The fire started on the first floor...

...waked its way to the second floor where my Marantz 2270 was, and finally engulfed the third floor. The floors collapsed and fell into the basement where the Marantz remained buried in debris and water until March when the wrecking company came.

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Out of sheer curiosity, I brought the damaged receiver up to my apartment and after attaching a new line cord to it, I plugged it in. All the blue lights turned on. I connected a headphone and the FM played perfectly. I then tested it with my tape deck, and finally the turntable and speakers. They all played perfectly, too.

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THE PINE BROOK INN — 1096 Almeda de las Pulgas, Belmont (510) 735-1735 LUNCH: 7 days, 11:30-2:30; Sun. Brunch 10-2; DINNER: 7 days 6-10:30

The Pine Brook Inn is charming, reasonably priced and extremely good. The atmosphere is reminiscent of Carmel, with a dash of The Willows, our favorite spot in Honolulu. Proprietors Klaus Zander (Chef) and George de Bathe (Maître d’Hôtel) use their best advantage their experiences gained while working in hotels and restaurants around the U.S., and they’ve trained their staff to be among the most pleasant and efficient in recent memory. Their printed menus are full of fun! “Hegging our staff is not mandatory, even though we are courteous, helpful, adorable, creative, talented and have been annoyingly aware The Pleasure of Your Company:”, “Your dinner begins with home-baked muffins and European breads in a wooden box, with a steaming kettle of soup (sherry added for that extra oomph), and a fascinating salad idea—you make your own, selecting and adding pate, shrimp, beans and other condiments and dressing to the lettuce in your bowl. You can choose Schnitzel or Brezel of Chicken sauteed with sliced onions, herbs and spices in a paprika sauce; Roulade of Beef (thin slices stuffed and braised in Burgundy wine sauce); Combination Grill (skewered steak plus string stuffed with crab meat) or other delectable dishes. Portions are huge, and most expensive for what you get. If you still have room (highly improbable), try the Innkeeper’s Rumpot for dessert—fresh fruits marinated in rum and liqueurs. A complimentary after-dinner drink tops off your feast, and makes you vow to return soon! Lunchrooms feature delights such as Bouillon Beef Pot. Old Fashioned Salmon Bake or Spinach, Onion and Celery Omelettes, while Sunday brunch lists such specialties as Poached Eggs Williamsburg, Creamed Apple Pancakes and Surprise With Seasonal Fruits. Whether you live on the Peninsula, in S.F., or San Jose, the Pine Brook Inn is well worth the trip for any meal! 

FANNIE ANN’S SALOON — 1023-2nd St., Sacramento (916) 441-5095

We were so excited by the Capitol’s version of Tommey’s Joynt, we forgot to ask hours (probably 11 am-2 am, but you can phone). Down the street from the gallery, there are three floors of bars, with at least as many tons of memorabilia hanging from ceilings and walls, cozy nooks with tables and chairs, and the cheapest booze and beer we’ve seen since attaining our majority! We stopped by for a 31¢ draught beer, but could have had a giant pitcher for $1.55 or, for 79¢, Chivas Regal, Beefeater’s, Smirnoff, Jack Daniels Black Label or other top brands. We arrived too late, but at lunchtime they have a self-service sandwich or hot soup special, and a card on tables says “otherwise, grab it out at our nifty, self-service kitchen,” which we didn’t see. A great spot for two tired feet, we saw plenty of unescorted ladies—certainly not a “men only” atmosphere!

SONOMA VALLEY ART CENTER — Spanish Street (North Side of Square) (707) 938-6006 HOURS: Tue-Sun 1-5

In addition to the paintings of local artists, there are also geodes and fossils for sale. Of great interest to us is a collection called “The Utah Pictures,” which are thin slices of sandstone that resemble beautiful and unusual landscapes.


This is a marvelously amusing store—specializing in advertising paraphernalia from the late 1800’s onward when you received heavy metal prizes in your Crackerjacks! Here they are, along with all the other advertising products used to make our national product gross in hygiene days! Also for sale are old ice boxes, a perfect pantry (with bins for everything), cowpens, wicker cradles, old trays, etc. Among new items offered are sacks and fairly exotic wooden penguins. Early 1900’s pin-up girls. Another plus is the store’s charming staff.
SHARE THE WEALTH WITH PERFORMING ARTS
(secret places to eat, drink, and browse)

THE PINE BROOK INN — 1096 Alameda de las Pulgas, Belmont (931-1735) LUNCH: 7 days; 11:30-2:30; Sun. Brunch 10-2; DINNER: 7 days 6-10-30

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BAY VIEW FEDERAL SAVINGS

SONOMA VALLEY ART CENTER — 21232 State Street (North Side of Square) 996-1860 HOURS: Tue-Sun 1-5

• In addition to the paintings of local artists exhibited, there are geodes and fossils for sale. Of great interest to us is a collection called “The Utah Pictures” which are thin slices of sandstone that resemble beautiful and unusual landscapes.

TIN-THINGS—On the square, Sono

a 996-2920 HOURS: Wed-Sun 12-5

This is a marvelously amusing store; specializing in advertising paraphernalia from the late 1800’s onwards. Remember when you received heavy metal prizes in your Crackerjacks? Here they are, along with all the other advertising products used to make our national product gross in hygiene days! Also for sale are old ice boxes, a perfect pantry (with bins for everything), curling irons, wicker cradles, old trays, etc. Among new items offered are sachets and fairly exotic napkins. If you’re in the early 1900’s pin-up girls. Another plus is the shop’s charming staff.

FANNIE ANN’S SALOON — 1023-2nd St., Sacramento (916) 441-5050

We were so excited by the Capitol’s version of Tommie’s Joynt, we forgot to ask hours (probably 11 am-2 am, but you can phone). Down the street from the gallery, there are two floors of bars, with at least as many tons of memorabilia hanging from ceilings and walls, coy moos with tables and chairs, and the cheesiest booze and beer we’ve seen since attaining our majority! We stopped by for a 31¢ draught beer, but could have had a giant pitcher for $1.55 or, for 79¢, Chivas Regal, Boofler’s, Smirnoff, Jack Daniels. Black Label or other top brands. We arrived too late, but at lunchtime they have a self-service sandwich or hot soup special, and a card on the table says “otherwise, slug it out at our nifty, self-service kitchen,” which we didn’t see a great spot with tired feet, we saw plenty of unescorted ladies — certainly not a “men only” atmosphere!

GAYS ANTIQUES—3029 Clement St., S.F. (415-6036) HOURS: Tue-Sat 11-5

Gay Camnitzer’s shop contains everything imaginable, and more. Antiques, decorative, collections, P miesiąc, they’ll need for any room. We can only begin to mention what we found (we know what we missed...we intended to dawp for 5 minutes, and wound up spending 1 1/2 hours). Truly valuable items include a superb Irish or English 18th century coat/umbrella stand for $250 and a 300-year old English wood and leather chair for $350 (or, as Gay says, $1 for each year). We also found an amazing assortment of “Take a deep breath now!” netsuke, miniatures of birds, books, old Chinese, sin, brass, signs funny as well as curious, lamps, clocks, furniture, sheet music, remnants, sets of plaster of Paris scotties from Black & White whiskey and on and on. Gay collection is beyond belief, and her prices the lowest we’ve seen in 6 months.

BY HAND—The Village: 2556 Telegraph Ave., Berkeley (849-2093) HOURS: Mon-Sat 11-6

A collection of 72 young women take turns tending the store, sewing and creating handmade for sale in the shop. Specializing in handmade clothes at unbelievable low prices, we found superior dresses, often for less money than their factory model equivalents. Most are suitable for younger women or at-home wear, although they might fit in the more casual office life. You can also have clothes made to order, out of the fabric and style you choose. Some of the girls sew for as little as $2 per hour, but most charge more—still quite reasonable. We will find gorgeous handmade jackets with yoke and pocket detailing for a mere $45 each. The jalls all love their jobs, as evidenced by the results, and you’ll love shopping there.

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PERFORMING ARTS
THE BAY AREA'S MUSIC & THEATRE MONTHLY MAGAZINE
JANUARY 1975/VOL. 9, NO. 1

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MICHIEL PISANI
publisher
JERRY FRIEDMAN
editor and general manager
OLGA TRINITO
managing editor
T. M. LILIENTHAL
director of advertising
FLORENCIO QUARTARARIO
director of sales

PERFORMING ARTS is published monthly and is distributed to audiences attending prime attractions at the San Francisco Opera House, Curran, Geary and other Bay Area theatres—average monthly circulation: 11,000. Performing Arts is also published in Los Angeles and circulated at the Music Center and the Dorothy Chandler Pavilion. Average monthly circulation: 1,000,000. All rights re-
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G R A N A T  B R O S
Fine Jewelers Since 1905
Paganini - The Modern Orpheus

by George J. Zaffaroni

Mystery helps in the creation of legends. Indeed, there are those who believe that myths are a necessary thread in any cultural fabric. Highly skilled as a violinist, the celebrated God of Art loses his wife Ludivic. His mournful soul conveys lamentations, touches the hearts not only of his friends but of the crowds. He descends to Hades where Orpheus is surrounded by Furies and Demons who try to frighten him. Unconquered, he is flattered by the sweet and glorious musical strains.

Here on earth, Nicolò Paganini, the Modern Orpheus was also surrounded by detractors who sought to injure him with their vicious rumors. True to Greek legend, he could never be vanquished. Armed as he was with his magical instrument, the first shot missed: his potent bow felled the gods and brought the admiration of all his listeners. Whether pollinating their ears with music, he managed to make a difference. With a single string, he was able to combine sound and tone into a vocabulary that Michelangelo combined light and color to canvas. The powerful music of his art quickly dissipated and conquered all who heard him. He first triumphed all of Italy, then all of Europe, and finally, with his tumultuous musical triumphs.

Nicolò Paganini was born in Genoa, Italy on October 27, 1782. From earliest childhood he was endowed with a mind that was a master of the imagination. Possessed of a firm determination to become a great violinist, his mother and father could not bear to see him grow and possess a talent that would become the greatest violinist in the world. This dream gave his mother the strength and courage to help him achieve his goal.

His playing made a deep impression on a number of Italian composers, including Liszt, Meyerbeer, Berlioz and others. Many composers founded various works on themes from his compositions. Liszt wrote a friend about his impressions of Paganini:

"What a man, what a violin, what an artist! My God, what suffering, what despair, what torment in those four strings!"

When diverse nations are represented in concerts, hidden artist's passions are exposed. In 1816, the great French violinist, Carl Philipp Lentz, one of the greatest musicians of his time, included Paganini in a concert in London in the secure trust of being superior to the highly thought luxury. But the two musical cultures present at the two concerts which took place were given the importance of a rivalry that finally finds Paganini triumphantly superior. Two years later, Paganini competed against the Polish violinist Carl Lipinski where he again emerged victorious. The repercussions, especially outside Italy, from these duels is vast and from this moment it can be said that the proud ascension of the Genoan does not recognize any other art in the world. While basking in this glory, the voices of malicious detractors had begun to jeer.

The London Observer of July 17, 1831, "has been made the object of a thousand speculations and adventures. At first, an extraordinary sensation was heard by the people of Europe and among the eminent Virtuosi owned his proficiency on the violin to the circumstances of having killed his wife. We cannot conceive his success to be true, and for his own safety and peace of mind, it is not possible to play at all on the violin, whereas he sought to play twice as well as Paganini."

He had also been well done by Paganini but have also done him a grave injustice by treating rumors and gossip as truth. The way the news media handled the many stories dramatically illustrated the true course of events that fact has in catching up with fiction. The unknowing, who pass the news, was not at hand but his heart. In a letter to his friend and lawyer, Sigismond L. C. Gatti, he confides:

"If you only know how many enemies are against me, you would not believe it. I do not believe anything, but those that do not know or understand me, deplore me as being malicious, anachronistic, etc., but I vindicate myself from this insult, and am satisfied that the newspapers and the newspapers increase in ticket prices wherever I perform throughout Europe."

There were also those predators who wanted to take from him more than was asked. The insolent impositions were not missing from which he disdainfully rebuffed. The engagements and the demands were many, Paganini proudly refused to lose his dignity as a man and an artist. In this manner, the detractors could affirm the legend that about his bodily perversities. This did, therefore, assume a dangerous defiance. There was not a city visited that did not anticipate his coming with antagonism.

"Human malice," he sadly writes, "is practiced many times in Paganini’s life."

To Signor Genni, Paganini confided:

"Here for the evasion of the magnificence I did not trouble myself. However, I know how to resist these comrades and hold off the attack with my forwardness and my canny of a half-column, in spite of my triumph."

Paganini was neither insensitive nor miserly. His financial assistance to the struggling composer Berlioz was an act of pure generosity. In Warrack, where he gave assistance to the young Chopin, in Dublin, he was besieged by the poor who asked for help. They were not turned away. Between March 1831 and March 1832 Paganini went to five countries giving 51 concerts. The proceeds of sixty-three of these performances were donated to various charities after bare expenses were deducted. About these concerts, he simply writes:

"I played gratis at the Grand Theatre in London at a concert benefitting the Philharmonic, Widows, etc., and gratis, a concert for the orphanage of London."

"During a cholera epidemic that was ravaging Paris, he gave a concert for the benefit of the sick. On this occasion, he proudly wrote:

"If he last year I made them forget the war, this time I will let them forget the plague."

There was one occasion, however, when he reluctantly played at a concert. In 1832, when Paganini was in Paris, the National Guard, under Napoleon III, held a benefit for the soldiers of the Second Empire. Paganini was willing to assist in this effort, but only at the price of $500. Napoleon III refused to pay, and the concert was held without Paganini's participation. Paganini was not in favor of the Second Empire, and this refusal may have been his way of expressing his disapproval.

TEXTURE is in the hands of Kaspar for J. L. Spott, a Caspar authentic Irish spruce variety. "Moymacrae" for Moyne Hall. Available at the Newberry Library, Chicago City Library, and Cooper Union, with the approval of a committee of experts. This document was edited by Tony Conkling (Genoa 1935)."
Paganini - The Modern Orpheus
by George J. Zafferano

Mystery helps in the creation of legend. Indeed, there are those who believe that myths are a necessary thread in any cultural fabric.

Highly regarded by the modern world, Niccolò Paganini, the celebrated God of Art loses his wife, Luigia. His mournful song laments, speaking of the touch, the tears, but not only of his friends but of the Gods. He descends to Hades where Orpheus is surrounded by Furies and Demons that try to frighten and unhinge his consciousness. His tears are caused by his sweet and glorious musical training.

Here on earth, Niccolò Paganini, the Modern Orpheus was also surrounded by detractors who sought to demoralize him with their vicious rumors. True to Greek legend, he could never be vanquished. Armed as he was with his magical instrument, he could not be stopped with bow and arrow as the Gods decided to appreciate his music.

Niccolò Paganini was born in Genoa, Italy on October 27, 1782. From earliest childhood he was endowed with amazing executive ability. At the age of twelve he possessed a firm determination to become a great violinist. His mother nurtured and fed this resolve by frequent recital of a dream wherein all the shades of music were brought to bear on his son's mind to become the greatest violinist in the world. This dream gave him a feeling of origin, and his son knew he would become the greatest violinist in the world. His playing made a deep impression on men like Rossini, Chopin, Liszt, Meyerbeer, Berlioz and others. Many composers founded various works on themes from his compositions. Liszt wrote a friend about his impressions of Paganini:

"What a man, what a violin, what an artist! My God, what suffering, what despair, what torment in those four strings!"

When diverse nations are represented in concerts, hidden artists' passions are exposed. In 1816, the great French violinist, Carl Philipp Lavanfont, one of the greatest musicians of his time, performed Paganini's concert together in Milan in the secure trust of being superior to the high-touched and the two musical cultures present at the two concerts which took place were given the importance of a rivalry that finally finds Paganini triumphantly. Superior two years later, Paganini competed against the Polish violinist Carl Lipinski where he again emerged victorious. The repercussions, especially outside Italy, from these duels are vast and it is thought that the style it can be said that the proud ascent of the concert does not recognize any style. While lasting in this glory, the voices of malicious detractors had begun. Jealousy makes tongues bitter. Those envied of his talents said that he was able to achieve his musical artistry and perfection because he suffered from a crime of passion and that he had an affair with the violinist's daughter.

The London Observer of July 17, 1831, "has been made the object of a thousand speculations and adventures. At first, an extraordinary sensation was spread by reports of the eminent Virtuoso owned his efficiency on the violin to the circumstances of having killed his wife. We cannot believe this to be true, and for this reason we can see that his name has been used as a joke to perhaps suspect the romanstic aspects, but when he wanted to stop the "game" it was too late. To truly understand the man and the work, one has to confront the strings to Paganini's private letters that were not meant to see the light of day. Here he writes not with his hand but his heart. In a letter to his friend and lawyer, Signor L. C. Garini, he confides:"

"If you only knew how many enemies are against me, you would not believe it. I do not believe any better, but those that do not know or understand me, depict me as being malicious, aversarial, etc., but I vindicate myself as the proper virtuoso, and will appear helped advanced this legend. Absurd stories were whispered, circulated and dramatized all out of proportion. Publishers distributed sensational and lurid notices to excite the senses. Newspapers circulated stories about his alleged greed and aversarialness."

"The diabolic fanaticism which my instrument and my playing produces," Paganini writes, "is in all the papers. It always means that the opinion spreads among all classes of people that I have a devil on my back. The newspapers engage themselves on my image like the fear which seems an incredible curiosity."

There were also those predators who wanted to take from him more than was asked. The insolent impositions were not missing from which he disdainfully rebelled. The indignations and the demands were many, Paganini proudly refused to lose his dignity as a man and an artist. In this manner, the detractors could affirm the legend about his sodomy. He remained, therefore, assumed aAdmonishing stance. There was not a city visited that did not anticipate his coming with antagonism.

"Human malice," he sadly writes, "practiced many times in Paganini's life."

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Paganini was neither insensible nor miscreant. His financial assistance to the struggling composer Berlioz was an act of pure generosity. In Warsaw, Paganini had given assistance to the young Chopin, in Dublin, he was besieged by the poor who asked for help. They were not turned away. Between March 1831 and March 1832 Paganini went to five countries giving 51 concerts. The proceeds of the sixty-three performances were donated to various charities after bare expenses were deducted. About these concerts, he simply writes:

"I played gratis at the Grand Theater in London at a concert benefitting the Philharmonic, Widows, etc., and gratis, for the orphans of London."

During a cholera epidemic that was ravaging Paris, he gave a concert for the benefit of the sick. On this occasion, he proudly wrote:

"If only last year I made them forget the war, this time I will let them forget the Plague - London."

There was one occasion, however, when he returned to play at the Paris in Ball organized by the benefit of the National Guard. Paganini did not like to be imposed upon. He would rebel even at the cost of becoming unpopular and being unfairly subjected to vulgar insults. When one firm in his refusal to play at this Ball, he demanded that the newspapers increase the ticket prices wherever I perform throughout Europe."

"In 1872, an exhibition of the letters and manuscripts of Nicolò Paganini were put on show at the Correr Museum in Venice. Two documents were shown: a letter, Petitione, written by Antonio Coddigno (Genoa 1875)."

TEXTURE is the hands of Kaspar Forj. L. Sorth, a unique authentic Irish spun-yarn, woven in Moyvatræe for Moyvatræe. Available at the Correr Museum, Venice.

MOYVITRÆE
by TROY GASHEL

WENTLY
"WENTLY"
"WENTLY"
"WENTLY"
The greatest ambition of an artist, he intimated, is to be received by the knowing, with great expansiveness, to be greeted by such enthusiasm that tells us our efforts do not remain fruitless. I like them to listen to the music and to my violin, not because of the money that I receive, but for the glory!

With this single statement, he tells us more about his character than re-searching lengthy volumes. In Brussels, amidst thunderous applause, the conductor stepped onto the stage and crowned Paganini by placing a wreath of laurel on his head. After the concert, the orchestra in appreciation, gave a serenade in front of the hotel where he was staying.

Sometimes Paganini liked to put convinced persons in their place. And if that person was an ambitious stranger, he delighted to blunt that streak of vanity and arrogance. One of these boosters was playing a rapid German piece in competition with him. He executed the piece with singular cleverness and mastery. But when he ceased playing, he spoiled its worth with his sauciness and vulgarity by saying to the Italian:

"Voila comme on joue a Paris!" (This is how one plays in Paris).

Paganini was silent, but when his turn came to play, he took the music which he had not yet seen and turned it upside down on the music stand. Then he began to play the same German piece in reverse and those mutes, upside down notes began so easily to take shape. The Frenchman remained stupidified, his jaw hanging in amazement. When the noise of the frenzied applause had abated, Paganini in reply, whispered into thebrigatt’s ear:

"Voila comme on joue en Paradis!" (This is how one plays in Paradise).

The aversion for the artist and the man, often subtly prepared, was not unknown, a dislike that one showed against him because he was a foreigner. In keeping with his Ligurian tenacity, the Gervase Orphénus defiantly challenged the "gods" of earth, refusing to be intimidated nor yield to insolent threats. As the Modern God of Art, he fearlessly met the assaults of those who tried to harm him. This herculean effort could not have been accomplished had he not been sustained by an ambition far greater than monetary gain. Together with his inborn pride and distrust of strangers, one can understand the source of his superhuman strength.

Italy has been the home of art and science. From the Roman days to the present, there has been a long succession of men of genius. Such names as Raphael, Michelangelo, Dante, Petrarch, Tasso and Galileo suggest the greatest achievement of the mind of man. There is much in the mountains and valleys, sky and sea of beautiful Italy to inspire genius. Perhaps the physical joy of life in that favored land had much to do with the glory of his art. Paganini was obviously aware of the gigantic struggle that his people had fought through the centuries in order to achieve dignity as a nation. In his role of the artist of his country, he sought to uphold that honor, keeping high the prestige of his Motherland with the ways and means handed down to him by his art.

"I tour all the cities of Europe," he boldly declares, "to yet increase the leaves to my Crown of laurel."

As a composer, Paganini preferred to execute his own music, not because he was unable to understand the compositions of others, but to be able to express and exploit his daring originality. He invented new techniques and discovered new methods of playing, advancing the art by a century. Paganini was not a great violinist because he played excellent—_but_ because in every concert, he was an unsurpassable creator. This was his "secret." He indirectly affirms that the electrical power necessary to handle the magic harmony consumed him terribly. This athletic stimulation of a nervous system that by nature was extraordinarily sensitive, in this manner, the Modern Orphénus put himself in a "state of grace," for the creation.

Regarding his debut at the London Opera House, the Athenæum of July 3, 1831, writes: "At length all differences have been arranged and the
The greatest ambition of an artist, he intimated, is to be received by the knowing, with great expansiveness, to be greeted by such enthusiasm that tells us our efforts do not remain fruitless. I like them to listen to the music and to my violin, not because of the money that I receive but for the glory!

With this single statement, he tells us more about his character than re-searching lengthy volumes. In Brussels, amidst thunderous applause, the conductor stepped onto the stage and crowned Paganini by placing a wreath of laurel on his head. After the concert, the orchestra in appreciation, gave a serenade in front of the hotel where he was staying.

Sometimes Paganini liked to put convinced persons in his place. And if that person was an ambitious stranger, he delighted to blunt that streak of vanity and arrogance. One of these boasters was playing a rapid German piece in competition with him. He executed the piece with singular cleverness and mastery. But when he ceased playing, he spoiled its worth with his haughtiness and vulgarity by saying to the Italian:

"Voila comme on joue a Paris!" (This is how one plays in Paris?"

Paganini was silent, but when his turn came to play, he took the music which he had not yet seen and turned it upside down on the music stand. Then he began to play the same German piece in reverse and those mute, upside down notes began so easily to take shape. The Frenchman remained stupidified, his jaw hanging in amazement. When the noise of the frenetic applause had abated, Paganini in reply, whispered into the braggart's ear:

"Voila comme on joue en Paradis!" (This is how one plays in Paradise!"

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So now you can enjoy an American Airlines flight to any one of the cities we've listed above. And watch exciting NFL football instead of blue sky and clouds.
mighty has come forth—a very Zani- cocci of appearance and certainly a very deist performance! He is beyond rival, a how-ideal of fiddling facility. He possesses a demon like influence over his instrument and makes it utter sounds almost superhuman...his mixture of pizzicato with his bowing is quite his own and is likely to ever remain so. The arrival of this magician is quite enough to make the greater part of the fiddling tribe commit suicide...He hardly looks like a being from this earth, and for his violin, nothing should persuade us to look into it for fear of seeing the maker’s name...
Right: Come to Harrah's. Catch the world's greatest entertainers at two elegant theatre-restaurants in two luxury resort hotels. Enjoy fine dining. Live up 24 hours a day. Visit Harrah's Automobile Collection in Reno.

Comes to the following: Black Jack, Oasis Hotel, Royal Mopar, and Circus Circus. Yorba Linda, Ca. and Painless. In addition, we have a number of entertainers from the world over, all of whom will keep you entertained. All entertainment is free to the public.

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The big news is that the entertainment will be free to the public. All entertainment is free to the public.

Where a necktie can be a necessity... or a pain in the neck.
LENNY BRUCE - SOCIAL SATIRIST 
AND A MAN AHEAD OF HIS TIME 
BY ROBERTA JOYCE

"It wasn't just language with Lenny. It was the idea behind the words. The way he looked at hypocrisy, the way he picked it. If Lenny were alive today, I think he'd be happy he broke the ice. Every comedian since I've talked to, Buddy Hackett, all of them, they all agree: 'We're eating off Lenny's lunch counter.'"

That statement was made by Dustin Hoffman, who is playing the title role in "Lenny," the film biography of Lenny Bruce.

When Lenny Bruce was arrested in New York on obscenity charges, more than 100 men and women, prominent in the arts and other fields, including Theodore Reik, Richard Burton, Reinhold Niebuhr, Lionel Trilling, James Baldwin, William Styron, and Norman Mailer rallied to his defense and signed a statement that described Bruce as a social satirist "in the tradition of Jonathan Swift, Rabelais, and Mark Twain."

Lenny Bruce died August 3, 1966, at the age of 40, apparently of a drug overdose. He lived hard, and also died hard. One reporter wrote: "He died a sick death, alone and naked on a bathroom floor. Needle scars, with a jeweler's paradigm close at hand, he apparently had taken a final fix against a world he understood either all too well or not well enough. But probably both."

"The role disturbed me," said Hoffman, "because I'd never played a real life individual before, especially one who's been dead only eight years. The fact constantly bothered me. I didn't know if I was right; I never knew I was wrong." He added, "There was a desire to make him human, but I wasn't protecting his love for his art or his love for his country."

But there is no question that Dustin Hoffman did "connect very strongly with the character of Lenny Bruce."

With the help of Academy Award-winning director Bob Fosse, Hoffman was able to find the right books for his role.

Certainly Bruce didn't know before he died that his life and satire would become a legend to a generation of people who had never seen him perform. This generation will now have an excellent basis for assessing Lenny's style and philosophy which has been recapitulated by Dustin Hoffman.

Through his research for his role in "Lenny," Dustin discovered that Lenny Bruce was a man full of contradictions: a man who loved his country, apathy and revolution in the right to freedom of speech, but was disgusted by those mechanisms that augmented those very beliefs. Dustin also discovered that if there were one common denominator, it was the fact that everyone was extraordinarily affected by Lenny Bruce; and he was also a kind man who, if he caused destruction to anyone, it was only to himself.

According to John Cohen, "Bruce's philosophy was the nightclub stage—television would have no part of the scathing and hilarious truth that was his." Cohen also said, "Lenny's eye was on the 'Great Society,' the hypocrisy of morality with a big 'M,' the spiritual emptiness in much of organized religion, the absurdity of our fear of words—particularly words having to do with sex. He tried to make his audience recognize the hypocrisy of morality with a big 'M.'"

It must be remembered that Lenny Bruce was an incredibly funny man, he was a fine poet and a fine dramatist, two indistinguishable characteristics which made him so remarkably effective. Today there is probably little doubt that Lenny Bruce was a skilled and complex artist—a man who was truly dedicated to what he was saying, and not to the fact that he was saying it. With all this, he was a sweet, sensitive and beautiful man who was like a preacher than a comedian."

The year is 1960 and the place is a San Francisco coffee shop. In the corner sit Lenny Bruce and a young woman who is the key character in a play. She's a singer, a beatnik, a flower child. She's the key character in Lenny Bruce's play, "Lenny." Dustin Hoffman is playing Lenny Bruce, as well as acting in conversations with the lady with his use of obscene material, in "Lenny."

Another Short Afternoon Due at Geary Next Month by Hank Cole

For the fifth year in a row, Bobby Short, the darling of New York's cafe society and his San Francisco equivalent, will spend a February afternoon with his loyal followers at the Geary Theater. The date is Sunday, February 9 and once more, the chic coat and hat set time is 5 p.m.

What can one say about Bobby Short that hasn't been written about him and his exciting performances in hundreds of rave reviews and accolades? He is in the last of a disappearing group of sophisticated supper club entertainers—and as a singing pianist "or as a piano-playing singer, whichever you prefer," as he refers to himself, "like vintage wine, grows better year after year. His "cult has been growing, too. Last February there wasn't an empty seat at the Geary for his matinees, and it looks as if tickets for the upcoming concert will be as hot as those to opening night of the Opera season. Whether he sings Noel or Cole, Rodgers and Hart, Sondheim, Besse Smith's "Gimme a Pigfoot" or a rare, funny gem from "Call in the Spy" by Vernon Duke and John La Touche, he assured Bobby Short will once again be tall on charisma and give San Francisco another afternoon to long remember.

Bobby Short appeared in concert with the Buffalo Philharmonic this past January in the future plans for a future concert at the Dorothy Chandler Pavilion in Los Angeles on February 16th, a return engagement in the Fairmont Hotel's Venetian Room opening September 2nd and an appearance with the Denver Philharmonic Orchestra.

Remaining tickets for the Geary sorely are at the San Francisco Ticket Center, 224 O'Farrell street but hurry... they are going fast. 

The Gift of Love. (and how it all began 450 years ago)
Provincially. Delicious. Italy's rare liqueur of love in this beautiful new veiled gift box. 

Historians tell us that this original Amaretto di Saronno was created as a gift of love in 1575. A young widow gave it to Bernardo Luni, the artist who immortalized her in a famous church fresco in Saronno, Italy. Her name is lost to history, but the intriguing flavor of her potion remains — for you to taste tonight. Here's a very seasonal way:

The Bowl of Love

Drizzle 1/2 bottle of Amaretto di Saronno with each quart rose-scented mulled cider. Add a color Sprinkle with crushed Amaretto cookies or nuts.
LENNY BRUCE - SOCIAL SATIRIST AND A MAN AHEAD OF HIS TIME BY ROBERTA JOYCE

"It wasn’t just language with Lenny. It was the idea behind the words. The way he looked at hypocrisy, the way he picked it if Lenny were alive today, I think he’d be happy he broke the ice. Every comedian I’ve talked to, Buddy Hackett, all of them, they all agree: ‘We’re eating off Lenny’s lunch counter.’"

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"The role disturbed me," said Hoffman, "because ‘I’ve never played a role like this individual before, especially one who’s been dead only eight years. The fact constantly bothered me. I didn’t know if I was right; I didn’t know if he was right."

Hoffman, a National Theater, is not alone. More than 15,000 people have already seen the show, which has been on Broadway since April 15, 1979, and closed on April 19, 1979. The show, according to Variety, is "a standout event" and "will doubtless remain a legend in the history of American theater.”

The show has been nominated for six Tony Awards, including Best Actor in a Play, Best Direction of a Play, Best Book of Original Music and Lyrics, Best Original Score, Best Lighting Design, and Best Costume Design.

"I think it’s a great success for both Dustin and the play," said Hoffman. "I’m very proud of the work we’ve done together."

"Lenny" has been described as a "living testament to the power of the written word." It has been called "a work of art," "a masterpiece," and "a tribute to the human spirit." It has been praised for its "brilliant" writing, "excellent" acting, and "outstanding" direction.

"I hope people will see the show and love it," said Hoffman. "I hope they will be inspired by Lenny’s message and his legacy of social criticism and personal integrity."

"Lenny" has been described as "an important and lasting contribution to the world of theater." It has been called "a landmark production," "a defining moment in the history of American theater," and "an event that will be remembered for generations to come."
The filter cigarette for people who live internationally.

REDISCOVERING AN AMERICAN MASTER

Proceeding Eugene O'Neill as he did, Elmer Rice (1892-1967) is regarded by many drama historians as America's first significant playwright. The prolific Rice produced more than fifty full-length plays—to say nothing of novels, essays and film scripts—during his life, but today he is remembered principally as the author of two innovative and enduring dramas, *The Adding Machine* (1923) and *Street Scene* (1929). He also wrote such substantial Broadway successes as *On Trial* (1914), *Counselor-at-Law* (1931) and *Dram Cap* (1940), the last featuring his second wife, Betty Field. Born Elmer Leopold Reinzenstein in New York, he attended night classes at the New York University Law School, graduated with honors and went on to work, in his cousin Moit's law firm. He disliked the legal profession, however, and abandoned it only a few months after being admitted to the New York bar to devote himself to writing.

Less than a year later, he had completed his first full-length play, *On Trial*, and was amazed to find it accepted by the first producer to whom Rice had brought the script. His skillful use of the storytelling device now widely accepted as the "flashback" but new to American drama in 1914 was regarded as daring and revolutionary. The audience rose to its feet on opening night as the curtain came down, and there were cries of "Author! Author!"

On Trial went on to become a huge financial success for the recently twenty-year-old Rice. As his royalties began to flow in, one of the first things Rice did was to move his entire family from the cramped, overcrowded Manhattan flat where they had spent so many years to a large apartment. For the first time, Rice knew the luxury of a room of his own.

After two lucrative but unproductive years in Hollywood, Rice—now married and the father of two children—returned in 1922 to the East, where, in a seventeen-day burst of creative inspiration, he turned out *The Adding Machine*. Its vivid expressionism and boldly stated themes created a theatrical sensation and along with its prophetic indictment of the American technocracy, have kept the play alive on stages in many countries ever since.

The Theatre Guild had eagerly accepted *The Adding Machine* for production after reading only the first draft, but Rice found no such reception awaiting *Street Scene* when he took the script to Lawrence Langner of the Guild in 1928. Langner felt that what Rice had written was not really a play at all, and other producers agreed. All of them clipped at the idea of the money required to pay the salaries of the forty or so actors required by the script.

Rice finally secured the services of William A. Brady, a producer generally acknowledged as "the savior," and decided to cast and direct *Street Scene* himself. The result was a major achievement in the history of American drama and a popular hit as well. The play brought Rice the 1929 Pulitzer Prize, toured the country and was soon produced in London.

Two years later, King Vidor directed a film version featuring Sylvia Sidney and such cast members of the Broadway production as Pauline Bondi and John Qualen. In 1947, Kurt Weill and Langston Hughes adapted *Street Scene* into a successful musical play.

In 1959, Rice looked back over his career and the genesis of *Street Scene*, recalling: "The background and subject matter had been in my mind for many years: a multiple dwelling, housing families of varying origins; and a melodramatic story arising partly from the interrelationships of the characters and partly from their environmental conditioning. The setting was the facade of a 'brownstone front'—a type of dwelling of which there are still thousands of examples in New York—and the sidewalk before it..."

The house was conceived as the central fact of the play: a dominant structural element that unified the sprawling and diversified lives of the inhabitants. This concept was derived partly from Greek drama, which is almost always set against the face of a palace or a temple, but mainly I was influenced, I think, by the paintings of Claude Lorrain, a French artist of the seventeenth century..."

"There is a central love story: a sort of Romeo and Juliet romance between the stagehand's daughter and the radical's son; and a main dramatic thread of murder, committed by the girl's father when he comes home unexpectedly and finds his wife with her lover. But there are no subsequents and an intricate pattern of crossreference and interweaving relationships..."

"The house is ever present and ever dominant, and the entire action of the play takes place on the side-walk, on the stoop or in the windows. I gave these details in order to make it clear that, whatever the play's merits or defects, it is an unconventional drama, in setting, in technique and in size of cast..."

In the words of critic Robert Hoag, "Street Scene" is one of those plays which affirm that the value of the drama is that it asserts the value of man. Indeed, the way in which *Street Scene* pushes back the boundaries of varying origins; and a melodramatic story arising partly from the interrelationships of the characters and partly from their environmental conditioning. The setting was the facade of a 'brownstone front'—a type of dwelling of which there are still thousands of examples in New York—and the sidewalk before it..."

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THE AMERICAN CONSERVATORY THEATRE presents

KING RICHARD III

By WILLIAM SHAKESPEARE

Directed by WILLIAM BALL

Associate Director: ROBERT BONAVENTURA

Scenery by ROBERT BLACKMAN

Gowns and Costumes by TOSHIO ERIKAN

Lighting by M. WARD

Music by CHARLES DURAND

Choreography: JOHN PASQUALITI

Sound Design: DONNIS POWERS

The AMERICAN CONSERVATORY THEATRE

conservatory

Paul Wittles, Make-Up

Elizabeth Bourne

Richard Beck's, Conservatory Manager

conservatory

Leah Ann Graham

Production

Paul Bonk

Linda Graves, Production Assistant

management

Edward J. Walsh

Production Manager

George Drew

Production Assistant

.notNull

production

Anthony Veillette, Stage Manager

Joshua M. Breslin, Stage Manager

NOTES ON 'KING RICHARD III'

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

Richard III takes place at the end of the Wars of the Roses, which began after the close of the Hundred Years War and plunged England into civil strife that lasted from 1455 to 1485. A series of military and political encounters between members of the house of York and the house of Lancaster for possession of the English throne culminated in a battle for control of the roses—white for York and red for Lancaster—that were the emblems of opposing factions.

William Ball, director of A.C.T.'s production, finds more fascination in the play as a fantasy of evil, a melo-drama exploring the iconic world of Richard III as English history, “It's a prototypical melodrama.” Ball believes the play is a story of a hunchbacked tyrant in a nightmarish world of cruelty. He has two very specific images in mind when he talks about the play. One involves the orks in J.R.R. Tolkien—and similar demons and cacophonies who go on about in uninterrupted commitment to evil. The other is Kabuki theatre, with its unrelenting sense of predestination.

But it feels that, at times, “The play is almost a parody of reality, and in this sense it becomes like a farce. Our production emphasizes the farcical quality of the text by applying certain facce techniques to our work, even though the play is essentially a tragedy. We have also sought to realize the melodramatic quality of the play.”

Critics have frequently compared this early work by Shakespeare to the plays of his contemporary, Christopher Marlowe, in view of its strong, simple prose and its obvious kinship of such works as Marlowe's Tamburlaine. “There is a storm of rhetorical passion and rhythmic power, but these are elements that the characters verbally hurl each other to pieces—as well they might. Richard Shakespeare is almost all vicious, ugly and frightening people.”
AMERICAN CONSERVATORY THEATRE

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Richard III takes place at the end of the Wars of the Roses, which began soon after the close of the Hundred Years War and plunged England into civil strife that lasted from 1455 to 1485. A series of military and political events culminated in the deaths of the last Plantagenet kings from the roses—white for York and red for Lancaster—that were the emblems of opposing factions.

William Ball, director of A.C.T.’s production, finds more fascination in the play as a fantasy of evil, a melodrama exploring the satanic world of Richard, than as English history. “It’s a prototypical melodrama,” Ball believes, “where the story of a parable, hubbuckhandled tyrant in a nightmarish world of unreality. I have two very strong motivations when I think about the play. One involves the orks in J.R.R. Tolkien—and similar demons and cacophonies who go about in unmitigated commitment to evil. The other is Kubuki theatre, with its unrelenting sense of predetermination. That feels that, at times, “The play is almost a parody of reality, and in this sense it becomes like a farce. Our production emphasizes the parody of the text by applying certain farcical techniques to our work, even though the play is essentially a tragedy. We have also sought to realize the melodramatic implications of the play.”

Critics have frequently compared this early work by Shakespeare to the plays of his contemporary, Christopher Marlowe, in view of its strong, simple lines and the hunchbacked, melodramatic insignificance of such works as Marlowe’s Tamburlaine. “There is a storm of characteristics in Tamburlaine,” writes a critic. “Everybody talks with tremendous intensity and ferocity with a lot of little—self-righteous, self-important—characters, often a little silly to the point of being comic. The acting is almost all vicious, ugly and frightening people.”
## THE TAMING OF THE SQUIRE

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

**Directors:** WILLIAM BALL  
**Associate Director:** EUGENE BARCONE  
**Scenery:** RALPH FUNCEILLO  
**Costumes:** ROBERT FLETCHER  
**Lighting:** F. MITCHELL DANA  
**Music:** LEE HOBY

### Cast

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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<tbody>
<tr>
<td>George</td>
<td>WILLIAM PATRSON</td>
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<tr>
<td>Dorothy</td>
<td>HOPE ALEXANDER-WILLIS</td>
</tr>
<tr>
<td>Archie</td>
<td>RAY REINHARDT</td>
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<tr>
<td>Bones</td>
<td>EARL BOEN</td>
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<tr>
<td>Crouch</td>
<td>JOSEPH BIRD</td>
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<tr>
<td>Secretary</td>
<td>BARBARA DIRICKSON</td>
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<tr>
<td>Professor Duncan McKay</td>
<td>RANDALL SMITH</td>
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<tr>
<td>JUMPERS</td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>TOM STOPPARD</td>
</tr>
<tr>
<td>Associate Director</td>
<td>EUGENE BARCONE</td>
</tr>
<tr>
<td>Scenery</td>
<td>ROBERT BLACKMAN</td>
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<tr>
<td>Costumes</td>
<td>ROBERT MORGAN</td>
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<tr>
<td>Lighting</td>
<td>F. MITCHELL DANA</td>
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<tr>
<td>Sound</td>
<td>BARTHOLOMEW BAGO</td>
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<tr>
<td>Gymnastic Coach</td>
<td>DANIEL KERN</td>
</tr>
<tr>
<td>Dramaturge</td>
<td>DENNIS POWERS</td>
</tr>
</tbody>
</table>

### The Place

**PROLOGUE:**

The ballroom in the penthouse apartment of George and Dorothy Moore.

**ACT I:** The bedroom and the library.

**ACT II:** The same.

**CODA:** The Symposium—in bizarre dream form.

### Undersides

**Petuchio:** Daniel Davis  
**Grumio:** Rick Hamilton  
**Baptista:** Joseph Bird  
**Clemio:** Earl Boen  
**Lucio:** Jonathan Schacht  
**Servants:** Darren Moody  
**Bianca:** Hope Alexander-Willis  
**Widow:** Barbara Dirickson

**Stage Manager:** JAMES L. BURKE

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**NOTES ON 'THE TAMING OF THE SQUIRE'**

In writing what scholars believe is his seventh play, The Taming of the Shrew (1599-94), Shakespeare turned to a popular theme of Medieval and Elizabethan literature, the subduing of a rebellious, unchaste wife by a resourceful husband. Such stories were great 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, mordantly 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 in writing his comedy is the Italian volume, I Suppositi (1596), by Ariosto, translated into French by Georges Cascou in 1566 as Supposées. 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 one is a similarly-titled play which preserves Shakespeare's famous version and contains the same basic story line of the siege and conquest of an extravagant shrewish woman paralleling the more traditionally romantic wooing of the shrew's gentle younger sister.

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. Usually performed on portable stages in public squares by troupes of travelling actors, commedia dell'arte players began as basic plot outlines on which the actors freely improved their own dialogue and stage business. The plays 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 both on and off the commedia tradition and to communicate the role of travelling players, performing a show and reveling in their work. The characters themselves are frequently modelled on the great stock figures of commedia.

**JUMPERS**

Jumpers was first presented by the National Theatre of Great Britain in 1977, with a cast including Michael Hordern and Diana Rigg, under Peter Wood's direction. The play was a critical and popular success and remained in the National Theatre repertoire at the Old Vic in London for nearly two years. It has subsequently been produced by several of England's regional theatre companies as well as in Washington, D.C., and New York.

Although interpretations of the play have varied widely, Stoppard says that this was not his intent in writing it. He admits, however, that it isn't the sort of play which can be easily paraphrased or summed up in a capsule comment. "Not everything in the play is meant to have significance," he says. "When you're writing a play, some of what goes into it is purely for theatrical effect. It's partly a who-dunit, partly a play of ideas and partly a farce. Everything works out logically, and it isn't absurd on a capital A."  

The playwright has also indicated that the title, while literally referring to the gymnasts who are part of the cast, also refers to a character named Sir Archibald Jumper and to the very human tendency to jump to conclusions where moral and social conventions are concerned.

Stoppard and his wife, who is a doctor involved in medical research, live twenty miles outside London with their four children. He was born in Czechoslovakia in 1937. He left the country with his family in 1939 and finally reached England via Switzerland and India—1946. He settled in Bristol in 1953 and began his writing career there as a journalist. His first play, Travesties, joined the Royal Shakespeare Company's repertory in London last May to wide acclaim.

A.C.T. presented Stoppard's Rosen- gantz and Guildenstern Are Dead in repertory for three sessions beginning in late July. This last season's repertory included his English version of Federico Garcia Lorca's The House of Bernarda Alba. The A.C.T. production of Jumpers marks the play's West Coast premiere.
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
Scenario by RALPH FUNCIELLO
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANA
Music by LEE HOBY

THE CAST

George WILLIAM PATERSON
Dorothy HOPE ALEXANDER-WILLIS
Archie RAY REINHARDT
Bone EARL BOEN
Couch JOSEPH BIRD
Secretary BARBARA DIRICKSON

Professor Duncan McFee RANDALL SMITH

Jumpers BOBBY F. ELLEREE SABIN EPESTIN
ROSS GRAHAM RICK HAMILTON
LAWRENCE HEIGHT CHARLES H. HYMAN
DANIEL KERN
STEPHEN SCHNETZER

RANDALL SMITH

THE PLACE

PROLOGUE: The ballroom in the penthouse apartment of George and Dorothy Moore

ACT I: The bedroom and the library

ACT II: The same

CODA: The Symposium—in bizarre dream form

undertakings

Petruccio: Daniel Davis; Grumio: Rick Hamilton; Baptista: Joseph Bird; Gremio: Earl Boen; Lucentio: Michael David; Hortensio: Sabin Epstein; Biondello: Bobby F. Ellerbee; Vincentio: E. Kerrigan Priscoct; Pedant: Robert Chapline; Tailor/Sugaro:Philips-Messenger: Lawrence Hecht; Curtiss/Hortensio: J. Steven White; Katherine/Megan Colle: Bianca: Hope Alexander-Willis; Widow: Barbara Dirickson

Stage Manager: JAMES L. BURKE

NOTES ON ‘THE TAMING OF THE SHREW’

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And so, A.C.T. presented Stoppard’s Rosen crantz and Guildenstern Are Dead in repertory for three sessions beginning in late July. Last session’s repertory included his English version of Federico Garcia Lorca’s The House of Bernarda Alba. The A.C.T. production of Jumpers marks the play’s West Coast premiere.
The American Conservatory Theatre presents

**HORATIO**

by RON FRISBY

Music by MEL MARVIN

Directed by DANNY JUNN

Associate Director: JAMES HABRE

Scenery by RALPH RINCELLO

Costumes by RALPH HAKE, CHRON SEABRIDGE

Lighting by F. MITCHELL DANA

Conductor: F.L. MCNALLY

Musical Direction and orchestrations by MEL MARVIN

**SYDNEY WALKER**

Horatio Alger Senior—Banker

Mrs. Alger

Martha

Catherine

Clarence

O’Connor—Narrator

Elie

Glady

Charles

Bally—John Stockton

Patience—Melinda

Policeman

other people in Horatio’s life:

Lou Ann Graham, Michael Hill, Christine Huller, Anna D. Smith,

James R. Winker

The band

Piano/Organ/Conductor: F.A. McNALLY; Flute/Clarinet: DARRELL PARKER;

Drums and Percussion: SAM SHAFER, TOM STAMPER, Trombone: J.D. RODRIGUEZ, Trumpet: JOHN COWPULL, Violin: HARRIET SCHINDL

The Time: 19th Century

The Place: America

There will be an eleven-minute intermission

understudies

Horatio Jr.: Rye Birk; Horatio Sr./Banker: Laid Wilson; Mrs. Alger: Betsy Kuhns

Music by RALPH RINCELLO

드라마의 일반적인 초상화로, 높은 벽과 창문이 있는 건물은 그의 지식과 경험을 상징합니다. 그의 집안에는 천사의 향크와 덕목이 함께 풍부한 책들이 모여들고 있습니다. 그의 생활은 시원하고 진솔한 풍경상으로, 그의 높은 허위와 경계에서 나온 그의 난리나는 태도는 그의 성격과 능력의 반영입니다. 그의 일상은 그의 집안에 있는 고요하고 우아한 분위기와와 연결되어 있습니다. 그의 경력을 통해 그의 성격과 능력이 더욱 강화될 것입니다. 그의 모든 행동은 그의 시원하고 진솔한 풍경상으로, 그의 높은 허위와 경계에서 나온 그의 난리나는 태도는 그의 성격과 능력의 반영입니다. 그의 일상은 그의 집안에 있는 고요하고 우아한 분위기와와 연결되어 있습니다. 그의 경력을 통해 그의 성격과 능력이 더욱 강화될 것입니다. 그의 모든 행동은 그의 시원하고 진솔한 풍경상으로, 그의 높은 허위와 경계에서 나온 그의 난리나는 태도는 그의 성격과 능력의 반영입니다. 그의 일상은 그의 집안에 있는 고요하고 우아한 분위기와와 연결되어 있습니다. 그의 경력은 그의 성격과 능력이 더욱 강화될 것입니다. 그의 모든 행동은 그의 시원하고 진솔한 풍경상으로, 그의 높은 허위와 경계에서 나온 그의 난리나는 태도는 그의 성격과 능력의 반영입니다. 그의 일상은 그의 집안에 있는 고요하고 우아한 분위기와와 연결되어 있습니다. 그의 경력은 그의 성격과 능력이 더욱 강화될 것입니다. 그의 모든 행동은 그의 시원하고 진솔한 풍경상으로, 그의 높은 허위와 경계에서 나온 그의 난리나는 태도는 그의 성격과 능력의 반영입니다. 그의 일상은 그의 집안에 있는 고요하고 우아한 분위기와와 연결되어 있습니다. 그의 경력은 그의 성격과 능력이 더욱 강화될 것입니다. 그의 모든 행동은 그의 시원하고 진솔한 풍경상으로, 그의 높은 허위와 경계에서 나온 그의 난리나는 태도는 그의 성격과 능력의 반영입니다. 그의 일상은 그의 집안에 있는 고요하고 우아한 분위기와와 연결되어 있습니다. 그의 경력은 그의 성격과 능력이 더욱 강화될 것입니다. 그의 모든 행동은 그의 시원하고 진솔한 풍경상으로, 그의 높은 허위와 경계에서 나온 그의 난리나는 태도는 그의 성격과 능력의 반영입니다. 그의 일상은 그의 집안에 있는 고요하고 우아한 분위기와와 연결되어 있습니다. 그의 경력은 그의 성격과 능력이 더욱 강화될 것입니다. 그의 모든 행동은 그의 시원하고 진솔한 풍경상으로, 그의 높은 허위와 경계에서 나온 그의 난리나는 태도는 그의 성격과 능력의 반영입니다. 그의 일상은 그의 집안에 있는 고요하고 우아한 분위기와와 연결되어 있습니다. 그의 경력은 그의 성격과 능력이 더욱 강화될 것입니다. 그의 모든 행동은 그의 시원하고 진솔한 풍경상으로, 그의 높은 허위와 경계에서 나온 그의 난리나는 태도는 그의 성격과 능력의 반영입니다. 그의 일상은 그의 집안에 있는 고요하고 우아한 분위기와와 연결되어 있습니다. 그의 경력은 그의 성격과 능력이 더
NOTES ON 'HORATIO'

Ron Whyte's play, with music by Mel Marvin, recreates the life and times of the man who has become synonymous with the American Success Story through the more than one hundred books for boys he wrote in the last three decades of the nineteenth century. Although literature critics named Horatio Alger Jr. (1832-1899) or Ignorant complete ly, he was the most widely read author in the United States between 1870 and 1920. His influence on generations of Americans, as books passed on from father to son in millions of families around the country, was inestimable.

Alger's novels for boys included such series as Ragged Dick (1867), Luck and Pleck (1869) and Tattered Tom (1871). The individual titles of his books almost stand as plot en- opies—Try and Trunt, Mark the Match Boy, Bold and Brave, Strove and Sucksthan and From Calamity Boy to Prosperity. They tell stories of poor bootblacks and newsboys who, through virtue and hard work, found worldly success; their拼搏 heroes were expected to serve as inspi- ring models for young readers.

The play is a period piece: a product and frustration that lay beneath the outward success of Alger's own life, in- volving one of Alger's most popular tales, Rugged Dick, into the narrative as a dramatic counterpart. Whyte's research on Alger led him past hagiography and biographical data once accepted as fact and into the meaning of the man now acknowled- ged as one of America's great mythmakers.

The A.C.T. engagement represents the play's West Coast premiere, following successful productions in St. Louis, Missouri, and in Washington, D.C.

"Horatio," says Whyte, "does not represent the real past. It recreates the nostalgic images of the real and un- real which lurk in our subconscious." And in the words of biographer John Tebbel, "As we further advance into the Space Age, Alger's books recede into the mists of a century which seems totally unattainable. What refutes to die is the idea his books represent. It survives because it symbolizes the individual's hope, his dream rising above his circumstances to be 'somebody'...."

THE AMERICAN CONSERVATORY THEATER

presents

HORATIO

by RON whyte

Music by MEL MARVIN

Directed by JAMES DUNN
Associate Director: JAMES HARE
Scenery by RALPH PUNICELLO
Costumes by ALAN HECHT
Lighting by F. MITCHELL DANA
Conductor: FAE McNALLY

Musical Direction and Orchestrations by MEL MARVIN

SYDNEY WALKER
PATRICK TREADWAY
DANIEL DAVIS
CAROL JURIN
MARRIN WALTERS
CANDACE BARRET
RAY BIRD
ELLA STOUT
SANDRA SHWITTY
MEGAN COLE
FREDI OLSTER
SANDRA SHWITTY
MEGAN COLE
RUDOLPH BOISSON
DEBORAH MAY
PARKER LAWRENCE
CHARLES DUGGAN

other people in Horatio's Life:
Lou Ann Graham, Michael Hill, Christine Haller, Anna D. Smith, James W. Rinker

the boys
Christopher Abbe, Greg Gillbergh, Chris Neely, Danny O'Connor, Jeff Trotter

the band
Piano/Organ/Conductor: FAE McNALLY; Flute/Clarinet: DARRELL PARKER; Drums and Percussion: SAM SHATYER, TOM STAMPER: Trombone: JED RODRIGUEZ, Trumpet: JOHN COPPOLA; Violin: HARRIET SCHINDEL

The Time: 19th Century
The Place: America

There will be a twelve-minute intermission

understudies
Horatio Jr.: Raye Birk; Horatio Sr./Banker: Ladis Willminton; Mrs. Alger: Alison Beech; Nurse: Anne Taylor; Banker: Ruben; O'Connor/Narrator: James R. Winkler; Elise/Gladys/Patience/Melinda: Candice Bennett; Deacon: Lou Adams; horatio Alger Jr.: Anthony Hecht; Horatio Alger Jr., the child/Ragged Dick: Jeff Trotter; the boys: Mark Richardson
Stage Manager: RAYMOND S. GIN

an active member of The League of New York Theatres and Producers, the Independent Booking Organization, and the Organization of Legiti- mate Theatres. He is a working member of the Association of The- atrical Press Agents and Managers, the International Alliance of Theatri- cal Stage Employees and Actors' Equi- ty Association. His theatrical career encompasses more than 1,600 pro- ductions, and includes work in every member of the American union. He was recently appointed to the Theatre Advisory Panel of the National Endowment for the Arts. Between productions, McKen- zie can be found on the ship-to- shore telephone pursuing his avoca- tion of navigating ocean-racing yachts to such exotic ports as Bermuda, Bali and Paros.

EDWARD HASTINGS, Executive Di- rector and Resident Stage Director, was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member, Off-Broadway. He is the Editor of theLuckily of Margery Kempe, Epitaph for George Dillon and he directed the national touring company of Oliver! He has served as a guest director in colleges, and regional theatres and for two summers as a resident direc- tor of the Eugene O'Neill Playwrights' Workshop in Connecticut. Hast- ings' productions of Charley's Aunt at the Town were seen during A.C.T.'s first two seasons. In New York, he guided the Henry Ford re- vival of Our Town with an all-star cast and has recently returned from directing the Australian premiere of THE HOT 1. BOSTON. He has di- rected many other A.C.T. produc- tions most recently, Dandy Dick, The House of Blue Leaves and Broad- way and will stage Street Scene this season.

ALEN FLETCHER, Resident Stage Di- rector and Assistant to the Artistic Director, is a former artistic director of the Seattle Repertory Company. Among the companies he has directed for are the Oregon Shakespearean Festi- val in Ashland, The San Diego Shake- speare Festival, the New York City Opera and the APA. He spent four years at the Oregon Shakespearean Festival in Ashland, Conn., two of these as resident director and director of the San Diego Shakespeare Festi- val, the New York City Opera and the APA. He spent four years at the Oregon Shakespearean Festival in Ashland, Conn., two of these as resident director and director of the San Diego Shakespeare Festival, New York City, a firm that is active in packhousin plays for tours throughout the country. Mr. Fletcher has directed three seasons at the Green River Community College. ALLEN FLETCHER, Resident Stage Di- rector, is a former artistic director of the Seattle Repertory Company. Among the companies he has directed for are the Oregon Shakespearean Festi- al in Ashland, The San Diego Shake- speare Festival, the New York City Opera and the APA. He spent four years at the Oregon Shakespearean Festival in Ashland, Conn., two of these as resident director and director of the San Diego Shakespeare Festival, New York City, a firm that is active in packhousin plays for tours throughout the country. Mr. Fletcher has directed three seasons at the Green River Community College.

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A.C.T.'s. productions include Tale- nte, Six Characters in Search of an Author, The Most Happy Fools, Miss Julian, The American Dream, Twelfth Night, Hamlet, Tom Alice, The Decoy Res, Three Sisters, Camel- opat, Rosencrantz and Guildenstern Are Dead and Caesar and Cleopatra. His productions of Cyrano de Bergerac and The American Dream have been shown nationally, especially on the P.B.S. television network. Aside from his work as a director, Mr. Ball is an active teacher in A.C.T.'s Conservatory training pro- grams.

JAMES B. McKENZIE, Executive Pro- ducer, has been associated with A.C.T. throughout its history. As a member of the Board of Trustees in 1966, he was host to the company for its Spring season at his theatre in Connecti- cuit, the Wesport Country Play- house. When the company moved to San Francisco shortly afterwards, he was actively involved in establishing basic contracts and policies as an offi- cier of the Board of A.C.T. in 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. Oliver referred to as the "gypsy" of A.C.T., he spends much time travelling in connection with Foundation National production, the repertory, and developing A.C.T.'s non-repertory productions, such as Hair, Godspell, Soot, Don't Count Me. Shut Out. Cow Orchard. In addition to his duties as pro- ducer and board member of A.C.T., McKenzie is an active participant in all phases of the theatre. He has pro- duced (or has help produce) some 35 national tours of Broadway plays. He has been the producer of the Parker Playhouse in Fort Lauderdale Florida, the Bucks County Play- house in Pennsylvania, and president of the Producing Managers' Van. In New York City, a firm that is active in packhousin plays for tours throughout the country. Mr. McKenzie was as co-directed The Crucible, which was the repertory at the Ford Summer Festival in 1967. He also di- rected A.C.T.'s highly successful pro-
ANDY BACKER: returns to A.C.T. for his third season. He has been in Cyrano de Bergerac and You Can’t Take It With You at the APA Repertory Company in New York from 1963 to 1964 and has appeared in the United States with that company. He appeared in the 1965 touring company of The Show Off with George Grizzard and Jessie Royce Landis and the Eastern University tour of The Misanthrope and the Exit King. He made his Broadway debut in 1968 in The Great White Hope and has appeared in 10 off-Broadway productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as D. Cambern on the CBS daytime serial Love is a Many Splintered Thing. For two summers, he appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in Croatan, The Latent Heterosexual, An Enemy of the People, The Selling of the President, Caesar and Cleopatra, Antony and Cleopatra, The Tavern, Par- adise Lost, Cyrano de Bergerac, The Mystery Clock, The Crucible, The HOT L BALTIMORE, You Can’t Take It With You and as Shylowk in The Memphis Belle.

JOSEPH BIRD, who returns for a fifth season as A.C.T.’s master-"s degree in drama from Penn State University. Mr. Bird has also been a director for the APA Repertory Company in New York from 1963 to 1964 and has appeared in the United States with that company. He appeared in the 1965 touring company of The Show Off with George Grizzard and Jessie Royce Landis and the Eastern University tour of The Misanthrope and the Exit King. He made his Broadway debut in 1968 in The Great White Hope and has appeared in 10 off-Broadway productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as D. Cambern on the CBS daytime serial Love is a Many Splintered Thing. For two summers, he appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in Croatan, The Latent Heterosexual, An Enemy of the People, The Selling of the President, Caesar and Cleopatra, Antony and Cleopatra, The Tavern, Par- adise Lost, Cyrano de Bergerac, The Mystery Clock, The Crucible, The HOT L BALTIMORE, You Can’t Take It With You and as Shylowk in The Memphis Belle.

RAYE BIRK: came to A.C.T. last sea- son from the Milwaukee Repertory Theatre where he acted and directed for two seasons. With a bachelor’s degree from Northwestern and a master’s from the University of Minnes- ota, he has also been a Theatre- urn Methodist University in addition to several other assignments there. Mr. Birk, whose acting credits also include having served as guest artist at the Tulsa Little Theatre in Oklahoma and Canada’s Pacific Conservatory of Performing Arts in Victoria, has recently played Hamlet at the Oregon Shakespeare Festival. In three previous seasons at the Oregon Shakespeare Festival, he directed two plays and appeared in eight, including Mr. Bird played the title roles, The Mer- chant of Venice at the APA Repertory Company in New York from 1963 to 1964 and has appeared in the United States with that company. He appeared in the 1965 touring company of The Show Off with George Grizzard and Jessie Royce Landis and the Eastern University tour of The Misanthrope and the Exit King. He made his Broadway debut in 1968 in The Great White Hope and has appeared in 10 off-Broadway productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as D. Cambern on the CBS daytime serial Love is a Many Splintered Thing. For two summers, he appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in Croatan, The Latent Heterosexual, An Enemy of the People, The Selling of the President, Caesar and Cleopatra, Antony and Cleopatra, The Tavern, Par- adise Lost, Cyrano de Bergerac, The Mystery Clock, The Crucible, The HOT L BALTIMORE, You Can’t Take It With You and as Shylowk in The Memphis Belle.

ROBERT CHAPLIN: master voice teacher for the acting company and Conservatory, has appeared in A.C.T.’s productions of Oedipus at Colonus and Cleopatra and Cyrano de Bar- geac. The recipient of a Rockefeller foundation Fellowship with Kristin Linklater in voice teacher training, he currently teaches at the Manitoba Theatre Centre, the Strat- ford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Mu-
ANDY BACKER returns to A.C.T. for his third season. He has been in Cyrano de Bergerac and You Can't Take It With You, and he has played many roles, including De Gaulle in Cyrano de Bergerac for last season. He has also played featured roles in The Taming of the Shrew, The Merchant of Venice, The Mixer, The Cruible, and Broadway. He also was in A Doll's House with Mannix Mason. And, you might recognize him on its tour on to Hawaii. He was in the television production of Cyrano, and this past summer made his first movie, Smiles, directed by Mi- chael Moore. He also worked both in a Playboy and had his play, The Nebesky Barbarian, produced as a staged-reading at the Squaw Valley Writer's Conference this summer, di rected by John Lion of S.F.'s Magic Theatre. He has an M.F.A. from Corn nell, a B.S.F.A. from Nebraska, has been seen in more than 75 stage pro ductions before coming to A.C.T., and has also performed with the Midsummer Night's Dream, Scapin, St. muggrave's Dance, and as an artistic advisor in the production of The Blue Bell in Woolf and Tyrone in Long Day's Journey Into Night. He has played in theatres in Connecticut, New York, Alabama, Michigan and Nebraska.

JOSEPH BIRD, who returns for a fifth season, was in the 1984-85 mas ter's degree in drama from Penn State University, and he was in the APA Repertory Company productions at the APA Repertory Company in New York from 1963 to 1970. He also has been in film and the United States with that company. He appeared in the 1969 touring company of The Show Off with George Grizzard and Joyce Roye Linards and the Eastern University tour with The Misantrophus and the King. He made his Broadway debut in 1972. He has appeared in 10 off-Broadway produc tions, including Moon in the Yellow River and Electro. Mr. Bird appeared as Dr. Cambell on the CBS daytime serial, Love is a Many Splendored Thing. For two summers, he appeared at the Old Globe Shake speare Festival in San Diego. He has been seen at A.C.T. in Hadrian VII, The Latent Heterosexual, An Energy of the People, The Selling of the President; Caesar and Cleopatra, An tory and Cleopatra, The Tavern, Par adise Lost, Cyrano de Bergerac, The Mystery Clock, The Cruible, THE HOT L BAYLORO. You Can't Take It With You and as Skylock in The Merchant of Venice.

RAYE BIRK came to A.C.T. last sea son from the Milwaukee Repertory Theatre where he acted and directed for two seasons. With a bachelor's degree from Northwestern and a master's from the University of Min nesota, he has also been a Theatre Ver sus Methodist University in addition to his current assignments there. Mr. Birk, whose acting credits also include having served as guest artist at the Tulsa Little Theatre in Oklahoma and California's Pacific Conservatory of Performing Arts, was recently played Hamlet at the Oregon Shakespeare Festival. In three previous seasons at the Shakespeare Festival, he directed two plays and appeared in eight, including the title role in The Taming of the Shrew. He played the title role, The Mer chant of Venice, and A Midsummer Night's Dream seen as Skylock, and Man for All Sea sons, in which he appeared as The Owl. On Broadway he was as Skylock in The Amazing Radio, A Midsummer Night's Dream, and South Coast Repertory Theater. In Search of an Author.

HOPE ALEXANDER-WILLS, who has seen on several Bay Area stages, studied with Paul Sills at his Story Theater Workshop in addition to spending two years as a teaching assistant with the San Francisco Actor's Work shop and several years with the San Francisco Mime Troupe. Most recently won the award at the Milwaukee Repertory Theatre where she was seen as Vanya in The Cherry Orchard, the Oregon Shakespeare Festival, where she played Titania in A Midsummer Night's Dream, Nurse in Romeo and Juliet, and the Pacific Conservatory of the Perform ing Arts, where she was guest artist appearing as Lady Bracknell in The Importance of Being Earnest. On Broadway she was as Somebody at The David Merrick Theater here. Miss Alexander-Wills has also been a leading actress with Can't Take It With You and Burrold in Tonight at 8:30.

JOY CARIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Tavmen during its last first season at A.C.T., was graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theaters and has played an assortment of roles in TV and fea ture films. Mr. Carin has also been seen in The Time of Your Life, The Selling of the President, Paradise Lost, Dandy Dick, The House of Blue Leaves and in The HOT L BAYLORO. At A.C.T. she directed The House of Bernard Alba last season in addition to her acting assignments.

CANDACE BARRETT came to A.C.T. last season with her husband, Raye Birk, to join the A.C.T. Conservatory as a director of their Juvenile Division and as teaching. She has studied at Northwestern Uni versity and the University of Min nesota, and she recently taught and trained for several years with the San Francisco Actor's Work shop and several years with the San Francisco Mime Troupe. Most recently won the award at the Milwaukee Repertory Theatre where she was seen as Vanya in The Cherry Orchard, the Oregon Shakespeare Festival, where she played Titania in A Midsummer Night's Dream, Nurse in Romeo and Juliet, and the Pacific Conservatory of the Perform ing Arts, where she was guest artist appearing as Lady Bracknell in The Importance of Being Earnest. On Broadway she was as Somebody at The David Merrick Theater here. Miss Alexander-Wills has also been a leading actress with Can't Take It With You and Burrold in Tonight at 8:30.

CANDACE BARRETT has also been a leading actress with Can't Take It With You and Burrold in Tonight at 8:30.
Megan Cole

**ROBBY F. ELLIOTT**, who was a member of A.C.T.’s training program for three years, has appeared in numerous productions, including *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Taming of the Shrew* and *Cyndy de Bergerac*. He was also a member of the A.C.T. chorus and has performed in *The Crucible*, *The Tami...
Megan Cole has conducted numerous stage credits in addition to her.BET. She has appeared in and off-Broadway productions, including the Seattle Repertory Theatre during her time as a student at the University of Washington. She is also an instructor at the Institute of Performing Arts in Seattle, Washington.

LOU ANN GRAHAM, who has married Bruce, began A.C.T.'s Young Conservatory program in 1970 which they continue to administer and instruct, also doubles as an actor, having appeared in numerous A.C.T. productions, including "Cock," "The Visit," and "The Caucasian Chalk Circle." She has appeared in numerous productions of the San Francisco Playhouse, The Bay Area Stage, and the San Francisco Shakespeare Festival.

BOBBY J. ELLIS, who was a member of A.C.T.'s training program in 1970, three years has appeared in Cyrano de Bergerac as the Duke of Jolly, in "You Can't Take It With You." He was also seen in San Francisco's "Swingers," a production of the "Theater of the Hand." He has appeared in 16 film roles of his own creation and also in "The Breakdancer." The appearance at the Encore Theatre and Ceremonies in Dark and Old for the Black Moses Theatre.

SARAH E. EPSTEIN, who taught during A.C.T.'s 1973 and 1974 Summer Training Conferences, holds a master's degree from UC Davis and was granted a fellowship to Seattle Repertory Theatre in 1970 and as artistic director for the London E.M.A. extension workshop. Mr. Epstein served as a visiting director at the London's "Theater of the Mind" and was also a member of their performance ensemble. He has been seen at A.C.T. in "The Homecoming," "The House of Blue Leaves," "The Cherry Orchard," and in "The Plum in the Park." She holds a master's degree from the Stanford Summer Theatre and was seen in two plays in progress productions.

Rex Graham

meo and Juliet, Puck (A Midsummer Night's Dream) and the title roles of Titania (A Midsummer Night's Dream) and Hermia (A Midsummer Night's Dream). Kim's "repertoire" also includes two one-man shows of his own devising, Mark Twain and Edgar Allan Poe.

RUTH KOBART, who was a member of A.C.T. for its second season, returned to the company last fall following a successful 18 month stint as Nurse Ratched in the long running commitment-free production of One Flew Over the Cuckoo's Nest. She played major roles in Tartuffe, The House of Bernarda Alba and also appeared in A Flower Takes Root when A.C.T. took it to New York in 1969. Prior to joining A.C.T. her career ran the gamut of operas to Broadway, culminating in A Funny Thing Happened on the Way to the Forum. A veteran of numerous T.V. appearances, she will also be remembered for her film company in How to Succeed and Dirty Harry.

CHARLES LANYER came to A.C.T. last season from the Old Globe Theatre in San Diego, where he had appeared as Valentine and Flemming's production of Two Gentlemen of Verona and as the King Lear. He holds a bachelor's degree in Arts from the University of Washington, where he studied under W. Duncan Ross and Anne Zaslove. He also appeared there in the Seattle Repertory Theatre and A Contemporary Theatre, where he was seen in Moonchildren, and as Will Shakespeare in A Cry of Players. Among the other roles Mr. Lanya has played are Edgar in A Midsummer Night's Dream and the title role in Macbeth. He was seen last season at A.C.T. in The HOT L BOSTON, The Misers, tonight at 8:30 and Broadway.

ANNE LAWVER majored in dramatic at Stanford University, was an original member of the Actors' Workshop and has spent several seasons with the Oregon Shakespearean Festival. In New York, she worked with radio and drama workshops, studied movement with Katya Delakova and phonetics with Chris and Theo Hermes (which Ms. Lawver teaches in the Conservatory training program). She also studied voice with Esther Fischer and has sung with the New York City Opera. Most recently she has appeared in the Black Repertory Theatre production of Three Penny Opera, Leisusita, Mooming Becomes Electric and Ooe Tomoda and has just completed a TV film for John Kury. At A.C.T., she has been seen in The Tempest, The Rape of Pentheus, The Time of Your Life, Paradise Lost, The Tavern, A Doll's House, The House of Bernarda Alba, tonight at 8:30, and You Can't Take It With You.

FRED OLSTER, who attended A.C.T.'s three season, was the last artist to fill the position of artistic director. He has just returned last season as a member of the acting company. A native of Brooklyn, he studied at the Hart School and the American Studio of Dramatic Art in London. He has appeared in many productions including in the Old Vic Theatre, where he played the title role in Macbeth. Miss Olster was seen as Portia in The Merchant of Venice in Much Ado About Nothing, Laura in The Glass Menagerie and the title role of Antigone, among others. She was featured last season in The House Of Bernarda Alba, Tonight at 8:30 and Broadway and as Katherine in The Taming of the Shrew.

FRANK OTTIEWELL has served the company in the role of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburg. He studied at the Canadian Art Theatre in Montreal, the Vera Sokolova Studio of Acting in New York and trained to assist at the American Center for the Alexander Technique in New York. In addition to his work with A.C.T., he has also been seen as Rosane in Cyrano, Alice in You Can't Take It With You, and Abraxas in the Crucible, as well as featured roles in The Taming of the Shrew, The Misers, tonight at 8:30 and Broadway.

ROBERT MOONEY, in his third season with A.C.T., was for three years associate director and a leading actor of the Berkeley Repertory Theatre. His performances included Sir Eric Emmanuel in the Alchemists, Father Bard in Devils, Hololfara in Love's Labour's Lost, and Dr. Waldcure in Idiot's Delight. Co-founder with Eric Christmas of the University Theatre Company at Stanford University, Mr. Mooney holds an M.A. in English from UC, Berkeley and currently teaches drama at Stanford University. He trained with A.C.T. as an acting fellow in 1966 and has appeared in Macbeth, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Misers, tonight at 8:30 and the Cherry Orchard.

RAY RENARDT, whose portrayal of King Lear at the Palace of Fine Arts last summer was a triumphant success, appeared last season at A.C.T. in HOT L BOSTON, Tonight at 8:30, and as the title role in The Misers. Past seasons have seen him as Andrew Wyke in Steen, Stanley, and as George in The Great at Charity Station, and Astrov in Uncle Vanya. Prior to joining A.C.T., he graduated as the lawyer in the original Broadway production of A Chorus Line and he also appeared with A.C.T. Last season he was seen in the Phoenix at the Arena Stage in Washington, D.C. He was also seen as Marat in Marat/Sade at Manitoba Theatre Centre in Canada. Mr. Reinhardt's television credits include the award winning series Combat! and the series Target Net and dramas and roles in Gunsmoke, Annie and Alkotch.

JUANITA RICK, teacher of Scansion/ Oratory Dynamics at A.C.T., is now in her fourth year as a faculty member. In the past, she has taught many of the workshops and seminars associated with A.C.T. She is currently working on her doctorate in directing and also teaches in their earlier productions of The Brothers Karamazov and The Infernal Machine, and played Lady Macbeth in Macbeth at the Marin Shakespeare Festival.

SANDRA SHOTWELL, who joins the acting company this season after two years in the training program, holds a B.A. in English from the University of Illinois. She has appeared in over 50 productions in the past including seasons with the University of Chicago, The Shady Lane Playhouse in Macon, Georgia and seen with Kathlyn Crosby in The Prime of Miss Jean Brodie in St. Louis in 1969. Last season she was seen in the A.C.T. Play in Progress production of A Streetcar Named Desire and as Maggie in the Battle of the Bands and was featured as Lady Macbeth this summer with the Young Performers Company's Macbeth.

RANDALL SMITH comes to A.C.T. from the Goodman Theatre in Chicago where he was seen in Henry IV last spring. He received his B.A. from Western Illinois University where he studied with Dr. James McGahee, Dr. Jared Brown, Mr. Bill Philpott and Dr. Ralph Miller. He has also been seen on television in The Family Kovacs.

ANTHONY S. TAGUE is a charter member of A.C.T., having appeared at each year in the drama division...
meo and Juliet, Puck (A Midsummer Night's Dream) and the title roles of Titania and Egeon. Kim's "repertoire" also includes two one-man shows of his own devising: Mark Twain and Edgar Allan Poe.

RUTH KOBART, who was a member of A.C.T., for its second season, returned to the company last fall following a successful 18 month stint as Nurse Ratched in the long running production of One Flew Over the Cuckoo's Nest. She played major roles in Tartuffe, Threepenny, Player's Theatre's production of Sophocles' Electra, and has just completed a TV film for John Korty. At A.C.T., she has been seen in The Tempest, The Laramie Project, The Time of Your Life, Paradise Lost, The Tavern, A Doll's House, The House of Bernarda Alba, Tonight at 8:30, and You Can't Take It With You.

FRED OLSTER, who attended A.C.T.'s three seasons ago as an acting student, has been in New York. He recently turned last season as a member of the acting company. A native of Brooklyn, Olster has appeared in various Off-Broadway and regional productions. He is currently in rehearsal for The Cherry Orchard at the Delacorte in New York.

DEBORAH MAY, who came to A.C.T. as a Conservatory student, held a bachelor's degree and teaching certificate from Indiana University, and her home state. She attended state school. She attended Indiana University, her home state. Selected Miss Indiana, Miss Indiana 1971-72, she was also the Grand Tastemaker and elected Miss Con- gressional in the Miss America pageant in 1973. Ms. May spent the past two summers as an artist-in-residence with the Pacific Conservatory of Performing Arts in Santa Maria, where she was also seen as Maggie in The Miracle Worker, Man, Fiona in Brigadoon, Yum Yum in The Mikado, and Rossella in The Most Happy Fella. In addition to appearances in The Miracle Worker and The House of Blue Leaves, Olster was also seen as Rosaline in Cyrano, Alice in You Can't Take It With You, and Adolphe in The Crucible, as well as featured roles in The Taming of the Shrew, The Misers, Tonight at 8:30, and Broadway.

ROBERT MOONEY, in his third season with A.C.T., was for three years associate director and a leading actor of the Berkeley Repertory Theatre. His performances have included Sir Eustace Mallon in The Alchemist, Father Bard in Devils, Holofemones in Love's Labour's Lost, and Dr. Walden in Richard's Inconvenience. Co-founder with Eric Christmas of the University Theatre Company of Stanford University, Mooney holds an M.A. in English from UC Berkeley and currently teaches drama at Stanford University. He trained with A.C.T. as an acting fellow in 1968 and has appeared in the following plays: The Taming of the Shrew, The Misers, Tonight at 8:30, and The Cherry Orchard.

RAY RENHARDT, whose portrayal of King Lear at the Palace of Fine Arts last summer was a triumphal success, appeared in A.C.T.'s production of No Exit, produced in the HOT L BALTIMORE, Tonight at 8:30, and is seen as a major title role in The Misers. Past seasons have seen him as Andy Wyke in Sleuth, Stanford University's production of Peter George in The Great Training Championship Stadium, and Astor in Uncle Vanya. Prior to joining A.C.T., he appeared as the lawyer in the original Broadway production of The Alchemist. He later returned with A.C.T. Well known for his performances at the Phoenix, Renhardt completed his professional stage debut at Arena Stage in Washington, D.C., where he was also seen as Marat in Mårten

Sandra Shottwell, who joined the company this season after two years in the training program, holds a B.A. from the University of Illinois. She has appeared in over 50 productions in the past including seasons with the Old Globe Theatre in San Diego, The Shady Lane Playhouse in Massachusetts, and in the recent production of The Importance of Being Earnest. Last year she was seen in A.C.T.'s production of Yearender. She is also seen in the recent production of Yearender at the B零售商 in San Diego and is currently preparing to play the role of Ophelia in Hamlet at the Arizona Repertory Theatre.

Anand Smith, who recently completed an M.F.A. in playwriting at the University of Arizona, is currently living in San Francisco. He has had a number of one-act plays published and performed, and has contributed to a number of local publications. His play "Metaphor" was selected for the 1983 Off-Broadway Festival at the Delacorte in New York. Smith is currently working on a new play, "The Unseen," which he plans to produce in the Bay Area later this year.

ANTHONY S. TEAGUE is a charter member of A.C.T., having appeared in several of its productions, including Two for the Seesaw and the role of Senator in The Great White Hope. He has also performed in a number of Off-Broadway productions, including The Great White Hope, The Great Society, and The Great Gamblers. Teague also directed a number of A.C.T. productions, including The Great Gamblers and The Great White Hope. He is currently co-directing the company's upcoming production of The Great Gamblers, which will run from November 15 to December 16.

A.C.T. is an equal opportunity employer and actively seeks to increase the diversity of its productions and audiences.
as Butler in Tiny Alice, Silvio in Servant of Two Masters and Richard Dudgeon in The Devil's Disciple (his first leading role), prior to the company's San Francisco residency. His first film was the award-winning West Side Story and he made his Broadway debut in 110 in the Shade. After a two-year stint in nuclear sub-marines, he performed a string of starring roles in films and stage musicals, including the film version of How to Succeed in Business Without Really Trying, the West Coast production of Mannix At Sea, the national company of Promises, Promises, the Broadway and national companies of No, No Nanette, co-starring with veteran Ruby Keeler, and a record-breaking production of Pal Joey at Chicago's Goodman Theatre. He recently returned from a pre-Broadway try-out of Gershwin's Funny Face, in the role originated in 1927 by Fred Astaire.

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, Ivan of Arc at the Staatsoper, Covent Garden. Dorothy McGuire and Lee Marvin. As a leading actor with the APA Repertory Theatre, he appeared in 23 productions and with the Repertory Theatre 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 Theatre in America presentation of Enemies, directed by Ellis Rabb, which also featured Peter Donat. He previously appeared in San Francisco (1952-55) with the Playhouse Repertory Company and in plays, most notably in Lessing's Nathan the Wise and Eliot's The Family Reunion.

J. STEVEN WHITE, a specialist in sword and combat choreography who teaches those skills at A.C.T., came here from the American Shakespeare Festival in Stratford, Conn, three seasons ago. At Southern Methodist University he played Edmund in King Lear with Morris Carnovsky, A veteran of three seasons with the Oregon Shakespeare 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 Cyrano de Bergerac, The Merchant of Venice, The Mystery Cycle, You Can't Take It With You, The Countess, The Hot L.Baltimore, The Lonesome Dove, The Taming of the Shrew, The Miser, Tonight at 8:30 and Broadway.

MARIAN WALTERS received the Joseph Jefferson Award as "Best Actress of 1973" for her portrayal of April in the HOT L.Baltimore in the Kenan Theatre in Chicago, where she was also seen in Never Too Late, sailing with "A Night in Tunisia" with Joseph Jefferson Award as the "Best Actress in a supporting role." She appeared in the Goodman Theatre's The Ruling Class and The Royal Family, and for a year as the lead in Hello, Dolly! at The Round-Room Playhouse. Miss Walters also appeared with Joan Carl in President Run Playhouse in Ninety Day Mistress, opposite Ray Milland at Mill Run in Angel Street, and played Sid Caesar's three wives in Plaza Suite at the Du Barry Lane Playhouse. Miss Walters was featured on Broadway with Robert Preston and Kim Hunter in The Tevelder Trap. In San Francisco, she appeared in Under the Yum Yum Tree for fourteen months at the On Broadway Theatre and Private Lives for nine months at the Little Fox Theatre. Her movie credits include Pettuh, Buillit, Medium Cool and T.R. Baskin.

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

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

LAIRD WILLIAMSON comes to A.C.T. after three years with the Oregon Shakespeare Festival where he was seen in Twelfth Night, Hekla Caballero, Trebol, Freyja & Crevola, Uncle Vanya and Henry VI Parts I & II. A former student of Alvino Rosales at Northwestern University he also studied at the University of Texas and his television credits include Mission Impossible and Mannix. He directed six plays for the Oregon Shakespearean Festival and director for the Pacific Conservatory of Performing Arts where he was also seen in St. Joan, Becket, Richard III and School for Scandal.

Laird Williamson

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

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peared in Cynara de Bergerac, The Merchant of Venice, The Mystery Cycle, You Can't Take It With You, The Cuckoo, The HOT L. BALTIMORE, Tonight at 8:30 and as Ronnie in The House of Blue Leaves. This past summer he played Clayton in Mind With A Dirty Man.

LORD WILLIAMSON comes to A.C.T. after three years with the Oregon Shakespeare Festival where he was seen in Twelfth Night, Hedda Gab-

ber, Othello, Troilus & Cressida, Uncle Vanya and Henry IV Parts II and III. A former student of Alvina Krause at Northwestern University he also studied at the University of Texas and his television credits in-

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A stately seaside hotel, a diseased city, and a dying man’s obsession with a 14-year-old boy are the disturbing elements of what may well be the most significant new opera of the decade, Benjamin Britten’s Death in Venice.

Based on Thomas Mann’s classic novella, the two-and-a-half-hour, seventeen-scene work premiered at Britten’s own Aldeburgh Festival last year and met with critical acclaim at subsequent performances at Covent Garden and the Metropolitan Opera.

This year the opera makes its West Coast debut as part of the Spring Opera Theatre’s 1975 season... The other works scheduled are Bizet’s The Pearl Fishers, Mozart’s The Abduction from the Seraglio and Dornzeit’s campy Viva La Mamma.

Death in Venice pivots on the envious introspection of the writer Caspar von Aschenbach, a brooding, self-destructive figure musically tailored by the composer for his lifelong friend, tenor Peter Pears. Almost completely devoid of dramatic confrontations, the opera is a chilling study of the mental and moral unraveling of its central figure.

Aschenbach, Britten tells us, personifies the decadence of his era. Mired in the contamination of a cholera-infected Venice, he drifts from a life based on discipline and order to one that is unrestrained and, ultimately, suicidal. Tadzio, the handsome, some object of the writer’s fantasies, is a silent character whose only interaction with the disturbing man is an ignominous smile.

Despite considerable publicity to the contrary and the implicit under tones of the recent Vestonini film, Death in Venice is not a literal account of a homoerotic obsession. According to Colin Graham, director of the original production, “the story is about the fact that in every man there are two sides to his nature—the bestial, sensual side as opposed to the spiritual detachment and appreciation of beauty.”

“Mann used a boy because if it was a girl it would involve carnal senses to a much greater degree much sooner. For the first half of the story, Aschenbach can view the boy’s beauty with detachment and sublimation, the way the Greeks did. In the end he finds he is no longer detached and is following the path of the senses, which he has always despised.”

There is also a strong case for the contention that the magnetism between the man and the boy is more familial than exotic. Mann makes a point of the fact that the writer is a widower whose sole existence has become arid and self-centered. The unsung passion that draws Aschenbach and Tadzio together is, in part at least, the love of a childless father for a fatherless child.

The tenuity of this attraction is heightened by libertiny Myfanwy Piper’s use of ballet dancers to portray Tadzio and his friends, dramatizing the gulf between the carefree sensuality of the youth and the solitary, verbal world of the writer. Another noteworthy device is the use of one singer to depict seven different characters in each of his monologues for death—who encounter Aschenbach during the process of his decline.

In addition, two ambitious choral-dance sequences, one in each act, are employed by Britten to delineate the conflict between purity and passion, literally interpreted as Apollo and Dionysus, in the mind of the writer. That literalness has been regarded by some critics as unfaithful to the spirit of the novella. Writing in New York magazine, Alan Rich labeled the episodes “a couple of wet dreams” and condemned them for making “explicit what each reader of Mann ought to fantasize for himself.”

Most reviewers, however, have been uncommonly effusive in their praise of Britten’s 14th opera. Saturday Review/WORLD called the new opera “the first kind of musical theater: opera at its best, rather than at its most familiar.” Newsweek said the composer’s “anishoph obesions and poliphonies ‘remember Venice’s past glory, the music churning with brass, pealing with bells, somber with strings. Above all, the music reflects the besotted exaltation of obsession, oscillating between agony and ecstasy.’”

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THE BERKELEY PROMENADE ORCHESTRA
by LOTHAR BENSCH

Significant in the orchestra’s success has been the growth of public interest and enthusiasm. At more concerts have been added to the season, capacity or near capacity crowds have consistently attended; audience attendance was approximately 15,000 this year. In addition, San Francisco FM Radio, KDFC broadcast five performances of the 1973-1974 season to its listeners who number well over a quarter of a million people.

Equally significant and encouraging has been the growth of the orchestra’s artistic quality. Several young individuals have achieved union status while playing with the orchestra, and the orchestra’s success tells the story of all its musicians striving as a body, receiving support from an appreciative community so that the Promenade can now be considered a major force in the performing arts in the Bay Area. Of the final concert in May, the San Francisco Chronicle said, “That the performance would be good seemed likely. But for polish, dignity and eloquence they lacked absolutely nothing. Intonation was exceptionally fine, ensemble work terrific and balances among soloists, chorus and orchestra idealistic—which in Grace is not easy.” From the Oakland Tribune, “Here was Rarick’s finest undertaking to date, comparable to efforts of better established professional ensembles in the area.” (Enclosure 4, Reviews)

With the San Francisco and Oakland Symphony experiencing wide success and sold-out houses, some might wonder, “Why another orchestra in the Bay Area?” It is a simple matter of response to community need.

Many young and old listeners who would like to hear the established orchestras in the area are unable to do so because of sold-out houses, high ticket prices, or transportation difficulties. Others cannot identify with the austere and formal surroundings of these orchestra concerts and feel more comfortable in the carefree informal atmosphere of the Berkeley Promenade Concerts (although it is always gratifying to see great numbers of well-known symphony patrons at the concerts.) The orchestra’s informal dress, and chamber music which abounds before the concert and during intermissions, create a close rapport with the audience. Indeed the Promenade Orchestra is providing new audiences for all the performing arts by attracting an interest in serious music in a segment of the public that normally does not attend symphony concerts.

Where no orchestra existed a couple of seasons ago, the BPO is entertaining thousands of listeners now. More power to them, and more light concerts please.

—Charles Sheen, Oakland Tribune

The Berkeley Promenade Orchestra was founded in December 1971 by its young conductor, Thomas H. Rarick, whose impressive credentials include: graduated at the top of his class from the Royal College of Music in London, private scholarship student with British conductor Sir Adrian Boult; three years rehearsal attendance and conducting consultation with Josef Krips of the San Francisco Symphony; and co-author of a book with Sir Adrian entitled, Symphonic Performance and Interpretation.

While in London, Rarick attended several seasons of the London Promenade concerts which enjoy a 75-year-old tradition of presenting high quality performances of popular Classical works in a distinctly informal atmosphere; the series is extremely well-attended by young people who usually fill to capacity the main floor from which all seats are removed allowing freedom of movement and listening posture. Upon completing his studies and settling in the Bay Area, conductor Rarick was confident that a series of concerts employing a format similar to the London Proms, would be well-suited to this area, and specifically to Berkeley. The Berkeley project gained momentum and with the help of several supporters, the enthusiasm of a wealth of Bay Area professional and semi-professional musicians, and with the blessings of Sir Adrian Boult, his honorary President, and Musicians Local 6, the Berkeley Promenade Orchestra was begun.

From a modest beginning of 4 performances, the 1973-1974 regular season alone featured eight different concerts—4 in churches and 4 at the University of California Art Museum, the first concerts ever held there. The museum concerts drew tremendous enthusiasm from press, public and officials. (Enclosure 4, Reviews.)

The orchestra was contracted for 20 additional performances with appearances in Berkeley, Oakland, San Francisco, San Mateo and Palo Alto.

In just three seasons the orchestra’s budget has grown from $5,000.00 to over $47,000.00. This year ticket sales covered approximately 63% of that amount and an outstanding 82% of direct concert costs. Season subscriptions have grown from 60 to 500 this season.

The remainder of funds to complete the budget were received from foundations and for many of the Promenade concerts, and grants from the San Francisco Foundation, Follettbach Family Fund and the Henry J. Kaiser Family Foundation.

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In short, the Berkeley Promenade
Orchestra is an asset to our com-
unity and should be supported as
long as it continues to perform.
by L. O. Hooper, Vice President, Thomson & McKinnon, Aucksilcoss, Kohlmeier Inc.

The big question now unanswered about 1975 is whether the deflation which the economy managers planned as a remedy for too-rapid inflation can be controlled or reversed before there is greater economic and business deterioration than the country can stand.

We are no longer in a more or less pure laissez-faire state like that which obtained in the 1929-1935 period. Today we have many economic controls based largely on the manipulation of credit and taxes. We have had no experience in manipulating these controls in a time of major business deterioration. Whether we have the wisdom and the skills to attain our objectives will have to be determined by trial and error. I am sure that the emphasis of both the credit authorities and our statemen at Washington now is more anti-inflation than it is anti-deflation. Deflation, of course, is the most unpleasant of all economic phenomena since it involves less business activity and the liquidation and servicing of debts with dollars larger and more difficult to get than those borrowed.

I am aware that the readers of this publication, because of my long association with the financial markets, expect an opinion on the probable trend of interest rates and stock prices in 1975. My guess, and it is a guess rather than anything else, is that the economy will deteriorate further during the first half of 1975 and that recovery will be under way by the fourth quarter. I am of the opinion that corporation earnings in 1975 will be lower than in 1974 but I am not sure that stock prices will move pari passu with earnings. The market often moves inversely with the trend in business and earnings, especially at times when business and earnings are at peaks or troughs, just as stocks declined with earnings rising most of 1974. I think it is entirely possible that stocks will stage a net advance with earnings and business declining during 1975.

I expect interest rates to trend lower. This is because I think that credit authorities want lower interest rates at an attitude for too much deflation and because I think the demand for money will decline as inventories are liquidated and commodity and business loans are paid off. The demand for new capital probably will not be as high as 1975 as most people expect. Corporations tend to spend money less freely when earnings are falling and to spend it more freely when earnings are rising and municipalities will not spend money as freely when the votes are so cautious and so averse to rising taxes.

The foregoing should carry more caveats than I have room to outline in this short essay. It is apparent that something will have to be done about the financial disorders created by the high cost of importing such a large part of our energy needs in the form of oil. The political situation in the Middle East is fraught with dangers which cannot be measured with any degree of accuracy. Another uncertain factor is concern with the servicing of loans both here and abroad. Some of these loans will be difficult or impossible to collect and that could result in unwanted credit difficulties. We cannot ignore the fact that this inflation and this general economic situation is worldwide rather than indigenous to only the United States. Developments abroad, now difficult to forecast, could extend from time to time to have a pronounced effect on our economy at home.

One of the things which must be watched closely by investors in stocks and bonds is the financial status of individual corporations. Many corporations today have larger than normal debts either in the form of outstanding bonds or outstanding bank loans, or both. Corporations that have large debts or a small debt and substantial cash assets to some extent unemploy ed in the business should be safer investments than those which are debt-ridden. The balance sheets in this year’s annual reports, and particularly the notes explaining the balance sheet should be unusually important in establishing relative investment attractiveness.

A second thing to watch is the future trend of interest rates. The market, for all the reasons I have given, will be downward. Not only are the authorities very much in favor of lower rates but investors in long-term bonds will want lower rates as a protection against inflation. This is not a bad trend, it is just a trend and it is one that will have to be watched closely.
The Market Scene: What's Ahead in 1975

by L. O. Hooper, Vice President
Thomson & McKinnon, Aucheilcoss
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The big question now unanswered about 1975 is whether the deflation which the economy managers planned as a remedy for too-rapid inflation can be controlled or reversed before there is greater economic and business deterioration than the country can stand.

We are no longer in a more or less pure laissez-faire state like that which obtained in the 1929-1935 period. Today we have many economic controls based largely on the manipulation of credit and taxes. We have had no experience in manipulating these controls in a time of major business deterioration. Whether we have the wisdom and the skills to attain our objectives will have to be determined by trial and error. I am sure that the emphasis of both the credit authorities and our statesmen at Washington now is more anti-inflation than it is anti-deflation. Deflation, of course, is the most unpleasant of all economic phenomena since it involves less business activity and the liquidation and servicing of debts with dollars larger and more difficult to get than those borrowed.

I am aware that the readers of this publication, because of my long association with the financial markets, expect an opinion on the probable trend of interest rates and stock prices in 1975. My guess, and it is a guess rather than anything else, is that the economy will deteriorate further during the first half year and that recovery will be under way by the fourth quarter. I think that corporation earnings in 1975 will be lower than in 1974 but I am not sure that stock prices will move pari passu with earnings. The market often moves conversely with the trend in business and earnings, particularly at times when business and earnings are at peaks or troughs, just as stocks declined with earnings rising most of 1974. I think it is entirely possible that stocks will stage a net advance with earnings and business declining during 1975.

I expect interest rates to trend lower. This is because I think that credit authorities want lower interest rates at an attitude for too much deflation and because I think the demand for money will decline as inventories are liquidated and commodity and business loans are paid off. The demand for new capital probably will not be as high in 1975 as most people expect. Corporations will spend money less freely when earnings are falling and to spend it more freely when earnings are rising; and municipalities will not spend money as freely when the voters see so cautious and so averse to rising taxes.

The foregoing should carry more caveats than I have room to outline in this short essay. It is apparent that something will have to be done about the financial disorders caused by the high cost of importing such a large part of our energy needs in the form of oil. The political situation in the Middle East is fraught with dangers which cannot be measured with any degree of accuracy. Another uncertain factor is concern with the servicing of loans both here and abroad. Some of these loans will be difficult or impossible to collect, and that could result in unmet credit difficulties. We cannot ignore the fact that this inflation and this general economic situation is worldwide rather than indigenous only to the United States. Developments abroad, now difficult to forecast, could force at any time a pronounced effect on our economy at home.

One of the things which must be watched closely by investors in stocks and bonds is the financial status of individual corporations. Many corporations today have larger than normal debts either in the form of outstanding bonds or outstanding bank loans, or both. Corporations that have large debt or a small debt and substantial cash assets to some extent unexploited in the business should be safer investments than those which are debt-nidden. The balance sheets in this year's annual reports, and particularly the notes explaining the balance sheets, should be unusually important in establishing relative investment attractiveness.

A second thing to watch is the much greater investor interest in income. For a long time many individual and institutional investors thought capital gains were all important dividends and interest incidental. At present most investors are thinking in terms of income, with capital gains incidental.
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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.

L'ETOILE: 7 p.m.—park near Geary; catch cable to California; walk to restaurant. 774—ordered table of house dinners from menu, discussed wine with Henri Barbier (or Claude Ross). 7:15—wine and soup served. 7:25—entree: 8:00—dessert: 8:15—coffee and check. 8:30—walk down hill. 8:32—in theatre just as curtain rises.

OPINION: Elegant room. Food prepared to order, but service is swift; never obtrusive. Good variety of regional dishes, moderate to high range. Quality and presentation superb. Menu typically French with a selection of classic and special dishes. Excellent wine list at justifiable prices.

Super Supper: White wine is an excellent apéritif—when it's Chassagne-Montrachet 1956, and you can drink it right through the dinner. Order the Potage St-Germain, a fresh soup of celeriac; then Quenelles de Maison Cardinal—cloud-light mouse of bay fish in a rich lobster cream sauce. Share an order of lorraine lettuce with French dressing; and then likewise with Poire Nesselrod—a poached pear with ice cream and chestnut sauce. A magnificent overture to your theatrical evening! Cost: about $40 for two, including wine. L'ETOILE, 1001 California Street, San Francisco. (415) 771-1529.

Upstairs, Downstairs—All Around the Town!
An elegant and elaborate dinner at Emie's was the third glittering Edwardian event in the Bay Area...oh, the power of television! The colorful super-soap opera, "Upstairs, Downstairs," has been reproduced in Britain's commercial I.T.V. network, which was the inspiration for a society bash honoring the series. It was a filled Christmas dinner party in the magnificent Jackson Street digs of the California Historical Society. And it was the inspiration for Roy Andres de Groto to plan an epicurean evening—which was served during the holiday season at Emie's in San Francisco—and we were privileged to share this specialty American restaurants. The tapestry of this column contrasts the "Upstairs" escapades of a wealthy Edwardian family with the "Downstairs" grab and overworked yet warm and earthy lives of their servants. It is seen every Sunday evening by an estimated million viewers in dozens of countries around the world.

The authentically Edwardian menu at Emie's was a ten-cent dessert: hors d'oeuvre of caviar and oysters; two soups—a thick soup of pate of goose liver and a bouillon of wild mushroom; poached turbot, partridge pie, sherbet to "clean the palate;" a main course of baron of beef, stuffed artichokes, grilled tomatoes, and baked sliced potatoes; followed by a salad course, a plate of English cheeses, and two desserts—flamed plum pudding and chestnut cake. Then—full circle—with a savoy of Angles on Horseshoe, a second oyster course to complement the hors d'oeuvre; and finally coffee, fruit, and nuts. Each course was, of course, accompanied by a carefully-selected wine—which I'll tell you about next week.

Topping for Eternity
There's a stately cadence in the rhythms of a song Latin students of Britain still sing. As you read it, you feel the feeling. But some of the solemn accents—unmistakable indicators of certain Christian hymns—are rollicking words, happy words, and cheerful words. This delightful incongruity—a juxtaposition of your and your, like a good Rhineland wine—music—my kind of music! Read the words, they'll sing for you.

Wine the good and bland. Thus blessing of the good, the last's distressing. Sweet of tastes in all contesting. hail, then worthy's calling. Hal I fly, hie, spume distilling If the heart of the sweet expenses By the power, in this thy dwelling Design to make a drunken well. Oh, how blest for beneful uses Is the birth of pure expenses? Salix's table which produces Wine in goodly quality. Oh, in colour how magnificent! Oh, in odour how delicious! In the mouth how sweet, prolixous To the tongue entwined by blest the man who first its plant. Called thee by thy name everywhere He whose cup men.m.'er been scanned Details no danger but may blest the bolts where thou clubish! Bliss the language where thou mindest! Rast the mouth through which thou gildest, And the lips thrice bless'd by these! Certainly the most austere invitation to a bount with the bottle is that wonderful line: "Design to make us drunk with thee!"

Fred Cherry writes an off-beat "Personal Wine Journal" each month. Each column contrasts the Tapestry of this column may vary in their subject without charge by writing to PERFORMING ARTS.
PERFORMING BACCHUS

BY FRED CHERRY

THE GOOD LIEF. 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.

L'ETOILE: 7 p.m.—park near Geary; catch cable to California; walk to restaurant. 7:15—ordered table of botanists; 7:30—wine and soups served. 7:45—entree. 8:00—dessert, 8:15—coffee and check. 8:30—walk down hill, S.32—in theater just as curtain rises. OPINION: Elegant room. Food prepared to order, but service is swift; never obtrusive. Good variety of regional dishes, presented in moderate to high quality. Range and presentation superb. Menu is typically French with a selection of classic and special dishes. Excellent wine list at justifiable prices.

SUPER SLIPPER: White wine is an excellent aperitif—when it’s Chassagne-Montrachet 1969, and you can drink it right through the dinner. Order the Potage St-Clement, a fresh soup of seerol and then Quenelles de Maison Cardinal—cloud-light mouse of fly fish in a rich lobster cream sauce. Share an order of limonette lettuce with French dressing; and then luxuriate with Poire Nesselrod—poached pears with ice cream and chestnut sauce. A magnificent overture to your theatrical evening! Cost: about $40 for two, including wine. L’ETOILE, Tenderloin, San Francisco, Street, S.45 (415) 771-1529.

"UPSTAIRS, DOWNSTAIRS"—ALL AROUND THE TOWN!

An elegant and elaborate dinner at Ernie’s was the third glittering Ed-wardian event in the Bay Area... oh, the power of television!

The colorful super-soup opera, "Upstairs, Downstairs," has been produced in Britain’s commercial I.T.V. network, was the inspiration for a society bash honoring Lord and Lady Ravenscroft—served up in a filled Christmas dinner party in the magnificent Jackson Street Digs of the California Historical Society. And it was the inspiration for Roy Andrews de Groot to plan an epicurean evening—which was served during the holiday season at Ernie’s in San Francisco; and at several very-special American restaurants.

The select few who attended the "Upstairs" escapades of a wealthy Edwardian family with the "Downstairs" grab and overworked yet warm and earthy lives of their servants. It is seen every Sunday evening by an estimated million viewers in dozens of countries around the world.

The authentically Edwardian menu at Ernie’s was a ten-course delight: hors d'oeuvre of caviar and oysters; two soups—a thick soup of sturgeon’s head and a bouillon of wild mush-rooms; poached turbot, partridge pie, shucked to “clean the palate”; a main course of baron of beef, stuffed artichokes, grilled tomatoes, and baked sliced potatoes; followed by a salad course, a plate of English cheeses, and two desserts—flamed plum pudding and chestnut cake. Then—full-circle—with a savoy of Angels on Horseback (a second oyster course to complement the hors d’oeuvre); finally coffee, fruit, and nuts. Each course was, of course, accompanied by a carefully-selected wine—which I’ll tell you about next week.

TOPING FOR ETERNITY

There’s a stately cadence in the rhythms of a song Latin students of Britain still sing. As you read it, you feel the pleading heat. But are you nostalgic for the solemn accents—reminiscent of certain Christian hymns—are rollicking words, happy words, words like this. This delightful incongruity—a juxtaposition of your and sweet, like a good Rhubard wine—a new music—my kind of music! Read the words. They’ll sing for you. Wine the good and bland. Thou bless of the good, the last’s dimming, the Sweet of tastes in all contrasting. Hail, thou weary lover! Hail thy foe, light’s gloom dispelling that bane, all battles wringing By the power, in this thy dwelling Design to make in drunk what Oh, hails hails for banishment Is the birth of pure-sores Salsé the table which produces Wine in goods quality. Oh, in colour how intoxicating! Oh, in odor how delicious! To the tongue entailed by the blist the man who first thee planted Called thee by thy name enshrined He whose cup may not be scanned Details no danger But may be Blot the tongue where thou didst Blot the tongue where thou didst Blot the tongue where thou didst And the lips three times three by thee? Certainly the most austere invitation to a bout with the bottle is that wonderful line: “Design to make us drunk with thee!”

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(continued on p. 46)

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I don’t believe valid recommendations can be made except by someone who has personal experience in similar climatic situations. I see that you know the various Red Delicious apple strains did not develop their customary flavor this past year in the central Maritimes when Golden Delicious was so relative. I came through in first place, McIntosh, though supposedly developed for Canadian winters, was soured more like an Icicle than a Melrose, and offered only as a standard size tree, was still produced this year. A few years ago, that silenced the critics of tasteless Western fruit. It is also a magnificent seedling from the Red Delicious, a not so odd variety. Some of the names have a strange sound, Pitsinnuina Pineapple, King of Tompkins County, Sweet Bough, Cox’s Orange Pippin a famous English variety that has failed to blossom and set fruit in five years and Red Delicious.

There turned out to be an unforeseen disadvantage to all these varieties on a single tree. They bloom separately over many weeks and it is not possible to carry out a normal selection for fruiting until the last bough is bare. So the colling moth has been having a ball and I must eat the fruit in season. Any solution to this problem?

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Red Room

Bob Goerner

Is this the year you have resolved to plant a fruit tree? Or a whole orchard? A friend of mine tells me that he’s resolved to plant a dwarf or standard size tree! Or, if space is extremely limited, perhaps a tree with several varieties? A tree with its own root system, not just grafted or as a do-it-yourself project.

Making that basic decision is not really much of a problem. After you discover that a mature apple tree needs an area 40 feet by 40 feet and that you could grow twelve dwarf trees in the same space. Then add in the earlier dwarfs of the dwarf trees, the easier pruning, thinning, spraying and picking and the happy circumstance that you probably won’t need a ladder. All you have to decide is what trees to buy.

What makes a tree a dwarf? Occa- sionally the nature obliges, notably in the case of peach and nectarines. Perhaps a half-dozen are available in commerce with ‘Bonanza’ enjoying wide distribution both in nurseries and by mail order. ‘Bonanza’ bears when two years old and only two feet high. It eventually reaches six feet. I should advise especial caution in selecting this one as many com- plains that have come my way in Marin County that although the apples may be bountiful, the flavor is nearly nonexistent. This obviously can’t happen in all climates. Not to mention the case in all climates or Armstrong Nurseries, the patent holder of ‘Bo- nanza’, would have nothing to sell. But you can buy this one from an established, reliable local nursery and it should tell you how it will do in your gar- den. Due to its extremely small size ‘Bonanza’ would be first choice for a container grower.

Cox’s Orange Pippin is a famous English variety that has failed to blossom and set fruit in five years and Red Delicious.

There turned out to be an unforeseen disadvantage to all these varieties on a single tree. They bloom separately over many weeks and it is not possible to carry out a normal selection for fruiting until the last bough is bare. So the colling moth has been having a ball and I must eat the fruit in season. Any solution to this problem?

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Bob Gerner

Is this the year you have resolved to plant a fruit tree? Or a whole orchard? If so, do you know where to begin? I would suggest first making a basic decision, such as should you plant dwarf or standard size trees? Or, if space is extremely limited, perhaps a tree with several varieties grafted together, ready grafted or as a do-it-yourself package.

Making that basic decision is not really much of a problem. Not after you discover that a mature apple tree needs an area 40 feet by 40 feet and that you could grow sixteen dwarf trees in the same space. Then add in the earlier dwarfs of the dwarfs, the easier pruning, thinner, sprawling and picking and the happy circumstance that you probably won’t need a ladder for the fruit, and the choice is clear.

What makes a tree a dwarf? Occasionally nature obliges, notably in the case of peaches and nectarines. Perhaps a half-dozen are available in commerce with Bonanza enjoying wide distribution both in nurseries and by mail order. ‘Bonanza’ bears when two years old and only two feet high. It eventually reaches six feet. I would advise special caution in selecting this one as many claimants have come on the market in Marin County that although the crops may be bountiful, the flavor is nearly non-existent. This obviously narrow the case in all climates or Armstrong Nurseries, the patent holder of ‘Bonanza’, would have nothing to sell. So better buy this one from an established, reliable local nurseryman and try to find out how it will do in your garden. Due to its extremely small size “Bonanza” would be first choice for the container gardener.

When man wishes to create a dwarf tree, he grafts it. The same simple way is to place the wanted variety on a dwarfing rootstock. For peaches, the rootstock could be the Western sand cherry, the Nanking cherry or the “St. Julien A” rootstock, all members of the plum family, to which peaches belong. I should mention that apricots and nectarines are also members of the club which is why you can also graft peaches on them. One year we had a drought and was a very rare variety of peaches that were supposed to be about to be bloomed out of existence. I introduced them to an unwanted almond tree, nothing else suitable being available at the moment. The graft took beautifully, the same pruned, flowered and fruited. Just when they reached full size the graft pulled out of the almond. The unions between the two was not strong enough to carry the weight.

The complicated way to create a dwarf tree is the one utilized by Uncle Brock for his small fruit trees. He entails putting together pieces of no less than four different trees. It involves having a rootstock, then adding the tree you wish to grow, spreading characteristics, to anchor the tree securely in pole form. As I understand the process, an extra set of roots is encouraged by grafting a hardy apple so low on the rootstock that the grafted piece is partly underground, thereby spreading itself. So there you have the first two parts growing happily away in the nursery. Meanwhile, back in the workshed, craftsmen are splicing together the root, which will bear the fruit you have requested, on to a dwarfing rootstock called a Clark stem-piece. This double section is then grafted together with the two-piece whip tree growing outside and the four-way production is nurtured until it is ready for the nursery. From there it is shipped to the customer. This fruit tree is patinated at one time and produces a tree that bears in two or three years and still has a normal life expectancy.

So you are sold on planting dwarf trees, having already realized that with sixteen trees you stand a better chance of producing crop than with similar basis than with a single tree in the same space that could suffer a bad season. Not to mention being able to select varieties for an extended bearing season. How many others will those varieties be? Not all kinds are available as dwarfs so that cuts down the market to manageable size. Stark, for instance, has about three kinds of dwarf apricots, smaller numbers of peaches, nectarines and plums. Apricots and cherries are not so bad for smaller types.

This problem of selection must be faced. You have to account that some varieties need another for cross pollination. A fourth element to select is the color of the bloom. I suggest this: send off for at least two catalogs listing fruit trees and read what they have to say regarding their selection. Stark Brothers address is on the 1939 N. Market St., 530 Taylor off Geary.

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that for '75, Caprice offers you the best of two worlds in allowing you to indulge yourself... while still
being sensible.

CHEVROLET MAKES SENSE FOR AMERICA

Chevrolet
LIMITED ENGAGEMENT NOW PLAYING

The Hilarious New Murder Mystery Musical

BOX OFFICE: 771-4858

THE PERFECT NIGHT SPOT FOR... AFTER THEATRE RELAXATION FEATURING ALL FORMS OF GREAT AMERICAN MUSIC

MUSIC HALL AVAILABLE FOR PRIVATE PARTIES

OPEN NIGHTLY 8 PM - 1:30 AM FOOD AND DRINKS

IT LETS YOU INDULGE YOURSELF WHILE STILL BEING SENSIBLE.
Of all filter kings tested:

Carlton is lowest.

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

<table>
<thead>
<tr>
<th>Brand</th>
<th>tar, mg/cig</th>
<th>nicotine, mg/cig</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brand D (Filter)</td>
<td>14</td>
<td>1.0</td>
</tr>
<tr>
<td>Brand D (Menthol)</td>
<td>14</td>
<td>1.0</td>
</tr>
<tr>
<td>Brand K (Menthol)</td>
<td>14</td>
<td>0.9</td>
</tr>
<tr>
<td>Brand R (Filter)</td>
<td>14</td>
<td>0.9</td>
</tr>
<tr>
<td>Brand M (Filter)</td>
<td>12</td>
<td>0.9</td>
</tr>
<tr>
<td>Brand T (Menthol)</td>
<td>12</td>
<td>0.7</td>
</tr>
<tr>
<td>Brand T (Filter)</td>
<td>11</td>
<td>0.7</td>
</tr>
<tr>
<td>Brand V (Filter)</td>
<td>11</td>
<td>0.7</td>
</tr>
<tr>
<td>Brand V (Menthol)</td>
<td>11</td>
<td>0.8</td>
</tr>
<tr>
<td>Carlton Filter</td>
<td>4</td>
<td>0.3</td>
</tr>
<tr>
<td>Carlton Menthol</td>
<td>4</td>
<td>0.3</td>
</tr>
</tbody>
</table>

Carlton 70’s (lowest of all brands)—2 mg. “tar”, 0.2 mg. nicotine