The Story of L’Heure Bleue

Or how a certain time of day led to Guerlain’s creation of, perhaps, the most tenderly beautiful perfume in the world.

Twilight on the Seine: 1911.

The art of the perfumer, like the art of the musician, is elusive and mysterious.

But even the musician has certain laws of harmony and the eight notes of the scale to rely upon, while the perfumer is faced with an infinite range of fragrances, and only his intuition to guide him.

Common to all great art, however, is that moment, or event, which compels the artist to attempt to preserve it forever. (Who amongst us has not seen a shallow existence that he was never moved to say “I wish I could paint that,” or at least, “I wish I had a camera with me”?)

A moment such as this is the story of L’Heure Bleue.

A man pauses to reflect on his walk home from work. The year is 1911. It is summer. There is nothing spectacular about the scene. No vivid sunset. No heavenly rays penetrating dark clouds.

To the contrary. The air is dark blue. The sky has lost the sun but not yet found the stars. And yet it is as if all the elements were conspiring to say something.

Something infinite. Something... tender. Something that simply cannot be translated into words.

The following morning

M. Guerlain returned to his laboratory and began work. For almost a year he struggled to capture that vibrant hue, the beguiling sweetness of closing flowers, the tender, infinite something that had overwhelmed him.

The result was L’Heure Bleue, a finely balanced perfume composed with the passion of Musk and Rose de Bulgarie, and the naive loveliness of Iris and Heliotrope, subtly blended with fragrances from the far corners of the earth.

What happens when you apply L’Heure Bleue to your pulse points, and its delicate scent starts to permeate the air around you? Ah... That’s another story.

The perfect gift for the one who needs everything.

A Union Bank Giftcheck. The gracious way to give money, dressed up in its beautiful best.

For the girl or boy away on a first job.

The student, home for the holidays.

The bride and groom.

The new parents.

The baby.

Even the one who has everything!

Anyone, anywhere on the way through life will welcome your thoughtful choice of a Giftcheck. The Union Bank original, in the gold-embossed envelope that denotes the occasion—Christmas, Chanukah, any special day. Already wrapped. Ready to mail or hang on the tree. Cashable anywhere. Available at Union Bank.

Twilight on the Seine: Today.
The Story of L’Heure Bleue

Or how a certain time of day led to Guerlain’s creation of, perhaps, the most tenderly beautiful perfume in the world.

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Union Bank
PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
NOVEMBER 1983/VOL. 7 NO. 11

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34 words on the
Noilly Prat martini
by W. Somerset Maugham.

"Noilly Prat is a
necessary component
of a dry martini.
Without it you can
make a side car,
a gimlet, a white
lady, or a gin
and bitters, but you
cannot make a
dry martini."

"Points of View", 1958

Don't stir without Noilly Prat

SHARE THE WEALTH WITH PERFORMING ARTS
(secret places to eat, drink, and browse)

THE CHEESE FACTORY — 850 Main St., Pleasanton (846-2377) HOURS: Mon-Thu 9-6; Fri-Sun 9-7.
The factory was founded in 1930 by Dominick "Jimmy" Voutsides, and is still in the family, since it’s now run by his nephew George Spiliopoulous, whom they address as George (obviously). Approximately 17 different kinds of cheeses are manufactured on the premises, and you can watch the action through large windows during working hours (Mon-Fri). For further enjoyment, there are chairs and tables on the porch, where you sit and picnic on the purchases you’ve just made. It’s a friendly and atmospheric place, with a most helpful staff—we think everyone in Pleasanton lives up to the town’s name! Along with the local cheeses, we discovered a marvelous white cheddar imported, with some difficulty, from Canada, and we came home with a pound each of the cheddar, the local Swiss and an imported Swedish cheese.

ROY’S ANTIQUES — 2145 Taraval St., San Francisco (564-8994) Mon-Fri 11-4, except closed Wed.; Sun 1-5.
We have fallen in love with this shop and its wares. Perhaps the three Han dell table lamps from Victorian times enchanted us the most, the Tiffany and Cranberry lamps were close behind. Wall clocks from England, Germany, and France are also very good, and Roy sells them with a one-year guarantee (most unusual for a dealer of miscellaneous antiques). Roy’s wife is responsible for the excellent collection of china, glass, crystal and silver. All the prices seem to be most modest—a Share The Wealth friend found an exquisite old White sewing machine, in good working order, for $35, including the inlaid parquet top.

THE YARN GARDEN — 3061 Sacramento St., San Francisco (391-6134) Tues-Sat 10-6.
Charmaine Wong and Pat Anderson state in their brochure: "We have everything for everybody—vamps for macrame, weaving, knitting, crochet, needlepoint and spinning and vegetable dyeing. After spending almost an hour browsing through the tiny but packed shop, we agree. The vamps for spinning and natural yarns for dyeing are fascinating, as are boucs from Germany, tapestry wool from Scotland and assorted woods from Wales and Ireland. Pat and Charmaine are interested in teaching us to work within our own creativity, rather than helping a customer pick a pattern, they will help you work out your own design. They can arrange a class for you to learn whatever skill you wish to work within the yarn craft field. Both are proficient in all skills, and they will also assist with orders for pillows, rugs, clothing, wall hangings, and tapestries. You can order a lamp or spinning wheel here, and not for lots of money, either. Classes include those in vegetable dyeing, crocheting, basket weaving (taught by a gentleman), knotting, netting, finger weaving and more.

FRENCH WEAVING AND MENDING CO. — 57 Golden Gate Ave. (near Market), San Francisco (431-0336) Mon-Fri 9-5.
Anna Kowalski (who nevertheless speaks with a solid French accent) has been here for many years, and formerly headed Artists Shoppeurs in Paris and then in New York. She’s a genius with tears in knitting and woolens! We haven’t conducted a consumer survey in mending, but several cleaners turned us down over a year’s period of time when we had a terrible L-shaped rip in an authentic black watch from Scotland. In seven days Ms. Kowalski performed her miracle, and the kit is like new! The cost? A measly $10... well worth it, since the kit sold in San Francisco for $50. If the mends of your neighbors’ destructive children (they are never our own, right?) have gotten to some of your precious woolen things, let Ms. K. make her miracle for you.

(Excepted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and Bill’s favorite (and foremost secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $7.50 per year, $14 for two years, $20 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 2136 Geary Blvd., San Francisco, Ca. 94118, or call 387-7285. Send 75c for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.

Arrive refreshed for the opening curtain
Enjoy dining at its finest in the charming comfort of San Francisco’s romantic new steak-rib restaurant, 30 stories above the City.

The Veranda
at The Westbury
Sutter at Powell
Reservations: 398-6900

Creatively different French cuisine served nightly.
Last night, the Ambassador was seen at Vivian's place. And Kim's. And Linda's. And Érika's.

SHARE THE WEALTH WITH PERFORMING ARTS
(secret places to eat, drink, and browse)

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PERFORMING BACCHUS
by FRED CHERRY

Color lithograph, June 3, 1596—Pablo Picasso—(from The Christian Brothers Collection)

PERFORMING BACCHUS

FOR THE SYMPHONY...
WINE, BELLS AND A FIDDLE

Wine and music are one, Emerson said, so it was altogether fitting for the San Francisco Symphony Association to stage its gala benefit dinner-dance in Napa Valley’s newest, most colorful winery.

High on a hilltop between Highway 29 and the Silverado Trail, not far south of Calistoga, can be seen the dazzling white stucco structure—quite like an ancient castle—topped by high bell towers, from which there is an encompassing view of the entire valley.

This is the new Sterling Vineyards, where friends of the Symphony joined in a harvest evening of elegant food, outdoor dancing, and some of the best wines made in California.

It all started in 1964, when a business known as Sterling International—a paper company with factories all over the world—decided to buy some land in Napa.

By 1965, the directors and stockholders of the family enterprise had enough vineyards.

Now they needed a winery.

They found exactly the site they wanted, but it belonged to a bachelor fiddler named Charles Rockstroh, member of a pioneer family. At a sprightly youth he played at dances; in his slower old age he retained his addiction to the fiddle . . . and also to the land Sterling wanted. Only after old Charlie laid his fiddle down and died was Sterling able to buy the property.

The bells have a story, too. One of the directors had been shopping for bells to ring from the towers of the winery, and finally decided he would have to cast them in Holland. Then suddenly he located some authentic church bells cast in 1740 and saved from a London church burned out during the German blitzkrieg. These same old bronze bells now chime the passing hours at the new Sterling Winery and, at times, play a simple tune.

Each year at harvesttime, members of its Cemaree, long-established Italian cultural group, invite all the members of the San Francisco Opera Company for a day in Louis M. Martini’s vineyards on Monte Rosito. For the people of the Opera—let’s is a day of relaxation. Singing has never been allowed—wine and good fellowship are the rules of the day. Sterlings harvest begins with a picnic and a dinner with Louis M. Martini, holding the speeches filled with wine of course and going clockwise: Mrs. Kurt Herberz Adler, Robert Gillum, Mrs. Donald Giusti, Central California of Italy Prince Luigi di Gio- vannini, Carlo Falco Collier, Mrs. Luigi di Giovanni, Donald Giusti, Mrs. G. Robert Gillum, Mario Kurt Herberz Adler, Mrs. Nancy Havens, Louis M. Martini.

JUG OF HAPPINESS

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

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

ITALIAN DRINKING SONG

Stormelli are the traditional folk songs of the wine country of Northern Italy. They’re sung on any occasion for the sheer joy of singing—usually inspired by one passion or another. The rhythm is fast, with a guitar to keep time. The form never varies—four lines; the first and last rhyme; the middle two are alike.

Here are the words to a stormello sent in by one of my readers:

Seur grape
You’ve drank to much
You’ve drank too much
You’re acting like a ape!

Mrs. John Z. DeLorean
Bloomfield Hills

THE NEW WOMAN DISCOVERS THE NEW LOOK:

Geminesse Enriched Lip and Nail Colours

Two new beauty investments that pay dividends in more ways than one. Geminesse Enriched Cream Lip Colour, formulated to smooth and moisturize while you slink on radiant shine. For finger tips that match, high gloss Enriched Nail Colour, blessed with resistance to chipping and peeling. In 14 luscious new creases and frosts that set the pace for fashion. It's the new look for the new womanaries.
Performing Bacchus
by Fred Cherry

Suddenly he located some authentic church bells cast in 1740 and saved from a London church burned out during the German blitzkrieg. These same old bronze bells now chime the passing hours at the new Sterling Winery and, at times, play a simple tune.

For The Symphony... wine, bells and a fiddle

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By 1968, the directors and stockholders of the family enterprise had enough vineyards. Now they needed a winery. They found exactly the site they wanted, but it belonged to a bachelor fiddler named Charles Rockstroh, a member of a pioneer family. At a sprightly youth he played at dances; in his later years the fiddle was his companion. He died and Sterling bought the property.

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Jug of Happiness

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Italian Drinking Song

Stormelli are the traditional folk songs of the wine country of Northern Italy. They're sung on any occasion for the sheer joy of singing—usually inspired by one passion or another. The rhythm is fast, with a guitar to keep time. The form never varies—four lines; the first and last rhyme; the middle two are alike.

Here are the words to a stormello sent in by one of my readers:

Susan
You've drunk too much
You've drunk too much
You're acting like an ape!
Tahoe lakeshore homes.  
(Get one while you can.)

There isn’t much land still available on the water along the Lake. And much of what is available is either crowded, noisy, adjacent to the highway, or filled—so filled that all of those could be your problem.  That’s why, when we discovered a breathtaking wilderness site where the roads are quiet, the beauty is natural and the water is clear, we knew we had to build a home here. The reason is显; the Northshore is nestled in among the pine trees and you can’t see the lake from the street. The reason is apparent when you see the view.

HIDDEN HOMES
A site as elegant as The Northshore deserves elegant homes.
We worked closely with noted architect Jim Mackinlay, of the prestigious firm Mackinlay-Winmackar Associates, to create homes that would meld with their surroundings, using contemporary designs and materials with a modern touch. The result is a home that is both beautiful and functional. The Northshore is a place where you can escape from the hustle and bustle of everyday life and relax in peace and quiet.

The Northshore

Tahoe lakeshore homes by Grubb & Ellis Company, Developers and Realtors.

FUTURE FOR IMPORTED CARS

The pendulum of automobile buying is taking a wide swing this year. Dealers are reporting a trend towards small, low-power cars, with the exception of a few luxury models. This trend is predicted to continue, and it is likely that more people will be attracted to smaller, more fuel-efficient vehicles in the future. The Northshore is an excellent choice for those who want to live in a quiet, natural environment and still have access to all the amenities of a modern city.

TASTE COSTS

The 24 home plans available are designed to meet the needs of today’s buyers. The homes range in size from 2,000 to 4,000 square feet, with prices starting at $425,000. The Northshore is a place where you can live comfortably and still have the space to host friends and family.

THE WHITE TRICK

Try Tigné's Bistro, the wild TUACA Cocktail that's so soft it'll make you purr.

Tuaa (too-ah-kuh) n.
An incredible spirit, popularly known in Italy as "milk brandy," which was created by the famous Italian distiller, Mario Tigné.

Libazioni/non-alcoholic drink
A group of alcoholic drinks that are served in classes. The most popular type of libazione is the Tuscan wine, which is made from grapes that are grown in the Tuscan region.

Autumeiche (too-ah-mee-uh-keh)
Herb liquor, a type of liqueur made from a mixture of herbs and spices, which is often served as an aperitif or digestif.

"Atta Naise" (ah-tah nahs-e)
A Tuscan delicacy, a type of Tuscan delicacy that is made from fresh, locally-sourced ingredients. It is a popular dish among the Tuscan people and is often served as a starter or entree.

TUACA
420 Valley Drive, Briarcliff, CA 94065
Tahoe lakeshore homes. (Get one while you can.)

There isn’t much land still available on the water along the Lake. And much of what is available is either crowded, noisy, adjacent to the highway, filled with—well—all of that.

That’s why, when we discovered a breathtaking wilderness site with its own sandy beach, we decided that the property was perfect, and we purchased it—just 70 acres—without even a single tree! We knew it wouldn’t take long for someone else to do the same.

On this site, we built clusters of homes, and the result is The Northshore, our new development company. The homes are designed as elegant as The Northshore deserves elegant homes. We worked closely with our architect, John MacKay, on creating homes that would meld with their surroundings, using natural materials in a natural way...yet with a modern touch, appropriate to your vacation needs.

THE FUTURE FOR IMPORTED CARS

The pendulum of automobile buying is taking a wide swing this year. Dealers taking part in the San Francisco Import Car Show report that the U.S. car buyer is going from one extreme to the other. The popularity of small, slow, low horsepower machines reflects the concern of our real or imaginary energy crisis. An equal demand for exotic, standard luxury in the motorizing world indicates the affluence of our society.

Datson and Toyota sales continue to grow with Volkswagen, for a while neglected, coming back strong. With fuel prices on the rise and controls limiting the consumer demand for tax extra gallons is sometimes overcoming his attention to superfluous frills in style and extra power on the highways. Yet Roll’s Royce, Jensen, Maserati and the Citroen M have never been stronger.

Tunirs styling are reporting more calls for manufacturers for elegance in prototype design than ever before. Maserati will introduce a new Bora in California this year. A two passenger Grand Turismo Coupe that boasts a top speed of 170 M.P.H., the Bora will retail for just under $27,000. The figure is slightly above the top price Rolls will be getting for their custom models...a cool $40,000. Maserati is not dismayed about the heavy price tag, since Rolls Royce cars are at their highest sales peak in years with models selling as fast as they arrive stateside.

How does one explain the apparent contradiction in requirements? Perhaps the economic needs of the individual best reflect his automotive choice. Last year more than 100,000 spectators walked the foreign car displays at Brooks Hall and Civic Auditorium over Thanksgiving Week. The economic growth of the country was apparent. A record in premium price automobiles was made at the show. Ferrari and Lamborghini sold nearly every model on display. While traffic among the small cars was strong, interest was below previous years.

With recent attention given the fuel shortage, foreign cars are having a bonanza. The overseas automobiles are long in two areas. They are either still plush and expensive, or downright cheap to operate and maintain. There are a few middle of the road imports. Although the economy remains strong, the middle and low income groups are concerned about automobile operation, maintenance and the growing possibility of higher fuel costs.

Plush exotics whose production is time consuming and therefore small in number are selling as fast as they can be made. Assembly line economy cars are now back in vogue with production having a hard time keeping up with demand.

Libazioni/see-bah-bah-teh-oo free-top: A group of alcoholic drinks that are intended to stimulate conversation, people with other alcohol connoisseurs. (see Aperitivo)
WHEN IN JAPAN

GO AND SEE

THE EMPEROR

BY ERNEST BEYL

If you find yourself in Tokyo over the New Year holidays and all the shops are closed, which they will be, don't be distressed. You can still have a good time and you'll save money. In these days, when the daily papers are reminding us how expensive it is to travel in Japan, this advice might be welcome. Go visit the Emperor.

Twice a year the Emperor of Japan, Hirohito, steps out on a balcony of his modernistic Imperial Palace in Tokyo and greets his subjects. He does this on his birthday, April 29, and again on January 2, the day after one of Japan's holidays, New Year's Day. The fact that Hirohito shows himself to the Japanese people at all is an extraordinary thing in a country where thousands of Japanese turn out on the two occasions each year to wave to him.

Before World War II, Hirohito was considered a descendant of the son, a god here on earth, and therefore not to be looked upon by mere mortals. When it was necessary for him to move from place to place in this island country, the Japanese turned away from the street as Hirohito's limousine went by. World War II, General Douglas MacArthur and the institution of democracy changed all that. Today Hirohito is a man not a god.

On January 2 crowds begin gathering before dawn along the approaches to the Imperial Palace grounds. I remember looking out my window at the Palace Hotel in Tokyo one January 2 at about 6 a.m. and watching police herd the already huge crowd into long, snaking queues. Four abreast, everyone was very polite and there was a minimum of pushing and shoving, very unlike the crowds in the Tokyo subway. Then the long lines slid ahead haltingly, climbed across the bridge over the Imperial Palace moat and moved into the sacred palace grounds, finally emptying into a huge, gravelled parade ground in front of the low structure that is the palace. Japanese palace attendants guard the palace approaches. All is quiet. All is orderly.

By ten o'clock in the morning there are perhaps 10,000 patient persons waiting, most of them clutching either a camera or a small Japanese flag with its red rising sun. The few Westerners in the vast crowd stand out strangely tall. It is a dress-up day for the Japanese. The crowd is dotted with beautiful Japanese girls, their hair lacquered into elaborate coiffures. With magnificent kimonos wrapped around them, they totter on those wooden platform sandals that the Japanese call geta. Many Japanese men are also wearing holiday robes and geta. Children dressed in traditional costume, look like small waxed figures.

Then sliding paper doors behind the bullet-proofed glass balcony are seen to open. A small man steps out on the balcony and pandemonium takes over. The small man is the Emperor. He is dressed formally with striped pants and cutaway coat. He raises his right arm and waves stiffly to the crowd. Shutter-clicks on thousands of cameras and the parade ground is a red hoth of wildly waving sun flags.

Hirohito appears eight times during the day, always behind his shield of protective glass, ever since a hot-headed factory worker, slung a steel ball in his direction a few years ago. Japanese police estimate that more than 100,000 persons enter the wood-ed Palace grounds between nine in the morning and about four in the afternoon.

Appearing with the Emperor on the balcony are usually his wife, Empress Nagako, and the couple's two sons and their wives; Crown Prince Akihito and his wife Princess Michiko; and Prince Hitachi and Princess Hanako.

Then the Emperor and Empress slowly proceed down the street, waving stiffly, the Empress stepping and lengthening the official's stride. They make a tour of the Imperial Palace grounds.

As Hirohito steps on the balcony, the sun is at its best. A perfect Japanese sun, the golden rays falling softly on the faces of the Japanese, silhouetting the back of the Palace and giving the scene a perfect Japanese beauty.

“Today's woman can create sunshine all around her by the clothes she wears, the fragrance that is her own ambience, her own atmosphere. I have created this new parfum just for her.”

—Hubert de Givenchy
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BY ERNEST BEYL

If you find yourself in Tokyo over the New Year holidays and all the shops are closed, which they will be, don’t be distressed. You can still have a good time and you’ll save money. In these days, when the daily papers are reminding us how expensive it is to travel in Japan this advice might be welcome. Go visit the Emperor.

Twice a year the Emperor of Japan, Hirohito, steps out on a balcony of his modernistic Imperial Palace in Tokyo and greets his subjects. He does this on his birthday, April 29, and again on January 2, the day after one of Japan’s holidays, New Year’s Day. The fact that Hirohito shows himself to the Japanese people at all is an extraordinary thing and thousands of Japanese turn out on the two occasions each year to wave to him.

Before World War II, Hirohito was considered a descendant of the sun, a god here on earth, and therefore not to be looked upon by mere mortals. When it was necessary for him to move from place to place in this island country, the Japanese turned away from the street as Hirohito’s limousine went by. World War II, General Douglas MacArthur and the institution of democracy changed all that.

Today Hirohito is a man not a god.

On January 2 crowds begin gathering before dawn along the approaches to the Imperial Palace grounds. I remember looking out my window at the Palace Hotel in Tokyo one January 2 at about 6 a.m. and watching police herd the already huge crowd into long, snaking queues, four abreast. Everyone was very polite and there was a minimum of pushing and shoving, very unlike the crowds in the Tokyo subway.

Then sliding paper doors behind the bullet-proofed glass balcony are opened. A small man steps out on the balcony and pandemonium takes over. The small man is the Emperor. He is dressed formally with striped pants and cutaway coat. He raises his right arm and waves stiffly to the crowd. Shutter click on thousands of cameras and the parade ground is a red hoth of wildly waving sun flags.

Hirohito appears eight times during the day, always behind his shield of protective glass, ever since a hot-headed factory worker, swung a steel ball in his direction a few years ago. Japanese police estimate that more than 100,000 persons enter the wooden Palace grounds between nine in the morning and about four in the afternoon.

Appearing with the Emperor on the balcony are usually his wife, Empress Nagako, and the couple’s two sons and their wives; Crown Prince Akihito and his wife Princess Michiko; and Prince Hitachi and Princess Hanako.

GIVENCHY III
PARFUM
GIVENCHY-Paris

"Today’s woman can create sunshine all around her by the clothes she wears, the fragrance that is her own ambiance, her own atmosphere. I have created this new parfum just for her."

—Hubert de Givenchy

GIVENCHY III
the beautiful environment

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Appearing with the Emperor on the balcony are usually his wife, Empress Nagako, and the couple’s two sons and their wives; Crown Prince Akihito and his wife Princess Michiko; and Prince Hitachi and Princess Hanako.
Hinokito, who ascended to the throne on Christmas Day in 1926, has ruled longer than any other living head of state. He has also ruled longer than any other Japanese Emperor in the history of the Chrysanthemum Throne which dates back to 660 B.C. Hinokito is 77.

If you are in Japan over the New Year holidays and can’t get over to the Imperial Palace to wave to the Emperor, the next best thing is to visit a Shinto shrine. Everybody in Japan visits a shrine over the holidays. It’s the thing to do for the Japanese. It’s also the thing to do for tourists. Remember the crowds will be huge. But how many times are you going to get to Japan over New Year’s?

Postcard Land

Japan is postcard land. A bullet train speeds by with Mt. Fuji as a backdrop. Tokyo is more stylish than Paris. The women are beautiful and well dressed. Plastic reproductions of food in the windows of restaurants look more real than reality. Also not all Japanese restaurants are expensive. You can save a buck by searching out small establishments. Another way to save money is to ride the Tokyo subway. It’s a little tricky finding your way around at first but pick up a free subway map with each line in a special color and all stations clearly marked.

Tokyo Tower

Tokyo Tower dominates the Tokyo skyline. It is a reproduction of the Eiffel Tower in Paris but it is two meters higher.

Sexual Tonic

From a leaflet displayed in a drug store in Tokyo: “Sexual tonic, speedy and excellent effect, invigorating. Use Wasco-M Gold when you feel loss of energy, lack of sexual desire, habitual fatigue, forgetfulness with headache, tired eyes, high blood pressure, pains in every joint, sleeplessness.”

Products such as this one are carried by most Japanese drugstores along Tokyo’s famous Ginza.

To Stretch the Dollar

Big syndicated travel writer, Stan Delaplane reported awhile back that he paid $16 for a snifter of Hennessy Cognac in the sky-view bar of a Tokyo hotel. A word to the wise!

Here are some more do’s and don’ts to stretch the dollar in Japan:

1. Freshly-squeezed orange juice is very expensive. It is not native-grown. Try other juices for breakfast—Japanese Mandarin orange or tomato for example.

2. If you eat your meals in first class hotel dining rooms you’re going to be socked with the high cost items. Large office buildings, department stores and arcades frequently have restaurants that cater to the Japanese working person. Try them. They are much less expensive than the big expense-account places.

3. In the big cities shop around for small hotels. They are usually a good buy comparatively.

4. Unless you really must, avoid those big flossy nightclubs. They can hit you with a bill that will assound you.

5. And remember if you happen to be in Japan over the New Year holidays—go and see the Emperor. You probably won’t have the chance to see many more emperors in your lifetime.
Hinohito, who ascended to the throne on Christmas Day in 1926, has ruled longer than any other living head of state. He has also ruled longer than any other Japanese Emperor in the history of the Chrysanthemum Throne which dates back to 660 B.C. Hinohito is 71.

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THREE HUNDRED THOUSAND OPERA-LOVERS ARE BORN

by Caroline Crawford

On the afternoon of November 9, buses full of students stopped in front of the Opera House to unload three thousand young people for a performance of "La Traviata." The occasion was a special one, because it marked the hundredth student matinee in the history of the San Francisco Opera.

Since 1939, when the student matinee program was launched, the San Francisco Opera Guild has introduced more than three hundred thousand students from Northern California and throughout the world to full-scale opera productions with excellent casts, drawn from the season's repertoire. This is the way it works: The Guild buys the performances from the San Francisco Opera Association and sells the tickets at reduced rates to students from both public and private schools. A good number of matinee tickets are set aside for deprived and handicapped children.

During the fall season four or five performances are offered, and since 1967 there has been an in-school orientation before each performance for the schools that request one. The presentation is given by three opera volunteers, often accompanied by singers from the casts, who go to the schools, and discuss everything from opera history and plot to staging techniques, with slides and filmstrips for illustration. There is usually a pianist on each in-school team to teach the students an aria or chorus from the opera, and, of course, as the students have prepared drawings or plans based on the production they are to see. Several schools have prepared their own renditions of an entire work, fully costumed. In-school orientations are for all students, not merely those who have tickets for the matinees. There are approximately sixty schools involved with each performance, and the houses are virtually sold out on every occasion. Both individual students and schools are encouraged to become members of the student matinee program, which entitles them to a newsletter that brings opera news from the stage and the media.

The students are the best measure of the success of the program; they want to come again and again, year after year, and the lament of the Guild office is that there are a limited number of seats for an unlimited demand. Language seems to be no problem. Once the students know the plot, they are well ahead of the action. The heroines are usually cheered, and the villains (the real favorites) always roundly booed. One year Madama Butterfly won a standing ovation at the final curtain, most assuredly without any prompting. Another group had been so well prepared that when a scene was cut in Rigoletto, they complained afterward. They are eager and honest critics, and General Director Kurt Herbert Adler often receives their review commentaries by mail.

During the season some students from member schools have a back-stage tour during which they can ask questions of the production staff and visit the stage and dressing rooms. In addition to the student matinees, the Guild established the College Opera Association last year in order to promote opera among university students and young adults. Tickets were purchased by the Guild and sold at half-price to members, and special lecture-previews were given by Mr. Adler, Robert Darling, and James Schwabacher. In the spring the Guild and the College Opera Association presented an all-day opera festival in Golden Gate Park with programs produced by university and college students from the Bay Area.

BEFORE THE OPERA, DINE AT THAT LITTLE ITALIAN PLACE JUST AROUND THE CORNER.

It's Beppino's. It's in the PSA Hotel at San Francisco Civic Center, near the opera, the symphony, and the theaters.

It's authentic Italian food. Here are some sample entries from the menu to prove it:

Roasted Italian Sausage with Peppers
Young Rabbit Coniglio
Culurgioni—fried or sautéed
Veal Piccata
Chicken Cacciatore
and many more.

Changes are you'll want to eat your way ecstatically through the Prosciutto ai Melon. On to the Minestrone; next, perhaps, the Linguini ai Clams, or the Fettucini Pasta, right up to the glorious finale with Spumoni or even the rapturous Cannoli Ricotta.

We invite you to compare the food at Beppino's with the best North Beach has to offer. Then compare the prices—they're on the modest side.

Phone for reservations: 626-8000.
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The arrival of young opera-goers.

Before the opera, dine at that little Italian place just around the corner.

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It's authentic Italian food. Here are some sample entrees from the menu to prove it:

Roasted Italian Sausage with Fennel
Young Rabbit Coniglio
Calamari—fried or sautéed
Veal Piccata (or a la Parmigiana or Scaloppini Marsala)
Chicken Cacciatore and many more.

Chances are you'll want to eat your way ecstatically through the Prosceutto with Melon. On to the Minestrone; next, perhaps, the Linguini with Clams, or the Fettucini Pesto, right up to the glorious finale with Spumoni or even the rapturous Cannoli Ricotta.

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AN ITALIAN STYLE RESTAURANT
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Even when it's empty, it's impressive.
If we could have managed
Mr. E. A. Poe’s estate, he might
not have died penniless.

The San Francisco Opera Guild
Office is open during all evening
and afternoon performances. For
information concerning Guild
membership, stop by the office, lo-
cated just inside the North Car-
riage Entrance on the ground floor.

Mr. Poe had a lot of talent. And he
might have had a lot of money too, had he-
been a better manager.

Unfortunately, it often takes most of a
man’s waking hours just to tend to his live-
lihood. There just isn’t enough time left over
to manage the assets he’s already acquired.

That’s where Security Pacific Bank
comes in. Our Trust Department offers some-
thing special in the way of money manage-
ment. It’s called a private trust.

Under a private or “living” trust agree-
ment, our experts will (at your direction) as-
sume partial or total responsibility for
managing your portfolio. This means that we
handle your securities in exact accord with
your stated objectives. We take care of all
bookkeeping and recordkeeping.

And while we hope this won’t be the
case, we keep on managing your finances in
the event of an incapacitating accident or
illness. So you or your family won’t have to
worry about money on top of everything else.

Such a trust could also mean a large
savings in probate costs and taxes. It could
mean more money for your children. And
their children.

Why not talk to a Trust Officer at any of
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Pacific Bank. He’ll have something special to
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Under a private or "living" trust agreement, our experts will (at your direction) assume partial or total responsibility for managing your portfolio. This means that we handle your securities in exact accord with your stated objectives. We take care of all bookkeeping and recordkeeping.

And while we hope this won't be the case, we keep on managing your finances in the event of an incapacitating accident or illness. So you or your family won't have to worry about money on top of everything else.

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After Theatre Desserts & Drinks
Bud's Ice Cream
Sundaes, Floats, Crushes
Mousse, Cream Pies, Pastries and more...
Espresso, Cappuccino, Wines and Beer
(and, of course, those famous Soups, Salad and Quiche)

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Open Until Midnight

**AFTER THE THEATRE**
Fairmont Hotel
Venetian Room (closed Mondays)

Nov 4—6
Robert Goulet

Nov 6—14
Joan Rivers

Nov 15—25
Cass Elliot

Nov 27—Dec 5
Donald O'Connor

dancing to the Emile Heckscher Orchestra
Tonga Room
dancing nightly to Paul and his Hawaiian Alkalanes featuring Armando Suarez

**HOTEL ST. FRANCIS**
The Penthouse
dancing to George Cerruti and his Orchestra (Tue thru Sat)
dancing to the Al Simon Trio
(Sun and Mon)

**SIR FRANCIS DRAKE**
Starlite Roof
dancing nightly to the Richie Ferris Trio

**SAN FRANCISCO HILTON**
Henri's Room at the Top
dancing nightly to the Earl Heckscher Orchestra

**MIYAKO HOTEL**
Garden Bar (3 shows nightly—Tue thru Sat)
thru Nov. 7—Terry Canedy Show with Rudy Perez
Nov. 13—Dec. 8—Poncie Ponce & The Vic Arno Trio
(Off Nov. 20, 21, 22)

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Sundaes, Floats, Crushes
Mousse, Cream Pies, Pastries and more...
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(and, of course, those famous Soups, Salad and Quiche)

Directly Across From The Geary
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Open Until Midnight

Think about eating out.
Now feast your eyes on this card.
THE ‘74 VEGA GT. EVERYBODY LOVES A WINNER.

In three short years Vega has won more automotive honors than any other American-built economy car, and has become one of the best selling cars made. So do what we do. We change it. But don’t ask dam good reason.

We chopped the front end with the intention of making Vega tougher, not prettier. With bigger, tougher bumpers.

And cooling slots in place of a grille.

But, more than ever you want economy, of course, and we haven’t overlooked that. We’ve improved the Vega overhaul engine with modifications to the camshaft, intake, the inlet manifold and so on. And we’ve even increased the size of the fuel tank so you can go farther between stops.

See your Chevy dealer for a test drive.
See what it’s really like.

Vega honors include:
’73 Motor Trend, Car of the Year. ‘71 Vega GT, Motor
Service & Service Station Management award survey.
Easiest Subcompact to Service, ’72.

STAN DELAPLANE

One day he is the international traveler, cruising Mexican waters, jetting off to Hong Kong; or living in a stone cottage in Ireland. The next he’s home dealing with the refrigerator repairman, trying to coax a kitten down from a tree, and dipping into the cooking sherry.

By Roberta Joyce

Recently a famous but unofficial San Francisco landmark was dignified by the addition of a brass plaque to its facade. The landmark is a saloon called the Buena Vista Cafe and the plaque commemorates the site where more than twenty years ago, Stan Delaplane introduced Irish Coffee to the U.S. and, hence, to most of the known world.

Delaplane, top syndicated travel writer, had gotten a taste for the drink—Irish Whiskey, coffee, sugar, and a float of cream on top—when the old Lockheed Constellation, which was ferrying a bunch of newspapermen to Rome to cover the Holy Year celebrations, blew an engine over the Atlantic and was forced to land for repairs in the middle of the night at Ireland’s Shannon Airport.

The first thing Delaplane did after the plane made its shaky landing was head for the bar.

“On those days Shannon Airport wasn’t much,” he recalls now. “It had a small bar with about eight stools. All the newspaper guys from the Connie shuffled in and ordered up. Someone said we had a drink the bartender called Irish Coffee. I liked it,” he says—a fact that was to endure him to the Irish Whiskey Distillers whose product, at that time, had scant sale outside the mother country.

Delaplane, whose columns are read in his home paper, The San Francisco Chronicle and in more than 100 other newspapers in North America and as far away as Manila, later wrote about his layover at Shannon Airport and about Irish Coffee.

Within a week he began to get letters. “What is the recipe for Irish Coffee? Where can I order it?” they asked. The following year he flew to Europe again. This time the airplane stopped at Shannon for refueling and Delaplane headed for the bar to refuel with a bit of the Irish. “We seemed always to land at Shannon Airport at about five or six in the morning. At that time you felt like a jolt of Irish Whiskey with your coffee,” he says.

When he returned to San Francisco again he wrote fleetingly about Irish Coffee. More mail.

A 400 year old English tradition that became the first name for the martini.
THE '74 VEGA GT.
EVERYBODY LOVES A WINNER.

In these short years Vega has won more automotive honors than any other American-built economy car, and has become one of the best selling cars made. So what do we do? We change it. But without doing any real rescaling.

We improved the front end with the intention of making Vega tougher, not prettier. With bigger, tougher bumpers.

And cooling slots in place of a grille. Instead of hand-grinder discs to support the hatch, you now get telescopic hydropneumatic springs counterbalancing the lift.

On the lighter side, you also get a mix of carpeting and a bigger selection of available fabrics and colors in cloth and vinyl roof and strips, and that sort of thing.

But, more than ever you want economy, of course, and we haven’t overlooked that. We’ve improved the Vega overhead cam engine with modifications in the camshaft linkage, the inlet manifold and so on. And we’ve even increased the size of the fuel tank so you can go further between stops.

See your Chevy dealer for a test drive.

Vega honors include:

STAN DELAPLANE

One day Delaplane was sitting at the bar in the Buena Vista Cafe at Beach and Hyde Streets, staring moodily out at a thin line of fog coming in the Golden Gate. He began thinking about Irish Coffee. Maybe it was the weather. Casual enough he showed the late Jack Koeppler, owner of the B.V., how to make Irish Coffee.

“We couldn’t get the cream to float; Irish cream is a lot thicker than ours. So we whipped it up a little, floated it on top and it tasted pretty good.”

In those days the Buena Vista had a small but loyal trade. A few locals and a bunch of newspapersmen. It carried a lot of foreign beers. City hall reporters would go there for lunch.

Suddenly people started coming in and asking for Irish Coffee. Koeppler began to think of himself as an Irish Coffee crusader.

Back in the 1950’s every bar in town had a bottle of Bushmills Irish Whiskey on its rack. It lasted a long time. Bartenders poured it for Irishmen on St. Patrick’s Day.

But now, suddenly, Irish Coffee took off. Customers flocked to the Buena Vista and Koeppler lined up on the bar as many as twenty heated glasses at a time, and poured out the Irish Whiskey in assembly line style. He formed an Irish Coffee Club and gave out membership cards. Delaplane got card number one.

For the last eighteen years the Buena Vista Cafe has used about three cases of Irish Whiskey per day. That’s about twenty-eight drinks to the bottle; times thirty-six bottles. Over a thousand Irish Coffees per day.

Irish Coffee became a national institution. Almost an international institution. Today you can not only drink it in the U.S.—and Ireland, of course—but in some of the busiest bars around the world. It’s widespread in Mexico, Europe and Aus-

tralia. Delaplane, who spends a lot of time traveling and gathering material for his column, saw Irish Coffee table-tented in a bar in Finland and was recently served one in Hong Kong without ordering it when the owner recognized him.

By Roberta Joyce
When Gaetano Merola conducted the San Francisco Opera's opening night performance of La Bohème on September 26, 1923, Roos/Atkins had been dressing Active Westerners for 63 years. We still are! Roos/Atkins

San Francisco.

You've never seen it like this before.

Few people will ever see the City from this unique and incredible point of view.

Fewer still will be able to claim it as their own.

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It stands alone. At the heart of San Francisco. Conveniently close to virtually everything.

Above, unobstructed space. Unbelievable views. Through floor-to-ceiling walls of glass. From spacious private terraces. Overlooking it all.

At your feet, lovely Lafayette Park. Right across the street.

To the east, the City skyline, a silhouette against the Berkeley hills. So close you can seem to touch it. Yet so far from congestion and noise.

It's all there. The bay. The bridges. The hills of Marin. And always, the glittering lights. Surrounding you at night.

Yes, it's a private world. And a practical one. With all the investment potential and tax advantages that condominium ownership can bring.

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Pacific Heights Towers.

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(continued on p. 43)
When Gaetano Merola conducted the San Francisco Opera's opening night performance of La Bohème on September 26, 1923, Roos/Atkins had been dressing Active Westerners for 63 years. We still are! Roos/Atkins

700 SEE SIX FRANCIS DRAKE'S ROUTE. — San Delaplane. San Francisco Chronicle columnist and Pulitzer Prize winner (left) will seek to follow later this month to the coastline where Sir Francis Drake landed on the Pacific Coast in 1579. He will sail coastwise in the British ship "Spirit of London," following old charts and early accounts of the Drake voyage. With him will be her two passenger and coast pilots in the ship's navigation officer, Captain E. Doolin and Robert H. Roper, Drake scholar, who will depict Los Angeles for Mexico aboard the P & O liner November 27. It is in the region of the ship that they will attempt to avert a Drake's route. Delaplane has been interested in the route since 1935 when he wrote the story in the Chronicle of discovery of the now-famous "Pace or Baste" sound year on the shores of San Francisco Bay. It is the only physical evidence of Drake's presence in California. The column is also helping prepare the "Pace or Baste," first-known bottle found on a beach in the Monterey Peninsula in which could indicate that Sir Francis Drake entered here during his West coast voyage. The bottle, which was found by a Mrs. Superior, formerly contained a roll of "last few" engraved with the initials of Drake and his shipmate, the late May 3, 1579, and a notation of latitude 24 degrees, 30 minutes, close to the Monterey Coast Guard station.

The bartender whose concoction has become so widespread, thanks to Delaplane, was an Irishman named Joe Sheridan. Sheridan developed the hot drink in a small bar across the river from St. Patrick's Hotel. He eventually went to the U.S. and, in fact, to San Francisco, where he worked for Jack Keopolis at the Buena Vista for awhile. Later he went to sea as a marine cook and died overseas.

From Sheridan to Delaplane to Keopolis, to the world. The Irish Whiskey distilleries were ecstatic. So ecstatic were they, in fact, that several years later when Delaplane was in Dublin he received word from the National Export Board that a group of distillers wanted to take him to lunch.

"They took me over to a fancy old place, with great carved walls and tinted panels, got me a bunch of oysters as a starter and then one of them said to me 'Now Mr. Delaplane what would you think if we put out a wee bit of a drink made with Irish Whiskey, soda and a slice of lemon? We'll call it the Lepchaun, do you think it will sell?'

'I don't know,' said Delaplane. 'In fact, I really don't know why Irish Coffee sells.'

When he told them this he could see the group of distillers drawing back in disbelief. 'They were thinking, 'this guy knows how to do it, but he won't tell us his secret.'"

"Anyway, they put out the Lepchaun and it dropped dead," Delaplane remembers.

The man who wrote about Irish Coffee, thereby turning it into almost an international institution, qualifies as a sort of Renaissance man of American journalism. He is a reporter of more than thirty years experience and Pulitzer Prize distinction. He is the author of the widely syndicated columns and five books, a recognized expert on the intricacies of foreign travel, and one of the few men now writing in the English language.

San Delaplane was born in Chicago and educated in Monterey, California. He joined the San Francisco Chronicle after previous newspaper reporting jobs in Los Angeles and Santa Barbara. Originally, he was hired as a "fill-in" assigned to do publicity handouts. He has been at the Chronicle since — documenting wartime service as a Lieutenant Commander in the U.S. Maritime Service. Delaplane is inclined to puddle-jumping (continued on p. 43).

San Francisco. You've never seen it like this before.

To the east, the City skyline, a silhouetted against the Berkeley hills. So close you can seem to touch it. Yet so far from congestion and noise. It's all there. The bay. The bridges. The hills of Marin. And always, the glimmering lights. Surrounding you at night. Yes, it's a private world. And a practical one. With all the investment potential and tax advantages that condominium ownership can bring.

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(Ad for Pacific Heights Towers, a condominium building in San Francisco, California.)
Molière and the Miser

Molière's first adventure into the world of the theatre was a total wash-out. At the age of twenty-one, the man who was to become France's greatest actor and playwright appeared to be at the end, rather than the beginning, of his theatrical career. After half-hearted attempts to study law and follow his father's footsteps as a naval officer, Molière, born Jean-Baptiste Poquelin in 1622, had joined a beautiful and talented woman called Madeleine Bejart, members of her family and some mutual friends to form a small stage company, the Illustré Theatre, which performed in an abandoned indoor tennis court. Molière's biographers have surmised that Madeleine had been the driving force behind the theatre company and that she and Molière were at that time lovers. In any case, the Illustré Theatre proved a complete failure, and Molière was promptly thrown into debtor's prison.

The young actor was undaunted by the experience, however, and upon his release, sought out his former theatrical colleagues. With some changes in membership, the plucky little company wisely left Paris to ply its wares before the less demanding audiences of the provinces. The company did so from 1645 to 1658, during which time Molière emerged as its leader, distinguishing himself not only as an actor but as a playwright, too. By supplying the actors with partly improvised farces in the style of the commedia dell'arte (see "Notes on the Taming of the Shrew") elsewhere in this program, for some details of commedia dell'arte.

"These years in the provinces," as more than one historian has noted, "provided Molière with experience of men and affairs, with a storehouse into which he dipped advantageously for his later plays, and with a nucleus of devoted friends and experienced actors who were to provide the backbone of his company in Paris. Above all, they taught him to know, to love and to laugh at human nature in all its frailty and stupidity." Molière's first efforts were to bring friends in high places, the company returned at last to Paris in October, 1658, appeared in the Guard Room of the Old Lourve before an audience of notables, courtiers, much-honored actors of the day—and the twenty-year-old Louis XIV. Molière and his associates failed to impress the glittering audience with their first presentation, a tragedy by Corneille.

With the future of his little company—and of French drama—hanging in the balance, Molière stepped forward and modestly announced a short farce of his own, The Amorous Doctor. It was an immediate hit, and Molière, only a passable tragedian, was suddenly revealed as a brilliant comic actor supported by a tightly-knit ensemble of actors who had played together for years.

The company was a success at last. The king granted Molière's company the right to share the theatre in the Palais-Royal with a commedia dell'arte troupe from Italy headed by Scaramouche, with the stipulation that Molière must pay them rent. Before too long, the theatre had been rebuilt to suit Molière's needs, and the Italians were paying rent to him.

In spite of personal attacks by jealous enemies, controversies spawned by the honesty of his writing, as well as a tragic private life, Molière remained a revered and prolific artist throughout the rest of his life. Among his most highly regarded plays, all comedies, are The Misanthrope, Tartuffe, The School for Wives, Don Juan, The Affected Ladies, The Bourgeois Gentleman, The Imaginary Invalid, That Scoundrel Scapin and The Miser.

Written in 1668, five years before his death, The Miser joins the A.C.T. repertoire this season under Allen Fletcher's direction, in an English version by Donald M. Frame. The production is set in the early to mid-nineteenth century, Paris depicted in the paintings of Daumier.

"Molière," Fletcher suggests, "is a social playwright, and he satirizes social conditions. But in many of his plays, including Tartuffe and, particularly, The Miser, his setting is entirely domestic. I felt that setting our production in the nineteenth century gives us the chance to elaborate that feeling of the domestic with more clarity. I associate that period with Dickens and with the kind of Dickens feeling that parallels what I wanted to say visually about The Miser, in which everything takes place in an old, badly run-down Charles Addams sort of house—cobwebs in the corners, dust covers on the chairs."

In addition, Fletcher believes that audiences today associate the theme of greed for money, which is basic to the entire play, with the nineteenth century, rather than the seventeenth century. And to most of us," he adds, "the story will have greater believability in the more stuffy atmosphere of the eighteenth-hundreds, which paid great attention to fashion and encouraged affectations—in speech, for example. It is also a period in which the qualities of melodrama and make-believe inherent in the play's ending are more convincing."

The Miser is the third comic masterpiece by Molière to be presented by A.C.T. Tartuffe was the opening production of the company's first San Francisco season in 1967, while The Misanthrope joined the repertoire in the spring of 1968.

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The American Conservatory Theatre presents

THE TAMING OF THE SHREW

By WILLIAM SHAKESPEARE

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

The TAMING OF THE SHREW

In writing what scholars believe is his seventh play, "The Taming of the Shrew" (1593-94), Shakespeare turned to a popular theme of Medieval and Elizabethan literature, the subduing of a rebellious, untruly 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 consort to look upstraw 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 volumes, J Suppositi (1509) by Anosto, translated into French by Georges Cas- cocgne in 1566 in Suppositi. 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 prefigures Shakespeare's famous version and contains the same basic storyline of the siege and conquest of an extraverted shrewish woman paralleling the more traditionally Roman nature of the shrew's gentle younger sister.

Some scholars contend that the earlier comedy was written by a now forgotten scribe, then pirated by the brilliantly opportunistic Shakespeare. An opposing camp suggests that it was actually the work of the half-brother, 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 kind of theatre that started to flourish in Italy in the mid-sixteenth century. Usually performed on small stages in public squares by troupes of travelling actors, commedia dell'arte plays began as basic plots outlines on which the actors freely improvised their own dialogue and stage business. The plays were most often broad and farcically couched with physical and verbal clowning and marked by a gallery of stock characters known for some personality trait. All elements of the production combine in an attempt to make each character stand out boldly in the commedia tradition and to communicate the sense of travelling players performing a show and reveling in their work. The characters themselves are frequently modelled on the great stock figures of commedia.

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

By William Shakespeare

Directed by William Ball
Associate Director: Eugene Barone
Scenery by Ralph Pincello
Costumes by Robert Fletcher
Lighting by F. Mitchell Dana
Music by Leo Hoiby

The Taming of the Shrew presents

William Paterson
Andy Backer
Stephen Schmitzer
Marc Singer

Dramatis personae

Baptista Minola, a rich gentleman of Padua
Vincentio, an old gentleman of Pisa
Lucentio, son to Vincentio
Petruccio, a gentleman of Verona

Raimondo Bolognese
Charles Hallack
Len Auclair

Serves to Lucentio
Tranio
Bianca

Serves to Petruchio
Nathaniel
Philip

Serves to Baptista
Gremio
Hortensio

Serves to Lucentio
Roger Kern
Biondello

Serves to Petruchio
Grimoald

Serves to Baptista
Len Auclair

Serves to Lucentio
Claire Mais

Drottores and Servants
Katharina, the shrew

Bianca

Players:

James Arrington
Karen Henkel Bailey
Phillip W. Beck
Bibby Bridges

Eugene Carroll
Karl Bell
Elizabeth Eisenberg

Lawrence Hecton
Charles H. Hyman
Christopher Kahn

Maureen O’Keefe
Beth Raines
Jean Carol Rasey

Evelyn Seibert
Sandra Shoofway
Judy Teren

Joan Andrews Vigan
Patti Walker
Colin White

The action takes place in Padua and at Petruchio’s country house.

There will be one ten-minute intermission

understudies

Petruchio: Charles Larson
Gremio: Henry Hoffman
Baptista: Earl Bohm

Gremio: Joseph Bird
Lucentio: J. Steven White
Tranio: Hortensio

Sabin Epstein
Biondello: Bobby F. Ellerbee
Vincentio: E. Kerrigan Prescott

Petruchio: Allan Fletcher
Lucentio: Robert Chaplin

Len Auclair: Katharine Elizabeth Cole
Bianca: Jamie Atkins

Widow: Barbara Dimonick

Stage Manager: James L. Burke

The members of the company dedicate this production to

Cyril Magnin,

a great leader, a great patron of the arts and a great friend.

NOTE ON ‘THE TAMING OF THE SHEREW’

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Coward!

"GET OUT YOUR FEATHER BOAS AND PATENT PUMPS..."

On January 14, 1973, a gala invitational performance of Oh! Coward! was held in New York in honor of the 74-year-old Sir Noel. The black tie tribute ended with a long standing ovation from the distinguished guests assembled and a typical comment from Sir Noel, "I loved it... I came humming the tunes."

That occasion was the master's last public appearance and the last show of his that he saw performed. "The great professional," left a mark in the literary and theatrical world that won't soon be forgotten. His plays, songs and music, which span five decades, are indelibly stamped in the hearts and minds of generations. Sir Noel once remarked, "I do not approve of mourning. I approve only of remembering." Oh! Coward! the review with words and music by Noel Coward, makes that remembrance particularly enjoyable and serves as a reminder that as long as there is singing and laughter in this world, he will always be with us.

Devised and directed by Roderick Cook, who is also featured with Charlotte Fancher and David Holliday, the entertainment will be seen for a limited engagement between November 8 at the Marines Memorial Theatre, A.C.T., by arrangement with Wooster Productions, is presenting the intimate revue which has received critical accolades in New York, Boston, Toronto and recently in Los Angeles.

The cascade of songs and sketches, which Time Magazine labeled "the most marvelous party in town," consists of selections from Private Lives, Design for Living, Tonight at 8:30 and Sail Away, among others. Divided into categories such as English, Women, Music Hall, Love and Theatre, the material includes such favorites as Someday I'll Find You, Mad Dogs and Englishmen, The Stately Homes of England and Don't Put Your Daughter on the Stage, Mrs. Worthington.

The New York Times' Walter Kerr proclaimed Oh! Coward! "an island of entertainment in the sea of our troubles, ingenious and very, very funny." He added, "It all goes to prove that taste is practically everything." Take the advice of another reviewer: "If you're weary of pornography and mumbled dialogue and actors who sweat you might get your feather boas and patent pumps out, toss your roses in the air, and join a few of Noel Coward's friends making fun of the world."

The action takes place in the lobby of the hotel on a recent Memorial Day.

ACT I 7:00 A.M.
ACT II 4:00 P.M.
ACT III Midnight

THERE WILL BE TWO TEN-MINUTE INTERMISSIONS

understudies

Bill: James R. Winkler; Mr. Katz: E. Kerrigan Prescott; Paul: Granger III; Daniel Kern: Mr. Morse; Andy Backer: Roger Kern; Suzy's Johns: David Mooney; Taxi Driver: Raye Birk; Delivery Boy: Len Audlair; Mrs. Oxfenham: Elizabeth Cole; Mrs. Bellotti: Anne Lawder; Girl: Claire Mailis; Millie: Deborah May; Suzy: Fredi Olster; April: Lou Ann Graham

Stage Manager: DIANA CLARKE

THE HOT L BALTIMORE

By LANFORD WILSON

Directed by ALLEN FLETCHER
Associate Director: ROBERT BONAVENTURA
Scenery by ROBERT BLACKMAN
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DAN

the cast

Bill Lewis CHARLES LAVNER
Girl JANIE ATKINS
Millie JOY CARLIN
Mrs. Bellotti RUTH KOBAR
April Green NANCY WICKWIRE
Mr. Moore JOSEPH BIRD
Jackie BARBARA DIRICKSON
Jamie HENRY HOFFMAN
Mr. Katz RAY REINHARDT
Suzy ELIZABETH HUDDLE
Suzy's John EARL BOEN
Paul Granger III J. STEVEN WHITE
Mrs. Oxfenham JUDITH KNAIZ
Cab Driver BOBBY F. ELLERBE
Delivery Boy SABIN EPESTEIN

NOTES ON 'THE HOT L BALTIMORE'

The A.C.T. production of The HOT L BALTIMORE marks the Bay Area premiere of Lanford Wilson's comedy-drama, recent winner of the New York Drama Critics' Circle Award, Outer Critics Circle's Award and Obie Award as best American play of the year.

Set in the faded lobby of a once-grand downtown hotel scheduled for leveling, the play weaves together the stories of the residents and employees to create a group portrait of unwanted, forgotten people who find humor and hope amid the despair of their surroundings. The playwright's work has won special praise for the compassion he brings to his portrayals of those abandoned by the world.

"The most permanent structures have a brief life in this country," says Wilson. "The theatre stage, ephemeral itself and, for all we do, perhaps itself disappearing here, seemed the ideal place for the representation of the impermanence of our architecture."

The HOT L BALTIMORE was first presented in February of this year by New York's Circle Theatre, for which Wilson had previously written one-act plays. In March, the production transferred to the larger Off-Broadway house, the Circle-in-the-Square, where it continues a highly successful engagement.

Widely regarded as one of America's major new dramatists, Wilson is also among the most prolific. During the past ten years, he has written thirty-five one-act and seven full-length plays, including Lemon Sky, The Gingham Dog, The Rimes of Eldritch, Balin in Cillesaid, Home Free, Lowlow Fair and The Madness of Lady Bright. In addition, he wrote the libretto for the opera Summer and Smoke, based on Tennessee Williams' play, which had music by Lee Hoiby, composer of the music for A.C.T.'s productions of Cyrano de Bergerac and The Taming of the Shrew, among others. More recently, Wilson completed an original film script for CBS in collaboration with Tennessee Williams titled The Migrants.

Wilson was born in Lebanon, Missouri and attended both San Diego State College and the University of Chicago. Before he began writing at the age of twenty, he had worked as a dishwasher, waiter, fry cook, librarian and package designer. He wrote The HOT L BALTIMORE under a Guggenheim Fellowship.
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Stage Manager: DIANA CLARKE
CABALIS LEFTER IS TO MAKE YOU DO DIFFERENT THINGS THAN YOU WOULD WITHOUT THE PROGRAM.
THE AMERICAN CONSERVATORY THEATRE
presents
YOU CAN'T TAKE IT WITH YOU
By GEORGE S. KAUFMAN and MOSH HART
Directed by JACk O'BRIEN
Associate director: JAMES HAIRE
Scenery and Costumes by ROBERT BLACKMAN
Lighting by FRED KOPP

the cast
Penelope Sycamore: ANNE LAWDER
Eddie: JUDITH KNAIZ
Richie: PATRICIA ANN PICKENS
Paul Sycamore: E. KERRIGAN PRESCOTT
Mr. DePinna: JOSEPH BIRD
Henry: HENRY HOFFMAN
Donald: BOBBY E. ELLERBE
Martin Vanderhof: WILLIAM PATRICKSON
Alice: DEBORAH MAY
Henderson: CHARLES HALLAHAN
Tony Kirby: MARC SINGER
Boris Kolenkhov: RAY BIRK
Gay Wellington: ELIZABETH COLE
Mr. Kirby: EARL BOEN
Mrs. Kirby: JOY CARLIN
Mrs. Vanderhof: NANCY WICKHAM
Three Men: ANDY BACKER, ROGER KERN, J. STEVEN WHITE

The scene is the home of Martin Vanderhof, New York

ACT I
A Wednesday evening. (During this act the lights are lowered to denote the passing of several hours.)

ACT II
A week later
Telephone: "Mama"
The next day

THERE WILL BE TWO TEN-MINUTE INTERMISSIONS
understudies
Penelope Sycamore: Ruth Kobart; Grandpa: Joseph Bird; Paul: Depina
Robert Mooney; Ed; Robert; Kolenkhoff: Ray Reinhardt; Donald: Sabas Espinosa; Mr. Kirby; Mrs. Henderson; Andy Becker; Tony; James R. Winker; Mrs. Kirby; Lou Ann Graham; Three Men: Stephen Alberico, Fred Oldis; Essie: Janie Atkins; Richie: Gay; Olga: Barbara Dickson

Presented by special arrangement with Samuel French Inc.

STAGE MANAGER: James L. Burke

TO THE AUDIENCE...
curtain time: in response to numerous requests, LATECOMERS WILL NOT BE SEATED — after the opening or intermission curtain — until a suitable break in the performance.

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

for your convenience: DOCTORS may leave the number 771-9603 with their call squad and give name and seat number to house manager. • Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance (around corner on Mason Street).

the credits
WILLIAM CANSEN, HANK KRAZLENDER, DENNIS ANDERSON and HIRO YODA: scenery and set of A. J. KAPLAN’S of San Francisco. • Christopher Darley: photography; C. CARSON’s production photo. • Special thanks to Charles Lee, Dora Podperty and Betty Master for their years of volunteer service in the Press and Public Relations Department.

special discount rates are available to clubs and organizations attending A.C.T. performances at the Geary and Marines’ Memorial Theatres in groups of 10 or more. Student matinees (not listed on regular schedules) are also offered to school groups. Complete details are available from Robin Moore, A.C.T., 450 Geary St., San Francisco 94102, telephone S. KAT 3880.

FOR INFORMATION: telephone the Geary Box Office (415) 673-4400, from 9 a.m. through the first intermission Monday through Saturday. The Box Office is closed Sundays and will close at 6 p.m. on days when there is no performance.

TO RECEIVE NOTICE of SPECIAL A.C.T. EVENTS, PLEASE SIGN THE ROBERT SKIFEL LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T., MAILING LIST, A.C.T., 450 Geary St., San Francisco 94102.

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MARCH — The Cherry Orchard

SPRING — Young Conservatory advanced students’ final program

SPRING THEATRE SEMINAR: Details to be announced later

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WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Last season, he directed Cavalcane De Bergogues as well as the revival of The Crucible and will stage both The Taming of the Shrew and The Cherry Orchard this season. Prior to A.C.T.’s beginnings, he staged the highly acclaimed Lincoln Center production of Tartuffe in New York and Homage to Shakespeare, starring John Gielgud, Ed Evans and Margaret Leighton, at Philharmonic Hall. His Off-Broadway productions include Six Characters in Search of an Author, which won him the Outer Circle Critics’ Obie and D’Annunzio awards; Under Milkwood, honored with the D’Annunzio and Outer Circle Critics’ awards; and for You, winner of the Obie and Vernon Rico Drama Desk awards. In 1964, he created his production of Six Characters in London with a cast headed by Ralph Richardson and Michael O’Sullivan. Among the operas he directed at the New York City Center were Don Giovanni, A Midsummer Night’s Dream, Porgy and Bess, The Inspector General, Cool Sun tatte and the Six Characters in Search of an Author. He served as both director and librettist of Lee Hoiby’s Natacha Petronva, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has worked as guest director at all major North American Festival theatres, including the American Shakespeare Festival at Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington, D.C., the Alley Theatre in Houston, and the Antioch and Toledo Shakespeare Festivals. He made his San Francisco directional debut in 1959 with the Arco’s Workshop Production of The Devil’s Disciple, a graduate of the Carnegie Institute of Technology. Mr. Ball has been the recipient of a Fulbright Scholarship, a Ford Foundation Directional Grant and an NBC-RAA Development Fellowship. He directed the A.C.T. productions of Tartuffe, Six Characters, King Lear, Under Milkwood, The American Dream, Twilight Night, Hamlet, Tiny Alice, Oedipus.
YOU CAN’T TAKE IT WITH YOU

By GEORGE S. KAUFMAN and MOLLY HART

Directed by JACOB ORBEN

Associate director: JAMES Haire

Scenery and Costumes by ROBERT BLACKMAN

Lighting by FRED KOPP

THE AMERICAN CONSERVATORY THEATRE

presents

YOU CAN’T TAKE IT WITH YOU

by GEORGE S. KAUFMAN and MOSS HART

I would say, as I have said, that the characters
in the play are all real.

JACOB ORBEN

WANT TO BE WHERE THE ACTION IS?

JOIN FRIENDS OF A.C.T.

William Ball

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NOW COMING! - A Season of Productions

- "The Cherry Orchard"
- "The Importance of Being Earnest"
- "The Life of Galileo"
- "A Midsummer Night's Dream"
- "The Cherry Orchard"
- "The Importance of Being Earnest"
- "The Life of Galileo"

MID-WINTER — William Ball Special.

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Rex. Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead and Caesar and Cleopatra. In addition to his 10 years at the Globe, Ball teaches in the company’s Conservatory. The past two years he also taught at an Australian National Theatre workshop at the invitation of a government-sponsored foundation. More recently, he directed the television production of A.C.T.’s Cyrano de Bergerac for nationwide showing on N.L.T.

JAMES B. MCKENZIE, Executive Producer, has been associated with A.C.T. throughout its history. As a member of the Board of Trustees in 1966, he was host to the company for a Spring season at his theater in Connecticut, the Westport Country Playhouse. When the company moved to San Francisco shortly afterward, he was actively involved in establishing basic contracts and policies as one of the members of the Board of A.C.T. In 1968, after five years of producing, he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. Often referred to as the “guy” of A.C.T., he spends his time between his office and the theater, with an eye on National Foundation support, arrangements for plays to be in the repertory, and development of A.C.T.’s non-repertory productions; all while continuing to oversee and nurture the theater that he and his brother, Michael, founded, “Bette More I Can’t Cape, Oh Coward, etc. In addition to his duties as producer, McKenzie is a member of the Actors’ Equity Association, and is an active participant in the Board of Trustees, which has produced three plays on Broadway, and is currently presenting the national theatre, the National Theatre, in Pennsylvania. He is the producer of the Westport Country Playhouse in Connecticut, and the director of the Peninsula Players in Fish Creek, Wisconsin since 1963. He is also the author of the Parker Playhouse in Fort Lauderdale, Florida, and president of the Producers’ Management Company in New York City, a firm that it active in packaging plays for tours throughout the United States.

Stock Theatres, a director of the Board and former member of the Council of Resident Summer Theaters, and is an active member of the League of New York Theatres and Producers, the Independent Booking Organization, and the Organization of Legitimate Theatres. He is a working member of the Association of Theatre Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Allied Equity Alliance. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. Between productions, McKenzie can be found on the ship-to-shore telephone pursuing his avocation of navigating ocean-going yachts to such exotic ports as Bermuda, Hawaii and Nassau.

EDWARD HASTINGS, Executive Director, is a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced The Saintliness at Maegty Kyrme, Upstart for George Dillan and he directed the national touring company of Oliver!. In 1969, he joined Castro as guest director of the company. In 1971, he directed eight other A.C.T. productions, more recently, his production of Sammy Davis Jr. Ball to that theater, where he first directed Choo Choo’s and Six Characters in Search of an Author, as well as Allen Fletcher, where he first directed The Crucible. More recently, he directed the Time of Your Life, The Diary of Dick, The House of Blue Leaves. This summer, Mr. Hastings was resident director at the Eugene O’Neill Playwriting Conference in Connecticut and at the Squaw Valley Community of Writers. He heads A.C.T.’s new own play program, Plays In Progress, and will direct Broadway.

KENNETH O’BRIEN, Guest Director, returns to A.C.T. to revive You Can’t Take It With You, his popular production from last season’s repertory. He staged The Importance of Being Earnest for eight years in residence as lyricist of A.C.T.’s first musical. The Selling of the President for A.C.T. in 1969, O’Brien joined Ellis Ribb’s A.C.T. Repertory in 1963 after graduating from the University of Michigan and teaching at Hunter College. Ribb’s assistant and later Associate Director of The Actor’s Studio, You Can’t Take It With You, War and Peace and other productions of the rep. Mr. O’Brien directed the A.C.T. production of Uncle Vanya, Death of a Salesman, An Enemy of the People and A Life, The Importance of Being Earnest at the Shakespeare Festival, Stratford, Conn.

Mr. Fletcher has directed the A.C.T. productions of O’Casey’s The Playboy of the Western World and Neddy Doolittle. He directed the repertory at the Stratford Shakespeare Festival in 1967. Mr. Fletcher also directed A.C.T.’s highly successful productions of Hurdian VII, L. Q. Lauenstein and An Enemy of the People. He and his new translation of A Doll’s House and that Championship season for the 1972-73 repertory. He directed THE HOT L. BATTLEMORE and The Miser this season.

MARKSDON, Development Director, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as Vice President of the Board of Trustees ever since. As a leader in the resident theater movement in America, Mr. Marksdon was one of the founders of the Milwaukee Repertory Theatre, and he co-founded in 1965 the Young APA Repertory Company there for children. He joined A.C.T. in 1968, directing The First Few Days of the World and In Search of the Great White Bear. He is currently producing his own production of Sin City and will direct a new production of The Importance of Being Earnest at the Stratford Shakespeare Festival, Stratford, Conn.

ROBERT BONAVENTURA, Director, is a charter member of the company. In addition to year-round productions, he has served as Associate Director for the design of the theater and the planning and repertory scheduling. He has served as associate director to William Ball, Peter Brook, and Joseph Papp. He has directed Tiny Alice, Under Milkwood and Milk and Honey, and with Allen Fletcher on Antony and Cleopatra, which marked the beginning of A.C.T.’s Summer Repertory Season. Mr. Bonaventura also restaged Ellis Ribb’s A.C.T. production of Sweeney Todd when it transferred to the Marin Theatre Company, where he directed the 1972 revival of The Secret of the Merchant of Venice. Last season, he staged a new production of The Importance of Being Earnest, for A.C.T.’s Plays in Progress series. In 1970, he directed The Knack at San Diego’s Old Globe Shakespeare Festival, and two seasons ago he accepted an invitation from South Coast Repertory Stage to stage Charey’s The Music Man, after that company was refused a repertory season. At A.C.T. this season, his first assignment is as associate director of THE HOT L. BATTLEMORE.

JANE ATKINS, who holds a B.A. in English from Mills College and also attended the University of London, was a student at A.C.T. for two years, appearing in The Merchant of Venice, Antony and Cleopatra, Caesar and Cleopatra, Rosencrantz and Guildenstern Are Dead. She was seen locally in The Rake’s Progress, The Merry Wives of Windsor. Then he travelled to Chicago where he directed Brian Bedford and Tammy Grimes in Cohan’s The Tavern, Prior to returning to A.C.T. last season. Mr. O’Brien directed her first operas, Dido and Aeneas, for the Dallas Civic Opera, and this fall that company has produced his translation/adaptation of Rimsky-Korsakov’s Le Coq D’Or. Directed by Jose Quintero, a member of the Juilliard School faculty, he has just been named associate artistic director with John Houseman of the Center Acting Company of New York City.

JOSEPH BIRD, who returns for a fourth season in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1965, he is also known in Canada and the United States with that company. He appeared in the 1969 tour of The Man Who Shot Orr with George Cuthland and Jessie Royce Landis, and the Eastern University tour with the towns of Confess and The King. He made his Broadway debut in 1969, and in the past two summers, he has appeared in 15 Off-Broadway productions, including Moon in the Felt River and Electric. Mr. Bird appeared as Dr. Cambell on the CBS daytime serial, Love is a Many Splendored Thing. For the past two summers, he has appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in The Diviners, John Neil, and también, as the messiah in the Broadway production of Seussical in the Canadian Theatre Company’s production of Seussical in the Canadian Theatre Company’s production of Seussical in the summer of 1972. He was seen recently in the NBC’s recent-The Greatest Show On Earth, Mr. Auden’s Churchill. Bird has appeared in the Broadway showcase production of Murder in the Cathedral with John Mortimer’s play, and has directed Snow White for the San Diego Children’s Theatre. He has also appeared in productions of Shakespeare at the Stratford Festival and at Westport Playhouse in Fort Lauderdale. Mr. Bird is currently directing a new production of The Merchant of Venice.

LEN AUCLAIR, who has studied with Uta Hagen and at the Yale School of Drama, has appeared in a number of shows, including as a clown with the Ringling Bros. and Barnum and Bailey Circus. He is presently appearing as Tiny Alice, Under Milkwood and Milk and Honey, and with Allen Fletcher on Antony and Cleopatra, which marked the beginning of A.C.T.’s Summer Repertory Season. Mr. Bonaventura also restaged Ellis Ribb’s A.C.T. production of Sweeney Todd when it transferred to the Marin Theatre Company, where he directed the 1972 revival of The Merchant of Venice. Last season, he staged a new production of The Importance of Being Earnest, for A.C.T.’s Plays in Progress series. In 1970, he directed The Knack at San Diego’s Old Globe Shakespeare Festival, and two seasons ago he accepted an invitation from South Coast Repertory Stage to stage Charey’s The Music Man, after that company was refused a repertory season. At A.C.T. this season, his first assignment is as associate director of THE HOT L. BATTLEMORE.

ANDRÉ BARKER, who returns to A.C.T. for his second season, holds a Master of Fine Arts from Cornell University and a B.F.A. from Nebraska, and has been seen in more than 75 stage productions. He served as the leading character actor with the Ithaca Summer Repertory Festival, the Nebraska Summer Repertory and Ledges Playhouse in Michigan, playing such roles as tap in Othello, and the title roles in Seeast and Macc.
THE ACTING COMPANY

ROBERT BONAVENUTRA, Repertory Director. In addition to his responsibilities as Repertory Director, Robert Bonavenutra also oversees the company's artistic vision and oversees the creative process of producing new work. He has directed a number of productions, including "The Hound of the Baskervilles," "The Cherry Orchard," and "A Streetcar Named Desire." Under his leadership, the company has been recognized for its innovative and thought-provoking productions.

JANE MCKENZIE, Associate Artistic Director. Jane McKenzie is responsible for overseeing all aspects of the company's artistic and creative processes. She has directed several productions, including "A Midsummer Night's Dream," "Hamlet," and "The Tempest." Under her leadership, the company has been praised for its dynamic and engaging productions.

JOSEPH BIRD, Associate Artistic Director. Joseph Bird is responsible for overseeing the company's creative and artistic processes. He has directed several productions, including "The Glass Menagerie," "A Streetcar Named Desire," and "Death of a Salesman." Under his leadership, the company has been recognized for its innovative and thought-provoking productions.

LEN AUCLAIR, Artistic Director. Len Auclair is responsible for overseeing all aspects of the company's artistic and creative processes. He has directed several productions, including "The Glass Menagerie," "A Streetcar Named Desire," and "Death of a Salesman." Under his leadership, the company has been recognized for its innovative and thought-provoking productions.

ANDY BARKER, Managing Director. Andy Barker is responsible for overseeing all aspects of the company's administrative and financial processes. He has held several positions within the company, including Finance Director and Executive Director. Under his leadership, the company has been recognized for its innovative and thought-provoking productions.

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BONITA BRADLEY has been teaching Yoga to the A.C.T. Company and Conservatory since 1973. She studied Yoga in India for three years at the Bihar School of Yoga and then taught in Europe and America for seven years before coming to A.C.T. Bonita has recently produced her own second RELAXATION THROUGH YOGA. She made her acting debut with A.C.T. in Cyrano de Bergerac.

JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Tavern during her first season at A.C.T. graduated from the University of Chicago and has also 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 several off-Broadway productions, and with resident and summer theatres, made numerous radio and TV commercials and has played a assorted role of roles in TV and feature films. Mrs. Carlin has also been seen in The Time of Your Life. The setting of the Presi- dent. Parade Lost, Dandy Dick, The House of Blue Leaves and You Can’t Take It With You.

ROBERT CHAPLINE, a master voice teacher for the acting company and conservatory, has appeared in A.C.T.’s productions of Oedipus Rex, Anthony and Cleopatra and Cyrano de Bergerac. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training, Mr. Chapline has also taught at the Mani- toba Theatre Centre and the Eugene O’Neill Festival Theatre (Cananda). Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Theatraic Center, the theatre arts department at UCLA, and, most recently, at the New California Institute of the Arts in Los Angeles.

ELIZABETH COLE, a Phi Beta Kappa graduate of Lawrence University who holds a master’s degree from Tufts and spent two years of doctoral work in London. In addition to her numerous resident theatre credits in addition to having worked at Harvard and Stanford and served as a teaching assistant at Harvard, Stanford and the University of California, Berkeley, she has been in the title role of Mother Courage at the Palo Alto Community Theatre and appeared in two productions at the Seattle Repertory Theatre during the 1974-75 season.

SABIN EPESTIN, who taught during A.C.T.’s 1973 Summer Training Con- gress. holds a master’s degree from UC Davis and most recently served as a member of the acting faculty of the California Institute of the Arts’ School of theatre and dance in Valencia. An assistant director and former member of the performing ensemble of the Cafe La Mama Repertory Company, he also served as company manager for their European tour in 1970 and as artistic director for the La Mama E.T.C. extension workshop. Mr. Epestine, who spent two years as a guest director and director of physical training at the Utah Shakespeare Festival, served in a similar capacity at Holland’s Mickey Theatre and Edinburgh’s Traverse Theatre Company, where he was also a member of their performing ensemble.

BOBBY F ELLERES, who was a member of A.C.T.’s training program for three years and last season appeared in Cyrano de Bergerac. His portrayal of Venice and The Crucible, was recently seen in San Francisco’s long- running production of One Flew Over the Cuckoo’s Nest. He has appeared in 16 mm films of his own creation and directed a Brecht dinner at Encores Theatre and Ceremonies In Dark Old Men for the Black Movie Theatre.

ROBB GROSSMAN, who with his wife Lou Ann began A.C.T.’s Young Con- servatory in 1970 which they continue to administer and instruct, doubles as an actor, having appeared in numerous O.A.C. productions, including Caesar and Cleopatra, Othello and Goldilocks Are Dead, The Crucible and Cyrano de Bergerac. In addition to A.C.T.’s forthcoming TV presentation of Cyrano for the new PBS series, Theatre Amendment, his television credits include two spe- cials, in Manila and Korea, made in connection with his U.S.O. tours, and an appearance in more than 100 performances as Sky Masterson in Guys and Dolls. Mr. Grossman appeared in three produc- tions last summer at the Stanford Summer Theatre and was seen Nick in Who’s Afraid of Virginia Woolf? at the Nebraska Repertory Theatre.

HENRY HOFFMAN, who holds a BA from Cal State University at Fullerton and an MA from the Illinois State University, returned to the San Francisco area to play Milo Tindley in A.C.T.’s long-running Sleuth and joined the company last season, appearing in Coriolanus. Can’t Take It With You, The Mystery Cycle and The Merchant of Venice. He was with the Reproduc- sion Festival where he played major roles in Mr. Askin’s The Ugly Americans, The House of Blue Leaves, The Merchant of Venice and The Mystery Cycle last year. He holds a master’s degree from Temple University in Philadelphia where he appeared in numerous local productions including those of Max in The Homecoming, Theseus in The Night of the Golden Flower, and Boh in The Haunted House. He was a leading actress for the past three seasons.

LOY ANNA GRINVA, who with her husband Russ began A.C.T.’s Young Conservatory in 1970 which they con- tinue to administer and instruct, doubles as an actor having appeared in last season’s Cyrano and two Plays in Progress productions. A director of children’s theatre, she also directed several big musicals including The Unloving Molly Brown and How to Succeed in Business Without Really Trying, and appeared in the Marrakech production of Ten Nights in a Bar Room in Palo Alto. Mrs. Grinn’s sister is Vivian Vance.

CHARLES MALLOW, with his family, has appeared with the Philadelphia Dramal Guild, was seen in several major roles at the Penn State Theatre Festival, including that of Arte in The House of Blue Leaves. He returns for his sec- ond season at A.C.T., having ap- peared in Cyrano de Bergerac, House of Blue Leaves, The Merchant of Venice and The Mystery Cycle last year. He holds a master’s degree from Temple University in Philadelphia where he appeared in numerous local productions including those of Max in The Homecoming, Theseus in The Night of the Golden Flower, and Boh in The Haunted House. He was a leading actress for the past three seasons.

ELIZABETH HUDDLE, a native of Sacra- mento where she began her career as a dancer, studied dance and played major roles for ten years at the Sacra- mento Civic Theatre, returns to the San Francisco area. She played in the second season with A.C.T. since 1973 spending three years as a featured actress with the Reproduction. She has ap- peared in several productions with the San Francisco Repertory Company, played major roles for four years with the Oregon Shakespeare Festival in Ashland and with the California Shakespeare Festival. Mrs. Hudder was seen most recently as Goneril in King Lear at San Diego’s National Shakespeare Festival where she’s been a leading actress for the past three seasons.

HENRY KERN, who joins the acting company after two years as a fellow- ship student, has spent this past summer at the University of Vienna and the University of Oregon. An experienced athlete, he was also a member of the A.C.T. Company which was filming this summer for the new PBS series, 37
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JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Tavern during her first season at A.C.T. graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theater, she has appeared on Broadway with The Second City, in several off-Broadway productions, and with resident and summer theatres, made numerous radio and TV commercials and has played a assortment of roles in TV and feature films. Mrs. Carlin has also been seen in The Time of Your Life. The Setting of the President, Paradise Lost, Dandy Dick, The House of Blue Leaves and You Can't Take It With You.

RICH HAMILTON, in his first season with A.C.T., attended the University of Southern California. He most recently appeared with the Milwaukee Repertory Theatre in both the Christmas and Easter productions of The English Mystery Plays (John The Baptist, Sticks and Bones (Rickey) and Two Gentlemen of Verona (Speed). He has also been seen in several productions with the Oregon Shakespearean Festival and the California Shakespeare Festival. Miss Huddle was seen most recently as Gertrude in King Lear at San Diego's National Shakespeare Festival where she's been a leading actress for the past three seasons.

DOUGLASS DONOVAN, who joined A.C.T. this past summer to play Le Brie in the PBS filming of Cyrano for the new CBS series of the same name, was seen in several other television and radio-TV commercial and public service announcements. In his first season with A.C.T., he appeared in the title role of a minor comedy and an ad agent of support of the genre, he also wrote, produced, directed, composed music for and acted in a production for the National Endowment for the Arts. His theme song, "The Boogie Man," was heard on National Public Radio. The Merchant of Venice, in which he was seen as Shylock in A.C.T.'s Moliere for All Seasons, in which he appeared as Thomas More.

ELIZABETH COLE, a Phi Beta Kappa graduate of Lawrence University who holds a master's degree from Tufts and spent two years of doctoral work in London, has taught for several years at the University of Michigan. She was also in the title role of Mother Courage at the Palo Alto Community Theatre and appeared in two productions at the Seattle Repertory Theatre during the 1973-74 season. Elizabeth Cole has been a leading actress with the Shakespearean Festival for the past two seasons, appearing in eight different productions, including The Taming of the Shrew (Kate), The Crucible (Abigail) in the recent revival of The Crucible, and Soulmates in Being Earnest (Gwendolyn) and Steinbeck's Dance of Death (Alice).
Theatre in America, beginning in January. Mr. Kem played the part of John Merrick in the Barnum Shakespeare Festival's production of King Lear and was also seen in their production of The Country Wife and As You Like It.

ROGER KERN, who joins the A.C.T. company for their two years in the training program, created the roles of Veray in Hogan's Children and Ruthertford Davis in The Tunes of Chickens Little for the A.C.T. Plays in Progress, his first professional work, for the San Francisco Musical Ensemble, Caleb and Cleopatra and Antony and Cleopatra. He has spent the past two summer seasons with the Old Globe National Shakespeare Festival in San Diego, where he performed in Othello and Speed in Two Gentlemen of Verona and in King Lear and The Merry Wives of Windsor. He was seen as Julia in a local production of Joshua Logan's Superstar. Several years ago, Mr. Kern appeared in Richard III, King Lear, and A Midsummer Night's Dream at the Arizona Shakespeare Festival and at the University of Santa Clara appeared in many major roles, including the title role in Uncle Vanya, Tony Lumpkin in The Stamps to Company, Cucurucu in Marat/Sade and Knapp in Krapoff's Last Tape.

JUDITH KNAZ, in her second season with A.C.T. played a featured role and served as understudy to Helen Gallagher in the Broadway company of Nick, No, Nanette. Prior to joining the company, she was also seen in the San Francisco Theatre Company's production of Broadway! Her credits include Dams at Sea and Shoemakers Holiday, as well as a revue at the Upstairs at the Downstairs. A member of the national company of Sondhi, she has also appeared in Two by Two by Milton Berle. Miss Knaz has also made two T.V. guest appearances on Love, American Style, is seen on Mistersister, a children's show, and is one of the featured performers in the films Hello Dolly! and Such Good Friends. Last season, she was seen in Clue, The Girl from Mars, Blue Leaves, The Mystery Cycle, The Crucible and You Can't Take It With You. Judith Knaaz

RUTH KOBART, most recently seen in San Francisco for the past year and a half as Nurse Ratched in One Flew Over the Cuckoo's Nest, was a member of A.C.T. for its first two seasons. She played major roles in Tartuffe, The Troublemakers, As You Like It and Old Lady, Thieves' Carnival, The American Dream and also appeared in A Flea in Her Ear when A.C.T. took it to New York in 1969. In addition to her acting with the San Francisco Shakespeare Festival, she was seen in Othello and NBC T.V. Opera, Miss Kubin was seen on Broadway in How to Succeed in Business Without Really Trying and A Funny Thing Happened on the Way to the Forum, and toured with Forty Carats and The last of the Red Hot Lovers, among others. A veteran of numerous T.V. appearances, she will also be remembered for her film roles in How to Succeed and Dirty Harry.

CHARLES LANEY, a member of A.C.T.'s past summer season's at the Old Globe Theatre in San Diego, where he appeared in Allman Fletcher's production of Two Gentlemen of Verona, as well as in their recent King Lear. He holds a bachelor of fine arts degree from the University of Washington, where he studied under W. Duncan Ross and Arne Zaslove, and also appeared there in the Seattle Repertory Theatre and a Contemporary Theatre, where he was seen in Moonchildren. Among the roles Mr. Lany has played are Tom Allen in The Tavern and the title role in Macbeth.

ANNE LAWDER, A.C.T.'s speech teacher who doubles as actress, went to school in Burlington, attended San Mateo Junior College in order to study acting with Ada Beveridge, worked for Biltmore at Hillbarn Theatre in San Mateo and majored in drama at Stanford University. The wife of actor Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC T.V. in a drama workshop in New York where she studied with speech and Alice Hermes. Miss Lawder spent several years with the Oregon Shakespeare Festival and most recently appeared in the Seattle Repertory Theatre's production of Three Penny Opera, Lynnazula, Mourning Becomes Electra and Our Town. A.C.T. she has been seen in The Tempest, The Last Man, A Midsummer Night's Dream, The Time of Your Life, Paradise Lost, The Tavern and A Doll's House.

CLARIE MANI, joins A.C.T. this season after experience in New York productions, resident theatres and work in T.V.'s Secret Storm. Another World and various commercials. She won an A.B.C. T.V. national scholar- ship which took her three for study at the Academy of Dramatic Arts, where she also received their Charles Codman Award. A member of the pre-Broadway No Sex Please, We're British, she also appeared in the Los Angeles Company of the A.T. play. Her off-Broadway credits include 7 Seas in a China Man, With a Song in My Heart and Running by, David Rahr, which will be presented at the Public Theatre in the next season. Miss Mani also appeared with the Other Playhouse and the Indiana Shakespeare Festival, where she appeared as Isabella in the John Cassavettes film,讯.ubans. Claire Mani

DEBORAH MAY, who came to A.C.T. last year, holds a bachelor's degree and teaching credentials from Indiana University. Her home state was selected by the A.C.T. platoon and elected Miss Congeniality at the Miss America pageant in 1971. Miss May spent her winter vacation in the Netherlands as a member of the Dutch Round. She holds a bachelor's degree from the Presbyterian Conservatory of Performing Arts in Santa Maria, where she also studied with Arthur Groos, and Rosalba in The Most Happy Fella. In addition to appearances in The Mystery Cycle and The House of Blue Leaves, she was also seen as Roxane in Cyrano, Alice in You Can't Take It With You and Abigail in The Crucible last season at A.C.T.

ROBERT MOONEY in his second season with A.C.T. was for three years associate director and a leading actor of the Berkeley Repertory Theatre. His performances there include Sir Epicure Mammon in The Alchemist, Father Barra in Davies, Hololones in Love's Labour's Lost, and Lord Bertram in As You Like It. In his second season he has been seen as The Tempest, the Last Man, A Midsummer Night's Dream, Paradise Lost, The Tavern and A Doll's House. His other credits include A Midsummer Night's Dream, Othello and Iago in the State University. He trained with A.C.T. as an actor fall of 1968 and last season appeared in Cyrano de Bergerac and The Crucible and played Anton in the special production of The Caretaker. Robert Mooney

WILLIAM PATTERSON acted with Eastern stock until 1947 when he began a 20-year association with the Cleve- land Play House and Play House as a leading actor and as associate director of the theatre. During leave of absence from Cleveland, Mr. Patterson appeared on television in New York, and made five national tours of his one-man shows, A Profile of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among the many major roles he has played are General Washington in Washington and Dand, Lindenhout in Shaw's Major Barbara, Con O'Neill in O'Neill's The Poet and The Frisbee, in Sur- rise at Campobello. Since joining A.C.T. in 1967, Mr. Patterson has appeared in numerous productions, including Long Day's Journey Into Night, Endgame, The Devil's Disciple, Three Sisters, Hadrian VII, The Time of Your Life, Casa, Cleopatra and The Tavern, Dandy Dick and a Grandfather in You Can't Take It With You. William Patterson

PATRICIA ANN PICKENS comes to her first season with A.C.T. after having trained and performed with Phillip Francc's Poverty Theatre Workshop in San Francisco. Also an accomplished actor, she has appeared in The Planks with Tim Davis and has performed in the New Shakespeare Company's production of Rion Near, As You Like It and A Midsum- mer Night's Dream.

RAY RENHARDT, return to A.C.T.'s 1971 season after a first year role in the Play House at the Palace of Fine Arts. Past seasons have seen him as Andrew Wyke in Sleuth, Stanley in a Streetcar Named Desire, George in That Char- ongship Season, and as Uncle Vanya. Prior to joining A.C.T., he was seen as the lawyer in the original Broadway production of Abnegation. He also played a part he re-created with A.C.T. well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C. He was also seen in A Midsummer Night's Dream at the Matos/Mata on Marinette Theatre Center in Canada. Mr. Renhardt's television credits include several award winning NET dramas and roles in Gunsmoke, Annie and Nichols.

E. KERRIGAN PRESCOTT joined A.C.T. two seasons ago as an actor/teacher and has been seen in Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, Paradise Lost, The Conductor, Cyrano, A Midsummer Night's Dream, The Mystery Cycle, The Crucible and You Can't Take It With You. Having trained with the Webers, Wabash College, the Drama Guild and Glass Menagerie and the title role of Antigone, among others, E. Kerrigan Prescott

STEPHEN SCHNEIDER, who comes to A.C.T. this year in the drama department, graduated from New York's Julliard School, served as a general understudy with The Incomparable Max on Broadway, and his off-Broadway credits include Cymbeline and Timon of Athens with the New York Shakespeare Festival in Central Park. He has also appeared in Jecyl and Mr. Hyde and Aristocracy and Cleopatra with the American Shakespeare Theatre at Stratford, Conn., and was seen in the film Hotel. He most recent- ly danced in Pro Musica's opera Apsar, at both the Spoleto and Kulu Festivals.
Theatre in America, beginning in January, Mr. Kerr joined the cast in the Marin Shakespeare Festival's production of King Lear this summer and was also seen in their production of The Country Wife and As You Like It.

ROGER KERN, who joins the A.C.T., acting company after two years in the training program, created the role of Veregin in Hopper's Children and Ruth St. Denis Davis in The Tunes of Chicken Little for the A.C.T.'s Plays in Progress, and the character of Stella in Williams' Cat on a Hot Tin Roof in Chicago, and Cleopatra and Antony and Cleopatra. He has spent the past two summers with the Old Globe National Shakespeare Festival in San Diego, playing Speed in Two Gentlemen of Verona and appeared in King Lear and The Merry Wives of Windsor. His appearance in Cleopatra was as Ifas in a local production of Joseph Ayer's East Superstar. Mr. Kern appeared in Richard IV, King Lear and A Midsummer Night's Dream at the San Diego Shakespeare Festival and at the University of Santa Clara appeared in many major roles, including the title role in Uncle Vanya, Tony Lumpkin in The Stepmother to Company, Caesar in Macbeth and Knapp in Krapp's Last Tape.

JUDITH KNAIZ, in her second season with A.C.T., played a featured role and served as understudy to Helen Gallagher in the Broadway company of Ninotchka and in the Off-Broadway production of South Pacific. Her credits include Dames at Sea and Smokey Joe's Cafe as well as a rewrite at the Upstairs at the Downstairs. A member of the national company of Pyramid and Two by Two by Milton Berle. Ms. Knaiz has also made two TV guest appearances on Love, American Style, is seen on Mistersister, a children's show currently running on the PBS. She appeared in the films Hello Dolly and Such Good Friends. Last season, she was seen in Chicago, Blue Leaves, The Mystery Cycle, The Crucible and You Can't Take It With You.

RUTH KOBART, most recently seen in San Francisco for the past year and a half as Nurse Ratched in One Flew Over the Cuckoo's Nest, was a member of A.C.T.'s for its first two seasons. She played major roles in Tartuffe, The Tenth Avenue, Arsenic and Old Lace, Thieves Carnival, The American Dream and also appeared in A Flea in Her Ear when A.C.T. took it to New York in 1969. In addition to numerous roles with the San Francisco Shakespeare Festival her credits include the role of the Nurse in City Opera and NBC T.V. Opera, Miss Kobart was seen on Broadway in How to Succeed in Business Without Really Trying and A Funny Thing Happened on the Way to the Forum, and a tour with Forty Carats and The Last of the Red Hot Lovers, among others. A veteran of numerous T.V. appearances and Broadway productions, she will also be remembered for her film roles in How to Succeed and Dirty Mary.

CHARLES LANNER, a member of the company's past season's at the Old Globe Theatre in San Diego where he appeared in Allen Fletcher's production of Twelfth Night as well as in their recent King Lear. He holds a bachelor of fine arts degree from the University of Washington, where he studied under W. Duncan Ross and Arne Zaslove, and also appeared in three productions with the Shakespeare Repertory Theatre and A Contemporary Theatre, where he was seen in Moonchild. Among the roles Mr. Lanner has played are Tom Allen in The Tavern and the title role in Macbeth.

DEBORAH MAY, who came to A.C.T. a season ago, holds a bachelor's degree and teaching certification from Indiana University, her home state. Selected for the Governor's Project and elected Miss Congeniality at the Miss America pageant in 1971, Ms. May spent the summer producing and directing a production of The Firey Furnace at the Pacific Conservatory of Performing Arts in Santa Maria, where she also was a company member. Her musical roles include Nellie in The Music Man and Rosabella in The Most Happy Fella. In addition to appearances in The Mystery Cycle and The House of Blue Leaves, she was also seen as Roxane in Cyrano, Alice in You Can't Take It With You and Abigail in The Crucible last season at A.C.T.

ROBERT MOONEY in his second season with A.C.T. was for three years associate director and a leading actor at the Berkeley Repertory Theatre. His performances there include Sir Epicure Mammon in The Alchemist, Father Bard in Davies, Holosphere in Love's Labor's Lost, and was a member of the company in A Midsummer Night's Dream in its 1977-78 tour. His other credits include the role of the Embalmer in The Tempest, the Gentleman in Macbeth, The Winter's Tale, and As You Like It. He was recently seen in the play Warsaw, 1939-1945 at A.C.T. and will be one of the four actors appearing in the Company's production of The Oresteia.

CLARI MALIS joins A.C.T. this season after experience in New York productions, resident theatres and work in TV's Secret Storm. Another World and various commercials. She won an ABC T.V. national scholarship which took her there for study at the Academy of Dramatic Arts where she also received their Charles Rogers Award. As a member of the pre-Broadway No Sex Please, We're British, she also appeared in Moscow, Moscow and her off-Broadway credits include The Love Among the Longhorns, The Bedroom and Running, by David Rabe, which will be presented at the Public Theater next year. Miss Malis also appeared with the Other Playhouse and the Indiana Repertory Theatre, and was last seen in the John Casavetes film, Husbands.

FREDI OLSTER, who attended A.C.T.'s 1969 Summer Acting Congress, returns this season as an active, full-time acting company. A native of Brooklyn who holds a bachelor's degree from Brooklyn College, she appeared in many major roles with the Milwaukee Repertory Players and Two Gentlemen of Verona, The Angel Gabriel in Nangle Jackson's English Mystery Plays and Anya in The Chevy Orchard. As a leading actress with the Oregon Shakespeare Festival, Miss Olster was seen as Portia in The Merchant of Venice, Beatrice in Much Ado About Nothing in the Webber's Great Glass Menagerie and the title role of Antigone, among others.

Frank Ottewell

E. Kerrigan Prescott

CHARLES LANNER

ANNE LAWDER, A.C.T.'s speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College in order to study acting with Ada Beveridge, worked for 8th Hours at Hillbarn Theatre in San Mateo and majored in drama at Stanford University. The wife of Edward Arthur Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC's television drama workshop in New York where she studied speech with Alice Hermes. Miss Lawder spent several seasons with the Oregon Shakespeare Festival and most recently appeared in the Seattle Repertory Theatre's productions of The Three Penny Opera, Lysistrata, Mourning Becomes Electra and Our Town. A.C.T. she has been seen in The Tempest, The Leopardess, The Time of Your Life, Paradise Lost, The Tavern and A Doll's House.

CLARI MALIS

WILLIAM PATTERSON acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as a leading actor and as associate director of the theatre. During leave of absence from Cleveland, Mr. Patterson appeared on television in New York, and made five national tours of his one-man shows, A Profile of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among the many major roles he has played are General Custer in Washington, Lindenhut in Shaw's Major Barbara, Conolly in O'Neill's The Poet and the Fool in Sunrise at Campobello. Since joining A.C.T. in 1967, Mr. Patterson has appeared in numerous productions, including Long Day's Journey Into Night, Endgame, The Devil's Disciple, Three Sisters, Hadsian VII, The Time of Your Life, Cannabis and Cleopatra, The Tavern, Dandy Dick and a Grandfather in You Can't Take It With You.

E. Kerrigan Prescott

joined A.C.T. two seasons ago as an actor-teacher and has been seen in Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, Paradise Lost, The Contractor, Cyrano de Bergerac, Elmina, The Mystery Cycle, The Crucible and You Can't Take It With You. Having trained at the University of California, Los Angeles, in the Dramatic Art in London, Mr. Prescott was the first American accepted into the Old Vic Theatre, where he played many roles, and later appeared with the major repertory theatres in London and Scotland. Prior to returning to this country, he appeared in numerous film and television roles and performed before Queen Elizabeth and the Royal Family in Salinas Fair at the Theatre Royal in Windsor. Besides acting in and directing, he teaches university productions at the University of California, Berkeley, where he obtained a Ph.D. in 1965 and taught until 1972, he was professor of the founding member of the Berkeley Actors of the Theatre of Berkeley, taking the title roles in Miles Gloriosus and Sillery Biff.

STEPHEN SCHNEITZER, who comes to A.C.T. this season in the drama department of New York's Julliard School, served as a general understudy with The Incomparable Max on Broadway, and his off-Broadway credits include Cymbeline and Timon of Athens with the New York Shakespeare Festival in Central Park. He has also appeared in Jolliff, Antony and Cleopatra and Cleopatra with the American Shakespeare Theatre in Stratford, Conn., and was seen in the film Hail. He most recent appearance was in Don Quixote in Don Quixote (the Opera) at Daphne, at both the Spoleto and Kulu Festivals.
DEWAR'S PROFILES

**(Pronounced Do-ers “White Label”)**

**JOHN ALAN STOCK**

**HOME:** Chesapeake, Virginia

**AGE:** 28

**PROFESSION:** Architect/Urban Planner

**HOBBIES:** Animated cinematography, tennis, wine-making.

**LAST BOOK READ:** “Capitalism, the Unknown Ideal” by Ayn Rand

**LAST ACCOMPLISHMENT:** Preliminary design for Underwater Housing Development Study for human occupancy.

**QUOTE:** “The urban planner in the 20th century must lead people from the world of the practical into the realm of dreams and then back again in a way that makes dreams possible.”

**PROFILE:** An individualist. A creative thinker. Optimistic about the future of mankind, yet concerned enough to take a leadership role.

**SCOTCH:** Dewar's “White Label”

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**JAMES R. WINKER**, who spent a year in A.C.T.'s training program prior to joining the acting company this 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 resorts in Illinois and Wisconsin and made three USO tours and appeared with the Marin Shakespeare Festival this past summer at San Francisco's Palace of Fine Arts as As You Like It, King Lear and Alice in Wonderland.

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

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**NANCY WICKWIRE**, a graduate of Carnegie Tech's School of Drama who also received a scholarship for study at London's Old Vic School, made her Broadway debut with Uta Hagen in Saint Joan and appeared with Dylan Thomas in the first presentation of Under Milkwood. A veteran of most of the leading TV dramatic series, Miss Wickwire has also been seen in numerous Broadway productions and her off-Broadway credits include starring roles in The Cherry Orchard, The Way of the World and The Golden Winter, among others. She starred at the American Shakespeare Festival for two years, the Tyrone Guthrie Theatre for two years, at the Empire State Musical Festival, in Group 20 Productions, the Boston Arts Festival and New York Shakespeare Festival.

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**MARC SINGER** returns for a third season following his engagement at the acclaimed San Diego National Shakespeare Festival where he portrayed Prospero in Two Gentlemen of Verona. In his two previous seasons at A.C.T., he was seen as Rosencrantz in Rosencrantz and Guildenstern are Dead, Christian in Cyrano de Bergerac, Kay in The Contractor, Paride in The Merchant of Venice, Cinna in The Fourth Estate and Felix in Paradise Lost. Prior to this he appeared as Demetrius in A Midsummer Night's Dream, Lucentio in The Taming of the Shrew, and Cassio in Othello at the San Diego National Shakespeare Festival. At the Seattle Repertory Theatre he played Hamlet in A Flea in Her Ear, Sandy in Macbeth, La Flaca in The Maids, and Auerbach in the original production of Richard III starring Richard Chamberlain. This was preceded by three years of summer stock experience playing lead roles at Seattle's A Contemporary Theatre. Mr. Singer received his classical training (including mime and commedia dell'arte) while enrolled in Mr. William Duncan Ross' Professional Actors Training Program at the University of Washington. He is a student of Hung Ga Kuen Tu-Hak, Kung-Fu, under the guidance of master John S. S. Leong in Seattle.

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**I. STEVEN WHITE**, a specialist in sword and combat choreography who teaches those skills at A.C.T., comes to his second season with the company from the American Shakespeare Festival in Stratford, Conn. He was twice recipient of the Bob Hope Scholarship at Southern Methodist University, from which he holds a Bachelor of Fine Arts Degree, and appeared in the Bob Hope Theatre there in such roles as Ahab in Moby Dick and Mr. Mulligan in Royal Hunt of the Sun and Edmund in King Lear, with Morris Carnovsky. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Pack in A Midsummer Night's Dream, Tybalt in Romeo and Juliet and Claudio in Much Ado About Nothing. Last season at A.C.T., he was seen in Cyrano de Bergerac, The Merchant of Venice, The Mystery Cycle. You Can't Take It With You, The Crucible and as Ronnie in The House of Blue Leaves.

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**LOU ANN AND Ross GRAHAM, instructors**

Additional information on the Young Conservatory training programs and tour dates is available by contacting Lou Ann or Ross Graham, administrators of the program, at A.C.T., 450 Geary St., San Francisco 94102.
DEWAR'S PROFILES

(Pronounced Do-ers "White Label")

JOHN ALAN STOCK

HOME: Chesapeake, Virginia
AGE: 28
PROFESSION: Architect/Urban Planner
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PROFILE: An individualist. A creative thinker. Optimistic about the future of mankind, yet concerned to take a leadership role.
SCOTCH: Dewar's "White Label"

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


his reportorial career as one dominated by interviews with talking dogs, perpetual motion machine inventors and bereaved murderers. The facts speak otherwise.

In 1941 he won the Pulitzer for his coverage of the abortive attempt by five Northern Californica and Oregon counties to secede from the Union and form the sovereign state of Jef- ferson.

He won the National Headliners Award for a series of stories on the matrimonial exploits of streetcar conductor, Francis Van Wie, “The Ding Dong Daddy of the D Car Line,” who married fifteen times without shedding a single wife.

He won the Headliners award again in 1959 for “Consistently outstanding feature columns.” And in 1962 he won the Pacific Area Travel Association Award for the best newspaper writing on the Pacific area.

Today Delaplane is widely syndicated and his daily “Postcard” columns reach many millions of readers in both U.S. and foreign newspapers. His Sunday “Around the World With Delaplane” columns—pithy but informative answers to questions on travel—has an even wider circulation.

The columns are frequently minor masterpieces of wit and poignancy. He writes them—600 words a day—from his boat channel apartment on Marin County’s Shelter Bay just a few miles from San Francisco. He usually begins about eight or nine in the morning, writes slowly and carefully, polishes and, sometimes, republishes, finishing about noon, “I write fast enough,” he told an interviewer once. “I’m getting to it that frays a man’s nerves like an old shirt collar. Like barbecuing a steak. It is not the time on the fire. It is all those turns in the marinade. The loving touches with the fork and brush.”

Writing the column keeps Delaplane out of the country about six to eight months of the year. But he is equally adept with domestic subject matter. Readers identify with him. One day he is the international traveler cruising Mexican waters; jetting off to Hong Kong; or living in a stone cottage in Ireland. The next he’s at home dealing with the refrigerator repairman, trying to coax a kitten down from a tree, and dipping into the cooking sherry.

He’s not above laughing at himself. A few months ago he flew to Japan from San Francisco. When he started to change planes in Vancouver for the flight over the great circle route non-stop to Tokyo, he was not allowed to board his flight. He had for-

Today you can still buy the finest champagne the world has ever known.

G. H. Mumm & Co.

Cordon Rouge

CHAMPAGNE BRUT

FRANCE

Mumm’s the word. Always will be.

MUSIC QUIZ

QUESTION:
Which is William Congreve’s current quote from his 1697 play, “The Mourning Bride”?

“Music hath charms to soothe the savage breast”

“Music hath charms to soothe the savage beast”

ANSWER:
“Music hath charms to soothe the savage beast”

QUESTION:
What is San Francisco’s most complete music store representing over 30 leading manufacturers of all musical instruments?

Is it Mary’s, Sherman Clay, Yamaha Music Center . . . ? This is a leading question because we know you know the answer.

ANSWER:
You’re right, it’s YAMAHA!
A great dinner, cont’d.


his repotertorial career as one dominated by interviews with talking dogs, perpetual motion machine inventors and bereaved murderers. The facts speak otherwise.

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He’s not above laughing at himself.

A few months ago he flew to Japan from San Francisco. When he started to change planes in Vancouver for the flight over the great circle route non-stop to Tokyo, he was not al-

lowed to board his flight. He had for-
gotten to get a Japanese visa. In a taxi he rushed into downtown Vancouver to the Japanese consulate's office, had his passport stamped with the visa and rushed back to the airport to discover he had missed his jet to Tokyo for that day. Back to town for a twenty-four hour wait. He wrote about the incident in his column. "Don't forget to get a visa when you go to Japan" he warns.

Has the Delaplane column changed over the years? Sure, what haven't? "Today we're dealing with a very sophisticated traveler," he says. "Even a person who has never been overseas before knows a lot about it through travel magazines and the travel pages of newspapers. It used to be I'd come back from Paris and people would be impressed. Today they ask, 'Did they ever clean up that sewer project on the Champs-Elysées?'"

"Around the early 1950's everybody laughed when we did the stories on the bikini and the fresh young tourist who washed his shirts in it. If we did that today, readers wouldn't laugh with you, they'd laugh at you.

Two of Delaplane's five books: "Postcards from Delaplane" (Doubleday) and "The Little World of Stanton Delaplane" (Coward-McCann) — made the New York Times' best-seller list. He is also author of "Delaplane in Mexico" (Coward-McCann). "And How She Cried," a collection of columns on family life published also by Coward-McCann and "Pacific Pathways" (McGraw Hill).

Delaplane has not only written about the news. He has made it. In 1961 he became an adventurer of Richard Halliburton dimensions when he led a 100-man private airplane safari into Mexico in search of Pancho Villa's lost head. He failed to find it and is considering another expedition.

And, of course, when Irish coffee contributed dramatically to the economy of Ireland, newspapers and magazines reported the phenomenon and Delaplane's role in it.

Once asked to catalogue the essential equipment of a modern column-writer for the San Francisco Press Club annual Scoop, Delaplane wrote, "A typewriter (I could hardly get along without one); a dog (man's best friend and a columnist's best material); cats and children (cat-lovers keep a newspaper's circulation brisk and healthy); a saloon (columnists are tress gal); a British trench coat and a close friendship with the press agent who arranges travel junkets."

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**A NEW BREED OF SPECIALIST: THE PERSONAL FINANCIAL ADVISOR**

by David Book

Director of Personal Financial Planning

Fields, Grant & Co.

As the process of living becomes more complicated with every passing year, more and more people are finding it necessary to call upon specialists for help with many of their formerly routine functions. One example of the things we have to worry about — even those of us with moderate incomes — is tax problems. The 1969 Tax Reform Act made the individual federal tax laws so complex that many people with moderate holdings now require the services of specialized tax advisors to prepare their annual returns. Attorneys, of course, have been providing certain estate planning services to their clients for a number of years. In the investment field, people are turning more and more to professional investment counselors for advice about increasing the overall returns of their securities portfolios. In the uncertain markets of the past few years, this has been a tough assignment. In other specialized areas, such as liability or life insurance or investment in real estate, people typically consult a specialist, since this is their best assurance of getting sound, competent advice.

One nagging question, however, hangs over the whole picture: Who puts it all together? How can an individual know whether his investment program is going to minimize his taxes not only for this year but for future years as well, and still be consistent with his objectives for the eventual distribution of his estate to his heirs? Given the eventual growth of his assets, will his insurance program provide adequate funds, together with his other liquid assets, for his executor to pay the administrative expenses and taxes due on his estate? And should he exercise his stock options now and pay federal preference taxes this year, or wait until next year when he might have higher prefer-
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The financial planning specialist becomes, in essence, the quarterback of the team that is resolving the client's financial problems and designing a strategy to meet his overall objectives. The planner is performing a function that the client would otherwise be handling for himself; he serves as the client's alter ego. For the person who recognizes his inability to plan and coordinate his affairs

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Can you as an individual, absorb all the advice given by your tax advisor, your lawyer, and your insurance man, and then evaluate it and come up with a well-coordinated and coherent program embracing every aspect of your financial life? The question almost answers itself. Few of us possess either the expertise or the time or the inclination to tackle such a job. But the help of a specialist is now available to fill this void.

A New Specialty

A new type of service, known variously as coordinated financial planning, total personal financial planning, financial counseling, or by other similar designations, has emerged during the past few years. Under whatever name, the service is designed to bring order and efficiency into the individual's financial life. The plan is tailored in each case to fit the individual's financial needs and personal objectives and to assist him to accumulate, preserve, and to distribute his wealth in the most effective way possible. At the outset, a thorough-going analysis of the individual's financial problems and objectives is prepared. This provides the basis for hypothesis testing to select the most advantageous alternatives among a number of possible courses. The analysis takes into account the individual's compensation and employee benefits, his securities portfolio, his real estate holdings, tax planning, insurance programs, and estate planning. With this as a background, a program is devised to meet the individual's financial objectives and to solve any existing problems. This study is performed by financial specialists who have a high degree of competence in the broad areas of tax problems, investments, and estate planning. The financial planner will, in addition, coordinate his review with any other advisors the client may have, such as his attorney, his CPA, his tax advisor, or his insurance broker and banker.

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on his own, for whatever reasons, this new financial planning service, on a completely confidential basis, can produce satisfying rewards.

In the case of the rare individual who is fully capable of planning his own affairs, a professional financial planner can still be of inestimable service for a number of reasons. In the first place, he is completely objective in his review and in his analysis. Secondly, he has special technical competence in tax planning, investment analysis, and estate planning. Also, he has gained extensive experience through working with clients with similar problems. And above all, he devotes full time to following his clients' affairs.

How the Plan Operates

The procedure for financial planning begins when the client is assigned an account advisor who becomes familiar with the client's objectives and his financial problems. The client provides the account advisor with the details of his finances and with copies of important documents such as stock options, investment agreements, wills, trusts, income tax returns, etc. One of the most valuable side benefits of the financial planning service comes from the requirement that the client prepare a complete and detailed record of his financial affairs. This may very well be the first time in his life that he has come face-to-face with all the facts. The account advisor then reviews this material with the client, and together they formulate a series of objectives and also isolate any specific problems. In order to properly set up the constraints of the review, the financial planner prepares the plan only after the financial objectives have been mutually agreed upon.

The typical financial plan usually includes the following features:

1. a statement and full explanation of the objectives and problem areas of the client;
2. current financial statements that provide a full display of the client's overall financial condition, and an analysis of the probability of the client's reaching his objectives (this usually includes a statement of assets and liabilities, a tax analysis statement, and a cash flow statement in addition to the qualitative analysis);
3. recommendations for changes in structure or composition of the individual's investment portfolio, and an explanation of the reasons for these changes;
4. revisions to the statement of assets and liabilities, tax summary, and cash flow statements to reflect the recommended changes;
5. a review of the use of tax incentives investments and other investments considerations;
6. an analysis of the client's existing plans for the distribution of his estate and the expected settlement costs, plus recommendations for improving the efficiency of the distribution consistent with the client's objectives;
7. a review of the client's life insurance program that takes into account his estate liquidity requirements and the survivors' income requirements;
8. a complete summary of all recommendations and benefits resulting from implementation of the financial plan.

Typically, the plan is reviewed and revised annually, or even more often, as required for changing financial situations or objectives.

Who Needs Coordinated Financial Planning?

From what we have already said, the obvious answer to the question of who should consider coordinated financial planning is anyone who, for whatever reason, chooses not to handle his own affairs. Most frequently this includes busy corporate executives or self-employed professionals who simply cannot devote the time and effort necessary to properly manage their finances and coordinate the efforts of their various advisors. Corporate executives are usually so involved in the management of their company's affairs that often they are only vaguely aware of the full extent of the benefits provided by the company. In particular, they tend to be uninformed about their deferred benefits and about the funds that will be available to them, or to their families, on their retirement or death. In addition, frequent travel tends to interfere with continuous management of their finances and personal planning.
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This state of affairs can often result in total chaos when a particular problem comes to the forefront. How do you meet a large quarterly tax payment, for instance, when there is no cash in the bank and your personal line of credit is over-extended? Or how do you raise the cash needed to exercise an option that will expire in ten months realizing that some of the company stock you currently hold should be sold, but would create large capital gains (and would increase your tax problem)? In addition, as an officer of the company you can’t buy and sell stock (or sell and buy) in the same six-month period.

Many corporations have recognized that their executives’ personal financial problems can impinge on both their business time and business judgment. Since an executive’s financial affairs can be in their own way, as complicated as those of a large corporation, they often demand large amounts of time and professional attention to keep them running smoothly and effectively. As a result, corporations have discovered that executive financial planning services are a way out of this difficulty. With the corporation paying the financial planning fee as a fringe benefit, the executive achieves financial order and peace of mind without draining his time, his energy, and his concentration from corporate responsibilities. The corporation thus benefits from increased employee loyalty as well as from more efficient management.

Still another group of people who might benefit from personal financial counseling are owners of closely held corporations, including professional corporations. These people have many of the same financial concerns as corporate executives. Their affairs are complicated, however, by the fact that a major portion of their personal assets are tied up in their business. Since their personal finances are so closely tied in with those of the corporation, any significant change in corporate benefits or corporation financial status can have a profound effect on their own affairs. Although this complicates the management of the individual’s personal affairs, it is not necessarily a negative factor, since it provides the financial planner with an additional degree of freedom with which to solve financial problems.

Other individuals, aside from corporate executives, businessmen, and professionals, can also benefit from the coordinated financial planning service we have been describing.

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However, because the very nature of the service with its customized features entails the payment of substantial fees, it is important that customers be fully informed about the nature of the service. The fees should be clearly stated and should be reasonable in light of the services provided. It is important to note that the fees should not be excessive and should be commensurate with the value of the services provided.

For those who do qualify for coordinated financial planning, it is important to understand that this type of service is not a one-size-fits-all solution. Each client's situation is unique, and the fees should reflect the complexity and uniqueness of the client's situation. It is important to be transparent about the fees and to ensure that the client understands the value of the services provided.

It is important to note that the fees for financial planning services are subject to change and may be adjusted from time to time. It is important to be aware of these changes and to ensure that the client is informed about any changes in the fees.

For those who are interested in learning more about financial planning services, it is important to contact a financial advisor who can provide further information and guidance. It is important to ensure that the financial advisor is qualified and experienced in providing financial planning services.

In conclusion, it is important to be aware of the nature of financial planning services and the fees associated with these services. It is important to be transparent about the fees and to ensure that the client understands the value of the services provided. It is also important to be aware of any changes in the fees and to ensure that the client is informed about any changes.

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However, because the very nature of the service with its customized features entails the payment of substantial fees, individuals who consider availing themselves of this type of service should be those with relatively involved financial affairs and with adequate means to justify the required outlay. As a general rule, they should fall into one or more of the following classifications:

1. They should have a current and future federal tax liability in excess of $12,000 per year; or
2. They should have an estate in excess of $250,000; or
3. They should have unrealized capital gains in excess of $100,000; or
4. They should have severe cash flow problems that may require restructuring of their assets.

It is not our intent to give the impression that an individual who does not qualify for the complete financial planning service is not in need of financial planning. There are different kinds of financial planning. In fact, there are certain planning firms that will do financial planning with no fee at all. They expect, in return, to be given some consideration when certain kinds of assets are recommended for purchase. Insurance agents, for instance, will often perform the service for prospective clients in the hope that a recommendation for additional insurance will result in a sale for them. If such service is performed by a conscientious and experienced planner, it can provide a substantial benefit to the individual who needs financial planning but does not require, or is unable to afford, the sophisticated degree of planning done in the full financial plan we have described here.

Fees for Complete Financial Planning Service

For those who do qualify for coordinated financial planning, a word or two of caution are in order. Since the talent and the time required to do the job are substantial, the cost must be substantial, too. Fees for this service average $1,000 to $5,000 for the first year, with annual renewals at half the first-year fee. The services may be paid for either with an outright advisory fee, or by commission dollars generated through purchases of assets such as tax shelters or insurance, or by some combination of the two. Most individuals subscribing to the planning service are interested in an objective evaluation of their status and in unbiased recommendations for future actions. The key requirement here is objectivity. An individual must have complete confidence in the financial planning organization where the fee will be paid partly with commission dollars. He must ask himself whether financial advice can be truly objective if the major portion of the fee is generated by sales commissions on a product the financial planning firm is selling.

Here are several additional questions for the prospective client to consider:

1. Does the planning firm have an implementation capability? That is, does its personnel have sufficient experience in working with clients to aid in the successful implementation of your plan?
2. Does the firm provide investment experience? Are their recommendations based on direct experience or on an academic or theoretical approach?
3. Will the financial plan really be geared to resolving your specific problems?
4. Will the fee be based on a specific program to be carried out in your own plan, or is it a generalized fee?
5. Does the planning function include continual financial consulting?

If you are convinced, first, that you are a good candidate for personal financial planning, and second, that you have found the right advisor, the time to act is now.

If you are interested in a personal financial planning program, write to Investment Department, Performing Arts, 651 Brannan Street, San Francisco, California, 94107, for additional information.
Do you have what it takes to follow Merrill Lynch's 9 rules for commodity speculation?

Few men do. Eight out of ten speculators end up losing money. But successful speculators can really make it big.

Why do some men succeed where others fail? Merrill Lynch thinks it's because they're able to face up to the risks involved. They have the intellectual discipline to follow a detailed trading plan like the 9 rules below.

1. Before you buy or sell a futures contract, do these two things: decide on your profit objective and the maximum loss you're willing to take.

2. Study the market in which you plan to trade. Or acquire the services of a knowledgeable advisor or broker. Never act on 'hot tips.'

3. Be sure your profit objective is at least three times as great as the potential risk you assume.

4. Don't fight the market. If the price trend is going against your opinion, wait for a change before you take a position.

5. Once you're in the market, stick to your objectives. Don't take small profits. Ride out unfavorable trends until they turn the other way.

6. Don't add to your commitment unless you have a profit on your initial position. Don't add a second time unless you have a profit on the first addition. Generally, additional positions should be added in pyramid fashion.

7. Be prepared to accept numerous small losses. Remember, it's possible to lose a number of minor skirmishes and still win the major battle.

8. Do not risk most of your trading capital on any single trade. Generally 5 to 8 percent should be the maximum.

9. If you are an inexperienced trader in commodities, trade only in active markets. Use stops to help protect your positions against trend reversals.

**Note:** The 9 rules above should serve as a starting point when you make your own trading decisions. Every potential speculator has to make his own plan, based on his own market experience and financial position and the degree of risk he's willing to take.

**How to get started.**

If you think you have what it takes to make it as a commodity futures speculator, send the coupon for our Futures Information Kit. Free, no obligation.

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**GARDEN ARTS**

by Bob Geenner

For some time now I've been hearing stories about the Plant People. About friendly philo- perennials named Fred. It wasn't quite clear whether Plant People were people who loved plants or plants who took on characteristics of people. What was evident was the proliferation of establishments selling indoor plants. You might even call it a new growth industry. Indeed there are rumors of conglomerates eyeing the big profit possibilities and buying up old nursery farms. More on that later.

Up until now the growing of indoor plants was considered a hobby. But a typical society, the American Glosinia and Geennerial Society, had only about 1200 members nationwide at last count. But in the past year there has been a 50 percent increase in interest in foliage plant sales in this area. Figures are hard to come by and sales tend to be seasonal with this month and next the biggest of the year. My own greenhouse energies are more than taken up with an over-planted (for time available) outdoor garden, so I turned to several growers and wholesalers for an assessment of the current state of the latest "in" thing. In turn, they suggested a knowledgeable retailer who would be at the crucial point where a plant that has been professionally raised is turned over to a not-always knowledgeable buyer.

So off to Berkeley and The Indoor Gardener, 2986 College Avenue, and a chat with owner (and author) Beth Zolly, a graduate landscape architect with seven years of university training in the field. He found and rapport with plants is evident as he talks, his fingers caressing the foliage, his eyes seeking out yet another plant to bring forward and discuss. We moved from the green jungle of the ample stocked shop to the separate greenhouse in back where new arrivals are held for conditioning before sale. Zolly pointed out that wholesale growers provide an optimum environment for rapid growth, the temperature, water and fertilizer adjusted to keep the plant moving at a faster pace than might be provided in your home or mine. So it could be a shock to switch places. Hence a sort of half-way house.

What caused the present boom in foliage plants? It seems to center around young people. Did the awareness of ecology play a part? The need to get close to nature while living in...
Do you have what it takes to follow Merrill Lynch's 9 rules for commodity speculation?

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2. Study the market in which you plan to trade. Or secure the services of a knowledgeable advisor or broker. Never act on "hot tips."
3. Be sure your profit objective is at least five or six times as great as the potential risk you assume.
4. Don't fight the market. If the price trend is going against your opinion, wait for a change before you take a position.
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How to get started.

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GARDEN ARTS by Bob Goerner

For some time now I've been hearing stories about the Plant People. About friendly philanthropers named Fred. It wasn't quite clear whether Plant People were people who loved plants or plants who took on characteristics of people. What was evident was the proliferation of establishments selling indoor plants. You might even call it the green growth industry. Indeed there are rumors of conglomerates eyeing the big profits possible and buying up old nursery firms. More on that later.

Up until now the growing of indoor plants was considered a fad. But a typical society, the American Glosnia and Gesneria Society, had only about 1200 members nationwide at last count. But in the past year there has been an explosion of interest in foliage plant sales in this area. Figures are hard to come by and sales tend to be seasonal, often peaking through the winter months. At the end of the year all the plants go on sale.

The trend is likely to continue with increasing interest in greenery. More and more shops are now carrying plants as an additional line. A typical example is the flower shop in the town square on Main Street. The flowers are great but the plants are even better. It's a trend that's likely to continue.

---

Have you read these twelve fabulous reviews?

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Scottish Imports Ltd., 174 Grant Ave. A bit of Scotland in the heart of San Francisco. Scottish hats, embroidered blazer emblems, kilts, and sweaters. Authentic tartan neckties, bagpipes, recordings, and Highland dress.

Helga Howie, 140 Maiden Lane. Fashion designer Helga Howie offers unique specialty shops. Her name is famous, Frank Lloyd Wright building.

Gump's, 250 Post St. A San Francisco legend for gifts of good taste from all the world. Fine arts, jewels, sculpture, crystal, unusual contemporary gifts.

Streeter & Quailes, 271 Sutter St. The San Francisco sports store for all your needs. Tennis, skiing, backpacking specialties. Locations in Tiburon, Union St., San Francisco, Reno, and Lake Tahoe.

Macy's, O'Farrell at Stockton. The complete department store on Union Square. Eleven other Bay Area locations.

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Tom Wing and Sons, 120 Grant Ave. at Maiden Lane. Gold and jade pieces of fine jewelry are specialties. Craftsmanship unmatched in quality and uniqueness.

Cory Gallery, Two San Francisco locations. Exclusive representatives of many outstanding Western artists. "Fine art at fair prices."

Come Fly A Kite, Ghirardelli Square. An incredible shop specializing solely in the growing art of kites and kite flying. Imports from all over the world, brought to you by master kite-man Dinesh Bahadur.


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Paul Bedows, 359 Sutter St. Specializing in fine European imports and custom tailoring for men. Complete selection of accessories for every need. A truly distinguished boutique for the classic Continental look.

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9

10
a small apartment? Or just the inner
drive to relate to something? It is ap-
parent that the best plants are grown
by those most attached to them. They
name them, they talk to them.
And they get upset when a favorite plant
falls sick with an attack of the blight
or the blzndle. Off they go to some-
body like Bob Zolly for advice and
possible emergency treatment. He
says plants are frequently objects of
as much concern as a pet animal.
With a similar emotional
involvement on the owner’s part.
And emotion plays its part in the
selection of plants. You may be drawn
to a plant that is difficult to live with.
Sounds like some couple we know.
For instance, Zolly says his lady cus-
tomers show a preference for maiden-
hair ferns. He feels due-shoulder to
point out that its need for humidity
is not compatible with modern heat-
ed apartments. If she insists, he will
suggest placing it on a tray full of wet
pebbles and applying frequent mist-
ing. Oddly he finds a correlation be-
tween the simplicity of a plant’s leaf
and its hardiness in the home. The
big, simple leaves: philodendron,
laceleaf, spathiphyllum and the smaller
but simple ivy give little problems.
And the aspidistra has such a reputa-
tion for getting along on neglect that it
was once known as the Cast Iron
plant and eventually fell from favor
through over-acclimatization.
As you get into a more compli-
cate leaf, such as found in evergreens,
you have stricter cultural require-
ments that you must satisfy. In the
difficult category you find such
chosen items as the hothouse azaleas
(botanically disdyoschea elegan-
tissima which alone should discourage
widespread popularity) where even
experts may have problems. What
kind of problems! All plant re-
quirements center around light, water,
the quality of the air and a fertilizing
program. One’s ability to learn to
manipulate these to suit the plant
spoil out success or failure. If you
are new to house plants buy from
someone who knows each plant’s
idiosyncrasies and who can steer you
to a suitable match for your home
and talents.
People are becoming more wise in
the way of house plants and Zolly is
getting prospective customers who
come in with a prepared list of ques-
tions to which they already know the
answers. The idea is to find out if he
does. A good way to select a reliable
planter. Which brings us to your
local supermarket and the bargain
prices on foliage plants. And the ear-
lier allusion to big profits in growing

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WINETAPES

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a small apartment? Or just the inner drive to relate to something? It is apparent that the best plants are grown by those most attached to them. They name them. They talk to them.

And they get upset when a favorite plant turns sick with an attack of the blight or the dainilles. Off they go to some body like Bob Zolly for advice and possible emergency treatment. He says plants are frequently objects of as much concern as a pet animal.

With a similar emotional involvement on the owner's part.

And emotion plays its part in the selection of plants. You may be drawn to a plant that is difficult to live with. Sounds like some couples we know. For instance, Zolly says his lady customers show a preference for maiden-hair ferns. He feels dull-sided to point out that its need for humidity is not compatible with modern heated apartments. If she must, he will suggest placing it on a tray full of wet pebbles and applying frequent misting. Oddly he finds a correlation between the simplicity of a plant's leaf and its hardness in the home. The big, simple leaves: philodendron, ficus, schefflera and the smaller but simple ivies give little problems. And the aspidistra has such a reputation for getting along on neglect that it was once known as the Cast Iron plant and eventually fell from favor through over-familiarity.

As you get into a more complex leaf, such as found in ivy forms, you have stricter cultural requirements that you must satisfy. In the difficult 5195 category you find such choice items as the theadralis aralia (botanically dizygoheca elegantissima) which alone (should encourage widespread popularity) where even experts may have problems.

What kind of problems? All plant requirements center around light, water, the quality of the air and a fertilizing program. One's ability to learn to manipulate these to suit the plant spell out sickness or failure. If you are new to house plants buy from someone who knows each plant's idiosyncrasies and who can steer you to a suitable match for your home and talents.

People are becoming more wise in the way of house plants and Zolly is getting prospective customers who come in with a prepared list of questions to which they already know the answers. The idea is to find out if he does. A good way to select a reliable plant man. Which brings us to your local supermarket and the bargain prices on foliage plants. And the ever-allusion to big profits in growing them. Basically there are two approaches to the nursery trade. Traditionally there was the family firm taking pride in turning out healthy, well-grown plants. This meant not forcing them, growing them under cool conditions with not too much water or fertilizer. Also using the more expensive clay pots. But more money can be made, and the plants sold to retailers at a lower cost, by warming up the greenhouse which allows more moisture and fertilizer to be taken up by the plant which, in turn, produces faster growth. These are the plants which may suffer shock when brought home to your different environment. Also, in the haste to make the most money, sanitation may be neglected and you may be making a home for mealbugs or aphids. That could be serious if you already have a collection of clean plants.

As in so many other things, when buying house plants it pays to know who you're dealing with. Which presents difficulties if you're just starting. Plunge cautiously, just a few inexpensive plants to learn from. And perhaps a book or two, although there seems to be agreement that the definitive book on house plants is yet to be written. At least for the West, Prices at The Indoor Gardener start at 50c and hit a high of $25 for what Zolly says is the finest specimen of Ficus benjamina in Northern California. However the basic price of a plant is perhaps $1.95 with hanging baskets in the $5-10 range. These, incidentally, constitute the current trend. Many of these plants have been kept alive through the years by the devotion of hobbyists until the current boom came along to rescue them from oblivion. Such a one is the Rosary Vine (ceropegia woodii) a slow growing, rather strong hanging plant with string-like stems and widely separated heart-shaped leaves, mottled gray and green. A favorite with the ladies.

Getting hooked on house plants may mean doing without some other luxury such as a bottle of wine or a movie, if you're on a limited budget. Zolly's customers come from all income brackets and ethnic, back-ground and yes, they don't feel it's a sacrifice to give up a luxury for what is a necessity to them. It seems more people are relating to plants these days and fortunately the feeling is mutual.

Hello there Fred. Would you like your leaves dusted this morning?
PERFORMING ARTS
MONTHLY ADVANCE GUIDE TO SPECIAL MUSICAL PRESENTATIONS ON TV, AM AND FM RADIO
FOR DECEMBER 1973

Sat., December 1
7:00 PM-KNOX FM (Stirrin, 96.5 m) — Show Album — "MOS HAPPY FELLA"
8:00 PM-KPR/AM (1220 kHz) and KSD/AM (740 kHz) — SYMPHONY NO. 3 (Byrd)
8:00 PM-KW/AM (1500 kHz) and KHJ/AM (95.9 MHz) — Chicago Symphony Orchestra
8:00 PM-KSL/AM (1400 kHz) — Show Album — "WAMES AT SEA"
8:00 PM-KPOP/AM (1500 kHz) — "MILK AND HONEY"
7:00 PM-KRON/AM — Show Album — "FIND ME, O VENUS"
8:00 PM-KCBS/AM and KQED/AM — SYMPHONY NO. 4 (Beethoven)
8:00 PM—KRON/AM — "21st Century CEOs"
8:00 PM—KDOC (Channel 5) — Special Show
8:00 PM—KXAS/AM — Show Album — "MILK AND HONEY"

Mon., December 3
7:00 PM-KRON/AM — Show Album — "JOHN CROSBY"
8:00 PM-KCBS/AM and KQED/AM — SYMPHONY NO. 4 (Beethoven)
8:00 PM—KRON/AM — "21st Century CEOs"
8:00 PM—KCBS/AM — "THE BOY FRIEND"

Tues., December 4
7:00 PM-KRON/AM — Show Album — "GIRLS, GIRLS, GIRLS"
8:00 PM-KCBS/AM and KQED/AM — "VIOLIN CONCERTO No. 2 (Ravel)
8:00 PM—KRON/AM — "BOSTON POP"
8:00 PM—KXAS/AM — Show Album — "BYE, BYE, BIRDEE"

Wed., December 5
7:00 PM-KRON/AM — Show Album — "FUNNY GIRL"
8:00 PM—KCBS/AM and KQED/AM — "SUN FONIA CONCERTANTE IN E FLAT"
8:00 PM—KCBS/AM — "BOSTON SYMPHONY"
8:00 PM—KXAS/AM — Show Album — "THE BOY FRIEND"

Thu., December 6
7:00 PM—KRON/AM — Show Album — "I DOI, I DOI"
8:00 PM—KCBS/AM and KQED/AM — "CHURCH Windows (Jenget)
8:00 PM—KXAS/AM — "VIRGIN CONCERTO IN D MINOR (Handel)"
8:00 PM—KXAS/AM — Show Album — "HELLO, DOLLY"

Fri., December 7
7:00 PM-KRON/AM — Show Album — "SONG OF ORANGIES"
8:00 PM—KCBS/AM and KQED/AM — "VIOLIN CONCERTO IN D MINOR (Handel)"
8:00 PM—KXAS/AM — Show Album — "JENNIE"

Sat., December 8
7:00 PM—KRON/AM — Show Album — "BRIG-ADJOIN"
8:00 PM—KCBS/AM and KQED/AM — SYMPHONY NO. 4 (Schubert)
8:00 PM—KXAS/AM — "CHERUBINO"
8:00 PM—KXAS/AM — Show Album — "FIDELIO"

Sun., December 9
7:00 PM—KRON/AM — Show Album — "PLAIN TALK"
8:00 PM—KCBS/AM and KQED/AM — "SYMPHONY NO. 3 (Bruckner)
8:00 PM—KXAS/AM — "CHERUBINO"
8:00 PM—KXAS/AM — Show Album — "VIVACIOUS"
8:00 PM—KXAS/AM — "SYMPHONY NO. 4 IN E MINOR (Bruckner)"
8:00 PM—KXAS/AM — Debut

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an Irish coffee is awaiting you at the buena vista

PERFORMING ARTS MONTHLY ADVANCE GUIDE TO SPECIAL MUSICAL PRESENTATIONS ON TV, AM AND FM RADIO FOR DECEMBER 1973

Sat., December 1 7:00 PM—KRON/AM (Starrs, 96.5 ml) — Show Album — "MOST HAPPY FELLA"
8:30 PM—KFOG/AM (1220 ml) and KGO/AM (1260 ml) — SYMPHONY NO. 3 (Bruch)
8:00 PM—KRON/AM (1550 ml) and KRON/AM (Starrs, 95.7 ml) — Orchestra
8:00 PM—KRON/AM (1400 ml) — "SHOWBOATS" AT SEA

Sun., December 2 7:00 PM—KRON/AM — Show Album — "FRENCH COMEDY"
8:00 PM—KRON/AM and KRON/AM — SYMPHONY NO. 5 (Beethoven)
8:00 PM—KRON/AM and KRON/AM — "GREAT COMEDIES"

Mon., December 3 7:00 PM—KRON/AM — Show Album — "SILENCE"
8:00 PM—KRON/AM and KRON/AM — SYMPHONY NO. 3 (Mozart)
8:00 PM—KRON/AM — "THE ORDINARY"
8:00 PM—KRON/AM — "SHOWROOM"

Tue., December 4 7:00 PM—KRON/AM — Show Album — "CHRISTMAS"
8:00 PM—KRON/AM and KRON/AM — Violin CONCERTO No. 3 (Beethoven)
8:00 PM—KRON/AM and KRON/AM — "BOOGIE WORLD"
8:00 PM—KRON/AM — "MUSIC AND MONEY"

Wed., December 5 7:00 PM—KRON/AM — Show Album — "FUNNY GIRL"
8:00 PM—KRON/AM and KRON/AM — "SUN" — "FIDELITY"
8:00 PM—KRON/AM — "THE DOLLY" FOR WINDS (Wagner)
8:00 PM—KRON/AM and KRON/AM — "THE GUITAR"
8:00 PM—KRON/AM — "PLUS FIVE"

Thu., December 6 7:00 PM—KRON/AM — Show Album — "I CAN DO IT"
8:00 PM—KRON/AM — "SCHUMANN"

Fri., December 7 7:00 PM—KRON/AM — Show Album — "SONGS OF ROMANCE"
8:00 PM—KRON/AM and KRON/AM — "CONCERTO IN D MINOR (Mozart)"

Sat., December 8 7:00 PM—KRON/AM — Show Album — "BRING ON THE FUNK"
8:00 PM—KRON/AM and KRON/AM — SYMPHONY NO. 4 (Schumann)
8:00 PM—KRON/AM — "LADIES" CHORUS (Chopin)
8:00 PM—KRON/AM — "SHOW FROM THE CAFE"

Sun., December 9 7:00 PM—KRON/AM — Show Album — "PLAIN"
8:00 PM—KRON/AM and KRON/AM — "SCHUMANN" (Chopin)
8:00 PM—KRON/AM — "THE SHIP"

Mon., December 10 7:00 PM—KRON/AM — Show Album — "MUSICAL COMEDY"
8:00 PM—KRON/AM and KRON/AM — SYMPHONY NO. 4 (Mozart)
8:00 PM—KRON/AM — "DEBUT"
In 1777, Washington and Lafayette may well have planned strategies over a glass of Martell.

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**The 430 traffic jam at The Villages...**

... is not the classic California highway snarl. It is stunted, exuberant folks who come home every afternoon to The Villages and go in 360 directions in search of all the exciting sport and recreation this incomparable 1200 acre community has to offer.

Two golf courses, tennis, swimming, riding, shuffleboard — plus, classes and facilities for everything from woodworking, sewing and pottery, to photography, arts and crafts, and craft enrichment.

See it all for yourself. One, two and three bedroom Villas Homes with golf course and lakeside access are maintenance-free, and priced from just $35,000. The Villages is for individuals and families. Requirements? One member of each family must be 45, with no children under college age living at home. To visit this private, security-controlled environment in Santa Clara County's Evergreen Valley, take Bayshore Freeway south to Capitol Expressway in San Jose; go east to Aborn Road, turn right and follow the signs.

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