The characters themselves are frequently modelled on the great stock figures of commedia.

A.C.T.'s production, which was seen by S. California audiences at Claremont Colleges and Hawaiian audiences at Leeward Community College outside Honolulu, received the L.A. Drama Critics' Circle Award for Most Distinguished Production of 1974.
WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. This year, he directs the company's tenth anniversary revival of Tiny Alice, the production of Equus and the revival of The Taming of the Shrew which returns to the repertory for a third season. Beginning in the theatre as a designer, he soon turned to acting and with regional companies and Shakespearean festivals in the country. After working in New York directorial debut with Chekhov's little-known Yevgeny in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lola D'Ammunno and Outer Circle Critics' Awards. In 1962, his production of Six Characters in Search of an Author proved another multi-award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write the libretto for an opera, Natalia Petrov, with composer Lee Holby, based on A Month in the Country. In 1964, he directed Tartuffe and Hamlet to Shakespeare at Lincoln Center, then travelled to London to recreate his staging of Six Characters. A graduate of the Carnegie Institute of Technology, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-BCA Director's Fellowship. Among the first plays he directed at the American Conservatory Theatre were Tartuffe, Six Characters, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Harlequin, Oedipus Rex, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Contractor, Cyrano de Bergerac, The Crucible, The Cherry Orchard, King Richard III and Jubilee. Mr. Ball is also an active teacher in A.C.T.'s conservatory programs and frequently works with university students as a guest instructor and seminar leader.

JAMES B. MCKENZIE, Executive Producer, has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Director, took the company on its first tour to Broadway and since then has been Executive Director ever since. 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. Mr. McKenzie is vice-president of the Council of Rock Theatre, a director of The League of Resident Theatres and of the Council of Resident Summer Theatres, and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatre Agents and a member of the International Alliance of Theatrical Stage Employees and Actors' Equity Association. His theatrical career encompasses more than 1,000 productions, and includes work in every aspect of the theatre. McKenzie has been frequently appointed to the Theatre Advisory Panel of the National Endowment for the Arts and is a Board member of the First American Congress of Theatre.

Edward Hastings, Executive Director and Resident Stage Director, was a Production Manager at A.C.T., was a founding member of the New York Theatre Works as well as both grants from the Ford Foundation, the Rockefeller Foundation, and the California Arts Commission, the City and County of San Francisco and the National Indication and the National Endowment for the Arts, Washington, D.C., a federal agency.

Edith Markson, Development Director, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice-president of the Board of Trustees ever since. She has been a resident in the theatre more than any other person. Ms. Markson was one of the founders of the Milwaukee Repertory Theatre, and has served as executive director for three years at BARTLETT. She has directed many other A.C.T. productions, most recently The Great White Hope and Street Scene and was a co-author of this website. He leads A.C.T.'s own new play program, Plays in Progress.

Allen Fletcher, Resident Stage Director and Conservatory Director, a former artistic director of the Seattle Repertory Company. Among the many companies he has directed for are the Oregon Shakespearean Festival, the San Diego Shakespearean Festival, the New York City Opera and the APA. He spent four years at the American Shakespeare Festival in Stratford, Conn. two of those as resident director and director of the teaching program and two as artistic director. Mr. Fletcher has directed the Stanford Shakespeare Festival in San Francisco, Death of a Salesman, Arsenic and Old Lace and The House of Blue Leaves for the Chepato and Paradise Lost as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival in 1967. He also directed A.C.T.'s highly successful productions of The Importance of Being Earnest, The Life of Galileo, Twelfth Night, The Life and Adventures of Nicholas Nickleby, and the Miser and The Ruling Class. This season, Mr. Fletcher directs Under the Elms. In addition, he will direct his new English translation of Poor Great, which was first presented at the Pacific Conservatory of the Performing Arts and outdoor theatre at the Stanmore Repertory Theatre. Mr. Fletcher's other British translator-director credits include An Enemy of the People. A Chicago Playwright in Last season's Pillars of the Community.

The American Conservatory Theatre is supported by the California Arts Commission, the City and County of San Francisco and the National Indication and the National Endowment for the Arts, Washington, D.C., a federal agency.

Theatre Times is in response to numerous requests, LATECOMERS WILL NOT BE SEATED — alter the evening or intermission curtain — until a suitable break in the performance.

Please — while in the auditorium: Observe the "NO SMOOKING" regulations; do not use camera flash tarecorders; do not carry in refreshments; house at the NEAREST EXIT. In emergency, please do not run, to the exit. (By order of mayor and city's board of supervisors.)

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

CREDITS: WILLIAM GANSLEN, DENNIS WESSELBERG and HANK KRAINZER for photographs. 

SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. in groups of 25 or more at both the Geary and Marines' Memorial Theatre box offices. Special rates (not listed on regular schedules) are also offered to school groups, any school with 30 or more students and student performances may be obtained by calling, or writing Kathleen D'Armond, Director of Education.

FOR TICKET INFORMATION, telephone the Geary Box Office (415) 397-6460 — from 9 a.m. Monday through Saturday and 12 to 5 p.m. on Sundays. The Box Office will close at 6 p.m. on days when there is no performance. Tickets for Marines' Memorial Theatre performances are available daily at the Geary Theatre box office and 90 minutes prior to curtain time at the Marines’ Memorial Theatre box office.

TO RECEIVE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY, NEAR YOUR NAME AND ADDRESS TO: A.C.T., 450 Geary St., S.F. 94102.

The American Conservatory Theatre is supported by the California Arts Commission and the National Endowment for the Arts, Washington, D.C., a federal agency.

Undertakes never substitute for listed players unless a specific announcement is made at the time of the performance.

RAYE BIRK came to A.C.T. two years ago with his husband, Raye Birk. She teaches with the Young Conservatory as well as directing their touring shows. A member of the company last season, she noted, with Raye Birk's Diet of the Home of the Neighbors of the Community, Horizon and Southern Star. She studied at Northwestern University and taught children's theatre at Southern Methodist University. Her acting credits include the Milwaukee Repertory Theatre for which she directed last season's Pillars of the Community, Horizon and The Ruling Class. In addition, she directed A.C.T.'s highly successful productions of The Importance of Being Earnest, The Life of Galileo, Twelfth Night, The Life and Adventures of Nicholas Nickleby, and the Miser and The Ruling Class. This season, Mr. Fletcher directs Under the Elms. In addition, he will direct his new English translation of Poor Great, which was first presented at the Pacific Conservatory of the Performing Arts and outdoor theatre at the Stanmore Repertory Theatre. Mr. Fletcher's other British translator-director credits include An Enemy of the People. A Chicago Playwright in Last season's Pillars of the Community.

Hope Alexander-Willis, who has been seen on several Bay Area stages and is in her second season with the company, studied with Paul Sills at his Story Theatre Workshop in addition to spending two years as an apprentice with the San Francisco Actor's Workshop and several years with the San Francisco Actor's Lab. A professional blues, jazz and folk singer and the mother of a five-year-old, she has played major roles at the Marin Shakespeare Festival, including Kath-

Sophia in The Taming of the Shrew at Stanford Repertory Theatre. Miss Alexander-Willis was then a leading actress with the Actor's Theatre of Louisville and South Coast Repertory Theatre. She was seen in last season's Pillars of the Community, Horizon and The Ruling Class, among others.

Candace Barrett came to A.C.T. two years ago with her husband. Raye Birk. She teaches with the Young Conservatory as well as directing their touring shows. A member of the company last season, she noted, with Raye Birk's Diet of the Home of the Neighbors of the Community, Horizon and Southern Star. She studied at Northwestern University and taught children's theatre at Southern Methodist University. Her acting credits include the Milwaukee Repertory Theatre for which she directed last season's Pillars of the Community, Horizon and The Ruling Class. In addition, she directed A.C.T.'s highly successful productions of The Importance of Being Earnest, The Life of Galileo, Twelfth Night, The Life and Adventures of Nicholas Nickleby, and the Miser and The Ruling Class. This season, Mr. Fletcher directs Under the Elms. In addition, he will direct his new English translation of Poor Great, which was first presented at the Pacific Conservatory of the Performing Arts and outdoor theatre at the Stanmore Repertory Theatre. Mr. Fletcher's other British translator-director credits include An Enemy of the People. A Chicago Playwright in Last season's Pillars of the Community.

JOSHEP BIRD, who holds a master's degree from Penn, State U., made his Broadway debut in You Can't Take It With You and has appeared in ten off-Broadway productions. A featured actor at A.C.T., he has appeared in ten off-Broadway productions in New York and the APA also toured Canada and the U.S. with that company. He appeared in the 1969 tape of Edward Albee's God Grizzard and Jessie Royale Lands and his engagement at Old Globe Shakespeare Festival and was seen in as Dr. Campbell on the CBS daytime special, The Joy of Life. Now in his third season at A.C.T., Mr. Bird has appeared in Pillars of the Community, Street Scene and The Ruling Class, among others.

Joseph Bird
curtain time: in response to numerous requests, LATECOMERS WILL NOT BE SEATED — alter the opening or intermission curtain — until a suitable break in the performance.

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

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

• credits WILLIAM GANSLEN, DENNIS WEBERSON and HANK KRAZNER for photography. • SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. in groups of 25 or more at both the Geary and Marines’ Memorial Theater. Matinees (not listed on regular schedules) are also offered to school groups. Advance reservations and counts and student performances may be obtained by calling or writing Kathleen Davis, A.C.T., 450 Geary St., San Francisco 9, California.

FOR TICKET INFORMATION, telephone the Geary Box Office (415) 673-6460 — from 9 a.m. Monday through Saturday and 12 to 5 p.m. on Sundays. The Box Office will close at 6 p.m. on days when there is no performance. Tickets for Marines’ Memorial Theater performances are available daily at the Geary Theatre box office and 90 minutes prior to performances at the Marines’ Memorial Theatre box office.

TO RECEIVE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER at GeARY THEATRE LIBRARY, 450 GeARY STREET, SAN FRANCISCO. ADDRESS TO: A.C.T., 450 Geary St., San Francisco 9, California.

The American Conservatory Theatre is supported by the California Arts Commission. Joseph and Elsie C. C. M. Grants from the Ford Foundation, the Rockefeller Foundation, the National Endowment for the Arts, the City and County of San Francisco and the National Endowment for the Arts, Washington, D.C., a federal agency.

Theatre Arts

William Ball
James B. McKenzie
Edith Hastings
Allen Fletcher
Edith Markson

of the Squaw Valley Community of Writers. Mr. Hastings’ productions of the board of trustees ever since. She has been a leader in the resident theatre movement in the United States. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre. She has been a member of the A.P.A. Repertory Company since 1959 and has studied at Northwestern University and taught children’s theatre at Southern Methodist University. Her acting credits include the Milwaukee Repertory Theatre in Milwaukee, Wisconsin, the Geary Theatre in The Cherry Orchard, the Oregon Shakespearean Festival, where she played Titania in A Midsummer Night’s Dream and the Nurse in Romeo and Juliet; and the Pacific Conservatory of the Performing Arts in Santa Maria where she was guest artist appearing as Lady Bracknell in The Importance of Being Earnest.

JOSEPH BIRD, who holds a master’s degree from Penn State U., joined the theatre in its fourth season and has also toured Canada and the U.S. with that company. He appeared in the 1969 tour of John Kriza’s One Man Show with George Grizzard and Jessie Royce Landis and the 1966 production of ‘A Chorus Line’ with the Chorus of the Curio Theatre. He is a member of the Actors’ Equity Association and is a member of the International Alliance of Theatrical Stage Employees and Actors’ Equity Associates. His theatre career encompasses more than 1,000 performances and includes work in every theatre and rep company from his Shakespearean debut as a light as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival in 1967. He also directed A.C.T.’s highly successful productions of Medea, Hamlet, The Loveletter, Hymn, Thespians, and The Trojan Women. His latest productions include The Lost Class and The Ruling Class. This season, Mr. Bird directs The Comedy of Errors. In addition, he will direct the whole production of The Comedy of Errors, directed by Master of the Stage, Mr. Bird. He is a member of the American Theatre Wing and a member of the American Federation of Television, Radio, and Other Performing Artists.

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the board of trustees ever since. She has been a member of the resident theatre movement in the United States. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre. She has been a member of the A.P.A. Repertory Company since 1959 and has studied at Northwestern University and taught children’s theatre at Southern Methodist University. Her acting credits include the Milwaukee Repertory Theatre in Milwaukee, Wisconsin, the Geary Theatre in The Cherry Orchard, the Oregon Shakespearean Festival, where she played Titania in A Midsummer Night’s Dream and the Nurse in Romeo and Juliet; and the Pacific Conservatory of the Performing Arts in Santa Maria where she was guest artist appearing as Lady Bracknell in The Importance of Being Earnest.

JOSEPH BIRD, who holds a master’s degree from Penn State U., joined the theatre in its fourth season and has also toured Canada and the U.S. with that company. He appeared in the 1969 tour of John Kriza’s One Man Show with George Grizzard and Jessie Royce Landis and the 1966 production of ‘A Chorus Line’ with the Chorus of the Curio Theatre. He is a member of the Actors’ Equity Association and is a member of the International Alliance of Theatrical Stage Employees and Actors’ Equity Associates. His theatre career encompasses more than 1,000 performances and includes work in every theatre and rep company from his Shakespearean debut as a light as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival in 1967. He also directed A.C.T.’s highly successful productions of Medea, Hamlet, The Loveletter, Hymn, Thespians, and The Trojan Women. His latest productions include The Lost Class and The Ruling Class. This season, Mr. Bird directs The Comedy of Errors. In addition, he will direct the whole production of The Comedy of Errors, directed by Master of the Stage, Mr. Bird. He is a member of the American Theatre Wing and a member of the American Federation of Television, Radio, and Other Performing Artists.

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the board of trustees ever since. She has been a member of the resident theatre movement in the United States. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre. She has been a member of the A.P.A. Repertory Company since 1959 and has studied at Northwestern University and taught children’s theatre at Southern Methodist University. Her acting credits include the Milwaukee Repertory Theatre in Milwaukee, Wisconsin, the Geary Theatre in The Cherry Orchard, the Oregon Shakespearean Festival, where she played Titania in A Midsummer Night’s Dream and the Nurse in Romeo and Juliet; and the Pacific Conservatory of the Performing Arts in Santa Maria where she was guest artist appearing as Lady Bracknell in The Importance of Being Earnest.

JOSEPH BIRD, who holds a master’s degree from Penn State U., joined the theatre in its fourth season and has also toured Canada and the U.S. with that company. He appeared in the 1969 tour of John Kriza’s One Man Show with George Grizzard and Jessie Royce Landis and the 1966 production of ‘A Chorus Line’ with the Chorus of the Curio Theatre. He is a member of the Actors’ Equity Association and is a member of the International Alliance of Theatrical Stage Employees and Actors’ Equity Associates. His theatre career encompasses more than 1,000 performances and includes work in every theatre and rep company from his Shakespearean debut as a light as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival in 1967. He also directed A.C.T.’s highly successful productions of Medea, Hamlet, The Loveletter, Hymn, Thespians, and The Trojan Women. His latest productions include The Lost Class and The Ruling Class. This season, Mr. Bird directs The Comedy of Errors. In addition, he will direct the whole production of The Comedy of Errors, directed by Master of the Stage, Mr. Bird. He is a member of the American Theatre Wing and a member of the American Federation of Television, Radio, and Other Performing Artists.

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the board of trustees ever since. She has been a member of the resident theatre movement in the United States. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre. She has been a member of the A.P.A. Repertory Company since 1959 and has studied at Northwestern University and taught children’s theatre at Southern Methodist University. Her acting credits include the Milwaukee Repertory Theatre in Milwaukee, Wisconsin, the Geary Theatre in The Cherry Orchard, the Oregon Shakespearean Festival, where she played Titania in A Midsummer Night’s Dream and the Nurse in Romeo and Juliet; and the Pacific Conservatory of the Performing Arts in Santa Maria where she was guest artist appearing as Lady Bracknell in The Importance of Being Earnest.

JOSEPH BIRD, who holds a master’s degree from Penn State U., joined the theatre in its fourth season and has also toured Canada and the U.S. with that company. He appeared in the 1969 tour of John Kriza’s One Man Show with George Grizzard and Jessie Royce Landis and the 1966 production of ‘A Chorus Line’ with the Chorus of the Curio Theatre. He is a member of the Actors’ Equity Association and is a member of the International Alliance of Theatrical Stage Employees and Actors’ Equity Associates. His theatre career encompasses more than 1,000 performances and includes work in every theatre and rep company from his Shakespearean debut as a light as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival in 1967. He also directed A.C.T.’s highly successful productions of Medea, Hamlet, The Loveletter, Hymn, Thespians, and The Trojan Women. His latest productions include The Lost Class and The Ruling Class. This season, Mr. Bird directs The Comedy of Errors. In addition, he will direct the whole production of The Comedy of Errors, directed by Master of the Stage, Mr. Bird. He is a member of the American Theatre Wing and a member of the American Federation of Television, Radio, and Other Performing Artists.

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the board of trustees ever since. She has been a member of the resident theatre movement in the United States. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre. She has been a member of the A.P.A. Repertory Company since 1959 and has studied at Northwestern University and taught children’s theatre at Southern Methodist University. Her acting credits include the Milwaukee Repertory Theatre in Milwaukee, Wisconsin, the Geary Theatre in The Cherry Orchard, the Oregon Shakespearean Festival, where she played Titania in A Midsummer Night’s Dream and the Nurse in Romeo and Juliet; and the Pacific Conservatory of the Performing Arts in Santa Maria where she was guest artist appearing as Lady Bracknell in The Importance of Being Earnest.

JOSEPH BIRD, who holds a master’s degree from Penn State U., joined the theatre in its fourth season and has also toured Canada and the U.S. with that company. He appeared in the 1969 tour of John Kriza’s One Man Show with George Grizzard and Jessie Royce Landis and the 1966 production of ‘A Chorus Line’ with the Chorus of the Curio Theatre. He is a member of the Actors’ Equity Association and is a member of the International Alliance of Theatrical Stage Employees and Actors’ Equity Associates. His theatre career encompasses more than 1,000 performances and includes work in every theatre and rep company from his Shakespearean debut as a light as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival in 1967. He also directed A.C.T.’s highly successful productions of Medea, Hamlet, The Loveletter, Hymn, Thespians, and The Trojan Women. His latest productions include The Lost Class and The Ruling Class. This season, Mr. Bird directs The Comedy of Errors. In addition, he will direct the whole production of The Comedy of Errors, directed by Master of the Stage, Mr. Bird. He is a member of the American Theatre Wing and a member of the American Federation of Television, Radio, and Other Performing Artists.
Tony Theatre. He studied at North- western and the University of Minne- sota and taught at Southern Methodist University. He has appeared as guest artist at the Tufia Little Theatre in Oklahoma, California's Pacific Conservatory of the Performing Arts and at Shakespeare's Festival playing Hamlet. In three previous seasons at the Shakespeare Theatre, he directed two and appeared in eight in- cluding the title role in Macbeth, Thollock in The Merchant of Venice and Sir Thomas More in A Man For All Seasons. His summer residence in New York, has been seen as Carlo in Scapino. He has been seen as A.C.T. as Gremio in The Taming of the Shrew, Buckingham in King Richard III, Burrows in Tonight at 8:30, and in Hot L Baltimore and You Can't Take It With You.

EARL ROEN, who joined A.C.T. to play Le Bret in the PBS filming of Cyrano, has several other television and commercial credits as well as over 70 professional stage appearances. Mr. Roen has been a guest artist at several colleges, spent a season each at Harvard Repertory, Dartmouth, Lincoln Center's Playwrights and Heartland Productions; two seasons at the Arena Playhouse, three at the Tyrone Guthrie Theatre, playing major roles. This summer, Mr. Roen appeared with the Pacific Conservatory of the Performing Arts company as Van Helsing in Dennis Powry's Dracula and the Bardes in Who Gets Slapped. At A.C.T. he was seen in You Can't Take It With You. Tonight at 8:30, Cyrano, Cherry Orchard, Pillars of the Community, Lovers, The Class and The Taming of the Shrew.

RONALD BOISSON, an associate artist for the Oregon Shakespeare Festival Company and director of their Actor's Mint Theatre, was a founding member of the A.C.T. in 1959. Troope six years ago and spent seven years with the company. His Boisson's stage credits include one season at the Oregon Shakespeare Festival, the title role in The Tholp of the Shrew, The Circle, The Merchant of Venice, and The Three-Penny Opera. In addition to his A.C.T. pre- sentations of Cyrano and several other se- ries, Theatre in America, his television cred-its include two specials in Manila and Korea, made on commission with his USO tours of more than 30 countries under the name of Sky Masterson in Guys and Dolls. Mr. Graham appeared in three productions at the Stanford Summer Theatre.

JOY CARLIN, who was graduated from the University of Chicago and has studied at Yale Drama School and with Erhard Struberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with The Second City, in off-Broadway pro- ductions, with resident and summer theatres and has played many roles in TV and film. Mrs. Carlin has been seen in The Importance of Being Earnest, The Tavern, The Time of Your Life, The Selling of the President, Paradise Lost, Daisy Dick, The House of Blue Leaves, You Can't Take It With You, THE HOT L BALT- MORE, Pillars of the Community, Horatio, Street Scene, The Ruling Class, and she directed The House of Bernarda Alba for A.C.T.

MEGAN COLL, a Ph.Beta Kappa graduate of Lawrence University, has studied theatre for two years in Lon- don after receiving an M.A. in direct- ing from Tufts. She has taught acting and literature at Tufts and the Renais- sance Institute in Ashland, served as musical director for Hamlet, King Boston and Michigan, and acted at Harvard, Stanford, the Seattle Rep- ertory Theatre, and the Oregon Shakespeare Festival, where her roles included Kate in The Taming of the Shrew, Helene in Uncle Vanya and Alice in the Dances of Death. Among her A.C.T. credits are The House of Bernarda Alba (Angustias), The Cherry Orchard (Varyag), King Richard III (Queen Elizabeth), and Street Scene (Shirley Kaplan).

NICHOLAS CORTLAND, who re- ceived his B.A. in the theatre and psychology from Hofstra University on Long Island, studied at the Actor's Studio under Robert Lewis and Wynn Handman and, as the son of an op- era singer and a ballerina, comes to the theatre naturally. He appeared in the films Day of the Locust, Frogs and Steeple, and his television credits include guest-starring roles in The Golden Girls, Wild, St. James, and Miss America, and an Emmy Award winner. Miss Cortland is a cast member in Rock in Roll Out. At U.C.L.A. he was seen as Brick in Cat on A Hot Tin Roof and has appeared at Washington D.C.'s Arena Stage, Boston's Charles Playhouse, the Orinda Grove Playhouse in Miami, Mr. Cort- land's off-Broadway credits include New York's 42nd Street and Brass Bells and Flight Into Summer.

PETER DONAT has appeared at A.C.T. for seven seasons and Broadway in There's One In Every Marriage, The Chinese Prime Min- ister, The Entertainer, The Country Wife and The First Gentleman (for which he won the Theatre World Award, as featured actor). He spent seven seasons with the Stratford Shakespeare Festival and has made many guest appearances on American TV network, including A.C.T.'s highly acclaimed Cyrano de Bergerac. At A.C.T. he has been seen in the title role of the 42nd Street Staircase, The Architect and the Em- peror of Assyia, The Importance of Being Earnest, Hadrian VII, The Mer- chant of Venice, An Enemy of the People, The Selling of the President and Cyrano de Bergerac. Donat's films include Goldfinger II, Marianne and The Hindenburg.

FRANCHELLE STEWART DORN be- gins her first season with A.C.T. after a tenure with the Yale Repertory Company in New Haven. Having begun her training with the Alley The- atre School in Houston, she received a B.A. in Theatre Arts from Finch College, where she served as her M.F.A. from Yale where she was a founding member of the Yale Sum- mer Camper's, The Ruling Class, and, after her first professional appearance, for two years in Evangelism, The Ruling Class, and The Troubadour. Dorn has also trained in voice and dance with Carmen De- Lavallade and Elia Kazan. Dorn has included Hippolyta in A Midsummer Night's Dream, Grusenhuk in Idiota Karatam in An Evening with Dead Essex and Rosaline in Love's Labor's Lost.

BARBARA DIRKSOND, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyrano de Bergerac, The Crucible, The Merchant of Venice, THE HOT L BALTIMORE, THE HOUSE of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Lovers, Street Scene and The Three- penny Opera, has also been in television productions in the Boston area and in Portland, as well as in the PBS filming of A.C.T.'s Cyrano. Miss Dirksond was also seen as Rosaline in As You Like It and in The Country Wife and Alice in Wonderland with the Marin Shakespeare Festival. Last summer she was seen with Sada Thompson in A Street Company Playhouse in Shay, which was originally presented as part of the A.C.T. Play in Progress program.

LOU ANN GRAHAM, who with her husband Ross began A.C.T.'s Young Conservatory in 1970 when they continue to administer and instruct double as an actor having ap- peared in Cyrano, Broadway, The House of Bernarda Alba, THE HOT L BALTIMORE, Horatio, Street Scene, The Taming of the Shrew, Plays in Progress productions. Mrs. Graham's sister is Vivian Vance.

Tony Theatre. He studied at Northwestern University and the University of Minnesota and taught at Southern Methodist University. He has appeared as guest artist at the Tula Theatre of Oklahoma, California's Pacific Conservatory of the Performing Arts, and the Oregon Shakespearean Festival playing Hamlet in three previous seasons at the Shakespeare Festival. He directed two plays and appeared in eight including the title role in Macbeth, Skylock in The Merchant of Venice and Sir Thomas More in A Man For All Seasons. This season he will be seen as Carlo in Scapino. He has been seen as A.C.T. in Goya at The Taming of the Shrew, Buckingham in Richard III, Burrows in Tonight at 8:30, and in Hotelier and You Can't Take It With You.

EARL BROWN, who joined A.C.T. to play Le Bree in the PBS film of Cyrano, has several other television and commercial credits as well as over 70 professional stage appearances. Mr. Brown has been a guest artist at several colleges, spent a season each at Harvard Repertory, Dartmouth Repertory and the University of Chicago, and Heartland Productions; two seasons at the Guthrie Playhouse; and three at the Tyrone Guthrie Theatre, playing major roles. This summer, Mr. Brown appeared with the Pacific Conservatory of the Performing Arts company as Van Helming in Dennis Powers' Dracula and the Baron in He Who Gets Slapped. At A.C.T. he was seen in You Can't Take It With You. Tonight at 8:30, Cyrano, Cherry Orchard, Pillars of the Community, Jumpers, The Rolling Class and The Taming of the Shrew.

RONALD BOUSSON, an associate artist of A.C.T., is the Associate Director of the Actors' Studio at the University of Chicago. He has taught acting and literature at Tufts and the Renaissance Institute in Ashland, served as musical director for All My Sons, King of the Shrew, Helen in Uncle Vanya and Alice in The Dance of Death. Among her A.C.T. credits are The House of Bernarda Alba (Angustias), The Cherry Orchard (Varya), Richard III (Queen Elizabeth), and Street Scene (Shirley Kaplan).

NICHOLAS CORTLAND, who rejoined A.C.T. this year, is a graduate of Hofstra University on Long Island, studied at the Actor's Studio under Robert Lewis and Wynn Handman and, as the son of an opera singer and a ballerina, comes to the theatre naturally. He appeared in the films Day of the Locust; Frogs and The Steagle, and his television credits include guest-starring in The Facts of Life, The Cosby Show, Mod Squad, Mannix, Another World and the Emmy Award winning Emergency, the special episode Animal in the Attic, and Reach Out. At U.C.L.A. he was seen as Brick in Cat on A Hot Tin Roof and has appeared at Washington D.C.'s Arena Stage, Boston's Charlton Church of Famine, and at Grove Playhouse in Miami. Mr. Cortland's off-Broadway credits include New York have No Brass Bells and Flight Into Summer.

JOY CARLIN was graduated from the University of Chicago and has studied at Yale Drama School and with Strasberg. An original member of Chicago Playwright's Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and has had many roles in TV and film. Mrs. Carlin has been seen in The Importance of Being Earnest, The Tavern, The Time of Your Life, The Selling of the President, Paradise Lost, Dandy Dick, The House of Blue Leaves, You Can't Take It With You, The HOT L BALTMORE, Pillars of the7Community, Horatio, Street Scene, The Rolling Class, and she directed The House of Bernarda Alba for A.C.T.

MANUEL DAVIS has numerous stage credits in addition to two N.E.T. productions. In addition to appearing in a film, he has also directed and directed the production of Don Quichotte for A.C.T.'s P.E.P. Project in 1972. In addition to teaching stage movement at A.C.T., he has been seen in The Two Sisters at the Playhouse, The Misery of a Child at Cherry Orchard, King Richard III, Horatio, Street Opera and The Threepenny Opera.

JOY CARLIN was graduated from the University of Chicago and has studied at Yale Drama School and with Strasberg. An original member of Chicago Playwright's Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and has had many roles in TV and film. Mrs. Carlin has been seen in The Importance of Being Earnest, The Tavern, The Time of Your Life, The Selling of the President, Paradise Lost, Dandy Dick, The House of Blue Leaves, You Can't Take It With You, The HOT L BALTMORE, Pillars of the Community, Horatio, Street Scene, The Rolling Class, and she directed The House of Bernarda Alba for A.C.T.

MARTIN ROSS DORN begins her first season with A.C.T. after a tenure with the Yale Repertory Company in New Haven. Having begun her training with the Alley Theater School in Houston, she studied at the University of Oklahoma and Boston Conservatory and holds a M.F.A. from Yale where she was a founding member of the Yale Summer Playhouse. Dorn has performed for two years in Elizabethan English at the Actors' Studio. At the Playhouse. Dorn has also trained in voice and dance with Carmen De Lavallerie and has included Hippolyta in A Midsummer Night's Dream, Grushenka in Idiot Karenina and As you Like It. In the Taming of the Shrew. She has appeared in numerous A.C.T. productions, including As you Like It and in The Country Wife and Alice in Wonderland with the Marin Shakespeare Festival. Among her A.C.T. credits are The House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene and The Threepenny Opera, has also appeared in television productions in San Francisco and Portland, as well as in the PBS film of A.C.T.'s Cyrano. Miss Dornick was also seen as Rose in As You Like It and in The Country Wife and Alice in Wonderland with the Marin Shakespeare Festival. In June she was seen in *Sara Teasdale* at A.C.T. and Jumpers and Street Scene in the Playhouse in Shav, which was originally presented as part of the A.C.T. Plays in Progress program.

NATHAN HAAS, who attended A.C.T.'s 1973 Summer Training Con- cert, returns this season in his twelfth year with the Old Globe Theatre in San Diego as an actor and technician. He appeared there in productions of As You Like It, King John, Coriolanus, The Merry Wives of Windsor, Our Town, The Threepenny Opera as well as designing sound and lighting and serving as assistant stage manager for the company. He was in the Los Angeles Shakespeare's 1972 production of A Midsummer Night's Dream, is skilled in fencing and enjoys photography.

CHARLES HALLAHAN, who was seen in the leading role of R. P. MacMur- phy in the San Francisco production of One Flew Over The Cuckoo's Nest, returns for his fourth season at A.C.T., having appeared in Cyrano de Bergerac, The Crucible, The Merchant of Venice, The HOT L BALTMORE, The House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene and The Threepenny Opera. He holds a Master of Fine Arts degree from Temple University and has appeared in numerous leading and major roles, including The Caucasian Chalk Circle, Cyrano de Bergerac, The Merchant of Venice, The Taming of the Shrew, The Merry Wives, Jumpers, Street Scene and The Threepenny Opera. In addition to A.C.T.'s presentation of Cyrano de Bergerac for PBS television series, Theatre in America, the television series includes two specials in Madrid and Mexico, made in conjunction with its USO tours of more than 50 countries, as well as Sky Masterson in Guys and Dolls. Mr. Graham appeared in three productions at the Stanford Summer Theatre.

BARBARA DERICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyrano de Bergerac, The Crucible, The Merchant of Venice, The HOT L BALTMORE, The House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene and The Threepenny Opera, has also appeared in television productions in San Francisco and Portland, as well as in the PBS film of A.C.T.'s Cyrano. Miss Derickson was also seen as Rose in As You Like It and in The Country Wife and Alice in Wonderland with the Marin Shakespeare Festival. In June she was seen in *Sara Teasdale* at A.C.T. and Jumpers and Street Scene in the Playhouse in Shav, which was originally presented as part of the A.C.T. Plays in Progress program.

BARBARA DERICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyrano de Bergerac, The Crucible, The Merchant of Venice, The HOT L BALTMORE, The House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene and The Threepenny Opera, has also appeared in television productions in San Francisco and Portland, as well as in the PBS film of A.C.T.'s Cyrano. Miss Derickson was also seen as Rose in As You Like It and in The Country Wife and Alice in Wonderland with the Marin Shakespeare Festival. In June she was seen in *Sara Teasdale* at A.C.T. and Jumpers and Street Scene in the Playhouse in Shav, which was originally presented as part of the A.C.T. Plays in Progress program.

BARBARA DERICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyrano de Bergerac, The Crucible, The Merchant of Venice, The HOT L BALTMORE, The House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene and The Threepenny Opera, has also appeared in television productions in San Francisco and Portland, as well as in the PBS film of A.C.T.'s Cyrano. Miss Derickson was also seen as Rose in As You Like It and in The Country Wife and Alice in Wonderland with the Marin Shakespeare Festival. In June she was seen in *Sara Teasdale* at A.C.T. and Jumpers and Street Scene in the Playhouse in Shav, which was originally presented as part of the A.C.T. Plays in Progress program.

SARIB EPSTEIN received his M.A. in directing from the University of Califor- nia at Davis. He toured Europe for six months with New York's Cafe La Mama, was Executive Director of an experimental theatre workshop in Holland and then toured Europe again for 14 months as a performing member of the Traverse Workshop in Edinburgh. With his own theatre group, Mr. Epstein taught acting and movement for a year in Los Angeles and then returned to the United States, where he became a member of the A.C.T. in 1973. Mr. Epstein teaches Acting as well as directs student projects for the Conservatory and Lighting and Set Design. He is the author of "The Taming of the Shrew."
TAMING THE SHREW, Burnaby, Cynthia de Bergerac, Pillars of the Community, Street Scene and the Three Penny Opera.

CHARLES H. HYMAN, who was a M.A. candidate at the University of Dallas, where he holds a B.A., joined the company last February for two years in the training program. A professional drummer who began playing at the age of ten, he was also a member of the Dallas Theatre Center, where he understudied Michael O'Sullivan as Prospero in The Tempest. He was seen as Matthew in the A.C.T. Plays in Production program of Private Parts and has appeared on stage in New York.

ANNE LAWVER was an original member of the A.C.T. after her graduation from San Francisco State College, and has spent several seasons with the Oregon Shakespeare Festival. In New York she worked for NBC, studied movement with Kayla Delavova and phonetics and ear training with Alice Hermes (who presently runs the Conservatory training program). She has appeared in the New York City Opera chorus. Most recently she was seen in the Seattle Repertory Theatre production of Threepenny Opera, Lysistrata and Metamorphoses at The Mint.

WILLIAM PATTERSON joined the 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 original one-man shows, A Profile of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among his many major roles are Underdrail in Alfred Uhry's Leaves of Grass, Vanja in Uncle Vanya, Prospero in The Tempest and George in Who's Afraid of Virginia Woolf? In his eight seasons with A.C.T. Mr. Patterson has appeared in many productions including Lysistrata, The Night's Oracle, Three Sisters, The Taming of the Shrew, The Cherry Orchard, and Rubaiyat.

DEBORAH MAY, now in her fourth season with A.C.T. studied at A.C.T.'s Conservatory. As Miss Indiana 1971, she was chosen as Grand Talent Winner and Miss Congeniality at the Miss America Pageant. Ms. May, during the summers, is Artist-in-Residence at Pacific Opera Project and with the San Diego Opera. Her recent credits include The Taming of the Shrew, The Cherry Orchard, Jumpers, of which he was tumbling coach, and Street Scene.

MICHAEL KEYS-HALL, joining the company after two years in the A.C.T. Training Program, was seen last season in King Richard III, Cyrano de Bergerac, The Taming of the Shrew and Pillars of the Community. After earning his B.A. in Theatre at Centenary College of Louisiana, Mr. Hall performed for two seasons with the Alley Theatre in Houston, and spent two more years with the Oregon Shakespearean Festival, where he appeared as Lucius in Titus Andronicus in 1974 and this summer as the Captain Damian in Alf's Well That Ends Well, Escalus in Romeo and Juliet and a part of Sufolk in Henry V. Part I.

LAWRENCE HICHT, who joined the acting company last year after two years as a fellowship student in the A.C.T. training program, holds a B.A. from the University of San Francisco, where he worked with J. Antoon on the original Story Theatre. He was seen in the Xerxes Performing Company's production of Machebeth and has sung with both the Mariinsky Theatre and the Festival Theatre of Berkeley. Mr. Hicht teaches voice at the A.C.T. Training Program and at the University of San Francisco. He is currently the San Francisco State Theatre's new director. He was seen last season in King Richard III, Jumpers, The Taming of the Shrew, Street Scene, The Rolling Class and the Three Penny Opera.

ELIZABETH HUDDE made her professional debut at New York's Lincoln Center Repertory playing the title role in The Country Wife and Creeps in The Late Christopher Bean. Since that time she has performed with both the California Shakespearean Festival and the San Diego National Shakespearean Festival, her roles including Titania in Midsummer Nights Dream and Violette in Twelfth Night. This is her second season in Mrs. Ker's company, and she has been featured in The Hot E.
RICK HAMILTON graduated from the University of Texas and then spent two seasons at the Oregon Shakespearean Festival where he was seen as Tom in The Glass Menagerie, Max in Antony in Julius Caesar, Benedick in Much Ado About Nothing in Henny V. I, Part 1 of Dromio in The Comedy of Errors. He then was seen in Comedy of Errors. The next two seasons were spent with the Milwaukee Repertory Theatre, during which time he was seen as Rocky in Stick by Stick, Speed in Two Gentlemen of Verona and John the Baptist in The Easter Cycle Mystery Plays. Now in his third season with A.C.T., he has appeared in The Taming of the Shrew, Broadway, Cyrano de Bergerac, Pillars of the Community, Jumpers, Street Scene and The Three Penny Opera.

LAWRENCE HEICH, who joined the acting company last year after two years as a fellowship student in the A.C.T. training program, holds a B.A. from the University of San Francisco, where he worked with J. A. Antoon on the original Story Theatre. He was seen in the Sorensen Performing Company's production of Macbeth and has been seen in the San Francisco Shakespeare Festival and the Company Theatre of Berkeley. Mr. Heich teaches voice in the A.C.T. Training Program and at the University of San Francisco. He is also rehearsals director. He was seen last season in King Richard III, Jumpers, The Taming of the Shrew, Street Scene, The Ruling Class and The Threepenny Opera.

ELIZABETH HUDDE made her professional debut at New York's Lincoln Center Repertory playing the title role in The Country Wife and Grubbl in Threepenny Opera. Since that time she has performed with both the California Shakespearean Festival and San Diego Shakespeare Festival. Her roles included Titania in Midsummer Night's Dream, Cleopatra in The Taming of the Shrew and Nelly in A Midsummer Night's Dream. This is her third year with A.C.T. and she has been featured in The HOT E.

BOSTON, The Miser, Tonight at 8:30, Broadway, The House of Bernarda Alba, The Cherry Orchard, Cyrano de Bergerac, Pillars of the Community, Street Scene and The Threepenny Opera. Her television credits include The Streets of San Francisco, Mannix and John Kory's TV film The Music School.

CHARLES H. HYMAN, who was a M.A. candidate at the University of Dallas, where he holds a B.A., joined the company last season after two years in the training program. A professional director who began playing at the age of ten, he was also a member of the Dallas Theatre Center, where he understudied Michael O'Sullivan as Prospero in The Tempest. He was seen as Matthew in the A.C.T. Plays in Progress production of Private Parts and has appeared on television in Bay City Stage in King Richard III, Jumpers, The Ruling Class and Cyrano de Bergerac.

ANNE LAWVER was an original member of the A.C.T. After two years, she has spent several seasons with the Oregon Shakespearean Festival in New York where she worked for NBC, studied movement with Kayla Dekolowa and phonetics and ear training with Alice Hermes (which Ms. Lawver did in the Conservatory training program) and appeared in the New York City Opera chorus. Most recently she played in the Seattle Repertory Theatre production of Threepenny Opera, Lydik in The Happy Days and The Birthday Party Our Town. At A.C.T., she has been seen in The Taming of the Shrew, The Trojan Women, Heterosexual, The Time of Your Life, Paradise Lost, The Tavern, A Doll's House, The House of Bernarda Alba, Tonight at 8:30, You Can't Take It With You and Pillars of the Community.

DEBORAH MAY, now in her fourth season with A.C.T., studied at A.C.T.'s Conservatory. As Miss Indiana 1971, she was chosen as Grand Talent Winner and Miss Congeniality at the Miss America Pageant. Ms. May, during the summers, is Artist-in-Residence at Pacific City Opera. She has performed in Santa Maria, where she was seen in The Merry Widow, Brigadoon, The Mikado and Most Happy Fella. Most recently, she was Helena in Midsummer Night's Dream, Lucy in Dracula and Consuelo in The He Who Gets Slapped. At A.C.T. she played Roxane in Cyrano de Bergerac, Alice in You Can't Take It With You and Altick in The Crucible. Ms. May was featured in Tonight at 8:30, Broadway, The Raging, Cyrano de Bergerac, as well as The Mystery Cycle, The House of Blue Leaves and The Taming of the Shrew.

FRED OLSTER, a former A.C.T. Summer Training Congress student, returned two seasons ago as a member of the acting company. A native of Brooklyn with a bachelor's degree from Brooklyn College, she appeared in major roles with the Milwaukee Repertory Theatre, including Silva in Two Gentlemen of Verona and Tamburlaine. She has appeared as Portia in The Merchant of Venice, Beatrice in Much Ado About Nothing, Laura in The Glass Menagerie and as a member of the Community, Jumpers, Street Scene and The Threepenny Opera. She was also seen as Malvolia at Minnesota Theatre Company, as a lead in 

FRANCINE TACKER, joining the acting company this season, completed her studies at the University of Connecticut. She appeared in The Merchant of Venice and Two Gentlemen of Verona at the San Diego Shakespeare Festival and in productions of A Winter's Tale and Beckett's Stranger at the London Academy of Music and Dramatic Art. Miss Tacker holds a B.A. in drama from Simmons College in Boston and has done post-graduate work in the classics. This summer she was seen as Titania in Midsummer Night's Dream and attended the 19th annual Southern Opera Society National Conference of the Performing Arts.

ANNA DEAVEE SMITH, who graduated from Beaver College in Glen- coul, where she was a member of the University Players, joined the City of London College in England. She joined the company last season after two years in the A.C.T. training program. She has appeared in several television programs for ABC and NBC. Her film credits include The Uprising of 20,000 and Votes for Women. She has appeared in Cyrano de Bergerac, The Taming of the Shrew, Street Scene and The Threepenny Opera at A.C.T. niece of Nana, Monte, with Ruby Keeler, Pal Joey at the Cotton Club and was a pre-Broadway try-out of Gershwin's
SYDNEY WALKER, a veteran of nearly 30 years of stage, film and television work, has been seen on and off-Broadway in numerous roles, on 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 the Theater in America presentation of Emmerdale, directed by Ellis Rabb, which also featured Peter Dinello. Last season he appeared with A.C.T. in Pillars of the Community, Horatio, and The Ruling Class.

MARIAN WALTERS, who joined the company last season, holds two Chicago Joseph Jefferson Awards: "Best Actress of 1973" for her portrayal of April in THE HOT L BALTIMORE and "1973 Best Actress in a Supporting Role" as Grace in Bus Stop with Sandy Dennis. Ms. Walters played Dolly Levi in Hello Dolly! at the Round Playhouse, and//// Sid Caesar's three wives in Plaza Suite at Drury Lane Playhouse. She was featured on Broadway with Robert Preston and Kim Hunter in The Tender Trap at San Francisco's On Broadway Theater for fourteen months in Under the Yum Yum Tree; and at the Little Fox Theatre for nine months in Private Lives. Her movie credits include Petulia, Bullitt, Medium Cool and T. R. Baskin.

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. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Puck in Midsummer Night's Dream, Tybalt in Romeo and Juliet and Claudio in Much Ado About Nothing. At A.C.T., he has appeared in Cyano de Bergere, The Merchant of Venice, The Mystery Cycle, You Can't Take It With You, The Crucible, THE HOT L BALTIMORE, Tonight at 8:30, Street Scene and as Ronnie in The House of Blue Leaves. He is currently staging the fights in Romeo and Juliet for the San Francisco Ballet Company.

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 came to A.C.T. after having been seen as George in The Ballad of Dangerous George and appeared last season in King Richard III, Cyano, Street Scene and The Ruling Class. Bay area audiences have also seen him in Plays for Living, The Man Nobody Saw, For All, The Catechism You Want and Time Bomb. His TV credits include The Streets of San Francisco and he appeared in the film Harold and Maude.

LAIRD WILLIAMSON joined A.C.T. after three years with the Oregon Shakespearean Festival where he was seen in Othello, Hedda Gabler, Troilus & Cressida, Uncle Vanya, Henry VI Parts II and III and directed productions of Two Gentlemen of Verona, Titus Andronicus, Henry V, Love's Labour Lost, The Alchemist and Room Service. His television acting credits include Mission Impossible and Mannix. At the Pacific Conservatory of the Performing Arts he directed Cabaret, Hotel Paradiso, A Midsummer Night's Dream and was seen in St. Joan, Becket, Richard III and School for Scandal. Besides appearing at A.C.T. last season in King Richard III, Cyano and The Ruling Class, he also directed The Halters for the Plays in Progress series and directs The Matchmaker this season.

JAMES R. WINKER, who spent a year in A.C.T.'s Training Program prior to joining the acting company, holds a master's degree in graphics from the University of Wisconsin. He spent three years with Off Stage Tonight, a musical review which toured resorts in Illinois and Wisconsin and made three USO tours. In San Francisco, he's appeared with the Marin Shakespeare Festival at the Palace of Fine Arts in Alice in Wonderland, as Touchstone in As You Like It, as Gloucester in King Lear and in performances of Peer Gynt and A Midsummer Night's Dream at the Pacific Conservatory of the Performing Arts. His A.C.T. credits include The Taming of the Shrew, The Misir, Tonight at 8:30, Pillars of the Community, Horatio, The Ruling Class, the part of Roy Lane in Broadway and the title role in the P.J.P. production of David Dances.

DANIEL ZIPPI comes to A.C.T. from Southern California where he performed with the Los Angeles Free Shakespeare Festival in Macbeth and Comedy of Errors and appeared in the Center Theatre Group production of Macbeth at the Ahmanson Theatre directed by Peter Wood with Charlton Heston and Vanessa Redgrave. Mr. Zippi studied with Stella Adler and participated in the Los Angeles Free Shakespeare Festival Professional Training Program with Nina Foch, Terrence Scannell and Tom Romer. He attended the Los Angeles City Schools Theatre Arts Honors Workshop, California State University at Long Beach and has also worked with the American Film Institute in Beverly Hills.

Because you're more than the family chauffeur.

Because there's more to your life than spelled rootbeer, football gear and music lessons . . . you're ready for a new kind of car. A car that pleases you . . . just you. And that's what Seville is all about. Personal driving pleasure. Its international size helps take the hassle out of city traffic and parking. And Seville is one of the world's best equipped cars. With features designed to help you be a more confident driver.

Inside, there's quiet luxury. Soft, tailored upholstery. Stereo that seeks out the music for you. And, when you do have passengers, there's Seville's roominess and comfort. Performance? It's there too. Just tap the accelerator and let the Electronic-Fuel-Injected Engine do the rest. When you have the time, why not stop by your Cadillac Dealer's and treat yourself to a new driving experience?
SYDNEY WALKER, a veteran of nearly 30 years of stage, film and television work, has been seen on and off-Broadway in numerous roles, on several national tours and in opera. Joan of Arc at the Stake; with Dorothy McGuire and Lee Marvin. As a leading actor with the APA Repertory Theatre 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 Dicaprio. Last season he appeared with A.C.T. in Pillars of the Community, Horatio, and The Ruling Class.

MARIAN WALTERS, who joined the company last season, holds two Chicago Joseph Jefferson Awards: "Best Actress of 1973" for her portrayal of April in THE HOMELAND and "1973 Best Actress in a Supporting Role" as Grace in Bus Stop with Sandy Dennis. Ms. Walters played Dolly Levi in Hello Dolly! on the Round Playhouse for a year; opposite Oyen Cannon in Ninety Day Mistress; opposite Ray Milland in Angel Street; and played Sid Caesar's three wives in Plaza Suite at Drury Lane Playhouse. She was featured on Broadway with Robert Preston and Kim Hunter in The Tender Trap, at San Francisco's On Broadway Theater for fourteen months in Uncle Vanya, Henry VI Parts I and III and directed productions of Two Gentlemen of Verona, Titus Andronicus, Henry V, Love's Labour's Lost, The Alchemist and Room Service. His television acting credits include Mission Impossible and Mannix. The Pacific Conservatory of the Performing Arts he directed Cabaret, Hotel, Paradiso, A Midsummer Night's Dream and was seen in St. Joan, Becket, Richard III and School for Scandal. Besides appearing at A.C.T. last season in King Richard III, Cyrano and The Ruling Class, he also directed The Healers for the Plays in Progress series and directs The Matchmaker this season.

JAMES R. WINKER, who spent a year in A.C.T.'s Training Program prior to joining the acting company, 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. In San Francisco, he’s appeared with the Marin Shakespeare Festival at the Palace of Fine Arts in Alice in Wonderland, as Touchstone in As You Like It, as Gloucester in King Lear and in performances of Peer Gynt and A Midsummer Night's Dream at the Pacific Conservatory of the Performing Arts. His A.C.T. credits include The Taming of the Shrew, The Miser, Tonight at 8:30, Pillars of the Community, Horatio, The Ruling Class, the part of Roy Lane in Broadway and the title role in the P.J.P. production of David Dances.

Because you’re more than the family chauffeur.

Because there’s more to your life than spilled rootbeer, football gear and music lessons . . . you’re ready for a new kind of car. A car that pleases you . . . just you. And that’s what Seville is all about. Personal driving pleasure. Its international size helps take the hassle out of city traffic and parking. And Seville is one of the world’s best equipped cars. With features designed to help you be a more confident driver.

Inside, there’s quiet luxury. Soft, tailored upholstery. Stereo that seeks out the music for you. And, when you do have passengers, there’s Seville’s roominess and comfort. Performance? It’s there too. Just tap the accelerator and let the Electronic-Fuel-Injected Engine do the rest. When you have the time, why not stop by your Cadillac Dealer’s and treat yourself to a new driving experience?
The Potion of Love.

It began in Sarono 450 years ago. Did the beautiful, young widow create the original Amaretto di Sarono as a thank-you for her portrait? Or as a gift to express affection for the artist, Bernardino Luini? Something to ponder tonight, as you discover its intriguing flavor and provocative bouquet.

Amaretto di Sarono.
The Original Amaretto.

Put The World's Best Selling Portable Dictating Machine In Your Pocket

NUMBER ONE NOB HILL
Lunches and cocktails daily at the world famous
Top of the Mark.
Elegant international dining at the
Nob Hill Restaurant.
Cocktails in the garden
atmosphere of the Lower Tier.
Fine dining in charming
Viciona Coffee House.

Hotel Mark Hopkins
San Francisco • 392-3334

Norelco
"Idea machine."

CALL:
San Francisco 981-7711
East Bay 655-5050
Peninsula 752-5353
Sacramento 929-6046

U.S. AUDIO & COPY
1315 63rd. Street Emeryville CA 94608

The incomparable 450SEL Sedan from Mercedes-Benz.

Come and see what sets it apart from all the rest.

There isn’t another sedan in the world like the Mercedes-Benz 450SEL. It has the room of a touring car, but the handling of a sports sedan. It has the comfort of a luxury car, but the engineering sophistication of an exotic sports car.

We have this unique automobile on display. You can begin to appreciate it by giving it a long look. But that is really just the beginning. Ask us about a thorough test drive in the 450SEL. Know what it’s like to be set apart from all the rest.

See the Mercedes-Benz at
EUROPEAN MOTORS
MERCEDES-BENZ
Leasing • Selling • Servicing Mercedes-Benz Cars
1740 Van Ness Avenue, San Francisco 673-9109
2915 Broadway, Oakland 832-6030

The best season ever (continued)
in its fifth year, and Pippin, now in its third.

Joseph Stein, who is responsible for the book, is the author of Fiddler on the Roof, the longest-running musical in Broadway history. Among his other stage works are Take Me Along, Plain and Fancy and Enter Laughing. Stein’s screenplays include both Fiddler and Enter Laughing, and he is currently working on a musical version of Enter Laughing which will star Robert Morse.

Director for The Baker’s Wife is Joseph Hardy, whose list of successes is equally impressive. Civic Light Opera audiences have seen his work three years running in The Sound of Music, Cigi and The King and I.

For many, the real excitement is the first American stage appearance of Chaim Topol, the internationally celebrated star of Fiddler on the Roof, first on the London stage and later in the film version. Topol’s London success as Tevye the milkman in Fiddler was nothing short of amazing. In a generation there suddenly arises in our theatre a great star,” announced the Evening News, and the Sunday Citizen called it “the performance of a lifetime.”

Sheldon Hamnick, lyricist for Fiddler on the Roof, called Topol “the best of all Tevyes,” a verdict which was confirmed when he was chosen over established box office personalities to portray the milkman in the highly acclaimed film version.

Topol began his career in his native Israel, working first on the stage and later in films. He received an Academy Award nomination for his work in Sallah and has appeared with David Niven in Before Winter Comes, with Richard Widmark in A Talent for Loving and with Mia Farrow in The Public Eye. The title role of the temperamental baker of a small, provincial French village, seems perfectly suited for Topol. The Gallic and rustic elements of The Baker’s Wife should provide a challenging vehicle for Topol’s first American stage appearance.

The captivating story for this new musical was originally taken from an incident in a novel by Jean Giono, and adapted for the screen by Pagnol, one of France’s leading playwrights and film-makers. The scandal created in a tiny French village when the baker’s wife runs off with a younger man offers superb vignettes of village life and a fine balance of laughter and tears. The film was an instant success in the early ’40s and was selected as one of the “Ten Best of the Year” by the New York Times which dubbed it “scandalously funny, the kind of story Frenchmen were born to tell.

Chances for another David Merrick hit seem good: The Baker’s Wife is a show San Francisco audiences should enjoy no matter what the final New York verdict.

Beginning September 14, the Curran Theatre explodes with an up-to-the-minute version of L. Frank Baum’s The Wonderful Wizard of Oz. A classic since its first publication in 1900, the story has been reworked many times, most memorably in the 1939 MGM film starring Judy Garland as the girl from Kansas whisked away on a cyclone to the Land of Oz.

In 1976, the Wizard has become The Wiz, replete with a driving rock score, mind-blowing sets and costumes, and a savvy, jive-talking updating of the L. Frank Baum fantasy.

Willys enthusiastic audiences have insured success for The Wiz ever since its opening in January of 1975. Press notices were mixed, yet the show swept the 1975 Tony Awards, winning seven of the ten musical show categories. It’s been 500 ever since for this all-black, all-female, all-female re-erent retelling of a children’s classic.

Time Magazine may have hit on the reason for mixed critical reaction, “Purists and admirators of Judy Garland may carp, and one can understand why, but this all-black musical version of The Wizard of Oz is a carnival of fun. It grieves from the soul, sizzles with vitality, and flaunts the gaudy hues of an exploding rainbow.”

Martin Gottfried assured New York Post readers, “It really is The Wizard of Oz with an all-black cast, a soul night off the streets of Harlem, and a score that captures the slickness but also the unbeatable drive of the Motown sound. From the overture through song and dance, boogaloos all the way, the opening last night at the Majestic radiated so much energy you could hardly sit still in your seat.” The New York Daily News agreed that the show “is so enormously good-natured and spectacular looking and slickly done that it is hard to resist.” And Women’s Wear Daily quipped, “The tone is self-mockery with a satiric bite. L. Frank
The Potion of Love.

It began in Sarono 450 years ago. Did the beautiful, young widow create the original Amareddo di Sarono as a thank-you for her portrait? Or as a gift to express affection for the artist, Bernardino Lulli?

Something to ponder tonight, as you discover its intriguing flavor and provocative bouquet.

Amareddo di Sarono. The Original Amareddo. Of the Village of Love. 5th Floor, Suite 1001 for Foreign Cities Serv. Great Neck, NY 11021

The incomparable 450SEL Sedan from Mercedes-Benz.

The 450SEL Sedan is a car that is designed to fit your lifestyle. Its power and performance are engineering marvels. Its safety features are state-of-the-art. Its comfort is unparalleled. The 450SEL Sedan is a car that you will love.

Come and see what sets it apart from all the rest.

There isn’t another sedan in the world like the Mercedes-Benz 450SEL. It has the room of a touring car, but the handling of a sports sedan. It has the comfort of a luxury car, but the engineering sophistication of an exotic sports car.

We have this unique automobile on display. You can begin to appreciate it by giving it a long look. But that is just the beginning. Ask us about a thorough test drive in the 450SEL. Know what it’s like to be set apart from all the rest.

See the Mercedes-Benz at

EUROPEAN MOTORS

MERCEDES-BENZ

Leasing • Selling • Servicing Mercedes-Benz Cars

1740 Van Ness Avenue, San Francisco 673-9109
2915 Broadway, Oakland 832-6030

The best season ever!

(continued)
in its fifth year, and Pippin, now in its third.

Joseph Stein, who is responsible for the book, is the author of Fiddler on the Roof, the longest-running musical in Broadway history. Among his other stage works are Fiddler Along, Plain and Fancy and Enter Laughing. Stein’s screenplay includes both Fiddler and Enter Laughing, and he is currently working on a musical version of Enter Laughing which will star Robert Morse.

Director for The Baker’s Wife is Joseph Hardy, whose list of successes is equally impressive. Civic Light Opera audiences have seen his work three years running in The Sound of Music, Gigi and The King and I.

For many, the real excitement is the first American stage appearance of Chaim Topol, the internationally celebrated star of Fiddler on the Roof, first on the London stage and later in the film version. Topol’s London success as Tevye the milkman in Fiddler was nothing short of amazing—"in a generation there suddenly arrives in our theatre a great star," announced the Evening News, and the Sunday Citizen called it the "performance of a lifetime." Sheldon Harnick, lyricist for Fiddler on the Roof, called Topol the "best of all Tevyes," a verdict which was confirmed when he was chosen over established box office personalities to portray the milkman in the highly acclaimed film version.

Topol began his career in his native Israel, working first on the stage and later in films. He received an Academy Award nomination for his work in Sallah and has appeared with David Niven in Border Winter Comes, with Richard Widmark in A Talen for Loving and with Mia Farrow in The Public Eye. The title role of the temperamental baker of a small, provincial French village, seems perfectly suited for Topol. The Gallic and rustic elements of The Baker’s Wife should provide a challenging vehicle for Topol’s first American stage appearance.

The captivating story for this new musical was originally taken from an incident in a novel by Jean Giono, and adapted for the screen by Pagnol, one of France’s leading playwrights and film-makers. The scandal created in a tiny French village when the baker’s wife runs off with a younger man offers superb vignettes of village life and a fine balance of laughter and tears. The film was an instant success in the early ‘40’s and was selected as one of the “Ten Best of the Year” by the New York Times which dubbed it “scandalously funny, the kind of story Frenchmen were born to tell.”

Chances for another David Merrick hit seem good; The Baker’s Wife is a show San Francisco audiences should enjoy no matter what the final New York verdict.

Beginning September 14, the Curran Theatre explodes with an up-to-the-minute version of L. Frank Baum’s The Wonderful Wizard of Oz. A classic since its first publication in 1900, the story has been reworked many times, most memorably in the 1939 MGM film starring Judy Garland as the girl from Kansas whisked away on a cyclone to the Land of Oz.

In 1976, the Wizard has become The Wiz, replete with a driving rock score, mind-blowing sets and costumes, and a spicy, jive-talking updating of the L. Frank Baum fantasy.

Wildly enthusiastic audiences have insured success for The Wiz ever since its opening in January of 1975. Press notices were mixed, yet the show swept the 1975 Tony Awards, winning seven of the ten musical show categories. It’s been SRO ever since for this all-black retelling of a children’s classic.

Time Magazine may have hit on the reason for mixed critical reaction, “Purists and adorators of Judy Garland may carp, and one can understand why, but this all-black musical version of The Wizard of Oz is a carnival of fun. It grieves from the soul, sizzles with vitality, and flaunts the gauzy hues of an exploding rainbow.”

Martin Gottfried assured New York Post readers, “It really is The Wizard of Oz with an all-black cast, a soul right off the streets of Harlem, and a score that captures the slickness but also the unbeatable drive of the Motown sound. From the overture through song and dance, boogaloo all the way, the opening last night at the Majestic radiated so much energy you could hardly sit still in your seat.” The New York Daily News agreed that the show “is so enormously good-natured, spectacularly looking and slickly done that it is hard to resist.” And Women’s Wear Daily quipped, “The tone is self-mockery with a satiric bite. L. Frank
Classical-Chic, Cathleen Ristow

Cathleen Ristow knows the glass of fashion in one of changing reflections from half a dozen occasions suitably
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
Baum out for a night at the Cotton Club, sometimes marvellously outragious, sometimes hip, always fun."

The critics heartily agreed on the wizardry of Geoffrey Holder, who was honored with Tony Awards for Best Director and Best Costume Designer. Holder’s long and fascinating background in the arts served him well when he took over staging The Wiz while the show was on the road. Perhaps he’s best remembered as the “Uncola Man” from an amusing soft drink commercial, but others will recognize him as a former Guggenheim fellow in art, Broadway performer in Harold Arlen’s House of Flowers, premier dancer in a Metropolitan Opera production of Aida, featured performer in films such as Doctor Doolittle and Live and Let Die, and college lecture circuit celebrity with a one-man show called Instant Theatre.

Civic Light Opera promises us a duplicate production of The Wiz with stars from the New York company. With seven Tony Awards, its credit (including Best Musical, Best Musical Score and Best Choreography) in addition to the two Holder awards, The Wiz promises to shake up the Curran Theatre with a work where it’s at statement about musical theatre.

Feuer and Martin, making their first contribution to Civic Light Opera, have fashioned the most exciting and definitely the most contemporary season in years. Broadway’s two biggest hits and a promising world premiere guarantee heavy ticket sales—even though the final subscription offering has yet to be announced. Take your chances with the fourth show, buy a season ticket this year and turn that anticipation into applause.

Commodity futures trading has grown dramatically over the past decade. When the subject is brought to your attention, be it by media news coverage of an unusual event (i.e. Russian grain sales, crop problems, etc.) or by some other means, have you ever wondered who trades commodity futures and why? First, a law to remember is that no money is made or lost in commodity futures—it only changes hands. This is very different from the stockmarket where a corporation creates stock and people or institutions buy these created shares of ownership. There isn’t necessarily anybody on the other side of the people holding stock. Sure some people are short stock, but generally very few relative to the number of shares outstanding. Therefore, if stock prices go up almost everyone involved makes money and if they drop most people lose.

Commodity futures contracts are created only when a new buyer (no position in that market) and a new seller are brought together through the medium of the commodity exchange open auction market. Therefore, there is always a short for every long. What one side makes in a day, due to price movement, the other side loses. Confused? Let me explain it this way. When trading begins in a new contract month of a commodity there are no contracts open —no one has any position in it. If the morning the exchange designates as opening day for the new contract month someone enters an order to buy and someone else enters an order to sell (and a trade is consummated) one contract is created. The buyer (called the “long”) has created a contract to TAKE delivery of the commodity in the month traded. The seller (called the “short”) has created a contract to DELIVER the same commodity to the buyer. Any price movement now will create a profit or loss for the buyer and loss for the other.

As we pass through the calendar in any given year, new contract months a year or so forward will begin trading in each commodity and continue trading until they become the current (spot) month. Each contract month expires either by these contracts being liquidated by offset (if you are long you sell—if you are short you buy) anytime during the contract life. Or they are liquidated by taking or making delivery, basically at the very end of the contract. Delivery is done on less than 3% of all contracts. Some commodities have thousands of open contracts in each of the various months and others very few.

Now, who are these people (or corporations) on each side of these contracts? There are two basic types of traders involved, hedgers and speculators. Speculators can be anyone financially able to assume the risk who has an opinion on the direction of prices for various commodities and wishes to profit from this movement. They have a cross section of society, with one common denominator; they can afford to risk approximately 10% or less of their liquid net worth in the speculative end of the investment spectrum. To be sensibly speculate is not our topic here, so we will not go further into the subject except to say successful speculators above all understand money management and have learned something about commodities futures trading before becoming involved.

The classical definition of a “hedger” is the establishment of a position in the futures market approximately equal—but opposite—to that held in cash commodity. Different uses of hedging to the many factors in an industry are far too complex to discuss here. Notice it to say, in the most general terms, a hedger is trying to support the price of value of something owned or to control the cost of something needed. The risk of price movement in his cash commodity position is passed to those willing to take it—the speculators.
We can’t necessarily say that speculators are on one side of the market and hedgers on the other. It’s really a mixed bag. Within a given industry, there will be hedgers on both sides and speculators on both sides. Take lumber for example. Lumber in the recent past has seen its highest prices of the year in the spring and its lows in the fall. This spring prices are again high in relation to historical levels. At this time hedgers might have lumber producers could be selling (shorting) summer and fall months to lock in favorable prices for cutting those months. Price might do this even if prices are in an uptrend. We could also have a user of lumber such as a real estate developer buying futures contracts for the next few months. The purpose would be to fix his price for lumber he is going to need for summer and fall building. Mills would go ahead and forward at a fixed price determined now, so he uses futures on price. At the same time a speculator who follows technical analysis could be buying lumber futures because of the uptrend of prices. An other speculator might be probing for the fundamental seasonal spring high lumber futures have marked the past few years. As we say in the trade—that’s what makes a market, traders with different uses or different convictions about a commodity market. Of course, my example is a simplified hypothesis. Not included are the “local,” and in most industries there are many possible users of hedging between the original producer and the final quantity user. The local user mentioned, “locals” are exchange members who trade for their own account on the exchange floor or handle orders for other members for a fee. They add liquidity and depth to the markets because they are very small changes in prices. Day trading and spreads between short and short months are very different related commodities are their unique tactics. Amazing as it may see, some hedgers put on futures positions they cer- ealy hope are wrong. In a rising market, the lumber producer mentioned above would want to sell lock in attractive profit margins. In other words, he would sell a little at a time as prices rise and lock in a profit lock in attractive profit margins. In other words, he would sell a little at a time as prices rise instead of holding his position. Most times you can usually lock in an advantageous position. If the producer has just recently hedged 10% of his lumber production he might be in the money. If he is learning more about commodity trading the new interest rate futures markets might be of interest. We are still eating our way through this shop and still ask- ing questions about different items. It is defined, is defined, and defined to dine so well. The shop is heaven on earth for French food lovers.

BAY VIEW FEDERAL SAVINGS

ALWAYS TOP PERFORMANCE

SHARtE THE WEALTH

PERFORMING ARTS

(secret places to eat, drink, and browse)

FRENCH DEJIC — Laurolwood Shopping Center, 1330 W. Hilldale, San Mateo—573-0111 HOURS: Mon-Sat 10-9; Sun 11-6

M. and Mme. Merlet have crafted a small piece of France in the midst of a plastic American-style shopping center. Each time we go there we are armed with coupons from our last visit, but we must tell you about this wonderful place without further ado. First, there is the dizzy box full of light. We were surprised to take it out. We dined lavishly on a box for two which contained several croissants (more about them later), two French rolls, turkey and ham very thinly sliced (24 hours notice, this can be replaced with roast chicken), potato salad, green salad (with cabbage instead of lettuce as the base), French mustard, mayonnaise, garlic sausage, which was the only item not included are sturdy knives, forks, spoons and napkins. The potage was excellent, the turkey in the recipe was moist and moist, and the garlic sausage was out of this world. The elements were small tarts filled with a creamy custardy filling, topped with half a peach. We were absolutely stuffed and the cost was a modest $2.79 per person. Since everything is fresh in the shop, you must order in advance by 11am. With a few tables available, there is a prix fixe lunch (11:30-1:30) for either $2 or $2.50, depending on what is served. Also, they have always been courteous when we have arrived (once at 12:45) but we keep a tight supply of the reports so will keep on trying. There are some half-dozen different kinds of soup available $4 and $5. We love the plate, but they also have beef, pork, goose and duck on hand. There are whole quiches available (around $2-$3) which are outstanding. The Merlets hail from France and have brought with them the most divine lighter-than-air croissants (30¢ each, $3.00 a dozen) that are 10% in stock, in most cases, bet- ter than any which I have encountered. We are told that during foot- ball season, the Merlet do a land office business with fans packing up the box lunches before a game; what a great idea, not only for sports events, but a day at the beach or an easy

 fillet dinner. We are still eating our way through this shop and still ask- ing questions about different items. The shop is heaven on earth for French food lovers.

BUYING JEWEL IN HAWAII

Molded by several factors, the most important on Maui that tourists should be extremely cautious when it comes to buying jewelry. The locals are not the most accommodating, but they are still friendly. Almost all the local jewelers save for us; doors, doors, doors, bathroom sinks and toilets, mable of all kinds, in short, a wealth of items pro- tected by a thin layer of clay. The elegance of these islands is the elegance of the people.鈥_nbrs, and the buyers’ responsibility to check this out, since there are no returns. The seller of the ring covered in sand was San Francisco, we bought a few “X” marks the spot. The items included great slabs of marble for $1 to $2.50 per square foot, decorative stone, and a stone slab save on an immovable slab! This is a wonder- ful way to preserve, recycle, and use the past.

Cleveland Wrecking Company — 2800 Third St., S.F. — 824-1411

HOURS: Mon-Fri 8-5; Sat 8-1pm

The hours listed are for a store located within the headquarters of this large and well-known company. The store deserves special attention, as it is the first place to find and pieces of different buildings, bits that have been destroyed. At the Cleveland Wrecking Company you can find many unusual items, such as old door knobs and drawer pulls, old church bells, old church bells, old church bells, old church bells, old church bells. The store is open 8am-5pm, and the store is open 8am-5pm, and the store is open 8am-5pm, and the store is open 8am-5pm.
FRENCH DEJUC — Laurelwood Shopping Center, 1330 W. Hilldale, San Mateo—573-8031 HOURS: Mon-Sat 10-6, Sun 10-4

M. and Mine, Merlet have crafted a small piece of France in the middle of a plastic American-style shopping center. Each time we go we are armed with quarters from our last visit, but we must tell you about this wonderful place without further ado. First, you've got to get your money's worth out of us. We made the trip and saw the display, but if you're not going to take out. We dined lavishly on a box for two which consists of three croissants (more about them later), two French rolls, turkey and ham very thinly sliced (24 hour notice, this can be replaced with roast chicken), potato salad, green salad with cabbage instead of lettuce as the base, French mustard, mayonnaise, garlic sausage, and a cup of soup. The drink included are sturdy knives, forks, spoons and napkins. The pate was excellent, the turkey in the crusty roll was delicious, and moist, and the garlic sausage was out of this world. The desserts were small tarts filled with a creamy, custardy filling, topped with half a peach. We were absolutely stuffed, and the cost was a modest $2.79 per person. Since everything was so fresh in the shop, you must order in advance by 11 am. With a few tables available, there is a prix fixe lunch (11:30-1:30) for either $2 or $2.50, depending on what is served. Also, they have a special for two, if you arrive (at 12:45) but we keep the report so will keep on trying. There are some half-dozen different kinds of off the menu, and $4 a la carte. We love the pate, but they also have bear, pork, goose and duck on hand. There are whole quiches available (around $2-$3) which are outstanding. The Merlets hail from France and have brought with them the most delicate lighter-than-air croissants (30 cents each, $3.50 a dozen) that are equal to tand, in most cases, better than any which you will find in a box lunch. We are told that during football season, the Merlets do a land office business with fans picking up box lunches before a game, what a great idea, not only for sports events, but any day at the beach or an easy filling dinner. We are still eating our way through this shop and still asking questions about different items. It is definitely a place to dine so well. The shop is heaven on earth for French food lovers.

BUYING JEWELS IN HAWAI'I

By several dealers on O'ahu and Maui that tourists should be extremely cautious when it comes to buying jewelry. We won't sell that far from the islands. Almost all the local jeweler's safes are for us: doors, drawers, bathrooms, and even in the local newspapers last summer warning customers about knowing what they were buying and demanding some kind of guarantee in writing, since the practice of impercat ing inferior gems with some kind of dye seems to be growing. That past and present, I am buying a piece of lapsi lazuli, since I really couldn't tell the difference even if it was pointed out to me.

CLEVELAND WRECKING COMPANY — 2800 Third St., S.F. — 924-1471 HOURS: Mon-Fri 8-5, Sat 8-1pm

The hours listed are for a store located within the headquarters of this large and well-known company. We've heard bits and pieces of different concepts, bits that have been gouged out of the floor, door and fireplace, marble of all kinds, in short, a wealth of items present. The store trade on the phone in the “Mosaic for Sale” section which has been sold out and when the salvage is lost, the buyer wants it.

Some materials may be slightly damaged, or prices are very low, but it is in the buyer's responsibility to check this out, since there are no returns. Mold: If you can find someone for you to answer questions and point flaws, but not always. When the Alaska Building was demolished in San Francisco, we bought a few "X" items and we were delighted. We sold the items given large slabs of marble for $1 to $2.50 per square foot, decorative. The slabs are made of an immovable slab! This is a wonderful way to preserve, recycle and use the past.
La Quiche — $50 Taylor St. S.F. — 441-2711. Hours: Tues-Sun, Lunch: 11:30-3; Dinner: 5:30-10, except Fri. Sat until 11pm. Co-owners Jean, Simon and Claude have added to their tiny list of pre-theater dinner restaurants. A friendly, small (441) and relaxed spot in which to dine, you enter the restaurant and are instantly transported into a petite French province (even though there’s a large map of Paris on the wall, surrounded by lovely light fixtures and old paintings, fresh flowers on the tables and the most exquisite antique clock (for hanging next to the kitchen door and hear it chime the hour). We have only eaten dinner here; there are 30 French crepe specialties from which to choose, from eggs and cheese ($2.25) up to the most expensive crêpe in white wine sauce ($3.60). Four special dinners are offered nightly, and frequently change, but we have enjoyed Coq au Rieling, Coqueille St. Jacques and Saumon Auvergner, as well as Beef Bourguignon. The specials are $5.25 to $9.95, and include a delicious, everchanging soup, salad in the French tradition, baguettes of lovely bread and fresh, sweet butter, as well as an excellent coffee. One may also order an authentic quiche, with salad ($2.25) made the way we like it — slightly runny and flavorful with lots of cream, bacon, ham and gruyère cheese. We have sampled the excellent Creme Caramel, but really flocked over the Chocolate Mousse for $1. Apetitist, beer and wine are available; we always enjoy a bottle of house wine (C.K. for $3.75 or a half bottle for $2 or, if you’re alone, 75c a glass). Lunch specials, in addition to all the crepes, quiche & salads include Crabmeat Casserole Florentine, Shrimp Louis, Coquelis or Poulet Bon Femme, each for $2.95, including the baguettes, butter and coffee. Now, with many great restaurants around the theater district, we need never complain about illegitimacy — or hunger in the middle of a show!

La Bodega Restaurant — 1337 Grant Ave., S.F. — 396-9555. Hours: Wed-Sun 6pm-11pm or when dinner is served. Owners Bernie and Carla Kneel do everything here. To be absolutely accurate, Carla does almost everything. She’s very bright and has a great personality. She has a passion for cooking, and she’s free to dance on the postage stamp floor, or just noodles around for hours and hours entertaining. This place is free, so to speak, since there’s no cover charge or minimum. Dinner is a simple, family-style affair, consisting of either Paella or Arroz con Pollo (both quite acceptable), plus salad with oil and vinegar dressing, French bread and butter, French coffee and dessert (usually eclair or petit fours). Would you believe $4 for the entire meal? Yes, you may decide to be the last of the big-time spenders and purchase a fifth of house wine (White Carla Zinfandel or Chablis) for $2.50 or order various ports and sherries.

Einar’s Danish Fondu House — 1911 Clement St., S.F. — 386-9960. Hours: 5:30-10pm. This lovely, small restaurant on Clement (one of our favorite streets in the world) features fine Danish food and is the place to relax and be charmed. The Grand Master Salat ($3.25) is more than that — a huge bowl of different kinds of lettuce, meat & vinegar dressing plus an apple, Danish ham, salami and cheese, all served in one course! The Steak Tartare is tasty and fresh ($3.95) and Danish Meatballs ($3.85), served with gravy, are filling. A Smorebrod list reads like a book, and includes herings, caviars, smoked and regular fish, meats and cheeses. Prices for these dishes range from a low $9.50 to $30. Be sure to order the smoked salmon and cream cheese. The Cheese Fondu is liberally laced with kirsch, served with a plate of apple and toasted sesame seeds and gets our vote for one of the best fondues we have tasted ($5.50 for one person to $9.45 for four). The coffee serves rates a special spot in the domestic and import wines and beers are offered. This delightful spot only seats around 30; plus a few more at a small bar, so reservations may be in order, but don’t let lack of them stand in your way… it’s well worth waiting for no reservations accepted.

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Gimmy and Gayle’s favorite (and for one special spot in which to drink, eat and browse. A subscription to SHARE THE WEALTH is $7.50 per year, $14 for two years, $20 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 2116 Geary Blvd., San Francisco, Ca. 94118, or call 392-8780. Send a letter for a copy. We are not responsible for the possibility of some of the quoted prices being changed.)

Come on! The Big Bay Area Get-together. This is the one you’ve been waiting for! The Big Bay Area Get-together, with free admission, free dancing, free drinks, free live entertainment, including rock bands. There is a generous food and lots of rides, too.

Come Saturday at 10 AM and join the big parade, starting at the Hyde St. pier. The Get-together is sponsored by your neighbors in the Bay Area community service offices. Bring your kids, your friends and your own neighborly spirit and have a ball.

April 24-25, 1976 10 AM to 6 PM
Fort Mason, San Francisco
Marina Blvd. and Crissy Field
Free parking and transportation from Crissy Field, Presidio, San Francisco.

Sponsored by the Volunteer Bureau of San Francisco and the Golden Gate National Recreation Area.

In cooperation with the Junior League of San Francisco.

Come on! To the Big Bay Area Get-together.

Firehouse Five, plus joins the S.F. Annex in "A Chorus Line." A preview is being planned of the hot new musical "A Chorus Line" by the Firehouse Five, Plus and the San Francisco Annex for Thursday, May 6th, the night before the musical goes officially to the public.

These two San Francisco’s philanthropic organizations will merge to raise funds for a new cultural enrichment program for the Oakes Children’s Center. The Firehouse Five, Plus which is known in the Bay Area as being the world’s smallest auxiliary takes its name from the location of its pet charity, the Oakes Children’s Center in the historic firehouse of Engine Company No. 22.

San Francisco Annex President, Miss Anne J负担, appointed Annex Committee headed by Miss Linda Shaeche which includes Messrs. Lloyd Liebke, Lloyd Dobrow, and Mr. and Mrs. Al Clark, Mrs. H. S. Bailie. The members of the Firehouse Five, Plus are: M. deardash Joseph Costello, Joseph Flaherty, Richard Gucitche, Richard Kunit, John Ward Maillard, Ian, Jean McClatchy, Elizabeth Spen- ner Pau, Donald Pritzer, and Rob- ert Walter.

The joint benefit was the brainchild of Mr. Simon who saw "A Chorus Line" on Broadway during a New Year’s visit to New York. Arthur, San Francisco’s Board of Directors, will create the decor and menu for the gala evening. Plans for the evening call for a 7:00 o’clock curtain for the musical followed by dinner and dancing with the original New York cast at the Design Center, 200 Kansas Street.

Sponsors for the benefit at $100 per person will be called "Front and Center," patrons known as the "Supporting Cast" will be $50 and "Stage Door Johnnies" at $20 will have theatre tickets only.

“Scenic Together” by Greenschneid, one of thousands of decorative designs available.

4230 Eighteenth Street
San Francisco
International Dinners from 6:00 p.m. Daily Sunday, Continental Style Brunch 11:30-10:00 p.m.
Reservations 621-5570

KIM'S
Oriental Ambience
Open 12-12
397-4104
441 Stockton, S.F.
1 block from Union Square
LA QUICHE — 550 Taylor St., S.F. — 441-2711 HOURS: Tues.—Sun., Lunch: 11:30-3; Dinner: 5:30-10, except Fri. Sat until 11pm Co-owners Jean, Simon and Claude have added to our tiny list of pre-theater dinner restaurants. A friendly, small-reading and relaxed spot in which to dine, you enter the restaurant and are instantly transported into a petite French province (even though there's a large map of Paris on the wall), surrounded by lovely light fixtures and old paintings, fresh flowers on the tables and the most exquisite antique clock (ask for it hanging next to the kitchen door and hear it chime the hour). We have only eaten dinner here; there are 30 French crepe specialties from which to choose, from eggs and cheese ($2.25) up through the most expensive crêpe in white wine sauce ($3.60). Four special dinners are offered nightly and, frequently change, but we have enjoyed Coq au Riesling, Coquette St. Jacques, and Sautee Sainte Aurine, as well as Beef Bourguignon. The specials are $5.25 to $5.95, and include a delicious, ever-changing soup, salad in the French tradition, baguettes of lovely bread and fresh, sweet butter, as well as an excellent coffee. One can also order an authentic quiche, with salad ($2.25) made the way we love it; slightly runny and flavorful with lots of cream, bacon, ham and gruyere cheese. We have sampled the excellent Creme Caramel, but really favor the Chocolate Mousse for $1. Appetizers, beer and wine are available; we always enjoy a bottle of house wine (C.K. for $3.75 or a half bottle for $2 or, if you're alone, 75c a glass). Lunch specials, in addition to all the crepes, quiche and salad include Crabmeat Casserole Florentine, Shrimp Louis, Coquilles or Poulet Bon Femme, each for $2.95, including the baguettes, butter and coffee. Now, with many great restaurants around the theater district, we need never complain about indulgent pairs or hunger in the middle of a show!

LA BODEGA RESTAURANT — 1337 Grant Ave., S.F. — 398-9555 HOURS: Wed-Sun 6pm-11pm or 8pm. Owners Bernie and Carla Knel do everything here. To be absolutely accurate, Carla does almost everything (Bernie, when asked, told us she heard Carla through a Chronicl want Ad). She cooks, waits tables, serves, cleans up and dances a mean Flamenco. Bernie, when he's not taking your order or chatting with you, plays an equally loud Flamenco guitar, accompanying Carla (when she's free to dance on the postage stamp floor), or just noodles around for his and your entertainment. It is this, free, so to speak, since there's no charge for menu or minimum. Dinner is a simple, family-style affair, consisting of either Paella or Arroz con Pollo both quite acceptable; green salad with oil and vinegar dressing, French bread and butter, French coffee and dessert (usually eclair or petit four). Would you believe $4 for the entire evening? You may decide to be the last of the big-time spenders and purchase a fifth of house wine for the entire Carla Zimmer and Chablis for $2.50 or order various pats and sheries.

EINAR'S DANISH FONDUE HOUSE— 951 Clement St., S.F. — 386-8960 HOURS: 7 days, 5-10 pm This lovely, small restaurant on Clement (one of our favorite streets in the world) features fine Danish food and is the place to relax and be charmed. The Grand Master Salad ($3.25) is more than that—a huge bowl of different kinds of lettuce, ham & vinegar dressing plus an apple, Danish ham, salami and cheese, a meal in one course! The Steak Tartare is tasty and fresh ($3.95) and Danish Meatballs ($3.85), served with gravy, are filling. A Smorebrod list reads like a book, and includes herring, caviar, smoked and regular fish, meats and cheeses. Prices for these dishes range from a low 95c to $5.50. Delicious smoked salmon and cream cheese. The Cheese Fondue is liberally laced with Kirsch, served with a plate of apple and toasted sesame seeds and gets our vote for one of the best fondums we have tasted ($3.50 for one person to $4.95 for four). The coffee served rates a mocha (espresso) spot in Domestic and im- ported wines and beers are offered. This delightful spot only seats about 30, plus a few more at a small bar, so reservations may be in order, but don't let lack of them stand in your way... it's well worth waiting for!

Come on! To the Big Bay Area Get-together

FIREHOUSE FIVE, PLUS JOINS THE S.F. ANNEX IN "A CHORUS LINE"

A preview is being planned of the hot new musical "A Chorus Line" by the Firehouse Five, Plus and the San Francisco Annex for Thursday, May 6th, the night before the musical formally opens to the public. These two San Francisco’s philanthropic organizations will merge to raise funds for a new cultural enrichment program for the Oakes Children’s Center. The Firehouse Five, Plus which is known in the Bay Area as being the world’s smallest auxiliary takes its name from the location of its parent charity, the Oakes Children’s Center in the historic firehouse of Engine Company No. 22. San Francisco Annex President, Miss Anne (Judd) Hardie, appointed the Annex Committee headed by Miss Linda Shuehen which includes Messrs. Lloyd Lieber, Ira Dubrow, and Mrs. and Mrs. Al Clark, Mrs. H. S. Bailey. The members of the Firehouse Five, Plus are: Mesdames Joseph Costello, Joseph Fish, George Girr, Richard Kunin, John Ward Maillard, Ill, Jean McClatchy, Elizabeth Spence, Donald Fritzke and Robert Walter.

The joint benefit was the brainchild of Mr. Arthur Simon who saw “A Chorus Line” on Broadway during a New Year’s visit to New York. Arthur, San Francisco’s fundraising party planner, will create the decor and menu for the gala evening. Plans for the evening include a 7:00 o’clock curtain for the musical, followed by dinner and dancing with the original New York cast at the Design Center, 200 Kansas Street.

Sponsors for the benefit at $100 per person will be called “Front and Center,” patrons known as the “Supporting Cast” will be $50 and “Stage Door Jockeys” at $20 have theatre tickets only.

KIM’S SPA

Open 12–12 397–4104

441 Stockton, S.F.

1 block from Union Square

Oriental Ambience

SDS-4090

Designers Wallpapers never sold before sold in retail shops.
Do it yourself decorating. — Accessories.
Gifts.

2237 Fillmore Street — San Francisco

“Scenic Together” by Greenwicht, one of十几种 of designer designs available.

4290 Eighteenth Street San Francisco

International Dinners from 6:00 p.m. Daily Sunday, Country Style Brunch 11:30-10:00 p.m.
Reservations: 621-5570

Canis’ Restaurant in the Fairmont

As San Francisco’s ciable car clg softly, outside you’d be in an elegant cosmopolitan atmosphere. We’ve very good at getting you to the theater on time. And after the theater, we purvey our superb cuisine until midnight. Piano bar and stately private dining rooms.

Codakia 5 p.m. until 2 a.m.

Dinners 6 p.m. to midnight.

For reservations call 392-0113 Closed Sundays.

Awards-Winning

designed in rings & other fine jewelry

sidney mobell

Designer of the Century of the Century

415-777-2827 255 Post St., San Francisco, CA 94118

 Winner 1985-86 Fashion Week Mail Week Top 10 (Silver)
The California area is the largest devoted to a regional collection and some of the material has been grouped to illustrate plant communities such as a pygmy forest, dry river bed, north coast dunes and willows. There is a self-guiding Indian Trail (the booklet is available at the entrance for 50 cents) featuring 2% of the more common plants used for food, medicine, utensils, building materials and weapons. Things I never knew: the California poppy's nectar is used in 2% of the plants were used as a food in the south. Buckeye or Horse Chestnut seeds were collected by some in the late summer and eaten after leaching to remove the poison. Untreated, the crushed seed was used to stimulate fish which then plaintiffs were consumed without ill effect. Any number of plants were used as tobacco, either smoked or chewed.

The herb garden should soon be looking its best. The newly-sown annuals will be on their way and the herbs that die back in winter once more in evidence. In botany an herb is a flesh-stemmed plant that usually dies down to the ground over the winter. But most herbs are used to refer to plants used for flavoring, medicine or fragrance. Hence the inclusion of carnations (also called clove pink), scented geraniums and lavender all used in perfumes. I assumed that marigolds were in the herb garden for its reputation as a companion plant to repel insects but the booklet on the herb garden, available at the office, states that the leaves and flowers have been used to treat jaundice, skin diseases and headaches and, up to World War I, marigolds were used as wound dressing. The flowers have also been used to color butter and cheese as well as yielding a yellow dye used on cloth.

The main garden is open to the public from 9 a.m. to 5 p.m., daily with docents on hand during the weekdays to guide visitors. School, church or club groups should arrange for tours in advance by phoning 642-3352. There is a small charge for this service to go toward development of the garden. Finances are tight as in most all educational institutions. There is no charge for individuals, but parking in various areas are on sale at the office at cost. Outdoor plaques are in the process of being placed at strategic locations so you can tour yourself.

... Pick a lovely spring day and give yourself a half-day vacation at Albany by the Bay. Enjoy the friendly atmosphere of the elegant Town and its international buffet. And thrill to nine thoroughbred races Tuesday thru Saturday starting at 1 p.m.

GOLDEN GATE FIELDS
1976 SEASON
Now thru June 12
(415) 526-3020

THE PRACTICAL NURSE OF JAPAN
2202 Japantown
San Francisco 94118
Closed Tuesdays

EVEN BEEN TO THE RACES?

336 Hayes St., San Francisco
(One block behind opera house)
(415) 621-9640

MANDARIN OPERA
336 Hayes St., San Francisco
(One block behind opera house)
(415) 621-9640
Pre Theatre Suppers
will be given special
affection.
French Cuisine
at reasonable prices.

Excellent parking in floodlighted
district within a few yards of our
door.

Cocktails from 4 p.m., Dinner from
6 Tuesday thru Saturday. Start on
Sunday.

Reservations recommended.
Phone: 931-5644

ARTS GARDEN

Bob Goerner

A botanical garden, according to
my dictionary, is a garden for the
exhibition and scientific study of col-
lected, growing plants. One of the
best in the west is the University of
California Botanical Garden at the
head of Strawberry Canyon above
Memorial Stadium. This should be
prime time for making its acquaintance
with the wild flower area, the
Highland and rhododendron
dell near their peak bloom.

Up to the 1900’s the site was occu-
pied by a dairy farm. Farms in Berkeley?
No-o-o. The garden is ac-
tually within the Oakland city limits.
It’s hard to believe now but the sur-
rounding hills were then largely de-
void of trees, the orichia and eucy-
lyptus having been planted, as they
were in much of the Oakland-Berke-
ley hills. Across the road from the
main garden is the newest develop-
ment, being dedicated this month, the
Mather Redwood Grove with a
charming amphitheater in the center
for classes and discussions. The plan
is to make this a miniaturc Muir
Woods. It is taking some doing for
this mini-climate is not to the red-
wood’s liking. Not dampp enough.
The grove was planted about 30
years ago and the trees would have
been much higher in a more com-
plete location. The absence of under-
cover is now being corrected by the
addition of cultivating redwood saw-
dust and the introduction of ferns and
other material indigenous to a forest.
The lack of fog and the low
rainfall, averaging 26 inches a year,
is being compensated by a sprinkler
system.

Individual trees of each of the 10
genera in the redwood family will be
found in the main garden and it may
come as a surprise to find trees called
“cedar”, “cypress”, “pine” and “fir” as members of this group. These
trees are restricted in their
habitat to moist locations around the
Pacific Rim, the one exception being
Taxodium found in the southeastern
United States and Mexico. The Dawn
Redwoods in the garden are among
the first to be planted outside their
home in China and since their intro-
duction here in 1948 have caught the
glamor of many homeowners who
wanted to grow a “living fossil” of
their own. It was as recently as 1941
that fossils of a tree closely resem-
bling Sequoia were first described by
a Japanese paleobotanist. In 1945
some living material in eastern Sze-
chuan was found and identified and
named Metasequoia (meta meaning
beyond). Along with the Chinese Wa-
ter Pine, another member of the red-
wood family, it sheds its leaves in
the winter and the California poppy’s
pink petals. Two or so weeks ago I
saw a hazy bloom of the poppies. I
think they did it in its full glory you’d better wait until spring is well along.

If you visit northern California, con-
tinue to experience dry winters the
Old West and New World Desert. The
Botanical Garden will attract visi-
tors for shopping low maintenance
plants to remake their home gardens.

The main entrance road runs be-
tween African Hill and the New
World Desert area and although the
cacti and succulents growing in the
area appear to be similar they are
completely unrelated botanically. It is
their mutual adaptation to a dry en-
vironment that have caused them
to look alike. Technically it is called
convergent evolution.

Iceplants are so ubiquitous along
our highways that we understandably
mistaken them for native plants.
Several species have “escaped” and
naturalized here. However, their site
on African Hill tells the true story.
My eye was particularly caught by
blue-green Mesembryanthemum and
I tend to overlook among all the more
muted softer greens. I’m not sure I’d
want to live with it but it is very
fun to know that nature can surprise us. Of the approximately 6,000
plants in the garden, the largest collection is of cacti and succulents, despite the
freezing freeze of the winter of 1972.
Only the most tolerant to cold were
come up. Since then there has
been considerable replanting but with
some difficulty, as the collec-
tion had been gathered by many
expeditions and the trading of plants
and seeds with other botanical gar-
dens.

No such problem existed for the
smaller plants growing in the protec-
tion of the Succulent House. The
day I visited the house the small
cacti were in the centre of attention
of a younger, younger set and I think there must have been some later importuring
for a window dish garden. Most of the
attention was centered on what have
been called “Cactus Bunrines” or
injection of a musty red or yellow
cactus grafted on a medium green
triangle of stalk. The resulting plant
is irresistible to youngsters and more
than a few grownups. Some mail
order catalogs list them.

The California area is the largest
dedicated to a regional collection and
some of the material has been
grouped to illustrate plant communi-
ties such as a pygmy forest, dry river
bed, north coast dunes and valleys.
There is a self-guiding Indian Trail
the booklet is available at the entrance
for 50 cents featuring 9 of the more
common plants used for food, medi-
cine, utensils, building material and
weapons. Things I never knew.

The California poppy’s yellow
buds were roasted by the Indians for
food and pieces of the root were
used as a sweetener. The
Buckeye or Horse Chestnut seeds were
collected by some in the late summer
and eaten after leachng to
remove the poison. Untreated, the
crushed seed was used to
repel fish which then supposedly
were consumed without ill effect. Any
number of plants were used as
we smoke tobacco, either smoked or
chewed.

The herb garden should soon be
looking its best. The newly-sown an-
nuals will be on the way and the
herbs that die back in winter once
more in evidence. In botany an herb
is a bushy-stemmed plant that usual-
ly dies down to the ground over
winter. But most of the herbs to refer
to plants used for flavoring, medicine
or fragrance. Hence the in-
cision of clarkias (also called
clove pink), scented geraniums and
lavender all used in perfumes. I
assumed that maripolos were in the
herb garden for its reputation as a
companion plant to repel insects but
the booklet on the herb garden,
available at the office, states that
the leaves and flowers have been used
to treat jaundice, skin diseases and
headaches and, up to World War II,
manpols were used as wound dress-
ing. The flowers have also been used
to color butter and cheese as well as
yielding a yellow dye used on cloth.

The main garden is open to the
garden public from 9 a.m. to 5 p.m.,
daily with docents on hand during the
weekdays to guide visitors. School, church or club groups should
arrange tours in advance by phoning 642-3352. There is a small
charge for this service to go toward development of the garden. Finances are
tight as in most all educational
institutions. There is no charge for
parking in the garden. Parking areas
are on sale at the office at cost. Outdoor plaques are in
the process of being placed at strategic locotages so you can tour
 yourself.

THE LAST GREAT TRAVEL BARGAIN FOR 1976 . . . The
Philippine Islands, where the American
American
civilization is spoken. Where the dollar still
castes a hefty premium for example, an
8-hour Manila "Concorde Airlines
Industries" Tour by private car costs
just $15 and includes a
delicious lunch!

Send for a free brochure
describing dozens and dozens of the
delest fares on scheduled airlines to
Manila.

Now available: 2 weeks $695
at Hong Kong Hyatt plus
round trip air fare only
Four different "3 Cities of Asia"
tours at $999.

PHILIPPINE TRAVEL & TOURS
323 Geary Street
San Francisco, CA 94102
433-4931

THE FLAVOR OF JAPAN

Huston
dining
dining
dining

EVEN BEA R THE RACES? . . . Pick a lovely spring day
and give yourself a half-day
vacation at Albany by the Bay.
Enjoy the friendly atmosphere of
eastern fair Turf and its international buffet.
And thrill to nine thoroughbred
races Tuesday thru Saturday
starting at 1 p.m.

GOLDEN GATE FIELD S

1976 SEASON
Now thru June 12
(415) 526-3020

MANDARIN OPERA

RESTART
336 Hayes St., San Francisco
(One block behind opera house)
(415) 621-9640

1. RACCOON TREE
An art gallery and more... unique accessories for home and office
Jack London Villas
35 Milet Street
Oakland, CA 94607
431-4523
A gallery specializing in wildlife art and sculpture
Old Bunker Store
30 Miller Avenue
Mill Valley, CA 94941
413-561-3211
Edo de Waart
Our New Maestro

by BLAKE A. SAMSON

The man is immensely affable in person and on the podium a conductor of remarkable precision and musicality. His appointment to succeed Seiji Ozawa as Music Director of the San Francisco Symphony has met with optimism from all corners of the Bay Area's music community.

"I have good feelings about where we are starting," comments the 34-year-old Dutchman.

"I am very impressed with the capabilities of the Orchestra and find myself fortunate to come into a management that I find very efficient and professional."

As the ninth Music Director in the Symphony's sixty-five-year history, de Waart is cautious about promising more than he can deliver but certain modest aims still emerge.

"The emphasis will be undoubtedly with the romantic and classic repertoire."

Like Ozawa, de Waart also has a fondness for modern works. However, he leans more to the "romantic modern composers"—men like Berio and Dallapiccola—rather than the avant-garde.

"I don't believe," he says, "I should do things I can not believe in." Therefore, he'll leave the Stockhausen to others who might conduct the orchestra.

He will continue exploring Beethoven and Mozart in depth and will expand into Bruckner and Mahler, adding Schoenberg and Webern along the way. Judging from his Philip recordings we can expect some rather good Rachmaninoff and Strauss as well.

"I'd like to incorporate other good composers whose works should be better known." In this category he mentions Glazunov and Borodin.

When he does program modern works, de Waart indicates he will try to get away from the sandwich method: "You know, start with the Leonore Overture, sneak in a modern piece and, thank God, bring on at the end Isaac Stern with Brahms." (Continued)
Edo de Waart
Our New Maestro

by BLAKE A. SAMSON

The man is immensely affable in person and on the podium a conductor of remarkable precision and musicality. His appointment to succeed Seiji Ozawa as Music Director of the San Francisco Symphony has met with optimism from all corners of the Bay Area's music community.

"I have good feelings about where we are starting," comments the 54-year-old Dutchman.

"I am very impressed with the capabilities of the Orchestra and find myself fortunate to come into a management that I find very efficient and professional."

As the ninth Music Director in the Symphony's sixty-five-year history, de Waart is cautious about promising more than he can deliver but certain modest aims still emerge.

"The emphasis will be undoubtedly with the romantic and classic repertoire."

Like Ozawa, de Waart also has a fondness for modern works. However, he leans more to the "romantic modern composers"—men like Berio and Dallapiccola—rather than the avant-garde.

"I don't believe," he says, "I should do things I can not believe in." Therefore, he'll leave the Stockhausen to others who might guest conduct the orchestra.

He will continue exploring Beethoven and Mozart in depth and will expand into Bruckner and Mahler, adding Schoenberg and Webern along the way. Judging from his Philippe recordings we can expect some rather good Rachmaninoff and Strauss as well.

"I'd like to incorporate other good composers whose works should be better known." In this category he mentions Glazunov and Borodin.

When he does program modern works, de Waart indicates he will try to get away from the sandwich method: "You know, start with the Leonore Overture, sneak in a modern piece and, thank God, bring on at the end Isaac Stern with Brahms." (Continued)
Creation In The Vineyards

The creation of Sebastiani wines begins with vines which start the beautiful, compounded process of nature. In January Spring, fruity little buds push forth from the European, a process granted to hearty American rootstock. The unripe buds turn green with luxuriant leaves that shade the tender grapes, form sugar for each grape cluster and nourish the vines. In May the first bright green clusters (or flower buds) appear.

Each bud pops off its cup or "Calypso"- indoors, "Dahlias" and a flower blooms. Then the flowers pollinate itself and the grape berry is the opened vessel of a single flower.

Red grapes grow larger until that final push to maturity starts in August. Maturing grapes such as those that give birth to the table wines.

Pinot Noir are carefully monitored for sugar, determine optimum crop. Each varietal is so selected for ultimate quality.

Harvest begins in September, peaks in early October, and generally ends by mid-November. Throughout this creative period, each vine bears the essence of a true Sebastiani wine: care fully trained, matured, and protected to insure full ripeness, flavor and color grapes of great character. Only these are the ones transformed into the wines of Sebastiani.

If you're interested in the creation of the wines, we would be happy to send you our free monthly newsletter. Just drop me a line.

Sebastiani VINEYARDS
EST. 1885
3500 PAYNE AVE. SONOMA, CALIFORNIA

Edelweiss RESTAURANT
BREAKFAST, LUNCH, TEA
9:30 to 5:30 daily
Unusual Sandwiches, Fine Pastries, Wine, Beer, Espresso
Indoor-Outdoor Dining
Spectacular Bay view
GHIBARDELII SQUARE
Wooden Mill Building
776-5533

OPERA THEATRE BALLET
Specially Planned Tour for AMERICAN WORLD PREMIERES
in our National Bicentennial Year
Consult Joe Mathis for Information and Reservations
MATHIS TRAVEL
22 Battery St., San Francisco
Tel.: (415) 781-6211

METROPOL RESTAURANT
for superb, creative cuisine and the pleasure of intimate, gracious thing. A preview of great performance—the Metropol a vine-covered European inn.
cocktail and restaurant
on every day
2271 SHATUCK AVE. BERKELEY
provisions for diners and reservations up to 10 days.

Edelweiss

"The Italian Restaurante"

FOR GRACIOUS DRINKS in THE UNIQUE
BLACK BART SALON

COFFEE HOUSE
6-30 a.m. to 10:45 p.m.
Free Parking
5 Minutes Walk to Opera House
PBA Hotel San Francisco
MARKET AT CIVIC CENTER
1250 Market Street
FOR RESERVATIONS
(415) 626-8000

the answer*
"How do you make a home? center attractive and functional? decor?" We "do the answer."

Down Under
RESTAURANT
Steaks + Sea Food + Salad Bar
Cocktails
LUNCH 11:30-3:30 p.m.
DINNER 5:30-11:30 p.m.
619 TAYLOR ST., S.F.
771-4738
1 Black Bear + Three Bear Theaters
Bank Credit Cards Accepted

56
Edelweiss RESTAURANT

Breakfast, lunch, tea 9:30 to 5:30 daily
Unusual sandwiches, Fine Pastries, Wine, Beer, Espresso
Indoor-Outdoor Dining
Spectacular Bay view
Ghirardelli Square
Wooden Mill Building
774-5633

* * *

OPERA THEATRE BALLET
Specially Planned Tours for AMERICAN WORLD PREMIERES
in our National Bicentennial Year
WILLIAM MATHIS
Consults Joe Mathis for Information and Reservations
22 Battery St.
Tel.: (415) 783-6917

MATHIS TRAVEL

22 Battery St.
Tel.: (415) 783-6917

* * *

Metroplst RESTAURANT
For superb, creative cuisine and the pleasure of intimate, gracious thing. A prelude to our great performance—the Metroplst a vine-covered European inn.
cocktail and restaurant open every day
2271 SHATTUCK AVE. BERKELEY

* * *

Sebastiani VINEYARDS
EST. 1835
321 F. M. B. & S. H. H. K. O.

* * *

his philosophy follows a viewpoint he once told Records and Recording Magazine, “Most people’s ears haven’t developed beyond Stravinsky’s Sacre du Printemps. “Our task must be to make them a few steps further, gently.”
A lot of modern music, he notes, is played very badly. “If we can play it well, then it might sound more convincing.
“People mustn’t expect too much too soon. There’s an old saying: ‘What grows slowly grows well.’

De Waart’s four-year appointment which starts with the 1977 season marks a highpoint in a career that has increasingly attracted international attention since 1967 when he assumed permanent conductorship of the Rotterdam Philharmonic.
At 26, he was one of the youngest conductors in the world to lead such a significant orchestra.

Since then he has guest conducted every major European and American orchestra, including the Berlin Philharmonic, the Boston, Chicago, Cleveland and Philadelphia Orchestras.

De Waart started his career as an oboist with the Concertgebouw Orchestra, studying conducting at the same time with Jaap Spansman of the Amsterdam Music Lyceum. In 1964 he won first prize in the Dimitri Mitropoulos Competition in New York and, as a result, became Assistant Conductor to Leonard Bernstein and the New York Philharmonic for the 1965 season.

What looked on surface to be a tremendous opportunity was less than that in reality.

“We had about two hours to conduct the whole season,” de Waart remembers. “It drove me crazy. You just sit there and become terribly frustrated watching someone else do it the whole year.”

Returning to Holland the next year, de Waart accepted the post of Assistant Conductor to the Concertgebouw under Bernard Haitink, and, after one year, joined the Rotterdam Philharmonic.

Acquiring that orchestra at an optimum time — the players were young and it had just moved into an ultra-modern concert hall, De Doel, finished in 1966—de Waart and the orchestra started its sharp climb to international acclaim.

In the process he earned a reputation for collegiality and a man of unassuming charm.
In 1975 he helped inaugurate the Concord Pavilion and will return there this season.

“The membership of the orchestra is in its own community and surroundings,” he stresses. “I think the Music Director should be visible, but I don’t think the San Francisco Symphony should be Edo de Waart.

“Totally run your organization on the personality of any given person is a mistake. I would like an audience to come to and sustain us on the strength of the orchestra and what they have to give.”

One priority in the Symphony’s future plans was definitely clear during de Waart’s press conference that was the need for a new symphonic hall.

“Our is an art,” de Waart stressed in a clear, committed voice, “that must be given in perfect acoustic surroundings.

“Don’t think I say any secret when I say the Opera House is not ideal.”

He strongly hopes that the designer will work with wood and real plaster in the new building. “The more natural materials we use, the better the acoustics.”

Unlike Ozawa, he plans to keep recording and traveling to a minimum: “I think in the next five years, I’ll do about five weeks altogether guest conducting elsewhere which suits me just fine.”

Nor does he ski, Ozawa’s favorite past-time. “It must be great to go down head but must be terrible to go down head first.”

When he puts down his baton, it’s for a tennis racket or backpack.

“The position leaves a lot of room and I can make it of what I want.”

His appointment makes the San Francisco music scene hopeful indeed.
SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.

SAN FRANCISCO.
ELEGANT DINING
San Francisco 327-9580

SAN FRANCISCO'S FINEST SELECTIONS OF
ENGLISH & FRENCH COUNTRY ANTIQUES & REPRODUCTIONS

THE neighborhood
3917 Grand Ave., Oakland/Piedmont
655-1771

SAN FRANCISCO has the opportunity to view, at the Gilbert Gallery, 590 Sutter Street, an exhibition of the most recent paintings of Ende Sazaz, thought by many to be Hungary's greatest living painter. Sazaz has won six major awards for his Surrealistic style painting, and his illimitated version of the Rubayat of Omar Khayam is on display in London's British Museum, where the curators have hailed it as one of the best illustrations to be done in the last 500 years. The artist has also been the subject of three separate film and television documentaries, one produced in Hungary, and the other two produced in Canada and seen both in Canada and the United States. His work hangs in 16 nations around the globe.

Dr. H. Lester Cooke, Museum Curator of Arts of the National Gallery of Art in Washington, D.C., has said this about Sazaz's work: "I am impressed with the quality of Mr. Sazaz's work. It is evident he is a master of his craft. In recent years, the technical achievement in classical painting techniques has been despised. Now there is a change and people once again are respecting the craftsmanship typified by the old masters. Mr. Sazaz has perfect sense of form—he can model and pick up nuances—and a limited range of imagination. The facile makake overtones in his work are true to his Middle Eastern heritage. I wish for Mr. Sazaz all the success in the world because he certainly deserves it. I am delighted to see a return to classical painting techniques handled with great beauty and sensibility.

According to Terry Kirkman and Judy Heviz of the Montreal Star, "His characters and buildings seem from the Middle Ages, ghosts reawakened to haunt, yet not with a horrific impact. Rather, Sazaz prefers to hypnosis his viewers, drawing them into some kind of ghostly hold with a gentle yet powerful magnetic pull."

When asked what is the difference between a good painter and a great artist, Ende Sazaz replied: "There are many so-called artists who are good craftmen but they do not reach anyone, because they have no message, no philosophy, no raison d'etre. The essence of great art captures the artist's responsibility to society. Every true artist is a revolutionary. Michaelangelo in the 'Last Judgement' created the new Renaissance Man in the figure of Christ.

Thus inspired, he became the true revolutionary of his time. I strive to paint in the universal language of today's needs for today's painting, hopefully, tomorrow's immortality. My generation invented Fuccian and the Concentration Camp. Aldous Huxley refused to participate in this regeneration to the Dark Ages. I feel passionately ashamed that my generation spawned these atrocities, and feel the responsibility to right the wrongs, to free humanity from the Chetos of despair, the Concentration Camp of the imprisoned mind. Now I paint in the awesome shadow of the hydrogen bomb and my paintings sometimes seem to sense the impending doom of this which may hang over us. But almost in contradiction I believe my work also reflects a strength and beauty and hope that man will survive just as true art will survive. Not as a dream, but as a living substance.

I am pleased to present my work to the people of San Francisco. I hope you will receive it in the same warm sentiment with which I present it.

THESE OPERAS AT "CULWY"
CALIFORNIA State University, Hayward, will present several opera performances this month as well as one in May.

At the University Theater on April 15, 13, 15, and 17, they will present a production of Albert Herrng by Benjamin Britten with libretto by Eric Coomber. The production will be conducted and directed by Tom Hodds. Richard Barluch is the principal signer. All of the performances begin at 8:15 pm. Ticket prices are $2.00 for general admission and $1.00 for students. For reservations call 881-3247.

On May 23, at also in the University Theater, there will be a presentation of the opera Le Pape Ménestrel by Darius Milhaud, with libretto by Jean Cocteau. This is a joint production by the University California State University, Hayward, Opera Theater and the University of Santa Clara Workshop. This is not a student production, but will be sung by Kristina Madsen, (mezzo soprano), James Bert Neely (baritone), Tom Acord (tenor) and Gerald Fitzsimmons (bass). The performance begins at 8:15 pm and the admission is free.

The great performances there will be full orchestra, costumes and sets.

AFTER THE THEATRE
FAIRMONT HOTEL
Venetian Room (closed Mondays)
thru April 11
Anthony Newley

through April 30
To be announced
April 29-May 12
To be announced
dancing to the Ernie Heiskell Orchestra
Tonga Room
dancing nightly to Sonny Castillo and Faz

ST. FRANCIS HOTEL
The Penthouse
Tues thru Sat—Delivery Mon thru Fri 4-6
Cocktail Dancing with The Abe Battat Trio
Sun and Mon—Abe Battat Trio with Carole Lee

SIR FRANCIS DRAKE
Staircase Room
dancing nightly to the Richie Terrano Trio

SAN FRANCISCO HILTON
Henri's Room at the Top
Tues thru Sat—Audrey & The Corporation
Sun and Mon—Margie Baker & The Hanepen Trio

HAYST REGGECY
The Market Place
Mon thru Fri—Ginny Wilson Trio

EL MATADOR (492 Broadway)
thru April 10—Milt Jackson

THE GREAT AMERICAN MUSIC HALL
(859 Farrell St.)
Apr. 15 & 16—"Great Guitars"

ERNESTO CHARRIOL—1876
Lalique
Barney Kessel

NEVADA ENTERTAINMENT GUIDE for MAY 1970
RENO
Harrah's Reno (Skyline Room)—(Reservations thru 800-648-3753)
thru May 17—Buddy Greely
May 18—Nels Stack
May 20 June 2—Freddie Vuill
John Assagno's Nugget (Celebrity Room)—
(Reservations thru 800-648-1177)
thru May 9—to be announced
May 10-20—Bobbi Peters
May 21-31—Tennessee Ernie Ford and Lila Baker

LAKE TAHOE
Hamlet's Tahoe (Shuttle Room)—(Reservations thru 800-648-3773)
thru May 7—Donnie Riches and Ben Yerven
May 8-16—Wayne Newton
Sahara Tahoe (High Sierra Room)—(Reservations thru 800-648-3773)
thru May 2—Jack Jones and Terri Brower
May 3-12—to be announced
May 13-19—In Green and Chans
May 20-26—Freddie Prince and Lila Felato
Opens May 7-to be announced

LAS VEGAS
Caesars Palace (Reservations thru 800-648-6666)
thru May 5—Alan King
May 6-13—Donnie Riches
May 20-June 2—Tom Jones
Downtown (Reservations thru 800-648-6666)
thru May 27—Juliette Prowse and Foster Brooks
May 18-19—Donnie Riches
Dunes (Reservations 415/737-3139)
Carnelian—"Caesars of Paris"—7/31
Flamingo Hilton (Reservations 415/771-1200)
Current—"Vive Paris"—7/31
Fonzi (Reservations thru 800-648-6666)
thru May 5—Merv Griffin
May 6-25—Roy Clark
May 26-June 2—to be announced
Las Vegas Hilton (Reservations 415/771-1200)
thru May 9—Bill Cobey
May 10-31—AnnMargret
MGM GRAND (Reservations thru 800-648-6666)
thru May 12—to be announced
May 13-26—Heinz Riedy and Jean Rivers
May 28-June 2—Dinah Shore
Nevada—(Reservations thru 800-648-6666)
Carnelian—"Las Vegas Hollywood"—7/15
Riviera (Reservations 415/421-4666)
South thru May 12—Exemplar Humphrey
May 13-June 2—Rich Little and Lenox Sisters
Sahara (Reservations thru 800-648-6666)
thru May 5—Tuffy Felts and Dick James
May 6-16—Bobbi Peters
May 20-June 2—Donny Bennett and Count Basie
South Beach (Reservations thru 800-648-6666)
thru May 4—Robert Goulet
May 5-24—Bobbi Peters
Starlight (Reservations thru 800-648-6666)
Current—"Le Cir de Paris"—7/22
Tropicana (Reservations thru 800-648-6666)
Current—"Fall & Winter"—7/22

YOGA with MARA
402 Alta Loma Avenue
Daly City, California
phone: (415) 753-6631

STRIKING THE ESSENCE OF LIFE
One Block from Geary and Curran Theaters
Park and Taylor Street
San Francisco
TROPICAL DRINKS
ISLAND HOSPITALITY
POLYNESIAN DINNERS
DINING IN NEW YORK: QUO VADIS

By BLAKE A. SAMSON

The dinner I had at the Quo Vadis, 26 East 63rd Street, New York a month ago is imbedded in my memory. I only need think of Petite Marmite, Henry IV, Faisan or Soufflé Praline aux Amandes and the flavors rush back into my mouth and mind.

This is a cuisine royale and should be reserved for a full evening's homage — an anniversary, special birthday or evening of certain magnificence.

My guest and I arrived at the silver and smoked art-nouveau glass doors at 8:35 and departed 11:30. On the way home, I realized as I rested in the afterglow that tears were gathering in my eyes. I thought the restaurants of this quality had vanished.

From the marvelous yellow-haired hat check peering over her half-torn as if out of Proust to the palatial red and gold dining-room vaguely patterned after a Roman wall painting, the immediate impression of Quo Vadis is of studied opulence. Being cymbis of the twentieth century, my guest and I thought it an ominous first impression (Rome was not all the destruction of the Greek civilization) but there was nothing garish or insincere about our meal.

My soup was a Petite Marmite Henry IV, so named for its earthenware pot, the marmite. This is a refined — at the Quo Vadis an exceptionally refined — pot-au-feu.

 Succulent cubes of burgundy-colored beef brisket floated next to one-inch squares of chicken in a shimmering consomme blanc, splendidly clear, laced with the aromatics of celery, onions stuck with cloves, a bouquet garni, turnips and carrots. Freshly grilled Parmesan cheese was sprinkled on and triangles of toast were served to the side.

Although one might miss the country ingredients of a mild cabbage, tisssanne and pieces of chicken giblets (perhaps thought here too common for the city), the separated but delicately balanced flavors made this Petite Marmite a classic, gently savory.

The wine stewed when advised of our entree selected for us: a 1969 Santenay from the Cote de Beaune, a remarkably unusual lobsters-bouquet-colored red burgundy with a silky sheen and elegant flavor. The vintage year was a magnificent one for the Santenay and a better companion for the pheasant could not have been picked. From this, I adjured their wine suggestions to be impeccably appropriate and trustworthy.

The evening's wine-pairing came with the dessert, a Soufflé Praline aux Amandes, as chifon a confection as one could wish.

The moist and airy flavor of egg white and sweet milk of the soufflé base gradually yielded to the crunch of suspended, toasted almond slivers. The result was so diaphanous as to make the cream sauce spiced with orange and a bit of Grand Marnier totally unnecessary, like putting lacquer on top of a pastel of great subtlety.

Quo Vadis, in serving the topping, bows to a standard American practice — happily one can set the sauce aside and reveal in the soufflé itself.

The service is proud but kind. No opportunity is missed for attention, from repeated changes of silverware to lemon-scented finger bowls. Ashtrays are whisked away, and cleaned after each crushed cigarette. A drop of coffee on the sauce? It is immediately replaced.

The service is on a marquer-rimmed porcelain with a thin gold edge; the napkins, charlottenburg and linen are of high quality.

One could well imagine a countess or the late Somerset Maugham seated to your left and both would respond to Gino Robusti's concerned solicitations (he is the owner with Bruno Caravaggi) with no less warm affection than the regulars showed this night. This is a restaurant for the well-bred and their distinct mien provides enough theater to surpass any evening on Broadhurst.

One knows, if one wanted to feee grandfather on his eightieth birthday or one's wife on your tenth anniversary, that this is the proper place and the tab innumerably dear will be discretely delivered, well hidden from their eyes.

Quo Vadis is, in short, a cruller of fond, permanent memories, eminently deserving of its fine reputation.

The ultimate experience in French Cuisine

Le DODON

Locoeon

Restaurant

La Cochonnerie

Dinner 3:30-11:00/11:00-2:00

Sunday brunch 11:00-2:00

151 East 65th Street NEW YORK, N.Y. 10021

The ultimate experience in French Cuisine

Le DODON

Locoeon

Restaurant

La Cochonnerie

Dinner 3:30-11:00/11:00-2:00

Sunday brunch 11:00-2:00

151 East 65th Street NEW YORK, N.Y. 10021

Prudential Cruises

One California Street, San Francisco, CA 94110

Call Collect: (415) 781-2300

Send Inscription on Cruises to Mexico, the Caribbean, and South America.

I am also interested in:

□ Canada Cruises

□ Sea/Air

Name:

Address:

City:

State:

Zip:

Phone:

My Travel Agent Is:

TODAY'S SPECIALS

Prudential Cruises

Ships of

U.S. Registration

Prudential Cruises

One California Street, San Francisco, CA 94110

Call Collect: (415) 781-2300

Send Inscription on Cruises to Mexico, the Caribbean, and South America.

I am also interested in:

□ Canada Cruises

□ Sea/Air

Name:

Address:

City:

State:

Zip:

Phone:

My Travel Agent Is:

TODAY'S SPECIALS

Prudential Cruises

One California Street, San Francisco, CA 94110

Call Collect: (415) 781-2300

Send Inscription on Cruises to Mexico, the Caribbean, and South America.

I am also interested in:

□ Canada Cruises

□ Sea/Air

Name:

Address:

City:

State:

Zip:

Phone:

My Travel Agent Is:
The dinner I had at the Quo Vadis, 26 East 63rd Street, New York a month ago is imbedded in my memory. I only need think of Petite Marmite, Henry IV, Faisan or Souflee Praline Aux Amandes and the flavors rush back into my mouth and mind. This is a cuisine royale and should be reserved for a full evening’s homage — an anniversary, special birthday or evening of certain magnitude.

My guest and I arrived at the silver and smoked art-nouveau glass doors at 8:35 and departed 11:30. On the way home, I realized as I rested in the afterward that tears were gathering in my eyes. I thought restaurants of this quality had vanished.

From the marvelous yellow-haired hat checking over her half-length as if out of Proust to the palatal red and gold dining-room vaguely patterned after a Roman wall painting, the immediate impression of Quo Vadis is of studied opulence. Being cyncis of the twentieth century, my guest and I thought it an omenous first impression (Rome was after all the downstairs, Bauhaus civilization) but there was nothing garish or insincere about our meal.

My soup was a Petite Marmite, Henry IV, so named for its earthenware pot, the marmite. This is a refined — at the Quo Vadis an exceptionally refined — pot-au-feu.

Succulent cubes of burgundy-colored beef brisket floated next to one-inch squares of chicken in a shimmering consomme blanc, splendidly clear, laced with the aromatics of celery, onion stuck with cloves, a bouquet garni, turnips and carrots.

Freshly grated Parmesan cheese was sprinkled on and triangles of toast were served to the side.

Although one might miss the country ingredients of a mild cabbage, turnip and pieces of chicken giblets (perhaps thought here too common for the city), the separated but delicately balanced flavors made this Petite Marmite a classic, gentle yet hearty.

My companion had a chilled Consommé Matelot that mastered the trick of achieving a ruby red tomato color without being overly acidic. It had the sparkle of most clarified and jellied soups and a strong flavor of a well-reduced stock.

Most spectacular of our hors-d’oeuvres was the Souflee Brulee, a Belgian blend of Parmesan and Gruyere cheese formed into two half-dollar balls, rolled in breadcrumbs and deep-fried. The center was soft and moist, the breadcrumb golden and crisp. It is served with sprigs of parsley quickly popped in and out of a seriously light oil and are of such crisp character my companion has yet to recover.

Champignons Gratin Foretiere are mushroom caps filled with another mushroom puree perfumed with truffle oil and bathed in Mornay sauce. While the mushroom crowns were overly soft, the Mornay was an exciting combination of Bechamel, Gruyere, cream and egg. The Crepes Quo Vadiss, crab, lobster and shrimp marinated in a silky hollandaise make a third recommended overture.

Passing up lobster poached in a light butter sauce flavored with tarragon, Peonol and hollandaise and the evenly seasoned rack of lamb, we settled on the Quo Vadis as a pheasant for two roasted in a most dramatic caserole lute.

A band of dough is placed around the edge of an oval copper pan, the lid pressed down and “soldered” air-tight by the pastry and then placed in the oven.

When served, a knife is inserted between the lid and rim, the dough lifts, the pheasant is lifted out of its drippings to be carved at our side. Meanwhile cognac was liberally (perhaps too liberally) sprinkled into the drippings which were then reduced to a rich but mildly gravy brown sauce.

The wine steward when advised of our entree selected for us a 1969 Santenay from the Cote de Beaune, a remarkably unusual lobster-bisque colored red burgundy with a silky sheen and elegant flavor. The vintage year was a magnificent one for the Santenay and a better companion for the pheasant could not have been picked. From this, I adjure their wine suggestions to be impeccably appropriate and trustworthy.

The evening ended grace come with the dessert, a Souflee Praline Aux Amandes, as chignon a confection as one could wish.

The moist and airy flavor of egg white and sweet milk of the souffle base gradually yielded to the crunch of suspended, toasted almond slivers. The result was so diaphanous as to make the cream sauce spiked with orange and a bit of Grand Marnier totally unnecessary, like putting lacquer on top of a paste of great subtlety.

Quo Vadis, in serving the topping, bows to a standard American practice; happily, one can set the sauce aside and reveal in the souffle itself.

The service is proud but kind. No opportunity is missed for attention, from repeated changes of silverware to lemon-scented finger bowls. Ashtrays are whisked away, and cleaned after each crushed cigarette. A drop of coffee on the saucer! It is immediately replaced.

The service is on a maroon-ribboned porcelain with a thin gold edge; the service cutlery and linen are of high quality.

One could well imagine a countess or the late Sorrento Maugham seated to your left and both would respond to Gino Robusti’s concerned solicitations (he is the owner with Bruno Caravaggi) with no less warm affection than the regulars showed this night. This is a restaurant for the well-bred and their distinct mien provides enough theater to surpass any evening on Broadway.

One knows, if one wanted to fece grandfather on his eightieth birthday or one’s wife on your tenth anniversary, that this is the proper place and the tab (unquestionably dear) will be discreetly delivered, well hidden from their eyes.

Quo Vadis is, in short, a crude, frumpy, formless memories, endearing of its line reputation.

**Dining in New York: Quo Vadis**

By BLAKE A. SAMSON

The wine steward when advised of our entree selected for us a 1969 Santenay from the Cote de Beaune, a remarkably unusual lobsters-bisque colored red burgundy with a silky sheen and elegant flavor. The vintage year was a magnificent one for the Santenay and a better companion for the pheasant could not have been picked. From this, I adjure their wine suggestions to be impeccably appropriate and trustworthy.

The evening ended grace come with the dessert, a Souflee Praline Aux Amandes, as chignon a confection as one could wish.

The moist and airy flavor of egg white and sweet milk of the souffle base gradually yielded to the crunch of suspended, toasted almond slivers. The result was so diaphanous as to make the cream sauce spiked with orange and a bit of Grand Marnier totally unnecessary, like putting lacquer on top of a paste of great subtlety.

Quo Vadis, in serving the topping, bows to a standard American practice; happily, one can set the sauce aside and reveal in the souffle itself.

The service is proud but kind. No opportunity is missed for attention, from repeated changes of silverware to lemon-scented finger bowls. Ashtrays are whisked away, and cleaned after each crushed cigarette. A drop of coffee on the saucer! It is immediately replaced.

The service is on a maroon-ribboned porcelain with a thin gold edge; the service cutlery and linen are of high quality.

One could well imagine a countess or the late Sorrento Maugham seated to your left and both would respond to Gino Robusti’s concerned solicitations (he is the owner with Bruno Caravaggi) with no less warm affection than the regulars showed this night. This is a restaurant for the well-bred and their distinct mien provides enough theater to surpass any evening on Broadway.

One knows, if one wanted to fece grandfather on his eightieth birthday or one’s wife on your tenth anniversary, that this is the proper place and the tab (unquestionably dear) will be discreetly delivered, well hidden from their eyes.

Quo Vadis is, in short, a crude, frumpy, formless memories, endearing of its line reputation.

The wine steward when advised of our entree selected for us a 1969 Santenay from the Cote de Beaune, a remarkably unusual lobsters-bisque colored red burgundy with a silky sheen and elegant flavor. The vintage year was a magnificent one for the Santenay and a better companion for the pheasant could not have been picked. From this, I adjure their wine suggestions to be impeccably appropriate and trustworthy.

The evening ended grace come with the dessert, a Souflee Praline Aux Amandes, as chignon a confection as one could wish.

The moist and airy flavor of egg white and sweet milk of the souffle base gradually yielded to the crunch of suspended, toasted almond slivers. The result was so diaphanous as to make the cream sauce spiked with orange and a bit of Grand Marnier totally unnecessary, like putting lacquer on top of a paste of great subtlety.

Quo Vadis, in serving the topping, bows to a standard American practice; happily, one can set the sauce aside and reveal in the souffle itself.

The service is proud but kind. No opportunity is missed for attention, from repeated changes of silverware to lemon-scented finger bowls. Ashtrays are whisked away, and cleaned after each crushed cigarette. A drop of coffee on the saucer! It is immediately replaced.

The service is on a maroon-ribboned porcelain with a thin gold edge; the service cutlery and linen are of high quality.

One could well imagine a countess or the late Sorrento Maugham seated to your left and both would respond to Gino Robusti’s concerned solicitations (he is the owner with Bruno Caravaggi) with no less warm affection than the regulars showed this night. This is a restaurant for the well-bred and their distinct mien provides enough theater to surpass any evening on Broadway.

One knows, if one wanted to fece grandfather on his eightieth birthday or one’s wife on your tenth anniversary, that this is the proper place and the tab (unquestionably dear) will be discreetly delivered, well hidden from their eyes.

Quo Vadis is, in short, a crude, frumpy, formless memories, endearing of its line reputation.
"RHUBARB REVUE"

The longest running annual variety show in the Bay Area has to be the "Rhubarb Revue", staged in Tamalpais Valley (the first little valley on the left as you drive North into Mill Valley) by the Tamalpais Valley Improvement Club. Opening April 23 for a four-week-end run (Fridays and Saturdays at 8:30 p.m.) the three-act production began in 1955 as a modest fund-raiser for the Club's building fund. It has flourished since then as a cabaret-style show, with the audience seated at tables on a first come, first seated basis, bringing their own refreshments.

It is a lively, bouncy show, with both a "home" flavor and the salt brought to it by several professional performers who are in it just for the fun of it. A few strictly amateur players have added some polish of their own by appearing in the "Rhubarb" for a number of years.

The results speak for themselves. Proceeds from the show have bought the Club ten acres of park-like recreation area and the site where a new clubhouse has been built, with its own stage, and sound and lighting systems. Acts from the show, or on tours so closely related, have been seen on nationally televised comedy shows, sometimes while the "Rhubarb" was in rehearsal or immediately after, perhaps hinting that there are one or two busy little TV scouts in the Marin County area.

"Rhubarb Revue", Tamalpais Valley Improvement Club Hall, Marin Avenue and Tennessee Valley Road. Tickets $3.00, Box Office 388-9662. April 23-24, April 30-May 1, May 7-8 and May 14-15. Curtain at 8:30 p.m.

PARKING FOR PATRONS OF CURRAN & GEARY THEATRES
You enjoy the theatre. Let our attendant take good care of your car.
SAFE  •  CLOSE  •  INDOORS  •  REASONABLE
262 O'Farrell off Mason
in the Handley Motor Inn Garage
Special Evening Rates
METROPOLITAN PARKING

You can't describe a feeling
MacArthur Park
Inspired by the song and built on a dream, MacArthur Park is a restaurant that has to be experienced. Dinner tonight and every night, lunch on weekdays and Sunday brunch. Free valet parking.
607 Front St. (b/w. Jackson & Pacific)
San Francisco (415) 988-1700

. . for the FIRST TIME IN THREE YEARS
memberships are available in Fred Cherry's WINE DISCOVERY CLUB. Members get priority and substantially lower prices in inexpensive wine and food dinners, tastings, winery tours, classes, trips, etc.

If you like wine—without worrying it—quickly telephone (415) 982-6624 to find out how you may join this sensible wine and food society.

FRED CHERRY
470 COLUMBUS AVE.
SAN FRANCISCO 94133
(415) 982-9624
“RHUBARB REVUE”

The longest running annual variety show in the Bay Area has to be the “Rhubarb Revue”, staged in Tamalpais Valley (the first little valley on the left as you drive North into Mill Valley) by the Tamalpais Valley Improvement Club. Opening April 23 for a four-week-end run (Fridays and Saturdays at 8:30 p.m.) the three-act production began in 1955 as a modest fund-raiser for the Club’s building fund. It has flourished since then as a cabaret-style show, with the audience seated at tables on a first come, first seated basis, bringing their own refreshments.

It is a lively, bouncy show, with both a “home” flavor and the salt brought to it by several professional performers who are in it just for the fun of it. A few strictly amateur players have added some polish of their own by appearing in the “Rhubarb” for a number of years.

The results speak for themselves. Proceeds from the show have bought the Club ten acres of park-like recreation area and the site where a new clubhouse has been built, with its own stage, and sound and lighting systems. Acts from the show, or ones so closely parallel, have been seen on nationally televised comedy shows, sometimes while the “Rhubarb” was in rehearsal or immediately after, perhaps hinting that there are one or two busy little TV scouts in the Marin County area.

“Rhubarb Revue”, Tamalpais Valley Improvement Club Hall, Marin Avenue and Tennessee Valley Road. Tickets $3.00, Box Office 388-9662, April 23-24, April 30-May 1, May 7-8 and May 14-15. Curtain at 8:30 p.m.

PARKING FOR PATRONS OF CURRAN & GEARY THEATRES
You enjoy the theatre. Let our attendant take good care of your car.
SAFE - CLOSE - INDOORS - REASONABLE
262 O’Farrell off Mason in the Handley Motor Inn Garage
Special Evening Rates
METROPOLITAN PARKING

The chairman of the bar.
Of all filter kings:

Nobody's lower than Carlton.

Look at the latest U.S. Government figures for other top brands that call themselves "low" in tar.

<table>
<thead>
<tr>
<th>Brand D (Filter)</th>
<th>14</th>
<th>1.0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brand D (Menthol)</td>
<td>13</td>
<td>1.0</td>
</tr>
<tr>
<td>Brand V (Filter)</td>
<td>11</td>
<td>0.7</td>
</tr>
<tr>
<td>Brand T (Menthol)</td>
<td>11</td>
<td>0.6</td>
</tr>
<tr>
<td>Brand V (Menthol)</td>
<td>11</td>
<td>0.7</td>
</tr>
<tr>
<td>Brand T (Filter)</td>
<td>11</td>
<td>0.6</td>
</tr>
<tr>
<td>Carlton Filter *2</td>
<td>0.2</td>
<td></td>
</tr>
<tr>
<td>Carlton Menthol *2</td>
<td>0.2</td>
<td></td>
</tr>
</tbody>
</table>

Carlton 70's (lowest of all brands—
*1 mg. tar, 0.1 mg. nicotine
*Av. per cigarette by FTC method

No wonder Carlton is fastest growing of the top 25.