PERFORMING ARTS

SAN FRANCISCO'S OWN
AMERICAN CONSERVATORY THEATRE

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SHARE THE REFULGENCE
SOAR WITH THE ACT
Guerlain is pleased to announce that only one man in ten thousand wears Imperiale.

Here's to everyone who can't think up a good toast.

Everybody gets a little shook when it comes time to say a few well-chosen words. It's only natural, and we'll tell you right off the bat we can't turn you into a George Jessel just like that. It isn't easy to be witty, charming, personable, sincere, and debonair all at the same time in front of a group of people.

Especially before you've had any wine.

So we at Inglenook Vineyards would like to help you out by telling you a bit about the history and purpose of toasting. And we'll give you a few sample toasts so you can appear to be witty, charming, personable, sincere, and debonair.

Why call it “toast.”

In the year 450 A.D. a pretty Saxon maiden offered King Vortigern a mazer full of toast and ale and said, “Waes Hass,” Sussexese for “to your health.” Thus, the first toast was proposed.

Of course they didn’t call it a toast then, because there was no reason to call it anything. But people began pre-facing their drink with a few kind words for each other, and the name “toast” stuck.

Help yourself to these toasts.

Most toasts are short and sweet, like Salute, Salut, and Chin Chin; Italian, Spanish, French, and Chinese respectively for “to your health.”

Other short ones include “Cheers,” and “Here’s mud in your eye,” a toast which refers to the sediment in the bottom of a wine glass, a common occurrence before modern filtering techniques.

Wordsworth said simply: “Drink, pretty creature, drink.”

Richard Sheridan avoided a long winded toast by offering: “Let the toast pass, Drink to the host, I'll warrant she’ll prove an excuse for a glass.”

Then there’s always: “Here's to you and here's to me, And may we never disagree. But if by chance we ever Do then here's to me and hell with you.”

And finally, “May you be in heaven half an hour before the Devil knows you've died. So much for short toasts. Now for the kind that go on and on.”

Geneviève Dariaux, in her book, Entertaining With Elegance, gives a recipe for a basic formal toast:

- Basic ingredients: A chronological review of the most flattering exploits of the person's life, which you should not be afraid of describing in the most grandiloquent terms, at the same time keeping in mind the fact that while some people pride themselves on having, started at zero and risen to the top, there are others who do not like to be reminded that they were born on the wrong side of the tracks.

In order to render the dish more digestible, it should be seasoned with one or two wise aphorisms, perhaps describing a mutual paean at the age of ten, or making fun of a personal idiosyncrasy in a kindly, light-hearted way.

Sugary with several sugary phrases, and finish with a few eloquent and affectionate words designed to set off a chorus of “Bravo!”

Copyright © 1967 by Geneviève Dariaux, Inc.

Published by Doubleday & Company, Inc.

After every toast comes the clink of the glasses. The clink is the emblematic mark of the toast. Everybody loves the clink of the glasses, especially the glass industry, so we've illustrated the three most popular clinks.

The truth.

Your toasts can be as complicated or as simple as you like. The important thing is that they be sincere. The best toasts come, not from prepared notes, but rather from the heart. If you say what you feel then and there, you can't go wrong.

Which prompts us to say what we feel in our hearts here and now.

Estate Bottled Inglenook wine is among the finest to come out of the Napa Valley. We have no charge more for it, because we do more to make it. We estate bottle it, which means we have total control over our wine's production from grape to glass.

And all of our estate bottled wine carries a vintage date, practically unheard of among California wines. Presidents, Kings, even Astronauts have toasted with it.

So the next time you want to say a few words, give Inglenook a try.

If you blow the toast, at least you'll be admired for your taste in wine.

Inglenook.

We make the most expensive wine in America.
Guerlain is pleased to announce that only one man in ten thousand wears Imperiale.

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Suger with several endearing phrases, and finish with a few eloquent and affectionate words designed to set off a chorus of "Bravo!"

(This ad is one of a series. If you'd like copies of the other ads, send your name and address to The Gallmanster, Box 0, Inglenook Vineyards, Rutherford, CA 94969.)
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SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
NOVEMBER 1973 / VOL. 6, NO. 11

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nevada entertainment guide
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The good things in life.
Some Thoughts on the Monterey Peninsula

by ERNEST BELY
and KIMBERLY FLEMING

THE MONTEREY PENINSULA, just a little more than 100 miles south of San Francisco, is a wonderful year-round destination for a long weekend away from the city. The many visitors to the area quickly become addicted to its special magic, and are inspired to follow their own recreational instincts. Whether they be the active pursuits of golf, tennis, swimming, sailing, hiking, riding, skin diving, hunting, fishing or the easier pleasures of just doing nothing in beautiful surroundings, they come.

This great Pacific peninsula has been attracting visitors for well over four hundred years. The first visitors were a tribe of peaceful Indians who found the climate and the terrain to their liking and stayed. Later more visitors arrived. They were Spanish and they were, at first, in search of gold. California was thought to be an island then. Remember, this was the sixteenth century, and gold was on every explorer's mind.

Cortez, that formidable man who conquered Mexico, put it this way: 'The Spaniards, he said, have a "disease of the heart that only gold can cure."

In 1543 the Spaniard Cabrillo, looking for Monterey, sailed right past it. His fellow explorer Viscaino did find Monterey Bay in 1602, but it wasn't until 1770 that still another Spaniard, Gaspar de Portola, and Father Junipero Serra arrived and founded the little town of Monterey as an outpost of the Spanish Empire.

So the two Spaniards, the soldier Portola and the priest, Father Serra, established the Monterey Presidio which served to guard the little village that sprang up in its shadow, and built a mission to bring Christianity to the Indians who lived there.

Once the town was established, more visitors began arriving and the little town prospered. In its early history it lived under the flags of four countries. The first was the Spanish flag, and when Mexico gained her independence from Spain in 1821, the Mexican flag flew over the town.

Still later, in 1846, the famous Bear Flag of the Republic of California was hoisted. When California joined the Union in 1850, Monterey finally basked under the American Flag.

In the many years since its founding, Monterey and the magnificent Peninsula to which it gave its name, has played host to a lot of visitors. They have been attracted, not all by gold, but more by the area's fine weather, magnificent rocky coastline, white sand beaches, steep mountains and wealth of historic interest. Visitors now are also attracted by a fine scattering of first class golf courses, fine restaurants, good bodegas, art galleries, chic shops, and a yearly slate of special events—festivals, displays, fairs, parades, sports events, concerts and other attractions.

Over the years we have tried to get down to the Monterey Peninsula as often as we can. We make those pilgrimages at odd times of the year, never mind whether it be Winter, Summer or whatever. Our spirits are always regenerated by these visits.

Here are some notes on the Monterey Peninsula that we have made.

(Continued)
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Fishing boats rest in the calm Monterey Bay harbor. Fisherman's Wharf is seen in background.

Avis. We try harder.

---

over several years. Perhaps some of them will spark the reader's interest.

Fisherman's Wharf
Monterey's Fisherman's Wharf is a good place for an afternoon's brows-
ing, topped off by a great, almost mandatory, seafood dinner. Built in 1846 at a cost of $8,000 by slave labor — military deserters, convicts and Indians — the wharf was originally planned to accommodate the many trading vessels which sailed into the Bay at a time when the port was a major link in the Pacific Ocean trade routes.

By 1854, whaling displaced trading and the wharf became the haunt of salty types that recall a Melville novel. Then, at the turn of the cen-
tury, the mammoth whale gave way to the tiny pilchard — the common sardine — and Monterey became the sardine capital of the world.

Cannery Row, made famous by John Steinbeck's novel of the same name, sprang up on the waterfront to handle the processing of the huge catches of silver sardines brought in daily. Fishermen also hauled in salmon, albacore, mackerel, rockfish, cod, squid, and the great California abalone.

Today, the headquarters of the commercial fishing industry has been moved to the larger and more effi-
cient municipal wharf nearby, leaving Old Fisherman's Wharf to vacationers in search of local color and seafood. Wharf restaurants are excellent and frequently serve dishes from recipes handed down from the original fishing families which settled in early Monterey.

Cannery Row
It all started with that little fellow called the pilchard that at one time turned up by the millions in Mon-
terey Bay, and that's how Cannery Row started.

Long before the late John Steinbeck wrote his humorous account of the real and fictional characters of Can-
nery Row and made the street famous, the pilchard made it wealthy.

In the early 1900's Cannery Row was just simply Ocean View Avenue, a winding street that ran along a beautiful stretch of coastline in Mon-
terey. But then first one cannery was built, then another, until finally Ocean View Avenue was crowded with the large, ugly canneries structures, set out on stilts over the Bay. The pilchard filled the nets of the Monterey fishermen. The fishermen prospered. The canny-row workers prospered. Everybody prospered. Bus-

---

A 400 year old English tradition that became the first name for the martini.
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Avis. We try harder.

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

Mumm’s the word. Always will be.

The Mysterious Monarchs

Pacific Grove, a pleasant community on the tip of Monterey Bay, each year experiences a mysterious migration of Monarch butterflies that flock by the millions to certain trees in the area. The migration is a phenomenon not yet scientifically explained and the arrival date of the beautiful orange Monarchs is not definite. It is believed the date depends on weather conditions from the Canadian Rockies South. Arrival of the first Monarchs is normally in October and they depart usually in March. Advance scouts find the winter quarters. About two weeks later the main body of millions of orange butterflies arrive. A Pacific Grove city ordinance protects the Monarchs by prescribing a maximum fine of $500 or an imprisonment of six months in county jail for anyone found guilty of molesting them.

The Monterey Jazz Festival

For fifteen years, jazz fans have been gathering in Monterey the third weekend in September. That’s the weekend of the famed Monterey Jazz Festival. The Festival has its origins in 1958 in a series of conversations between Jimmy Lyons and music writer Ralph J. Gleason. Lyons was convinced that Monterey—and the Monterey County Fairgrounds in particular—offered a site for an international jazz festival that was without parallel. Gleason agreed. So Lyons, who was the best known and most respected jazz disc jockey on the West Coast, set about to create the Monterey Jazz Festival. He interested civic and business leaders in the area and soon the Festival was a reality. The event was set up as a non-profit corporation and in the first fourteen years the Monterey Jazz Festival has given away more than $100,000 in scholarships to worthy music students and grants for jazz clinics, workshops and other musical activities.

Over the years most of the world’s major jazz artists have appeared on the stage at Monterey. Unnarrested by the disturbances that have plagued many other musical events, the Monterey Jazz Festival remains a peaceful, festive weekend, patronized by jazz lovers from wildly contrasting backgrounds. They come to Monterey for the fun and the music, and happily share the good times and Monterey’s many amenities.

The Carmel Mission

Mission San Carlos Borromeo is one of the most beautifully reconstructed missions in the State. It was founded by Father Serra and was built of adobe bricks by Indian labor. Today it is considered a minor basilica by the Catholic Church.

THE place to eat, drink and be merry

Now...The Troubadors!
Strolling musicians entertain while you dine

DEL MONTE HYATT HOUSE
One Old Golf Course Road, Monterey
PHONE: 372-7171

Pirate’s Cove
BAR AND RESTAURANT

GUY LAROCHE creates a modern fragrance for the real woman. A sensuous, sophisticated fragrance. To be worn all day. Every day. And every night. To be worn naturally comfortably. Because you love it... and because it makes you feel more attractive and more a woman. And nothing could be more important than that.

The Carmel Mission is one of the most beautifully-restored missions in the State.
Mumm's the word. Always will be.

Then a very strange thing happened. Almost as though the word had circulated among the pilgrimage that if they remained in Monterey Bay they would wind up in flat cars, they disappared. Simply disappeared. Vanished.

It was in 1945 that the last of the pilchard left Monterey Bay. The canneries and equipment gradually were sold at auction and it was that same year that John Steinbeck brought out his novel Cannery Row. In that novel Steinbeck introduced characters whose ghosts still stalk the Row. There was Edward F. Ricketts, a real person, friend of Steinbeck, who operated a Marine biology laboratory on Cannery Row. Doc Ricketts' lab can still be seen on the Row just as it appeared on the pages of Steinbeck's novel. Ricketts was killed in 1948 by a train as he drove across the railroad tracks only a few blocks away from his lab.

The Mysterious Monarch

Pacific Grove, a pleasant community on the tip of Monterey Bay, each year experiences a mysterious migration of Monarch butterflies that flock by the millions to certain trees in the area. The migration is a phenomenon not yet scientifically explained and the arrival date of the beautiful orange Monarch is not definite. It is believed the date depends on weather conditions from the Canadian Rockies South. Arrival of the first Monarchs is normally in October and they depart usually in March. Advance scouts find the winter quarters. About two weeks later the main body of millions of orange butterflies arrive. A Pacific Grove city ordinance protects the Monarchs by prescribing a maximum fine of $500 or an imprisonment of six months in county jail for anyone found guilty of molesting them.

The Monterey Jazz Festival

For fifteen years, jazz fans have been gathering in Monterey the third weekend in September. That's the weekend of the famed Monterey Jazz Festival. The Festival has its origins in 1958 in a series of conversations between Jimmy Lyons and music writer Ralph J. Gleason. Lyons was convinced that Monterey—and the Monterey County Fairgrounds in particular—offered a site for an international jazz festival that was without parallel. Gleason agreed. So Lyons, who was the best known and most respected jazz disc jockey on the West Coast, set about to create the Monterey Jazz Festival. He interested civic and business leaders in the area and soon the Festival was a reality.

The event was set up as a non-profit corporation and in the first fourteen years the Monterey Jazz Festival has given away more than $100,000 in scholarships to worthy music students and grants for jazz clinics, workshops and other musical activities.

Over the years most of the world's major jazz artists have appeared on the stage at Monterey. Unm kered by the disturbances that have plagued many other musical events, the Monterey Jazz Festival remains a peaceful, festive weekend, patronized by jazz lovers from wildly contrasting backgrounds. They come to Monterey for the fun and the music, and happily share the good times and Monterey's many amenities.

The Carmel Mission

Mission San Carlos Borromeo is one of the most beautifully reconstructed missions in the State. It was founded by Father Serra and was built of adobe bricks by Indian labor. Today it is considered a minor basilica by the Catholic Church.
The Lark Permatmatic
You may want another one someday but you'll probably never need a new one.

Stamp on it, pummel it, bump it at the bottom of the luggage rack. The Lark Permatmatic will come out looking as good as new. A quality new construction makes it virtually indestructible, yet featherlight. In short, it's one of the world's greatest travel investments. In a variety of sizes and coverings at better stores.

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Sidney Mobell original ... there's nothing quite like them anywhere.

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Monterey Institute of Foreign Studies
One of the most unique institutions of higher learning in the country is located in Monterey. It is the Monterey Institute of Foreign Studies, a non-profit, nonsectarian liberal arts college and graduate school. The basic purpose of the institute is to provide a better understanding of other nations and cultures—their languages, institutions and points of view. It prepares students for a number of careers including the teaching of foreign languages, simultaneous translation and interpretation for such organizations as the United Nations, international communications work for scientific and education groups, newspapers, magazines, television networks and so on, and foreign service of all kinds.

A special program the Institute of Foreign Studies offers is designed for private enterprises, sending representatives abroad. Too long have businessmen abroad lived and worked in the vacuum of only the English language, frequently not knowing the relevant culture and traditions of the new country in which they and their families reside. Hence, the Institute creates a learning situation for the entire family. It includes teen-age children as well as wives. Instruction can be given in almost any language, culture and geographical area in the world including Mandarin Chinese. The campus is located in the heart of Monterey and adds an air of internationalism to the city.

Golf Capital
Monterey is frequently called the Golf Capital of the world. The last time we counted there were seventeen golf courses. Peninsula clubs host many of golf's best-known events, including the 1972 U.S. Open. The most famous perhaps is the Bing Crosby National Pro-Amateur Championship each January which is watched by thousands in person and millions on TV.

A Few Residents
The Monterey Peninsula attracts a fine breed of creative people who find compatible life styles there. For years the area attracted such talents as Robert Louis Stevenson, Richard Henry Dana, Jack London, Harry Miller, Robinson Jeffers, and John Steinbeck.

Here are a few present residents who give the area that high gloss of talent.

Elon Dennis is that fine cartoonist whose bug-eyed characters stare at readers of the New Yorker and many other magazines. Dennis was born in King City over in the Sallinas Valley. He seldom visits New York to place his cartoons; just mails them back. And stays at home. Why not?

Clint Eastwood, who for eight years was a star of TV Westerns, then became a leading box office draw in movies, passed Palm Springs, Bel Air and Holmby Hills for the Monterey Peninsula. He's part of the scene on the Monterey Peninsula.

John Boit Morse, son of the late Samuel F. B. Morse, the original visionary who realized what the Del Monte Properties could become and did, is one of the area's leading artists. Working frequently in oil, Morse paints in a personal fashion, enhancing nature with his own cerebral wanderings. He played semi-pro hockey, but gave it up to pursue a career in advertising. Then he gave that up and began to paint seriously.

Today his work hangs in fine collections all over the world.

Ansel Adams, the world-famed and meticulous photographer lives and works a short way from Monterey down Highway One. Frequently the word "masterpiece" is assigned to the Adams work.

Point Lobos
Just south of Carmel off Highway One is Point Lobos State Reserve, a primitive, 1,250-acre paradise that Robert Louis Stevenson described as "the greatest meeting of land and water in the world." Grandelier Cypress and moss-laden Pine are silhouetted against a raggy coast with a restless sea. There are colonies of sea otter, sea lions, birds and small wildlife.

Big Sur
Big Sur is a town, an area, and a philosophy. The town consists of a post-office and a grocery store. The area is about 60 miles of thin highway, clinging to the sides of precipitous mountainside, with a breathtaking spectacle of ocean and surf below. The philosophy is one of man's tenacious bargain with nature—man being allowed to experience the land and savor its beauty, paying lavishly with awe and respect for the privilege.

Big Sur is also a retreat for the few people who love the area enough to make the necessary sacrifices to live there—caring for a few hundred souls in all.

The restaurant Nepenthe is a must in Big Sur—a unique structure high above the sea, with dramatic views, good food and wine, and music, and the incomparable elusive spirit of the Sur.

The breeziness and rowdiness of Monterey—the charm and delicacy of Carmel and the rough splendor of Big Sur; it can make a fine weekend.
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The Performing Arts Tours for the Holidays...Christmas/New Year at the Empress Hotel

by Jerry Friedman
General Manager, Performing Arts

Would you join us for the holidays? Whether it’s Christmas or New Year, it’ll be the most memorable one you’ve ever spent.

Our Christmas Tour starts on the morning of Wednesday, December 20th when we’ll board a CP Air jet for the two-hour non-stop flight to Vancouver, British Columbia. After a bit of sightseeing and an overnight stay, we’ll enter our awaiting limousine the next morning for a cruise aboard a sea-going ferry through the Gulf Islands to Victoria on Vancouver Island. Our stay will be spent at the magnificent Empress Hotel, located at the entrance of the picturesque harbor.

Our eight days of Christmas include plenty of time to shop and browse in those charming antique, china and woolen shops on Government Street. We’ve planned a “get together” reception and bountiful buffet. And there’s a big Christmas Eve Party. On Christmas Day is firing the Yule Log, a fabulous Christmas Dinner, and holy music by a boys choir around the tree.

There’ll be a guided tour of Victoria, Carol Tea and an English Dinner. And there are plenty of extra surprises planned, so hurry and make your reservations.

For New Year, we’ve planned a Hogmanay in the exuberant Scottish manner! Hogmanay, which is a Scottish New Year, will also be spent at the Empress Hotel in Victoria, where there are no strangers, only friends. If you’re not a Scot, you’ve never enjoyed anything like it. If you are, you’ll never enjoy a better one.

The four-day trip departs on December 29th and begins as soon as you arrive at the Empress Hotel. Besides the many parties and buffets, a handful of tickets await you. You’ll see the Underwater Garden, Classic Car Museum, and the Prince Albert Collection of Miniatures. There’ll also be plenty of time for shopping, browsing and sightseeing.

And then there’s the big night, December 31st. You’ll attend the gala New Year’s Eve Dinner Dance with pipers, entertainers and dance band. Prizes will be awarded for the best Scottish costume, and afterwards you’ll be invited to visit a Scottish home as a “first footer.”

There are many other surprises and festivities, so you had better not waste anytime in making your reservations.

Don’t forget, either one of these tours would make an excellent Christmas gift. So, for further information, drop a card to Performing Arts Holiday Tours, CP Air, 343 Powell, San Francisco, CA 94102.

We certainly hope that you’ll be able to join us and celebrate with us.

After the Theatre

Farrington Hotel
 Venetian Room (closed Monday)

Joel Greer
Nov. 2-23

Lou Rawls
Nov. 24-Dec. 13

dancing to the Ernie Heckscher Orchestra

Tonga Room

dancing to the Terrell Prude Quartet (nightly)

San Francisco Hilton

Henri’s Room at the Top
dancing to the Earl Heckscher Orchestra (nightly)

Mark Hopkins Hotel

Top of the Mark
dancing to the Dick Turner Trio (nightly)

Hotel St. Francis

Penthouse
dancing to the Jack La Delle Orchestra (nightly)

Sir Francis Drake

Stevie’s Room
dancing to the Richie Ferris Trio (nightly)

Miyako Hotel

Garden Bar—sues Tue., thru Sat.
The Sandbaggers—thru Nov. 9
The Surfers—Nov. 10-18

to be announced—
opens Nov. 21

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We give you more 747’s to Hawaii than anyone.

And why not? They’re the best there is. And we’ve been giving our best to Hawaii for 25 years. That’s why our 747 is unlike any other. With 3 Island-flavored lounges, not two. Or even one. Each with enough room and atmosphere for a luau. And of course, there’s free champagne and wine in Coach as well as First Class. Along with Premium Liquor Service that even includes spirits from the Islands. (Cocktails $1.00 in Coach.) So you can sip a Mai Tai while you dine, watch a movie or daydream in stereo.

Or talk over your trip with one of our Hawaiian Stewards. He knows the best places in Hawaii. It’s his home state. Rent a Hertz Special from the air. 7 days for the price of 6 when you show your United ticket. That’s $72
to drive Oahu, Kauai, Maui, the Big Island for a week in a standard Pinto or similar car. Unlimited mileage. Ask our Friend Ship Service Director to make reservations for you. He’s another part of what no one else can give you. Friend Ship Service. Call your Travel Agent or United. And get aboard our 747 Friend Ship to Hawaii. You’ll find out why we and Hawaii have been together for 25 years.

Fly the friendly skies of United. Your land is our land.

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“SON OF THE GREAT WALTZ”
OR
“THE GREAT WALTZ RETURNS”

by Jerry Friedman

Curti Eduard Hanslick once wrote the following: “How trivial was public musical life at the end of the 1830’s and 1840’s! Sumptuous and trivial alike, it vacillated between dull sentimentality and scintillant wit. Cut off from all great intellectual interests, the Vienna public abandoned itself to diversion and entertainment. Not only did the theaters flourish; they were the chief subject of conversation and occupied the leading columns of daily newspapers. Musical life was dominated by Italian opera, virtuosity and the waltz. Strauss and Lermer were idolized.”

Johann Strauss Jr. died in 1899. Hanslick wrote this tribute: “Vienna has lost its most original musical talent. ‘Blue Danube’ is a symbol for everything that is beautiful and pleasant and gay in Vienna, a kind of patriotic folk song without words, a national anthem that celebrates the country and its people.”

Andrew L. Stone has remade a classic for MGM, The Great Waltz. It combines a scintillatingly joyous yet historically accurate story with the most sparkling and melodious music of all time.

Set in 19th century Austria, The Great Waltz covers approximately 40 years in the life of Johann Strauss, the Waltz King and glorifier of Vienna. It begins in 1844 with Strauss’ debut as a ballroom orchestra leader despite the objections of his composer-conductor father, Johann Strauss, Sr. Depicted are his musical triumphs as well as his romantic conquests and his marriage to a popular singer, Jetty Treffz. The story concludes with Strauss playing his immortal “Blue Danube” at the 1909 World Peace Jubilee in 1892. European film idol Horst Buchholz stars as the handsome and dashing Johann Strauss, Jr. For this role, he took a three-months’ crash course in the violin to perfect his fingering and bow movements. Before shooting began, Buchholz spent many hours each day in a Paris apartment, learning correct violin technique from Yordanoof, first violinist of the Paris Symphony. Buchholz’ daily practice sessions didn’t end when filming The Great Waltz began in Vienna. At the end of each day, Carlos Villa, a young London concert violinist, came to Buchholz’ Vienna home for further study. Two hours each evening Buchholz played the 150-year-old violin loaned him by Yordanoof. If he hadn’t practiced daily, he would have lost some of the technique and physical endurance already acquired. His violinist may have a touch of all-time great violinist Efrem Zimbalist, Sr., father of the film and television star. Villa studied for nine years at the Curtis Music Institute in Philadelphia, headed by Zimbalist.

To add some sentimental inspiration to the filming of Buchholz’ violin playing, Dr. Josef Strauss, the great-nephew of Johann, learned his approval of Buchholz’ technique. Dr. Strauss, a Vienna businessman, is the grandson of Johann’s brother Eduard.

Mary Costa makes her motion picture debut as Jetty Treffz, a popular Viennese singer and the adored mistress of the wealthy Baron Tedesco. Her beauty and appreciation of Johann’s musical talents eventually caused the composer-conductor to abandon his cherished bachelorhood.

Miss Costa scored a triumph in her Metropolitan Opera bow in La Traviata in 1964. In succeeding Met seasons in New York, she has appeared in Manon, Faust, and Vanessa. She has sung with opera companies in many cities, including London, Moscow, Lisbon, Geneva, and our San Francisco Opera Company.

She has given concerts throughout the United States and has guest starred in many television musical specials. Last year she starred in the musical play, Candide, for the Civic Light Opera in Los Angeles and San Francisco. She also had the distinction of again appearing in Candide when it was the first musical to play the newly opened Kennedy Center for the Performing Arts in Washington, D.C.

Rossano Brazzi, a truly international film favorite, portrays Baron Moritz Tedesco, the wealthy patron of the arts. He loves Jetty so deeply that he unseltishly steps aside to permit her to marry the younger Johann.

British actor-director Nigel Patrick stars as Johann Strauss, Sr., the father of the waltz, a majestic figure but violently opposed to a musical career for his son. Patrick, a popular stage actor, has also been on the list of top box-office British film stars.

British actress and playwright Yvonne Mitchell portrays Anna Strauss, the long-suffering but iron-willed wife of Johann Strauss, Sr., who had to contend with his romantic escapades for many years. On the London stage, Miss Mitchell starred in Ivanov and Horizontal Hold. On Broadway she was with George C. Scott in The Waltz. Scottish tenor Kenneth McKellar is doing the vocalized narration for the motion picture. A popular favorite throughout Great Britain, McKellar has starred in his own series on radio and television, and is a recording artist for Decca. He has made five singing tours of the United States.

Andrew Stone produced, directed, and wrote the fascinating screenplay of a time when life in Vienna was led in gaiety, elegance and romance. Broadway and film choreographer Onna White staged the popular numbers while Robert Wright and George Forrest adapted the Strauss music to the screen.
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(continued)

French law recognizes it
as better than
any ordinary
Beaujolais.
Mr. Stone capitalized on the beauty and old world atmosphere of Austria to recreate the life and times of the 19th century's most popular composer of light, danceable melodies. Most of the filming was done in Vienna with some sequences being shot in and near Salzburg and in the quaint town of Krems-Stein.

There are 127 different sets in this lavish production. Though all but a couple of the magnificent ballrooms where Strauss played have disappeared, Stone was not required to build sets at a studio to recreate the splendor of that era. Ceremonial halls at Schönbrunn and the Hofburg, the summer and winter palaces of the Austrian Emperors, became the sets.

Watching hundreds of couples waltzing at Schönbrunn will give a viewer the feeling he is back in the period of Franz Josef, whose reign roughly spanned the years Strauss ruled the music world.

Palaces also served as sets for other sequences. The apartment of Empress Elizabeth at the Hofburg became the palace of Rosso Frangi in his role of Baron Tedesco. The Palais Schwarzenberg in Vienna doubles as the summer residence of Emperor Franz Josef when he is listening to Horst Buchholz play his violin and Mary Costa sings "Love Is Music."

Stone used the Palais Auerberg for filming the first successful presentation of The Blue Danube in Paris. At Auerberg Franz Josef and Elizabeth actually danced all night to the tunes of Strauss. Hotel Schloss Laudon became the Paris Hotel at which Horst Buchholz and Mary Costa stay during their visit to the Paris Exposition.

The scene, in which Horst Buchholz, as Johann Strauss nervously makes his professional debut at Domaymer's Casino, was shot in the ballroom of the Park Hotel in Schönbrunn. Though the hotel has since been rebuilt, Dalmaymer's Casino was located at this exact site. Not a tree has been disturbed in the garden where Strauss had played. The varied locales selected by Stone resemble a sightseeing tour of Vienna. When Nigel Patrick as Johann Strauss, Sr., eats at the Griesenbeisl he is dining at the same 500-year-old restaurant frequented by Strauss, Beethoven, Schubert and other distinguished composers. It remains one of the city's most popular restaurants today.

The wedding of Horst Buchholz and Mary Costa was staged at one of the world's most beautiful churches, the Pfisteren Church. The 1002-year-old Golden Hall of Musik Verein, where the Waltz King himself once performed, is the set in which Horst (continued on p. 23)

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Mr. Stone capitalized on the beauty and old world atmosphere of Austria to recreate the life and times of the 19th century’s most popular composer of light, danceable melodies. Most of the filming was done in Vienna with some sequences being shot in and near Salzburg and in the quaint town of Kremn-Stein.

There are 127 different sets in this lavish production. Though all but a couple of the magnificent ballrooms where Strauss played have disappeared, Stone was not required to build sets at a studio to recreate the splendor of the era. Ceremonial halls at Schönbrunn and the Hofburg, the summer and winter palaces of the Austrian Emperors, became the sets.

Watching hundreds of couples Waltzing at Schönbrunn will give a viewer the feeling he is back in the period of Emperor Franz Josef, whose reign roughly spanned the years Strauss ruled the music world.

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FOR OBJECTS OF GREAT BEAUTY

(continued from p. 18)

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Opera star Mary Costa received her first screen kiss from Buchholz in the

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Railroad sequences were photo-
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The venerable passenger car CU 9424

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once again saw service when Stone

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Museum. The car, built at the end of

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to Klosterneuburg to Kitzendorf with

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atmospheric players.

Since Vienna’s streets are now too

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Triebisch-Tracht Polka number was

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15 young musicians in two home-
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Pedestrians are sent scurrying as the

carriages speed by houses, all built

prior to 1530 and still lived in today.

One of Europe’s most breathtakingly

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around the castle of Leopoldskron

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The villa of another famed com-

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Andrew Stone is probably the only living

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In addition to the featured songs,

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The exceptions are The Radetzky

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With You Gone, based on Josef

Strauss, Sr’s Meine Liebe, welche

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The music includes The Blue Danube,
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Acceleration Waltz, The Emperor

Waltz, Tales from the Vienna Woods,

Artist Life, Voices of Spring and The

Pizzicato Polka.

Among the Wright and Forrest

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FOR OBJECTS OF GREAT BEAUTY

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Among the Wright and Forrest song adaptations are Love is Magic, based on a theme from Wine, Woman and Song; Louder and Faster, from the polka Lachter Blut; Little Fifer Polka from Donner and Blitze Polka; Who Are You?, based on Dido in his most famous opera, Die Fledermaus; and Say Yes, adapted from Strauss' still popular operetta, The Gypsy Baron.

Yes, it has all been put together magnificently by Andrew L. Stone and Metro-Goldwyn-Mayer for this release this month, November. It should be relived by all in the style and glory of a bygone era as a brilli-
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"Cyrano de Bergerac offers splendid opportunities for actors to show, for set and costume designers to dazzle and for audiences to empathize with characters rich in delightful virtues and no less delightful flaws. It is rather more theatre than literature, but in that honorable second category the play has not been surpassed; its popularity continues undiminished since its first performance in 1897. In fact, Cyrano can be said to finish ahead of all many ambitious efforts to 'simplify' a nose, a long nose. I think it will always be as much a part of the life of theatre as it is of our theatre of the inner life." The appraisal is by critic John Simon, normally the most acerbic member of any audience in which he has been involved, but in this case happily agreeing with theatre-goers all over the world who have largely applauded Edmond Rostand's play for three-quarters of a century. It is acknowledged as a classic of the modern stage and works as great as great theatre.

How to explain the enduring appeal of the play and its famous hero, so cursed with a startling nose that usurps his face and blessed with matches-well and courage? His playwright's wife, Rosemond Gerard, once offered a basic explanation: "There are certain people," she observed, "who always inspire sympathy because they possess charm." Cyrano has his own kind of charm, to be sure, but his appeal is also a matter of his many facets. As other characters in the play describe him, he is a poet, swordsman, musician and philosopher. Always ready — and consummately able — to fight a duel or compose a verse, Cyrano dazzles us at one point early in the play by doing both simultaneously. His virile exuberance and bombastic give the play a Hirsh vitality, yet beneath the Three Muske

In 1923, America found its own great Cyrano in Walter Hampden. He gave the role of this hero to Cyrano his love for Roxane but despised of ever winning her because he is raw and unsophisticated, lacking the gift of wooing a woman with words. So Cyrano offers to help him win Roxane by composing Christian's love letters for him and schooling the young soldier in the fine art of elegant courtship. The two men thereby enter almost playfully into a charming romantic deception, neither having any idea that it will change the course of their lives — and Roxane's as well.

Cyrano, about whom the play revolves in a swirl of color and action, is based on actual seventeenth-century Frenchman who was a sort of minor folk hero before Rostand recalled him from the past and, in doing so, gave him immortality. The real Cyrano de Bergerac Saviennier, like his theatrical namesake, was a soldier, poet and swordsman who actually did rout one-hundred-men lying in wait for his friend Chevalier de Lignemont. The record of exactly how he did it, his best-known literary works are Voyage to the Best and reprised...


Cyrano de Bergerac offers splendid opportunities for actors to show, for set and costume designers to dazzle and for audiences to empathize with characters rich in delightful virtues and no less delightful flaws. It is more than merely theatre as literature, but in that honorable second category the play has not been surpassed; its popularity continues undiminished since its first performance in 1897. In fact, Cyrano can be said to finish ahead of all many ambitious efforts by a nose, a long nose. I think it will always be as much a part of the life of our theatre as it is of the theatre of our inner life.

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He uses his brilliance and bravado to attack hypocrisy and corruption, to deflate the pomposity and expose the soundbite. He remains a poor man rather than compromise his honor for a position of wealth and power. But though he will unleash a torrent of lanacetic vitriol on any man foolish enough to provoke his anger, he cannot manage even a few words to reveal his love to Roxane, the bright and beautiful woman who has inspired it. For the first time in his life, Cyrano finds himself without the courage to tell her how he feels, and it is this sudden muteness which gives the play its premise. Cyrano learns he has a rival for Roxane's love, a handsome young French officer, a Cadet in the French army. Instead of challenging Christian to a duel, Cyrano decides on another course of action.

In 1923, America found its own great Cyrano in Walter Hampden. Peter Quilp, produced by Cinemascope, made a test of Cyrano's love for Roxane but despised of ever winning her because he is raw and unpolished, lacking the gift of wooing a woman with words. So Cyrano offers to help him win Roxane by composing Christian's love letters for him and schooling the young soldier in the fine art of elegant courtship. The two men thereby enter almost playfully into a charming romantic deception, neither having any idea that it will change the course of their lives—and Roxane's as well.

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In dramatizing Cyrano's life, the twenty-five-year-old Rostand blended fact and fiction, a larger-than-life figure at once universal and highly individual and perhaps, in some ways, that uniquely French term, "panache." Webster's defines it simply as "an ornamental tuft (as of feathers), especially on a helmet," or "a heroic flourish of manner: flamboyance.

It isn't hard to see how this brief definition applies to Rostand's Cyrano—a heroic flair of the character symbolized by the white plume on his hat—but there is more. Panache also connotes something a trifle excessive and contrived about a man's behavior, the conviction that, at just the right moment in any given situation, the perfect word or gesture will be found. Panache is not greatness in itself, but an embellishment of greatness; it may require sacrifice, but its consolation lies in the view of oneself that it provides. It is a bit frivolous perhaps, a bit theatrical without a doubt, a special grace, an essence distilled from pride, gallantry, swagger, courage, conceit and conscious superiority.

Part Don Quixote, part Romeo, part Quisimodo and part Robin Hood, the role is an actor's dream, and many distinguished performers have played him over the years. The latest is Peter Don, who portrays Cyrano under William Ball's direction in the A.C.T. production. The earliest was Constant Copein, for whom Rostand created the role. He played opposite Sarah Bernhardt as Roxane, a clinch for the part since she was the playwright's mistress at the time.

Theatregoers today would undoubtedly point the sporty and respectable-looking man as their choice for the role, but turn-of-the-century explorers gave him more options and Rostand dedicated the play to him when it was published, saying, "It was to Cyrano's soul to...

I intended to dedicate this poem, but since his soul has passed into your soul, I ded—" you know to you.

After the play closed its initial long run in Paris, Coquelin took his Cyrano to a British and American tour. Critics, like the audiences who cheered him, loved Coquelin but often noted that he emphasized the poetic side of Cyrano at the expense of the role'ssolidly amusing. In 1923, Coquelin found its own true Cyrano in Walter Hampden, who even played the role, as does Quilp today, by the charcter as a hardy, swinging figure more concerned with swordsmanship than sentimentality. Hampden played the role nine hundred ninety-one times over a period of thirteen years.

In 1946, while Ralph Richardson was winning acclaim as Cyrano in London, José Ferrer played the role on Broadway with great success. His approach was to temper the character's bravado with genuine emotion to give Cyrano humanity and believability. Beneath his snorting and boasting, this Cyrano had a streak of pathos. Five years later, Ferrer transferred his characterization to film and won an Oscar in the process.

More recent Cyrano include Christopher Plummer's in 1962 at Stratford and Paul Hecht's during the same year at the Tyrone Guthrie Theatre in Minneapolis. Each was successful, but to their disappointment, no one played the others, proving again that a charcter as large as Cyrano can sustain even the slightest extensions without suffering distorion.

In the words of Brian Hooker, whose much-admired English version of the play—written in 1923 for Walter Hampden—it used in A.C.T.'s production, "To explain Cyrano de Bergerac is simply to explain the Theatre. It is not only a great play; it is an unusually and peculiarly a great play: not only literary and dramatic, but profoundly and theatrically. Its artistry makes no concealment of art; it swagger and parade the means and methods, the powers and limitations and devices of the Theatre. In such a feat, it has its own personality; with equal frankness and equal charm. So it is more than any other play to know a play for playwrights and players and all whose enjoyment increases by understanding what they enjoy. Surely no sheer theatricals ever made a play so great; nor was ever a great play so obviously of the Theatre."
The American Conservatory Theatre of San Francisco presents

CYRANO DE BERGERAC

By EDMOND ROSTAND

Directed by WILLIAM BALL
Associate Director: EUGENIE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANA
Music by JOHNNY GRISHAM

Adaptation by BRIAN HOOKER

Acting by DENNIS POWERS

The House of Blue Leaves takes place in Manhattan, Queens, and the fourteenth murder in the entire universe becomes longer every day. Why didn't I get the break? I'm right here in the heart of Manhattan in the bedroom community of the heart of the action, and I live five blocks away. The El Dorado Apartments and the main street of Jackson Heights has Tudor-styled buildings with pipes and smoke for sale beneath them and discount radios and discount drug store record counts and the Chippendale-paneled elevator in my apartment is all canned up with Love To Fuck that no amount of polishing can ever change. And why do my dreams, which should be the best part of my day, do my dreams, my wants, constantly humble me? Why don't I have any breaks? What happened? I'm hip. I'm a New Yorker. The heart of the action, just a subway ride to the heart of the action. I want to be part of that sky. I want to blend into those lights. Hey, dreams, I dreamed you. I'm not something you cull for a dog. New York is where it all is. So why aren't I here? When I was a kid, I wanted to come from Iowa, from New Mexico, to make it in New York. And break and break, say, the flatness of Nebraska and just get on that train and get off that Greyhound at Port Authority and you have your card- 

Board suitcase at the sky: I'll lick You. Yet, how do you run away to your dreams when you're there? I never wanted to be any place in my life but New York. How do you get there when you're there? Fourteen minutes on the Flushing line is a very long distance, but I guess that's what everyone is talking about more than any other thing else: humilia-
tion. Everyone in the play is constantly being humiliated by their dreams, their loves, their wants, their best parts. People have big dreams. I worry about playing for being cruel or unforgiving. I don't think any play from the ladder of success, a promise we were promised in some secret dream. And isn't Man-

hattan now so different from the present, much denser and more crenelated, always looming up there in the distance? The entire subway, the Flushing line, zooms to it, only fourteen minutes. Everything you could want you found right there in Queens. But the young men were hungry and all of them, the children and the home, but the promos, the breaks, the don'ts, and you're still there in your bedroom com-

The cast

Cyrano de Bergerac: E. KERRIagan Prescott
Christian de Neuvillette: David
Comte de Guiche: Andy Backer
Le Bret: Brett Leger
Ragueneau: L. R. Brown
Ligniere: Howard Sherman
Vicomte de Valmont: David Lipman
Chavigny: Jeff White
Marquis: Steven Atkinson
Montfleury: Bill Mullan
Bellegarde: Rick Hess
Johann Teton: Samian Cohen
Meddler: Joseph Bird
Porter: Andy Backer
Cut Pacho: David Lipman
Musketier: J. Steven White
Capuchin: Andy Backer

Oroonoko: Charles Hallinan
Dumaine: Peter Rosell
Orange Girl: Dina Schexnayder
Mother Marguerite: Sally Slater
Sister Matrel: Judith Knaz


ACT I (1640)

Scene 1: A performance at the Hotel de Bourgogne

Scene 2: The Bakery of the Poets

Scene 3: Roxane's kiss

ACT II

Scene 1: The Cadets of Gascogne

Scene 2: The return of Roxane's Gazette

There will be one ten-minute intermission.

Stage Manager: JAMES HARE

understudies

Cyrano de Bergerac: E. Kerrigan Prescott
Christian de Neuvillette: David Gilman
Comte de Guiche: Andy Backer
Le Bret: Brett Leger
Ligniere: Howard Sherman
Montfleury: Charles Hartner
Bellegarde: Maxine Elephant
Ragueneau: Anna Wakefield
Vicomte de Valmont: David Lipman
Chavigny: Jeff White
Oroonoko: Peter Rosell
Cut Pacho: David Lipman
Musketier: J. Steven White
Capuchin: Peter Rosell

The American Conservatory Theatre of San Francisco, from 1944 to 1952 (wildly pre-Berri-
gan years). The runs would say, if only we could get to Rome, to have His Holiness touch us, just to see if St. Pius X, the Vicar of Christ on Earth—Vicar, V.I.P., Arius, in true spelling-bee style. Oh, dear God, help me get to Rome, the capital of Italy, and go to that special little country in the heart of the capital — VATIC.

A.C.N.C.I.T.V. — and touch the Pope. No sisters ever yearned for Moscow the way those sisters and their pupils yearned for Rome. And in 1965 I finally got to Rome. Sister Carmelo! Do you hear me? You hear me? It's our new Pope, but they're all the same. Sister Carmelo! I'm here! And I looked at the Pope, and there on the front page was a picture of the Pope on Queens Boulevard. I got to Rome on the day a Pope left the Vatican to come to New York for the first time to plead to the United Nations for peace in the world on October 4, 1965. He passed through Queens, because you have to on the way from Kennedy Airport in Manhattan. Like the Borough of Queens itself, that's how much effect the Pope's plea for peace had. The Pope's no lesser. Niether is Artie Shawgrish, whom The House of Blue Leaves is about. They have no future possibilities. The Pope's just in there now.

My parents wrote me that day the Pope came to New York and how thrilled they were, and the let-
ter caught up with me in Cairo because they were hitching from Paris to the Sudan. And I started thinking about my parents and me who went to Egypt and what I doing with my life and what were they doing with their, that's how politics get started. The play is auto-
biographical in the sense that every-thing in the play happened continued on p. 29.
Cyranne Boots by Edgar Rostand
Directed by William Ball
Associate Director: Eugene Barbone
Scenery by Robert Blackman
Costumes by Robert Fletcher
Lighting by L. Mitchell Dana
Music by Randy Howard
Choreography by Brian Hooker
Adapted by Dennis Powers

The cast

Cyrano de Bergerac: Peter Dorian
Dorine: Marc Singer
Christian de Neuvillette: Paul Shenar
Lecre: Donald O'Connor
Rageneau: Robert Mooney
Herman Ligniere: Henry Hoffman
Vicomte de Valchevri: Jim Cote
Chavigny: E. Kerrigan Prescott
Cugel: David Gillam
Montfleury: Charles Hallahan
Berlierie: R.L. Brown
Josef: James Haggerty
Mederlier: Joseph Bird
Porter: Andy Backer
Cut Punge: Jack Stack
Muscleroy: J. Steven White
Capuchin: Andy Backer

Dorine: Karen Quennell
Orange Girl: Janie Atkeson
Mother Marguerite: Kathyrn Crosby
Sister Marie: Shirley Slater
Judith Knaz: Judith Knaiz

Actuals
Scene 1: The Garden of the Bourgeois
Scene 2: The Bakery of the Poets
Scene 3: Rosiane's kiosk

ACT I (1640)

Scene 1: The Cadets of Gascoyne
Scene 2: The Gossip of a Cadet
Scene 3: The rendezvous in the Barracks

ACT II

Scene 1: The rendezvous in the Barracks
Scene 2: The Gossip of a Cadet
Scene 3: The rendezvous in the Barracks

understudies

Cyrano de Bergerac: E. Kerrigan Prescott; Christian de Neuville: David Gillam; Comte de Guiche: Andy Backer; Le Bre: L. Mitchell Dana; Ligniere: Howard Sherman; Rageneau: James Haggerty; Punge: Jack Stack; Chaumont: J. Steven White; Montfleury: R.L. Brown; Medaller: Robert Chaplins; Porter: Frank Cheadle; Orange Girl: Deborah May; Duener: Mother Marguerite: Ann Lee; Liese: Barbara Colby

The House of Blue Leaves takes place in San Francisco, Queens, and the fourteen-minute ride becomes longer every day. Why didn’t I get the break! I’m right here in the heart of this area and in the taxi business. In the neighborhood of the heart of the action, and I live five blocks north of the Delorado Apartments and the main street of Jackson Heights has Tudor-style buildings with pinnacles for sale beneath them and discount ladies and discount dogs. I’m one of the few personal and Staten Island is out there on the way to the sea, and the two of us we’re at it, and what people mean when they say New York.

Queens was built in the twenties in that flush of optimism as a bed-

room. I went up to work in Manhattan. But I was just a kid with

what the dreams, the dreams, my dreams, constantly humiliates me. Why don’t we have these breaks? What happened? I’m hip. I’m hip. I’m New York. She thought of the action, the action, just a taxi ride to the heart of the action. I want to be part of that sky. I want to blend into those lights, hey, dreams, I dreamed you. I’m not something you curb a dog. New York is where it all is. So why aren’t I here? When I was a kid, I wanted to come from Iowa, from New Mexico, to make my break and leave, say, the flattery of Nebraska and get on that plane. And get off that Greyston at the Port Authority and you have your card-

course suits at the sky. I’ll Luck You. Hey, how do you run away to your dreams when you’re there? I’ll luck you. I never wanted to be any place in my life but New York. How do you get there when you’re there? Fourteen minutes on the Flushing line is a very long distance. My guests that’s what they say about more than any thing else: humiliation. Everyone in the play is particu-

larly humiliated by their dreams, their loves, their wants, their best parts. People have big dreams. I want to play for being cruel or unforgiving. I don’t think any race from the ladder of succ-

cess, a promise we were promised in some secret dream. And it isn’t Man-

chester. I know what Tennessee and New York. I made a deal with others, what others have done to us. I’m not interested so much in how people survive as in how they are humiliated. Chokov says we must never humiliate one another. I think avoiding humiliation is the core of tragedy and comedy and probably of our lives. This is how the play got written: I want to change the School in Jackson Heights, Queens, to something.”
The American Conservatory Theatre of San Francisco presents

THE HOUSE OF BLUE LEAVES

By JOHN GUARE
Music & Lyrics by JOHN GUARE
Directed by EDWARD HASTINGS
Associate Director: BONAVENTURA
Scenery by RALPH FUNICELLO
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DANAH

The cast

Artie Shaughnessy: ED FLANDERS
Ronnie Shaughnessy: J. STEVEN WHITE
Bunny Flingus: BARBARA COLBY
Banas Shaughnessy: JOY CARLIN
Connie Stoller: DEBORAH MAY
Head Nun: ELIZABETH HUDDLE
Middle Nun: JUDITH KNAIZ
Little Nun: JANIE ATKINS
M.P.: HOWARD SHERMAN
White Man: JOHN HANCOCK
Billy Einhorn: E. KERRIGAN PRESCOTT

A cold apartment in Sunnyseas, Queens, New York City,
October 4, 1965

There will be one ten-minute intermission

understudies

Artie Shaughnessy: Charles Halahian; Ronnie Shaughnessy: Henry Hoffman; Bunny Flingus: Judith Knaz; Banas Shaughnessy: Anne Lawder; Billy Einhorn: Paul Shenar; Head Nun: Mary Wickes; Middle Nun: Savina C. Grant; Little Nun: Mansha Mason; M.P.: White Man: R.L. Brown

Stage Manager: JAMES L. BURKE

Note: It is the custom of the Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain time, the first name on the program will designate the actor playing the performance.

The Merchant of Venice returns to the repertory this year after enjoying great success with adult and student audiences — and engendering some controversy — during A.C.T.'s 1970-71 season. The current revival of Ellis Rabb's original production is under the direction of Bonaventura. During its first season in the repertory, the A.C.T. version of Shakespeare's play surprised traditionalists by discarding the usual sixteenth century setting and placing the work in a thoroughly contemporary Venetian environment. Almost invariably performed as a romance comedy with dramatic overtones emerging in the scenes involving Shylock, this production approaches the play as a black comedy offering a sometimes painful look at reality in a world which should be beautiful but somehow isn't. The inspiration for this version came from the 1963 APA Repertory Company presentation staged by Richard Baldridge (1926-1964), to whose memory the production is dedicated.

Like Rabb, with whom he worked on the 1970 staging, Bonaventura feels that one of the play's major themes is the corruption of love by money. Set in the affluent society of a great port city where the world comes together and vast sums change hands daily, The Merchant of Venice explores the consequences of wealth that has become excessive and empty and begins to grow corrupt.

Portia, whom Bonaventura sees as Shakespeare's most intelligent and articulate heroine, is here envisioned as the world's richest woman. Her wealth and power inherited from her father are the source of her gravest problems in life: being rich and beautiful — the proverbial woman who has everything — how can she be certain that those who come to woo her are interested in what she is offering that she has? The theme of wealth prevailing love also extends to Jessica, Shylock's youthful daughter, who elopes with the shallow Lorenzo, taking with her a great deal of Shylock's money and valuables.

A related theme, the two directors believe, is that in a highly affluent society like the one depicted in this production, relationships between children and their parents are potentially neurotic and frequently characterized by mistrust and fear. The play is also concerned with the themes of thrift and waste and, of course, with bigotry. In the words of...
A MEMBERSHIP IN THE FRIENDS OF A.C.T.

Dear Theatre-Goer:

As President of Friends of A.C.T., I cordially invite you to become a member and enjoy the mind-expanding, theatre-oriented programs which have been planned for your pleasure and edification during A.C.T.'s 1972-73 season.

Won't you join us?

Sincerely,

Hope McCrum, President

PROGRAM EVENTS

Nov. PREMIERE MEMBERSHIP EVENT . . . a sparkling evening with General Director William Ball and actor Peter Donat, featured in the title role of A.C.T.'s exciting season-opener, Cyrano de Bergerac.

TWO WORKING REHEARSALS

Nov. The Mystery Cycle, directed by Nagle Jackson.

Jan. You Can't Take It With You, directed by Ellis Rabb.

Feb. ITALIAN CONSULATE RECEPTION celebrating Luigi Pirandello's Enrico IV, directed by Francis Ford Coppola.

Spring A Play in Progress . . . a working seminar which will explore the evolution of a play from first rehearsal to opening night!

Spring A Final Program will be announced at a later date.

A $7.50 membership entitles you to two tickets for each program event. Please make checks payable and mail to Friends of A.C.T., 450 Geary St., San Francisco 94102.

try it . . .

you’ll like it!

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

THE HOUSE OF BLUE LEAVES

By JOHN GUARE

Music & Lyrics by JOHN GUARE

Directed by EDWARD HASTINGS

Associate Director: BONAVENTURA

Scenery by RALPH FUNKELLO

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

the cast

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Middle Nun: JUDITH KNIAZ
Little Nun: JANIE ATKINS
M.P.: HOWARD SHERMAN
White Man: JOHN HANCOCK
Billy Einhorn: E. KERRIGAN PRESCOTT

A cold apartment in Sunnyland, Queens, New York City, October 4, 1965

There will be one ten-minute intermission

understudies

Artie Shaughnessy: Charles Hallahan; Ronnie Shaughnessy: Henry Hoffman; Bunny Flings: Judith Kniaz; Bananasta Shaughnessy: Anne Lawder; Billy Einhorn: Paul Sherer; Head Nun: Mary Wicke; Middle Nun: Sarina C. Grant; Little Nun: Marsha Mason; M.P./White Man: R.L. Brown

Stage Manager: JAMES L. BURKE

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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

THE MERCHANT OF VENICE

by WILLIAM SHAKESPEARE

Directed by BONAVENTURA

Original A.C.T. production by ELIS RABB

Scenery, Lighting and Projections by JAMES TILTON

Costumes by ANN ROTH

the cast

Antonio: PAUL SHENAR
Salarno: JIM CORTI
Salerno: HENRY HOFFMAN
Solanio: R.L. BROWN
Bassanio: MARC SINGER
Gratiano: HOWARD SHERMAN
Lorenzo: DAVID GILMOUR
Portia: BARBARA COLBY
Nerissa: SARINA C. GRANT
Stephano: FRANK OTTAWELL
Launcelot Gobbo: J. STEVEN WHITE
Shylock: JOSEPH BIRD
Jessica: MARSHA MASON
Old Gobbo: ANDY BACON
Tubal: WILLIAM PATERSON
The Duke of Venice: DONALD EWER
Court Official: CHARLES HALLAHAN

Citizens of Venice:


The action takes place in Venice and on the Belmont.

There will be one ten-minute intermission

understudies


Photographic Processing by Maurice Beesley

NOTES ON "THE MERCHANT OF VENICE"

The Merchant of Venice returns to the repertory this year after enjoying great success with adult and student audiences — and engendering some controversy — during A.C.T.'s 1970-71 season. The current revival of Ellis Rabb's original production is under the direction of Bonaventura.

During its first season in the repertory, the A.C.T. version of Shakespeare's play surprised traditionalists by discarding the usual sixteen-century setting and placing the work in a thoroughly contemporary Venetian environment. Almost invariably performed as a romantic comedy with dramatic overtones emerging in the scenes involving Shylock, this production approaches the play as a black comedy offering a sometimes painful look at reality in a world which should be beautiful but somehow isn't. The inspiration for this version came from the 1963 APA Repertory Company presentation staged by Richard Baldridge (1926-1964), to whose memory the production is dedicated.

Like Rabb, with whom he worked on the 1970 staging, Bonaventura feels that one of the play's major themes is the corruption of love by money. Set in the affluent society of a great port city where the world comes together and vast sums change hands daily, The Merchant of Venice explores the consequences of wealthy leisure that has become excessive and empty and begins to grow corrupt.

Portia, whom Bonaventura sees as Shakespeare's most intelligent and articulate heroine, is here envisioned as the world's richest woman. The wealth and power inherited from her father are the source of her greatest problems in life: being rich and beautiful — the proverbial "woman who has everything" — how can she be certain that those who come to woo her are interested in what she is? How about what she has?

The theme of wealth prevailing love also extends to Jessica, Shylock's youthful daughter, who elopes with the shallow Lorenzo, taking with her a great deal of Shylock's money and valuables.

A related theme, the two directors believe, is that in a highly affluent society like the one depicted in this production, relationships between children and their parents are potentially neurotic and frequently characterized by mistrust and fear.

The play is also concerned with the themes of thrift and waste and, of course, with bigotry. In the words (continued on p. 40)
The 17,000 ton cruise ship with the intimacy of a yacht.

There are a few cruises to Mexico. Everything you could want is there for the asking. The crew can do for you (it works out to about one crewman for every 2 passengers). And you do it for a price between $410 to $1075. That’s not bad either. Especially if you compare those prices with the other cruise ships.

**Be as active as you want.**

Picture yourself sitting in your deck chair. Enjoying. Planning your day from the activity list your cabin steward gave you with breakfast this morning. Your eyes go to the list. There’s tennis, shuffleboard, swimming, chess, snorkel, exercise classes, an A/C Bridge Tournament in the Cariton Room, and all kinds of shipboard games and activities.

**The pride of the Yacht is its food.**

Dinner is a work of art. You and your friends will choose your wine from a common table. Roast Duck Duchess, tender, juicy. Or fresh Filet of Lemon Sole Bonne-Femme. Or a roomy T-Bone Steak with stuffed tomatoes, mushrooms, and Belgian fried potatoes. And the soups. Cold Creme Vichysoisse. Coquille St. Jacques. Salads, vegetables, cheeses, briquettes, fresh fruit. And sweets, Chocolate Eclair. Lemonberry sundae. And a good cup of coffee to top it all off. Dining on the Yacht is like nothing you’ve ever experienced.

**Relax under a warm sun.**

Poolside is for getting that deep tan you’ve always wanted and never had. Up on the sundeck. There, under a warm tropical sun, with a steward to bring you your favorite refreshment, your tan will slowly darken. If it gets too warm, a dip in the pool will refresh you. You may even find the sundeck room for an invigorating massage. On the Yacht, it’s all there for the asking.

**Stroll along moonlit decks.**

The lights are filled with music, dancing, and the occasional whisper of shipboard romance. The 3-tiered showroom and dance floor of the Churchill Room reminds you of a elegant continental nightclub. The Greenwich Room, handsome, modern, in the spirit of a London cabinet. You may see a film in the Globe Theatre, or spend some time in the bright lights of the Casino. On Gala Nights, you attend such social events as the Captain’s Cocktail Party, London Night, a Mexican Fiesta, Ladies’ Night, and a Farewell Cocktail Party. These are the nights you’re dreamed about. Bright, beautiful, fun inside, and quiet, moonlit decks to stroll outside.

**Introductory prices run from $410 to $1075.**

Not a bad price, is it? You’re sailing to Mexico on a beautiful yacht. Everything you could want is there for the asking. The crew can do for you (it works out to about one crewman for every 2 passengers). And you do it for a price between $410 to $1075. That’s not bad either. Especially if you compare those prices with the other cruise ships.

**Cruises to exciting Mexico.**

The new Spirit of London will leave from Los Angeles on cruises to Mexico. You’ll spend exciting days in places like Acapulco, Puerto Vallarta and Manzan. For its maiden voyage to the West Coast, the Spirit of London will be booked solid by long-time P&O customers. That’s how much these well-traveled people think of their 17,000 ton luxury yacht.

**P&O, The British Cruise Line**

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The 17,000 ton cruise ship with the intimacy of a yacht.

There you are. Finally. Cruising to Mexico on a 550-foot cruise ship. A ship so different from the many personal touches, so much warmth, it’s more like sailing on a luxury yacht. The pride of Spirit of London. The ship P&O built especially for Americans. Especially for you. A beautiful yacht where you’re served in that very personal, courteous British tradition. A deck, 2,700 ton yacht gliding across the seas, carrying you to Mexico. (The first cruise to Mexico leaves January 15th).

The pride of the Yacht is its food.

Dinner is a work of art. You and your friends will choose your wine from a communications of Margery Kempe, Epithet for George Dillon and he directed the national touring company programs and productions. He served as guest director of The Black Bear Foundation’s Other Man for All Seasons in colleges and regional theatres. Mr. Hastings’ productions of Chekhov’s Uncle Vanya and Our Town were seen during A.C.T.’s first two seasons. In New York Mr. Hastings directed the Henry Fonda revival of Our Town with an all-star cast. He directed seven other A.C.T. productions, most recently The Time of Your Life and Dandy Dick. This season, Mr. Hastings heads the new play program and directs The House of Blue Leaves.

Be as active as you want.

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On Gala Nights, you’ll attend such social events as the Captain’s Cocktail Party, London Night, a Mexican Fiesta, Ladies’ Night, and a Farewell Cocktail Party. These are the nights you’re dreaming of, brought indoors, inside, and quiet, moonlit decks to stroll outside.

Cruses to exciting Mexico.

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P&O, The British Cruise Line 155 Post Street San Francisco, CA 94041 If you can see yourself in one of our deck chairs, fill out the coupon. Well send you a complete brochure on the Spirit of London.

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*For further dates and information, see our brochure
For things you didn’t plan.

Or things you did.

A drop in the temperature can be a good thing or bad, depending on whether you planned it. Either way, having a Master Charge card gives you a nice secure feeling. Because it lets you take care of things right away. Master Charge. Accepted all over town, all over America.
For things you didn’t plan.

Or things you did.

A drop in the temperature can be a good thing or bad, depending on whether you planned it. Either way, having a Master Charge® card gives you a nice secure feeling. Because it lets you take care of things right away. Master Charge. Accepted all over town, all over America.
John Holmes, if you had a Wells Fargo living trust, you could spend less time worrying about the Dow Jones Industrials and more time worrying about your cattle.

When you can’t manage your assets, our investment officers can. A Wells Fargo living trust provides uninterrupted management of your investments and property. Which is why you may want to put your ranch in trust too. If you’re ever incapacitated, we can manage your property, keep records, make disbursements, and collect income.

When you die, a living trust can be continued for the benefit of your heirs. It eliminates the delay—and many of the expenses—involved in probating a will. There are also several ways in which a living trust can be designed to minimize estate taxes. And if special property (such as a ranch) must be sold, Wells Fargo’s specialists in this field will see that it’s done with the maximum benefit to your heirs.

What’s in it for you? A fixed fee. (Which is usually tax deductible.) A trustee, unlike a broker, does not receive a commission on purchases or sales. His sole measure of success is how well he satisfies your needs and achieves the investment objectives established for your trust. And since you may revoke your agreement with the bank at any time, he knows he has to perform.

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A character of A.C.T., has held the position of Artistic and Repertory Director since the company was founded in 1965. He has served as Associate Director for many productions, including Ellis Rabb’s The Merchant of Venice, which he restaged for the 1972-73 season. Bonaventura was Associate Director to James B Vogue on six successful A.C.T. productions as Tiny Alice, Under Milkwood, and Oedipus Rex, and to Mr. Rabb on Sleuth, which he restaged for its extended 1972-73 engagement last summer. He has also been a guest director at The Actors Repertory Theatre Los Angeles, where he staged a highly praised production of Charley’s Aunt, and San Diego’s Old Globe, where he directed The Knack. He also attended film school at UCLA and devised and directed the special movie sequences for A.C.T.’s production of Little Murders.

ELLIS RABB graduated in 1953 with honors from Carnegie Tech’s Drama Department. He has acted on Broadway, Off-Broadway, on television and with the American Shakespeare Festival. In 1960, Mr. Rabb founded the A.P.A. Repertory Company. Four years later, the APA joined forces with the Phoenix Theatre and played two successful seasons Off-Broadway, then APA-Phoenix, moved to the Lyceum Theatre on Broadway. Among the productions Mr. Rabb staged for his company were School for Scandal, Pantaloonie, You Can’t Take It With You, The Tavern, Judith, The Lower Depths, The Seagull, The King and War and Peace. As actor and director, Mr. Rabb, who has received three honorary degrees, has won most major theatre awards: the Outer Circle, the Lila O’Connor, an Obie, the Clarence Derwent, a Vernon Rice and a special Tony Award for APA. He has created new productions of Aida, Diab and Aeneas, Orpheus in the Underworld, Cambell, Matrimonio and an original ballet, Love In. At A.C.T., Mr. Rabb directed the original 1970 production of The Merchant of Venice which is being restaged by Bonaventura for the current season. Rabb directed The Selling of the President. He returned last season to direct the long-running year’s absence during which he directed his first Broadway musical, The Grass Has, and Twelfth Night at A.C.T. Repertory Theatre of Lincoln Center. He is scheduled to direct A.C.T.’s You Can’t Take It With You this season.

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THE A.C.T. 1972-73 REPERTORY

CYRANO DE BERGERAC, by Edmond Rostand. Cursed with a gigantic nose and blessed with a brilliant wit, the quixotic hero of this modern classic champions honesty and fights his adversary with the luscious bravado of all Three Musketeers, while he worships the beautiful Roxane from afar, not daring to speak his love.

THE HOUSE OF BLUE LEAVES, by John Guare. The comic tale of singing pop songwriter Artie Shaughnessy, teetering dizzyly between his eccentric wife and sarcastic mistress, is laced with incisive comments on contemporary life. The off-Broadway hit won the New York Drama Critics Circle Award as best American play of 1971.

THE MERCHANT OF VENICE, by William Shakespeare. A.C.T.’s highly praised contemporary production of the dark comic masterpiece returns for an encore season. The famous story of Shylock and his obsession with the pound of another man’s flesh unfolds, against the setting of a modern Venice peopled with greedy drudgers and jaded sophisticates.

THE MYSTERY CYCLE, compiled and adapted by Nagle Jackson. A.C.T.’s special presentation for the Holiday Season, drawn from some of the earliest plays in the English language, includes the stories of Adam and Eve, Noah and the Ark and the Nativity, all told with a rare combination of earthy folk humor, lusty bawdiness and moving reverence. Opens in December.

A DOLL’S HOUSE, by Henrik Ibsen. Presented in a new English version by director Allen Fletcher, the pioneer plea for women’s rights is a dramatic portrait of Nora Helmer, who shocked the nineteenth-century Western world by rebelling against the husband who treats her like a child and the home that makes her a de facto prisoner. Opens in January.

YOU CAN’T TAKE IT WITH YOU by Moriah. The bizarre goings on in the Sycamore household remain a family affair until the F.B.I. gets wind of them and suspends subversion. Probably the all-time favorite American comedy, this rousing cheer for individuality won a Pulitzer Prize in 1937 and became an Oscar-winning movie the following year. Opens in January.

NERDO IV, by Luigi Pirandello. A mad nobleman who makes himself absolute monarch of a fantasy court sparks a haunting adventure into the realm where illusion and reality merge. Equally well known for his Six Characters in Search of an Author, Pirandello is one of the few dramatists ever honored with a Nobel Prize. Opens in February.

A MIDSUMMER NIGHT’S DREAM, by William Shakespeare. This bonus presentation will bring to San Francisco the internationally acclaimed Royal Shakespeare Company production called by New York Times drama critic Clive Barnes “the greatest production of Shakespeare I have ever seen in my life.” Its engagement here in March is made possible by grants from Crocker Bank and Standard Oil Company of California.

TARTUFE, by Moliere. Rejoicing the repertory by popular demand this season is the most popular production in A.C.T.’s seven-year history. The comedy classic, presented in Richard Willbur’s English version, focuses on a cunning religiosity who preys on one man’s obsession with salvation to instill himself into a wealthy householder.
John Holmes, if you had a Wells Fargo living trust, you could spend less time worry about the Dow Jones Industrials and more time worry about your cattle.

When you can't manage your assets, our investment officers can. A Wells Fargo living trust provides uninterrupted management of your investments and property. Which is why you may want to put your ranch in trust, too. If you're ever incapacitated, we can manage your property, keep records, make disbursements, and collect income.

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CROCKER BANK AND STANDARD OIL COMPANY OF CALIFORNIA GET INTO THE ACT

The American Conservatory Theatre's presentation of the Royal Shakespeare Company of England in A Midsummer Night's Dream will be underwritten by special grants from Crocker Bank and Standard Oil Company of California. The two corporations will each contribute $25,000 to bring the internationally acclaimed production of Shakespeare's comedy to the Geary in March, 1973, as part of A.C.T.'s San Francisco repertory season.

The grants are the largest received by A.C.T. from major corporations in the company's six-year San Francisco history. They represent unprecedented corporate support of live theatre in Northern California and a growing commitment on the part of business and financial leaders to the quality of life in their community.

"The participation of these two progressive corporations marks a giant step forward in the vital partnership between business and the arts," says A.C.T. general director William Ball. "Without their generous help, the Bay Area would be denied the chance to enjoy one of the great Shakespearean productions of our time.

"The future of the arts in America will depend increasingly on the involvement and sponsorship of corporations," says Standard Oil Company of California and Crocker Bank.

Standard Oil Company of California has been active in supporting the performing arts since 1926 when it inaugurated The Standard Hour musical broadcasts on radio. The company also makes Standard School Broadcasts available to more than 18,000 schools, underwrites complete radio performances of San Francisco Opera productions on KQED, and provides assistance to young musicians as well as symphony orchestras through its Community Concerts and Music for Youth programs.

Crocker Bank has sponsored symphony performances in both San Francisco and Los Angeles, underwritten a new San Francisco Opera production of Cosi fan tutte, and mounted a large-scale art show, A Century of California Painting, which toured the state in 1970. In recognition of its support of the arts, the bank was honored with an award by a newly formed Business Committee for the Arts program.

"The highly intensive production of A Midsummer Night's Dream, directed by Peter Brook, originated in England two years ago, then traveled to Broadway where it played to capacity houses. New York Times drama critic Clive Barnes called it "without any equivocation whatever the greatest production of Shakespeare I have ever seen in my life."

The three-week engagement in San Francisco is part of a world tour that will take the production to Eastern and Western Europe, North and South America and Japan. The Royal Shakespeare Company, which performs in Stratford-upon-Avon and is supported by the British government, will be seen in only two other North American cities during its 1973 tour—Los Angeles and Washington, D.C.

All subscribers to A.C.T.'s new season will automatically see A Midsummer Night's Dream during its engagement at the Geary.
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... if you enjoy A.C.T. performances and want to help guarantee a future for the Bay Area's only resident professional repertory theatre.

What's in a name? In this case, a belief in the value of living theatre and a commitment to the ideal of the world's great plays presented by a repertory company that major critics have called the finest in the nation.

Your name belongs here on this special page of Performing Arts. We invite you to share billing with A.C.T. actors and theatregoers from all over Northern California who want to keep the best in theatre available to the entire community. A contribution of $25 or more assures your billing here this season—and a great deal more in the bargain...

**YOUR NAME BELONGS HERE**

- That your support helps maintain a nationally acclaimed conservatory offering training in the theatre arts for adults, young people and children
- That as a contributor, you help to provide a special Student Matinee Program which gives younger students the chance to share the experiences of living theatre at greatly reduced prices
- That large-scale funding of A.C.T. by foundations and the federal government depends on broad-based support at the local level

For these reasons and many, many more, we ask you to share theatrical billing in this program by sharing in the support of A.C.T.

Send your contribution to the California Theatre Foundation, 760 Market Street, San Francisco 94102.

Limited space prevents us from listing the thousands of supporters whose annual contributions are less than $25. Though their names won’t appear here, we are deeply grateful for their gifts.
1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1969 touring company of The Show Off with George Czuczak and Jessie Royce Landis and the Eastern University Touring Company with The Misanthrope and Exit the King. He made his Broadway debut in You Can't Take It With You, and has appeared in 10 off-Broadway productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. Campbell in one of his directorial ventures in a Cyndy and Merchant of Venice. Mr. Bird is currently appearing in Cyndy and The Merchant of Venice.

JOY CARLIN, who has also been an important figure in the Shakespeare Festival, lived in Portland, Oregon. She was married to the world-famous actor and director, David Mamet, who was a student at A.C.T.'s Conservatory for two years, appearing in The Merchant of Venice, Antony and Cleopatra, Caesar and Cleopatra, Passion Play, and Richard III. She appeared in Miranda in The Tempest and Portland in In the Time of Your Life, The Seller of the President, Paradise Lost, and Dandy Dick.

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JOEY BIRD, who currently holds a Bachelor of Fine Arts degree in drama from Carnegie Mellon University and has been seen in more than 30 stage productions, is a leading character actor with the Theater Summer Repertory New York, the Nebraska Summer Repertory and the National Theatre of Scotland. He is currently appearing in in Cyndy and The Merchant of Venice.

L.R. BROWN, who recently completed his Bachelor of Fine Arts degree in drama from Carnegie Mellon University, is a member of A.C.T.'s conservatory, and was made an associate of A.C.T.'s Conservatory of Shakespeare Festival production of Hamlet, with Stacy Keach and James Earl Jones, in which he played Francisco and was under study to Mr. Jones' Claudius. A veteran of numerous educational television productions, he also appeared in MCA's Going Home, in which Miss Colly has a leading role, and in the television series Finch. He is currently appearing in Cyndy and The Merchant of Venice.

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ANDY BACKER, a newcomer to A.C.T. this season, holds a Master of Fine Arts degree from Cornell University and has been seen in more than 25 stage productions. He is a leading character actor with the Irish Summer Repertory (New York), the Nebraska Summer Repertory and Ledges Playhouse in Michigan, playing such roles as lago in Othello, and the title roles in Scapin and Sigur. Musgrave's Dance. As a participant in the 1983 contemporary drama Eco Project at Eugene O'Neill Memorial Theater Center in Connecticut, he performed in several original plays, including a comic role in Rosencrantz and Guildenstern Are Dead. He was seen in one of the Shakespeare Festival's summer productions in 1983.

JOSEPH BIRD, who returns for a third season at A.C.T., holds a master's degree in drama from San Francisco State University. He was featured in 17 productions at the APA Repertory Company in New York from 1963 to 1969.

JOY CARLIN, who played the leading role in The Time of Your Life, The Selling of the President, Paradise Lost and Dandy Dick, returns to A.C.T. for her third season. She is currently appearing in The House of Blue Leaves.

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JOY CARLIN, who played the leading role in The Time of Your Life, The Selling of the President, Paradise Lost and Dandy Dick, returns to A.C.T. for her third season. She is currently appearing in The House of Blue Leaves.
tival, the Long Wharf Theatre and the Edinburgh Festival (Scotland), and was seen in Ireland in A Night at Washington's Ford's Theatre. Her film credits include To Find A Man and The Hospital. She is seen first at A.C.T. this season in The Merchant of Venice.

CHARLES HALLEAHAN, who has appeared in many plays with the Guild, was seen in several major roles last season at the State Theatre Festival, including Artie in The House in the Blue Leaves. He is currently in his second year at Stanford University in California, where he's in the College's English Department. Hallehahn, who is also a member of the Guild's Youth Repertory Company, is performing in several of the Guild's productions this season, including The Hostage, The Time of Your Life, The Merchant of Venice, and The Tempest.

JOHN HANCOCK, who attended Wayne State University and is a vocal- ist for 4 years on CBS Radio-Detroit. He has worked as an actor on the Monterey Peninsula in roles, including Ithello and the Inquisitor in The Last. He also plays the role of Barley in the Center Theatre Group's Los Angeles production of In the Matter of J. Robert Oppenheimer. Mr. Hancock has been seen in several A.C.T. productions, including The Hostage, The Time of Your Life, and The Merchant of Venice. His performances have been praised by critics for their energy and versatility. Hancock is seen first this season in The Merchant of Venice.

HENRY HOFFMAN, who holds a B.A. from Cal State at Fullerton and his master's degree from the University of Illinois, returned to the Bay Area this past summer to play Mielo Tindle in A.C.T.'s long-running Sleuth. He was most recently with the Colorado Shakespeare Festival, where he played major roles for the past three years, including Iago in Othello and Edmund in King Lear. A Woodrow Wilson Scholar and Fulbright Scholar for research in Kultur Theatre, Hoffman taught and directed at Illinois State U. for a year and studied at the State University of New York's Studio with Harold Clurman and directing with Edwin Dyer. The author of a book on poetry called The Reach, published in 1967, he is a former member of the Berkleley Repertory Theatre in both Julius Caesar and Angel Street, and has appeared in 17 Shakespearean roles in the past five years as well as been seen as Scrooge in the New York production of A Christmas Carol. Hoffman is currently seen in Cyrano and The Merchant of Venice.

JUDITH KNAZ, an actress who has appeared in many Guild productions, was seen last season in The House in the Blue Leaves. She is currently in her second season as a member of the Guild's Youth Repertory Company. Her past roles include the role of Miss Kratz in A Midsummer Night's Dream, a nurse in The Tempest, and a student in the Guild's summer program. She is seen first this season in The Merchant of Venice.

ELIZABETH HUDNELL, a native of Sacramento where she began her career as a child actress and major roles in the Guild's productions of The Taming of the Shrew, she has appeared in productions of Romeo and Juliet, Macbeth, Hamlet, and Othello. Her performances have been praised for their depth and range. Hudnell is seen first this season in The Merchant of Venice.

MARSHA MASON, who joined A.C.T. to play Amanda in the Private Lives summer tour, comes from New York, where she's featured in a number of roles on CBS TV's Love of Life and also appeared in Gertrude Stein's Time's Arrow and Willie for N.E.T. Her numerous Broadway and off-Broadway credits include Kurt Vonnegut's HapPy Birthday, Wanda June, Cactus Flower, with Lloyd Bridges and Betty Palmer, Norman Mailer's The Naked and the Dead, and Israel Horovitz's The Indian Wants the Bronx. She was also a member of the national company of Cactus Flower with Craig Stevens and Alex Smith. Her latest roles include The House of Blue Leaves and The Merchant of Venice.

JUDITH KNAZ, who came to her first season with A.C.T. from the Broadway company of No, No Nanette, where she played a featured role and served as understudy for Helen Gallagher. She was also seen in the revue Thinner Entertainment on Broadway. Her and her off-Broadway credits include Dames at Sea and Showboat's Holiday as well as a revue at the Uptight at the Dinner. A member of the national company of George Waller and Noble and Greenough's House of Blue Leaves, she is seen first this season in The Merchant of Venice and The House of Blue Leaves.

DEBORAH MAY, who came to A.C.T. as a member of the Guild's second-year acting class, holds a bachelor's degree and teaching certificate from Indiana University. Last season she appeared on television in New York, and made five national tours of his new play, The Time of Your Life. She was also seen in the Guild's summer program, Miss Congeniality at the Miss America's pageant in 1971. Miss May, a veteran of several television commercials, has appeared in a number of industrial films and in a local musical comedy revue (A Night at The Mark) this past summer. She has played leading roles in such Guild productions as A Midsummer Night's Dream, Awake and Sing, directed by Allen Fletcher and Trial By Jury (Gilbert and Sulli- van). She was also chosen to perform in A.C.T.'s production of Macbeth and is seen in The House of Blue Leaves.

ROBERT MOONEY has spent the past three years as associate director and a leading actor of the Berkeley Repertory Theatre. His performances have included Sir Epicure Mammon in The Alchemist, Father Barne in Devil's Horseman, Holofernes in The Hostage, The Time of Your Life, and The Merchant of Venice.

E. KERRIGAN PRESCOTT joined A.C.T. last season as an actor/teacher and was seen in the Guild's Anonymous Are Dead, Canary and Cleopatra, Paradise Lost and The Contract. Having trained at the Wellfleet's Douglas Academy of Dramatic Art in London, Mr. Prescott was the first American repertory actor to play the role of the Duke of York in The Ideal Theatre, where he played many roles, and later appeared with other major repertory theatres in England and Scotland. Prior to returning to this country, he appeared in numerous productions of major stage, film and television roles and was the recipient of the prestigious BAFTA and the Royal Family in Sabrina Fair at the Theatre Royal in Windsor. Before coming to A.C.T., he appeared in Commonwealth productions at UC Berkeley, where he obtained a B.A. in 1965 and taught until 1973. He was a founding member of the Magic Theatre of Berkeley, acting the title roles in Miles Gloriosus and New York. Mr. Prescott is currently appearing in Cyrano and The House of Blue Leaves.

RAY REYNARDS, a principal member of the Guild who has appeared in the original Broadway production of Tiny Alice and Little Dorrit, is currently appearing in A.C.T.'s production of The House of Blue Leaves.

PAUL SHENAR, a founding member of the A.C.T. returns this fall for his seventh season with the company. He has appeared in such Guild productions as Judson in The Circle-in-the-Square, has been a member of the Lincoln Center Rep, and has appeared in numerous New York productions and stock, appeared with the Milwaukee Repertory Theatre, and has appeared in two Shakespearean productions for two seasons. For A.C.T., Mr. Shenar has appeared in recent seasons in A Midsummer Night's Dream and the Guild's summer program, Miss Congeniality at the Miss America's pageant in 1971. His roles in Hamlet, Othello and The Merchant of Venice.

FRANK OTTWELL has served the company as its teacher of the Alexander technique since the Guild's beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre and the Alexander's Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to Alexanderizing A.C.T.'s actors, Mr. Ottwell has appeared in many films, including hostel rou-
JHN HANCOCK, who attended Wayne State University for a vocal degree in 1980 and 1981, is a member of the Michigan State University Singers, a chamber ensemble of 12 voices. He is currently a sophomore at the University of Michigan, where he is majoring in music education. He plans to pursue a career in opera and plans to attend graduate school at the University of California, Los Angeles, in the fall.

ELIZABETH HUDDLE, a native of Sacra- mento where she began her career as a child actress and played in the Repertory Theatre of Sacramento, entered the University of California at Los Angeles for a degree in English. She has appeared in several productions at the University of California, Los Angeles, and has recently joined the cast of the musical "Happy Days." She has appeared in several television commercials and has been featured in several plays on stage.

MARSHA MASON, who joined the University of California at Los Angeles, performed in the summer theater in South Carolina. She has appeared in several productions at the University of California, Los Angeles, and has recently joined the cast of the musical "Happy Days." She has appeared in several television commercials and has been featured in several plays on stage.

FRANK O'TWELL, who founded the University of California at Los Angeles, has been active in the Los Angeles area. He has appeared in several productions at the University of California, Los Angeles, and has recently joined the cast of the musical "Happy Days." He has appeared in several television commercials and has been featured in several plays on stage.
The Christmas gift that will never wear out, get lost, or need new batteries.

Give yourself eight days of Christmas. Board a CP Air jet for a two-hour non-stop flight to the city of Vancouver in British Columbia, Canada the morning of December 20th. After seeing the sights the night before, you'll board a limousine the next morning. You'll take a roundabout sea-going ferry for a two-hour cruise through the famous Gulf Islands heading for Vancouver Island. There, the elegant Empress Hotel awaits you. Your third day is for visiting lovely antique, woolen, and china shops. You'll find new friends at your "Gail Together" reception and bountiful buffet on your fourth day. Christmas Eve, the fifth day, your escort hosts a Christmas Party; Christmas Day is firing the Yule Log. The most memorable dinner you've ever had, and holy music by a boys choir. Your seventh day is for seeing Victoria on a guided tour. Carol Teas, followed by English Dinner. The eighth day, after a hearty buffet breakfast, you'll be homeward bound. The tour price per person, including excursion air fare, from San Francisco: $360.85 (based on double occupancy). Should you decide to join us please send a deposit of $25 with your reservation. The balance is due November 20th.

Bring a small, black, and imaginative gift for a stranger when you're spending New Year's in Canada.

Spend a Scottish New Year's at the Empress Hotel on Vancouver Island. You'll be invited into a Scottish interview atmosphere. Your lovely room with a fireplace will be waiting for you. Count on this as being great fun. You'll start your tour December 29th with a two-hour non-stop CP Air jet flight to the city of Vancouver. Then, it's a two-hour cruise aboard a sea-going ferry to Vancouver Island and the elegant Empress Hotel. Your New Year begins as soon as you arrive. The second day is yours to sleep, shop, to greet new friends. Your third day a delicious buffet breakfast and a handful of tickets await you. See the Classic Car Museum, Underwater Garden, and Prince Albert Collection of Miniatures. That night you'll attend the gala New Year's Eve Dinner Dance with pipers, entertainers, and dance band. Prizes will be awarded for the best Scottish costume. Afterwards, you'll be invited to visit a Scottish home as a "First Footer" and continue the festivities. That evening your hosts will be good by-the Empress and you're on your way home. The tour price per person including excursion air fare, from San Francisco: $270 (based on double occupancy). Send a $25 deposit with your reservation. Balance due December 1st.

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Canadian Pacific
HOW TO FOLLOW A GOLDEN ANNIVERSARY SEASON

"And just how do you follow a Golden Anniversary Season?" someone asked Opera general director Kurt Herbert Adler the other day. Although seemingly rhetorical, the question demanded an answer and Mr. Adler was exactly the right person to explain how the San Francisco Opera Association is going to launch its second half century of life.

"Obviously it is going to be an even busier year than the one about to conclude. For in the past 12 months the many components of San Francisco Opera have grown — the Fall Season, Spring Opera Theater, Western Opera Theater and the San Francisco Opera Auditions and Mirola Opera Program. Now we must find new ways to lengthen the seasons, as well as continue to strive for the highest artistic standards." Chronologically, the year 1973 looks something like this:

Western Opera Theater, the touring and educational subsidiary of the Opera, will make its history of its own while the year is still young, with some performances and new audiences. This temporary company, featuring young American singers, conductors, directors and designers, is beginning its seventh season.

Works to be performed in 1973 include two 20th century operas, Benjamin Britten's unusual mystery opera The Turn of the Screw, based on the Henry James novel, and Ernst Krenek's delightful drawing room comedy What Price Confidence? Both works are being retained from the previous season's repertoire.

The company's premiere of La Traviata January 13 at Ventura College in Oxnard marks its first appearance in that city. The new production of the popular Verdi work has been mounted in response to many requests from sponsors throughout the Western states.

During the company's Southern California tour, January 12-31, WOT will appear in Santa Barbara for the first time. Donizetti's The Elixir of Love, a popular favorite of audiences this past season, will be given February 1 for the San Bernardino Valley Concert Association in the California Theater for the Performing Arts, a former movie palace that has been converted into a legitimate theater and concert hall. The same work will be presented May 1 under the auspices of the Riverside Opera.

Western Opera Theater's first performances for students in Marin County will be given February 6, when Rossini's La Cenerentola will be offered twice at the Marin Civic Auditorium. Also on the itinerary are various locations in Oregon in mid-February and the Arizona tour in March, when WOT will travel as far south as Yuma and once more return to the Many Farms Indian Reservation where the company has been most successful.

In the late spring Western Opera will present another season of Cavalleria, which has been highly successful the past two years in the Palace of Fine Arts Theater. Exact dates will be announced later.

Spring Opera Theater, praised by critics throughout the nation and enjoyed by capacity audiences the past two years, will launch another season of its distinctive theatrical approach to opera February 13 in the Curran Theater. Reflecting the enormous interest this company has aroused, four productions in English will be offered, one more than last year.

The opening night will feature a dramatically presented version of Bach's great Passion According to St. Matthew. The work, previously heard in concert halls and churches, will have a rare staging by Spring Opera Theater, through a religious ritual in English. Subsequent performances will be presented on February 17 and 22.

Probably the most popular work on any opera stage, Bizet's colorful and beguiling Carmen will be given a new production in its dialog version. This interpretation, with spoken dialogue replacing recitatives, actually was in the composer's first manuscript and was presented this way at the opera's premiere in Paris in 1875. The dialog version recently has come into vogue again throughout Europe, and this year it was given in French by the Metropolitan Opera. The Spring Opera Theater production, in English translation of the tragic Mélodie tale of the capricious gypsy girl and her fickle lover Don José, should appeal.

POPPING CORN is a nice way to pass the long winter hours at the Jack Daniel Visitor House.

About this time of year the number of folks visiting our distillery tends to drop off somewhat. But we'd like to tell you to come right ahead in spite of the cold weather. Or, if you're driving to a warmer spot, to stop in on your way.

We'll be glad to show you around The Hollow and tell you about Jack Daniel's Tennessee Whiskey. Besides, you might walk in on a freshly popped batch of corn.
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and books on the performing arts and all subjects, Brentano's also has thousands of paperbacks, delightful jewelry, craft and sculpture boutiques, a fabulous fun and games store, a wall of chess, and a gallery of original graphics.

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Richard Anne—"Mahogany"

to audiences as never before. Carmen will be performed February 16, 18, and 24.

A note of unusual brightness will be added to the season February 23, with the first performance of Offenbach's The Grand Duchess of Gexlstein. One of the composer's most charming among his 90 sophisticated and elegant operettas, this work deals with a lady ruler who has a variety of appetites and an inability to decide upon whom to marry. As the story goes, Offenbach composed it for a certain mezzo of his whose offstage life involved keeping three lovers contented, concurrently. The Grand Duchess of Gexlstein will be repeated February 25 and March 3.

The Center Opera of Minneapolis, which brought the stunning Faust! Counter Faust to San Francisco during the spring season of 1970, will return again this year with the production of Dominick Argento's Postcard from Morocco. This fourth work in the Spring Opera Theater repertoire compared by critics to the varied art forms of Fellini, Pirandello and Magritte, explores the inner lives of seven travelers awaiting a train somewhere in Morocco in 1914. The eclectic score, ranging from Baroque counterpoint, through Viennese operetta and 1920s jazz, to serial techniques is highly singable — always comprehensible.

Following its opening February 27, Postcard from Morocco will be repeated March 2 and 4. These performances are made possible through a grant from the National Opera Institute, Roger L. Stevens, president.

Season tickets for four series are available now by mail. A free brochure may be obtained by writing Season Ticket Office, Spring Opera Theater, War Memorial Opera House, San Francisco, Calif. 94102.

Meanwhile, as Western Opera Theater and Spring Opera Theater are pursuing their seasons, staff members of the Merola Opera Program will be covering the Western States and Canada — and for the first time, New York — in search of young professional talent, the opera singers of the future.

The Merola Memorial Fund sponsors the San Francisco Opera Annual Auditions and the Merola Opera Program (continued on p. 46).
A great hotel should offer more than just a good night's sleep.

Hilton offers you everything you expect from a great hotel to offer. But Hilton also offers you something you can't get at any other hotel. They call it "The World's Leading Name in Quality." Take advantage of us.

The Center Opera of Minneapolis, which brought the stunning Faust Counter Faust to San Francisco during the spring season of 1970, will return again this year with its production of Donizetti's Eliza. The company's production, directed by Sir Peter Hall, has been praised for its lavish sets and costumes. The opera is set in a hothouse and features a cast of talented singers, including the renowned tenor Plácido Domingo.

Famous names never go out of fashion.

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its happening every day at R/A
PERFORMING BACCHUS

by Fred Cherry

Tools of Love

Even in his day of the emancipated female, it is the male who asks: "What's that aphrodisiac they make with wine?"

"I wish I knew," was always my reply. Then I decided to do some research on this fascinating subject.

The action of wine in sex begins by eliminating the inhibitions imposed by a conforming society. However, when wine is used for such purposes, the amount should be small.

In "Macbeth," Shakespeare expressed it well: "Drink may be said to be an equivoque in lecherie; it provokes the desire but it takes away the performance."

Be that as it may, wine has been consumed as an aphrodisiac for a long time. Albertus Magnus used partridge brains in red wine as a love potion. The ancient Greeks believed in the stimulation of spirits; their wines were all generously flavored. Aristotle had much to say for all or peppermint in wine.

Even since it was first made in the 14th Century, cognac has been held in high regard—especially with an egg yolk which, apparently, added confidence as well as calories. The wine of the Middle Ages recommended red wine spiked with ginger, cinnamon and vanilla. Rabelais would put his prowl to the test only after a draft of the traditional stimulant called "Hippocras"—made with red burgundy, cinnamon, cloves, sugar, vanilla, and ginger.

But the most effective aphrodisiac of all was that described by a learned contemporary of Alexander the Great, who put his faith in the laudanum wine dispensed by a nude woman. And this reminds me of King Sar- danapalus of Assyria upon whose tomb is inscribed: "Eat, Drink! Love! All else is naught!"

Vineyard Sounds

A Chicago music critic, Roger Doetem, said it: "The music, the wine, the mountain, the hospitality combine to blow the mind . . . not to attend these concerts, if you love music, would be more than an act of self-denial; it would be masochism."

He was speaking of Paul Mason's "Music at the Vineyards." Every summer since 1958, the winery has presented the little-known works, the small delights, the neglected classics—and always in the best musical taste.

The late Norman Fromm started it all. He felt—and rightly—that the natural beauty, the superb acreage should be used to bring intimate chamber music to lovers of wine and lovers of music—who are so often the same persons. In 1970, the nationally acclaimed annual practice of presenting a commissioned work by an American composer was begun.

This fall came more music, and it was a departure from the classical summertime stuff. "Vineyard Sounds" heralded the 1972 harvest with the music of youth—Jazz, folk blues performed by the best performers in the business.

The people who make the wine (and still serve it during intermission—that custom must never change) explain this way: "While 'Music at the Vineyards' is a long-established tradition associated with Paul Mason, we know that the age group which attends these concerts is older than the young adults who are now becoming so interested in wine. We thought we'd appeal to this young crowd—in both years and attitude—by putting on jazz and folk concerts."

"Vineyard Sounds" was extremely successful, and will be held each year. Every concert was a complete sellout—and that's over a thousand attending each of the four performances. (Dave Van Ronk, John Fahey, John Hendricks, and Vince Guaraldi starred in this first series.)

There's no profit in it for Mason, except for the nice friendly feeling you'll have for them. The money is strictly for the birds—the rare water fowl of the Palace of Fine Arts Lagoon which were in June stricken by the rare disease known as virus enteritis. All the profits—$1740—were given by Paul Mason to the fund for the replacement of birds, the money will buy 18 pairs of the rare species.

The Politics of Port

Ah, the beautiful English! They have a cunning way with wine. . . . and there is always wine. I like to open my history books and read of the wine drinking days of half a century ago. When Eleanor of Aquitaine married Henry II, her dowry included a flavor-
PERFORMING BACCHUS
by Fred Cherry

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He was speaking of Paul Mason's "Music at the Vineyards." Every summer since 1958, the winery has presented the little-known works, the small delights, the neglected classics—and always in the best musical taste.
The late Norman Fromm started it all. He felt—and rightly—that the natural beauty, the superb acoustics should be used to bring intimate chamber music to lovers of wine and lovers of music—who are so often the same persons. In 1970, the nationally acclaimed annual practice of presenting a commissioned work by an American composer was begun.
This fall came more music, and it was a departure from the classical summertime stuff. "Vineyard Sounds" heralded the 1972 harvest with the music of youth—jazz, folk blues performed by the best of the performers in the business.

The people who make the wine (and still serve it during intermission—that custom must never change) explain this way, "While 'Music at the Vineyards' is a long-established tradition associated with Paul Mason, we know that the age group which attends these concerts is older than the young adults who are now becoming so interested in wine. We thought we'd appeal to this young crowd—in both years and attitudes—by putting on jazz and folk concerts."

"Vineyard Sounds" was extremely successful, and will be held each year. Every concert was a complete sellout—and that's over a thousand attending each of the four performances. Dave Van Ronk, John Fahey, John Hendricks, and Vince Guaraldi starred in this first series.

There's no profit in it for Mason, except for the nice feeling you'll have for them. The money is strictly for the birds—the rare water fowl of the Palace of Fine Arts, a goon which were in June stricken by the rare disease known as virus enteritis. All the profits—$8740—were given by Paul Mason to the fund for the replacement of birds, the money will buy 18 pairs of the rare species.

The Politics of Port
Ah, the wonderful English! They have a cunning way with wine. . . and there is always wine. I like to open my history books and read of the wine drinking days of half a century ago.

When Eleanor of Aquitaine married Henry II, her dowry included a flavor-

For people who hunger after culture.

All evening, you've used this program to follow what's happening on stage. When the curtain comes down, use it to find out what's happening around town. A great dinner, perhaps? Let the American Express Money Card usher you to one of these fine restaurants:

Swiss Louis

Magic Pan Crêperie
341 Sutter St. 788-7397. Elegant décor: fresh flowers, French crépes and Hungarian palacintas. Lunch; dinner; after-theater.

Alexis

Cantini
Fairmont Hotel. 362-0113. Superior steak and seafood served with Oriental grace.

Trader Vic's
20 Cosby Place. 766-2322. Continental and Cantonese cuisine in an intimate Polynesian atmosphere.

La Bourgogne
320 Mason St. 362-7352. Enjoy the intimate atmosphere as well as the superb French cuisine.

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SAN FRANCISCO

The golden gift!
50 YEARS OF THE SAN FRANCISCO OPERA
by Arthur Bloomfield
Published October 28, A beautiful book for owning and giving—a superbly readable chronicle of the years of building the San Francisco Opera to today's eminence. Here are the great moments, year by year—and the hundreds of artists who made them: the "first," the "dillinger" schedules, and the vigor and excitement that have "always operated together in the City." $14.95 at your bookstore.
Illustrated with photographs.
SAN FRANCISCO OPERA BOOK CO.
321 Pacific Ave., San Francisco 94111

ful prize: the vineyards of Bordeaux. The vineyards nourished as the English market increased, and English wine became increasingly captivated by the red wine they called "claret." But in 1843 England lost Bordeaux, and it became difficult to procure their favorite wine, which had become a staple of even the average family's diet.

The Scots, who had also come to love the wine of Bordeaux, were smarter. It may have been the wine; perhaps it was for less consequential political considerations—but they stayed friends with France...and so continued to get the best of Bordeaux.

When the Stuarts of Scotland came to rule both England and Scotland, they at once made claret the Angli-
can favorite; but this vinous bliss didn't last long. The House of Stuart fell and the Hanoverian succession sent England and Scotland against France. Trade in French wines was discouraged, and the Port of Portugal was designated "unpopular" for the drink for the two nations.

How did the stalwart Scots feel about the brake put on the expression of the wines they loved—perhaps more than they loved England?

I'll let an unnamed Scotman tell you his own story:

"Firm and erect the Highland chieftain stood
Old was his mutton and his
Claret good.
"Thou shalt drink Port," the
English statesman cried,
"He drank the poison—and his
spirit died."

Buses and Shrubs

"Good wine needs no bush," said
William Shakespeare in his Epilogue to
"As You Like It."

A friend who lacks thebard's wit
but possesses a certain verbal ingenu-
ity, would reply: "But Sherry needs
a shrub!"

Have you tasted a Sherry Shrub?
It's a good drink, and easy to make.
Take a fifth of dry sherry—here I
prefer the full body of a California
sherry—and pour it into a pitcher
with a can of frozen lemon-
ade. Do not dilute. Hide the mix
on the back shelf of your refrigerator
and let it blend for a week or so.
Don't worry, it will keep forever—if
you don't drink it. But you will.

Shakespeare's reference to a bush
bars back to a maxim of the Roman
Publius Syrus, "You need not hang
up an icy branch over the wine that
will sell." Today, Shakespeare's Shrub
would be a million-dollar advertising
campaign.

Golden Wine

The proper color of old white wine is gold...but to an increasing horde of connoisseurs, any color of wine is gold.

An expression of this wine color-
blindness is seen in a ten page article
which appeared in FORTUNE Mag-
zine—"Happy Days for California Wine," in which Charles G. Burk, the author, points out that Californi-
a's winemakers are enjoying a boom of unprecedented strength and longevity.

As a winemaker myself, I hope he's
right. But always, in such times of tremulous elation and fervent self-confi-
assurance that it will go on forever, I think of Clifton Fadiman's story of his first commercial commercial with wine—a circumstance which he owed to his son, who was, in those days "a pretty smart boy."

At the age of three, the boy had somehow managed to identify, by the shape of the bottle and the label design, each of the many brands of wine in liquor, and cordials kept around the house.

Expert knowledge of this kind should not be wasted, Fadiman real-
ized, so he took the boy around to the salons in the neighborhood and bet the proprietors that his son, aged three, could identify any bottle on his shelf. It was a sucker's bet. It ap-
peared, and so visiting two or three stores made for very profitable after-
noons. He gave his son 20% of the recei-
pts, reserving the rest for himself as entrepreneur.

One day the boy told his mother that Daddy, instead of taking him to the playground, was dragging him around to salons...and the wine business for him was already seventeen," Fadiman muses, "and I haven't made a dime out of him in fourteen years!"

When will the moneywreckers discover that the lasting profit in wine is drink-
ing it?

The Pipe and the Glass
Beer, Ale, Wine, and Tobacco were having a spirited discussion. "Please
don't turn the page; it was early in the 17th Century—and dialogues of this kind were common in the motherland. I wasn't there, of course, but I read this remarkable discourse in a delightful play written in 1630 in which the four vie for superiority."

"We are better," said Beer, "as we are better than the others. "Your, Wine and Beer, are fain to take upon a corner anywhere—your ambition goes no farther than a cellar; the whole house where I am going is burned and is called Ale-House. Who ever heard of a Wine-house, or a Beer-house? My name is found in a stately contextography—you must bring forth your Latin. Ale, so please you, from Aio, which signifies thou art—I am the choicest and most glorious of all the others."

In the end, Wine, Beer, and Ale manage to settle their differences,

See the Walled City of San Francisco. A rosy old brick labyrinth of shops, galleries, restaurants, markets and pubs—of bridges, verdans and courtyards—with sweeping views of the Bay and the City, and surprises around every turning. You'll leave with the nagging suspicion that there is still more to see, and there is. There always will be. Come back to

THE CANNERY
San Francisco in miniature. At the foot of Columbus overlooking the Bay.
Regular Cannery Hours: Monday through Saturday 10 A.M. to 6 P.M. Sun., 11 A.M. to 6 P.M. Exceptions: Upset Crow & Co. & Books, 10 A.M. to Midnight, Dinner and entertainment until late.
ful prize: the vineyards of Bordeaux. The vineyards flourished as the Englishman and the
fish became increasingly captivated by the red wine they called “claret.” But in 1453 England lost Bordeaux, and it became difficult to procure their favorite wine, which had be-
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When the Stuarts of Scotland came to rule both England and Scotland, they at once made Claret the Angli-
can favorite; but this vinous bliss didn’t last long. The House of Stuart fell and the Hanoverian succession set in England and Scotland against France. Trade in French wines was discouraged, and the Port of Portugal was designated as being “unofficial” drink for the two nations.

How did the stalwart Scots feel about the ban on drink which deprived them of the wine they loved so — perhaps more than they loved Eng-
lolland? I’ll let an unnamed Scotman tell you:

“Twill firm and erect the Highland chieftain stood Old was his motto and his
Claret good.

“You shall drink Port,” the
English statesman cried,
He drank the poison—and his
spirit died.”

This is the family home of the man responsible for the
new San Francisco production at Tosca—Jean Pierre Ponnelle. It was built as a mansion in Saint-Marly—St. Mark in the Fourteenth Century over ruins of an ancient Roman temple. Ponnelle, Jean Pierre’s father, who shares this family home is the man responsible for much fine Burgundy wine.

Buches and Shrubs

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A friend who lacks the bard’s wit but possesses a certain verbal ingenu-
ity, would reply: “But Sherry needs a shrub.”

Have you tasted a Sherry Shrub? It’s a good drink, and easy to make. Take a fifth of dry sherry—here I prefer the full body of a California sherry — and pour it into a pitcher together with a can of frozen lemon-
ade. Do not dilute. Hide the mix on the back shelf of your refrigerator and let it blend for a week or so. Don’t worry, it will keep forever — if you don’t drink it. But you will. Shakespeare’s reference to a bush harks back to a maxim of the Roman

Pulitius Syrus, “You need not hang up an ey branch over the wine that will sell.” Today, Shakespeare’s shrub would be a million-dollar advertising
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An expression of this wine color-
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noons. He gave his son 20% of the receipts, rezerving the rest for himself as entrepreneur.

One day the boy told his mother that Daddy, instead of taking him to the playground, was dragging him around to saloons . . . and the wine business for a boy of seven.

Fadiman muses, “and I haven’t made a dime out of him in fourteen years.”

What will the moneydollar that the lasting profit in wine is drink-
ing it?

The Pipe and the Glass

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17th Century — and dialogues of this kind were common in the City. I wasn’t there, of course, but I read this remarkable discourse in a delight-
ful play written in 1630 in which the four vie for superiority.

The arguments from Ale are better than for the others. “You, Wine

and Beer, are fain to take up a corner anywhere — your ambition goes no farther than a cellar; the whole house where I am goes by name and is called Ale-House. Who ever heard of a Wine-house, or a Beer-house? My name is on a label of a stately character — you must bring forth your Latin. Ale, so please you, from Aol, which signals forth ‘mine — I am the choice and most lucubrous of potations.’ ”

In the end, Wine, Beer, and Ale manage to settle their differences,

THE CANNERY

San Francisco in miniature. At the foot of Columbus overlooking the Bay.

49
“A book, a cup of wine and thou beside me,”
said the ancient poet
Khayyam.

Specially selected international wines from small chateaux chosen by Premier Sommelier for our collection. For fairly priced premium wines write for a wine list.
565-1300  —  621-0230

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Between 8th & 9th Sts.

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and each is assigned a certain sphere of influence. The three join in singing these lines—
WINE.
WINE.
WINE.
WINE.
WINE.
Then the city call for Beere.
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credit rating and general reputation of the community issuing the bonds.
Credit information on municipals, important as it is, is hard for the investor to obtain and evaluate. The reason is why many investors are content to accept the quality ratings given to municipal bond issues by two recognized independent advisory services, which specialize in collecting and analyzing financial information. These two services, Moody's and Standard & Poor's, do not deal in securities at all. Their business is the analysis and rating of large issues, and their ratings, from the top quality down, are as follows:

- Moody's: Aaa Aa A-1 A-2 Ba1 Ba B Baa Ca C Standard & Poor's: AAA AA A BBB B CCC C

Most investors in municipal bonds favor those issues which are rated Baa or BBB or better. There are comparatively few issues of considerable size that are rated below Baa or BBB, and, in general, these are suitable only for the sophisticated investor with the money and temperament to assume the greater measure of risk and risk involved in their purchase.

There are several types of municipal bonds that the investor can consider in making a bond selection:

1. General Obligation Bonds — Most municipals belong in this category of bonds. They are secured by the full faith, credit, and generally the unlimited taxing power of the municipal authority. In effect, the issuing body promises to use every means at its disposal to make certain that the interest on its bonds is paid as due, and if the full face value of the bonds returned to investors at maturity. Many big cities have done much of their financing by means of Unlimited Tax Obligation Bonds.

2. Special Tax Bonds — These bonds are not secured by the full faith and credit of the state or municipality, but are payable only from some specific source of revenue, such as a single tax or series of taxes. Many states issue special tax bonds to increase the amount of capital needed by its cities, towns, and school districts. Special tax bonds are secured by special revenue sources, such as sales taxes, utility taxes, or real estate taxes.

3. Revenue Bonds — An increasing group of municipal bonds includes those issues created to operate a project engineered to be self-supporting. The Los Angeles Department of Water and Power is an outstanding example of the former.

It supplies some 11,000,000 customers within the city limits with electricity and water. Its bonds are payable solely from the revenue that it gets from selling electricity and water system revenues. Moody's regards these bonds so highly that they carry a rating of Aa.

The authority set-up has come to be used for a multitude of purposes: water, sewer, gas, and electrical facilities, municipal garages and playfields, port facilities, ferry systems, bridges, and toll roads.

4. New Housing Authority Bonds — New Housing Authority Bonds are issued by a local Public Housing Authority to finance the construction of low-rent housing projects all over the country. Rent charges in these projects may not be sufficient to pay off the bonds. The Housing Assistance Administration each year makes up the deficit with funds from Congress. New Housing Authority Bonds are given top rating (Aaa) as investments because the Housing Act as amended provides that "...the full faith and credit of the United States is pledged to the payment of all amounts which may be paid by the Authority as security for such obligations."

5. Industrial Revenue Bonds — The late 1960s saw a vast increase in the volume of another form of tax-free municipal revenue bonds. The Industrial Revenue Bond is issued under a municipal or authority name but is paid for by lease payments made by an industrial corporation which uses the facilities financed by the bond issue. However, the tax-exempt status and size of these issues has been limited by law. As a result, the volume of industrial revenue bonds has plummeted.

Earnings, over $15 a carat of diamonds, on platinum. 2960.
From our Estate Collection, a special piece diamond, 1/4 carat, two blue topaz 3475.

Brother Timothy's
Napa Valley Notebook
2nd of a series

Enjoy the
Napa Valley difference in Zinfandel
from The Christian Brothers

One of the favorite controversies among viticulturists—professional and otherwise—seems to be the historical origin of the Zinfandel grape.

There is no doubt that this is one of the most popular grapes in California vineyards. However, the quality of its fruit varies from area to area. Throughout the years we have experimented with it, we have concluded that the soils in the Valley, the vineyards around our Napa Valley Monastery and Winery produce unusually superior Zinfandel grapes.

The wine it yields in our cellar is quite unlike any other Zinfandel. As with other premium red table wines, we have aged it in oak for about four years, and further in the barrel before shipping. The result is a fruity, deep red wine with a spicy, berry-like character and an unexpected softness in the first sip, followed by a rich and satisfying aftertaste.

Discovering and serving a new wine is always a pleasure—partly because of the discovery of the new wine that it can start. I think you'll enjoy introducing The Christian Brothers Napa Valley Zinfandel, and find it fits every occasion—from picnics to formal dinners.

And though it doesn't settle the controversy, you can say that the Zinfandel is a grape we love here in the Napa Valley.

Brother Timothy F.S.C.
Brother Timothy, F.S.C., Cellarmaster The Christian Brothers Winery Napa Valley, California 94558

Worldwide Distribution: Givens & Givens, Inc. 633 California, San Francisco, California 94110

Next month's THE MARKET SCENE will be prepared by Sutro & Co.

Carnelian Room
Dining elegance in San Francisco
Free parking for dinner. Reservations: 33-7309

A distinguished restaurant by "Dazzle!"

Audio Research: SAE, "The finest stereo systems"

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credit rating and general reputation of the community issuing the bonds.
Credit information on municipals, important as it is, is hard for the investor to obtain and evaluate. The reason is why many investors are content to accept the quality ratings given to municipal bond issues by two recognized independent advisory services, which specialize in collecting and publishing financial information. These two services, Moody’s and Standard & Poor’s, do not deal in securities at all. Their business is the analysis and rating of large issues, and their ratings, from the top quality down, are as follows:

Moody’s Standard & Poor’s
AAA Aa1 A-Baa
AA Aa2 Baa Ba B Ca C
A A1-A3 Ba1-Bb B BBB
AA+ A1 Baa2 Ba2 Bb3 C
AA- A2 Baa3 Ba3 Bb4 D

Most investors in municipal bonds favor those issues which are rated Baa or BBB or better. There are comparatively few issues of considerable size that are rated below Baa or BBB, and, in general, these are suitable only for the sophisticated investor with the money and temperament to assume the greater measure of research and risk involved in their purchase.

There are several types of municipal bonds that the investor can consider in making a bond selection:

1. General Obligation Bonds — Most municipalities belong in this category of bonds. They are secured by the full faith, credit, and generally the unlimited taxing power of the municipal authority. In effect, the issuing body promises to use every means at its disposal to make certain that the interest on its bonds is paid and that the principal when due and the full face value of the bonds returns to investors at maturity. Many big cities have done much of their financing by means of Unfunded Tax Obligation Bonds.

2. Special Tax Bonds — These bonds are not secured by the full faith and credit of the state or municipality, but are payable only from some specific source of revenue, such as a single tax or series of taxes.

3. Revenue Bonds — An increasing group of municipal bonds includes those issues created to operate a project engineered to be self-supporting. The Los Angeles Department of Water and Power is an outstanding example of the former.

It supplies about 11 million customers within the city limits with electricity and water. Its bonds are payable solely from the revenue of the electric and water system revenues. Moody’s regards these bonds so highly that they carry a rating of Aa1.

The authority set-up has come to be used for a multitude of purposes: water, sewer, gas, and electrical facilities, municipal garages and playgrounds, port facilities, ferry systems, bridges, and toll roads.

4. New Housing Authority Bonds — New Housing Authority Bonds are issued by a local Public Housing Authority to finance the construction of low-rent housing projects all over the country. Rent charges in these projects may not be sufficient to pay off the bonds. The Housing Assistance Administration each year makes up with funds from the Federal Congress. New Housing Authority Bonds are given top priority (Aaa) rating as investments because the Housing Act as amended provides that the full faith and credit of the United States is pledged to the payment of all amounts required to be paid by the Authority as security for such obligations.

5. Industrial Revenue Bonds — The late 1960’s saw a vast increase in the volume of another form of tax-free municipal bonds, the Industrial Revenue Bonds. New-issue volume of these bonds with a value of $65 million in 1969. Industrial Revenue Bonds are issued under a municipal or authority name made by an industrial corporation which leases or finances the facilities financed by the bond issue. However, the tax-exempt status and size of these issues has been limited by law. As a result, the volume of industrial revenue bonds has plummeted.

As well as those selling at or near their par value, many municipal bonds are available in the market at either premium prices or discount to face value, as well as those selling at or near their par value. Generally, a change in interest rates since the issuance of the bonds, rather than a poorer outlook for the municipal body, causes municipal bonds to sell at a discount to their redemption price.

One reputable broker who deals in municipals is happy to help the investor select suitable issues from his knowledge of the bonds available in the market, the age of the investor, his investment objective, as well as where he lives (tax purposes). For California residents, a broker can advise you as to which bonds are exempt from State of California income tax as well as federal income tax.

If you would like a more comprehensive booklet on municipal bonds or any other information on the current municipal bond market write the Investment Department of Performing Arts, Inc., 601 Brannan, San Francisco, California 94117.

Next month’s THE MARKET SCENE will be prepared by Sutro & Co.
SHARE THE WEALTH WITH PERFORMING ARTS
(secret places to eat, drink, and browse)

SHIRLEY SMITH ANTIQUES — 1037 California Dr., Burlingame (342-0326) HOURS: Mon & Thu through Sun 11-4:30—Tue/Wed by appt. only. Well, loyal fans, this is like dying and going to heaven for bargain hunters in the antique, junque, and mish-mash fields! Let's start with Shirley's specialty, wicker, which is not one of our favorites, but we admit we fell in love with her restored wicker desks, chairs, lamps, cradles, jugs, flower holders and you-name-its. If you have two hours, you can find rooms and rooms with miniatures, doll furniture, books—if you dig macrame, check out the old horse brasses—they work beautifully (I think!) chamber pots, mugs and demi tasse, old china and glass, bottles, prints and frames from everywhere. We're not nearly finished yet, just wait. George, Shirley's amiable hubby, builds and designs to order crates and armories (French and English copies) and they're impossible to detect from the originals. Prices are the lowest in the entire state; to make sure, Shirley and George canvass the area once a week, and they're very proud of this hobby horse made of all-in-one-piece hardwood in the 20's (with wonderful 'noirness' eyes) for $30, needing only a paint touch-up and a new riffa tail. Sheer beauty for those who are hooked on horses. Take your time, chat with Shirley and make a friend for life. We did!

VINCENZO'S GROTTO — 197 B St., Colma (994-1077) HOURS: lunch 11-5 except Sun, dinner 5-11 seven days a week. Friendly owner and host Vincent Tammaro serves hearty drinks in an informal but hearty meals. We went in a group for dinner on a Sunday night and Vincent dressed in casual clothes and satisfied the inner man with Scampi Vincenzo ($4.25 a la carte and truly gourmet). Prawns a la Pia (Vince's mother) which were $3.50 a la carte, and even then too much to eat, and Vincenzo's Special, a combination plate of deep fried prawns, oysters and fish for $4.95 on the dinner and also too much to eat. Then we waddled out happy, forgot to ask for a lunch menu; actually we couldn't think about food without turning green, but assume it's reasonable, full of sandwiches; salads, seafood and fish. The pastas is good, and if you have a stick-in-the-mud with you, they have Salisbury or New York steak available, besides pasta. A good un

YAMAHA MUSIC SCHOOL

YAMAHA Program is designed to bring out the musical awareness in a young child. Taught before he has developed set patterns the child is prepared to expand and develop musical appreciation as well as harmony in his everyday life.

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(For age 4-7)

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Ask for Free Information and Studio location near you.

One of the Bay Area's most complete music stores.

Planos, Organ, Band Instruments, Strings, Instructional Sheet Mucis, Accessories, Sheet Music, Audio Hi-Fi, Records.

GIVE YOUR KIDS A MUSICAL BREAK AT

YAMAHA MUSIC SCHOOL
In 1959 imported Cars made up less than 8% of the total new car registration in the State of California. A decade later the mixture of little sports machines, light economy imports and luxury overseas motor cars had leaped to nearly 20% of all cars sold here.

Perhaps the magic of the import can be best reflected by the phenomenon of the Import Car Show annually held in San Francisco. For 15 years the offering of what's new to come from foreign factories has regularly drawn nearly 100,000 spectators to the confines of the city's Civic Auditorium.

Auto shows do little more than offer the consumer what each individual dealership shows during the course of the year. The difference is that the auto exposition shows it all under one roof and one time.

The association of man to machine is so great, this World's Fair of Cars has become a regular standing room only event in northern California.

Last year, for example, the San Francisco show drew 104,000 spectators over six days to see some 200 consumer cars, four prototypes of dream cars of the future, the world's hottest competition sports cars and some relics from the era of the classics.

Finin Farina and Ital Design, Italy's most notable car designers, experimental models to California for exhibition. The show is sponsored by Dealership Association organized to have the Can-Am championship series wining McLaren and the famed Jim Hall Chaparral shipped for the six day event.

Combining dream cars with publicized racing cars with the consumer offerings has proved to have expecational drawing power.

Perhaps, former flying great Stirling Moss, summed up man's affinity to automobiles as fellow:'In all my life I have never met a man who admitted to being a bad lover or a bad driver.'

Moss, who will appear at this year's show as a guest moderator on the nightly forum sessions, insists man and car satisfy in all major cities.

Whatever the emotional connection, the attraction of the Imports has forced the San Francisco Show to nearly double in size in the past four years.

This year's event scheduled for November 21 through November 26 at Civic Auditorium and Brooks Hall bids to be the most energetic offered to you're in the area. Whether you're interested in dream cars of the future, the world's hottest competition sports cars and some relics from the era of the classics.

San Francisco serves as the anchor event for a four day show series that includes New York, Los Angeles and Dallas.

SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, and browse)

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VINCENZO'S GROTTO — 197 B St., Colma (994-1077) HOURS: lunch 11-5 except Sun., dinner 5-11 seven days a week. Friendly owner and host Vincent Tammaro serves hearty drinking food in a warm, informal but hearty meals. We went in a group for dinner on a Sunday night, dressed in casual clothes and satisfied the inner man with Scampi Vincenzo ($4.75 a la carte and truly gourmet. Prawns a la Pia (Vince's mother) were $3.95 a la carte, and even then too much to eat. And, Vincenzo's Special, a combination plate of deep fried prawns, oysters, clams and fish, $4.95 on the dinner and also too much to eat. Then we waddled out happy, forgot to ask for a lunch menu; actually we couldn't think about food without turning green, but assume it's reasonable. Phone orders welcome. Call 784-7077.

TOURING THE SAN FRANCISCO FASHION SCENE has been a delight to me both as a consumer and a shopper. The best part is that the city is alive with the energy of the fashion -- it's not just a local thing. The city is full of tourists who are interested in shopping and looking for something unique.

The most popular style of the season is the boho-chic look. Shops like Bohemian Trunk and Tribe have a variety of skirts, dresses, and accessories in this style. People are also loving the 90s grunge look, with flannel shirts and baggy pants.

One of the most popular events in the city is the San Francisco Fashion Week, which takes place in different venues throughout the city. It features runway shows, fashion workshops, and meet-and-greets with designers.

Another popular event is the San Francisco Fashion Week, which takes place in different venues throughout the city. It features runway shows, fashion workshops, and meet-and-greets with designers.

The city is also home to many unique boutiques, such as The Vintage Studio and the Golden Gate Bridge Gift Shop. These stores offer a variety of unique items that are not available at major department stores.

Overall, San Francisco is a great place to shop for both locals and tourists. With a variety of styles and stores to choose from, there is something for everyone.
KRE is back! That's the rallying cry now heard on local radio receivers set to 1400 AM and 1530 FAX. And good news it is, too. But, just what does it all mean? Or to quote from a popular song, "What's It All About, Alfie?" Who and what is KRE? Back from where? And, frankly, so what? Well, what follows is one of the most fascinating broadcasting stories ever told.

The call letters KRE are full of radio history. They were first issued, around the earlier part of the century, to a boat. The side-wheel steamer, "Bay Star", used KRE for its ship's radio call sign. The boat, however, ran ashore in September, 1916, in the harbor at Portland, Maine, and since the boat was damaged beyond repair, the call letters were given dual use as naval supervision. Then, in 1922, the Department of Commerce reissued them to the Maxwell Electric Company, a radio supply house on Adeline Street, in Berkeley. A small transmitter was installed in the Claremont Hotel, high in the Berkeley Hills, with a studio on the second floor, and KRE began experimental broadcasting in the latter part of March, 1923, a few months before the San Francisco Opera Company.

But apparently the burden of broadcasting was more than Maxwell Hallauer, proprietor of the radio store, had anticipated. So, in May of 1926, the station license was sold to the Berkeley Daily Gazette, although the Maxwell Electric Co. remained in operation to operate the station. Soon, the paper's pages came alive with news of radio and regular radio column helped publicize the fact that the little station was now broadcasting a full hour every Sunday night. The first program, June 11, 1926, featured some songs sung by several radio fan telephones congratulating, saying that the community was one of the best ever received locally.

Soon, programming was increased to two hours every Sunday night. A Mrs. Wilda Wilson Chord prepared a weekly variety of music and poetry by using students from Mills College in Oakland, the Cole L. Williams Institute in Berkeley, and students of private music teachers in the area. Miss Chord eventually became one of KRE and became one of the station's greatest radio drama producers in the station's history. (Early in the Wednesday night to its program schedule.) And, then the first real big break, the station's first "remote" a live broadcast of the activities of New Year's Eve, 1922, from the Ballantyne Hotel and the Claremont Hotel.

Then followed live drama broadcasts by the University's Wear's Mask and Dagger Society. During this period of time KRE broadcast mostly classical music, with occasional program of jazz, and a series of educational programs, called "Stars and Planets," with Dr. R. B. Larkin.

By April, 1924, the government assigned a wavelength to each station instead of the previous time-sharing of a call on one frequency. KRE was assigned 278 meters. Soon, programming fell into a regular pattern with music provided by Vart Toutjian's "KRE Serenaden." In December, 1927, operations were taken over by L. H. Kettering and G. B. Flood of the U.C. Battery and Electric Company. In the mid-twentieth, KRE was on the air 15 hours a week and regular programs of this period included the Holod ist's Claremont Hotel Orchestra with dance music; the "KRE Players" offering several dramatic productions weekly; Tuesday night was "Educational Night;" and Wednesday night was "Aunt Polly and Big Brother," presented by children's program among others.

In June of 1927, ownership of the station was acquired by the First Congregational Church of Berkeley, and the transmitter was moved to the Church on Telegraph at Dana and Denny Streets. The station operated on a 12-hour schedule, featuring a mixture of religion and serious music from phonograph records.

The next real date in importance in the history of KRE was January 4th, 1930, at which time Arthur Westlood, President of the Chimes (crematorium and mausoleum) in Oakland took over the management and began the station's first campaign advertising the Westlood's Chief Engineer, Ad Bideman, replaced the transmitter with a 100-Watt De Forest-located transmitter, and programming was geared specifically toward the funeral business. KRE became the official station of the Daily Californian and the University of California's newspaper.

In December of 1936, the Church sold the station to Central California Broadcasting Company, a group of the eight of the most prominent faculty of the Chimes. Station employee, Don Hambly, later operated KRE as a new transmitter site in what is now the Berkeley Marina area at the south-east edge of the city. It seems that the location was entirely under water did not deter KRE from procuring the site. A temporary long-wave antenna could be strung from the building to a nearby telephone pole. The temporary make-shift antenna until a new tower was installed. In December of 1943, KRE's daytime power was increased to its present 1000 Watts.

The task of running both KRE and the Chimes became too formidable for Art Westlood, and on March 15, 1963, the Station was sold to the Wright Broadcasting Company, owners of the successful New York area station, WPAT. The new Manager was Howard Hanan. So, keeping in line with the Eastern Station, on April 29, 1963, KRE became WPAT with a duplicate format of WPAT, continuous music filled up "KPAT Music One through Six." Each of the six music blocks was introduced by the tickling of the WPAT metronome.

KATM-FM raised its power from a thousand to fifty thousand Watts in December of 1963, and began broadcasting a stereo program on the first of January, 1966. To increase the popularity of the format, a new 449 guyed tower was completed in February, 1965. For almost a decade, Bay Area Biographer, John F. Schneider, KPAT experimented with its format but could not seem to gain a significant foothold in the competitive Bay Area market. Where KRE had been successful, KPAT really was not. So, in 1970, KPAT was sold to its present owners, Horizon Communications of California, Inc. And so much for past history, for which we are indebted to John F. Schneider, author of "The KRE Story." The past is past, but now that KRE is back (thanks to the permission of the FCC), what's it doing? Well, it's doing many of the same things which KRE did before in the days of its great popularity. KRE caters to an adult audience with music of the Eastbay accurately reflects this. Popular music, current sports and KRE network news of the nation and the world, with really heavy emphasis on local music (local that is, Eastbay news) is presented by the Radio Eastbay news department, directed by Allan Jones, but plus the "personability" of the announcers who say what they have to say, without belaboring the point. So, get on with the music and program features. KRE's program hosts are dedicated, unbiased, understanding, pleasant and funny guys on the air in the Bay Area. These are men who are just like the fellow next door.

Acting out your corporate role on a small stage. It's not as easy as it looks. We've been there. We've done it. We'll get it done for you. Call the exclusive leasing agents: GRUBB & ELLIS/UNION REALCO 50 California Street San Francisco 4411 Telephone 433-4375 50 California STREET SPACE OUT EFFICIENTLY

our business is planning designing and building the efficient space for every kind of office

The Dornan Company 550 Mission St. San Francisco
KRE is back! That's the rallying cry now heard on local radio receivers set to 1400 AM and 1530 FAX. And good news it is, too. But, just what does it all mean? Or to quote from a popular song, "What's It All About, Alfie?" Who and what is KRE? Back from where? And, frankly, so what? Well, what follows is one of the most fascinating broadcasting stories ever told.

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KRE's frequency was back to 1370 kc. but in 1941, the FCC ordered re-allocation of frequencies and the Station moved to its present AM frequency of 1400 kc. (That's 1400 on the right side of your dial.) KRE programming and advertising expanded to include news, weather, and music still the focal point. The afternoons were devoted to a Program called "Open House," which was an important part of KRE for 25 years. Many will recall the Program's last host, Bert Solitaire. The KRE format was a success, and the Station gained the crest of popularity through the 40's. After the war, Les Avery joined the staff and his evening program became a great favorite. That, and the music program, "Music of the Masters" developed a tremendous following through the late 40's and 50's.

KRE was one of the first stations in the Bay Area to obtain an FM license, and KRE-FM went on the air on Valentine's Day, 1949, simulating its AM broadcasts on 103 mc (actually 102.9 mc). About a year later, a second channel was added to the tower building, consisting mostly of additional office space for the growing staff and business managers.

In 1957, stereo was the new craze, and KRE began equipping its FM for stereo broadcasting. It was one of the first stations in the Bay Area to broadcast in stereo, utilizing one channel AM and one channel FM. Then, in 1959, using two-channel FM when multiplexing was allowed by the FCC. But during the late fall of 1976, April 17, 1977, a sudden windstorm descended upon the Bay Area and did much damage to the station's tower. After several weeks of hard work, Dan Dunn walked out the back door just in time to see the station's tower begin to fall toward him. Luckily, the wind shifted, and the tower twisted around and fell in the opposite direction. Needless to say, the Station was off the air for several days until a new temporary long-wave antenna could be strung from the building to a nearby telephone pole. To make this make-shift antenna until a new tower was installed. In December of 1963, KRE's daytime power was increased to its present 1000 Watts.

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enjoy a holiday abroad...no hotel expenses

NOW! YOU MAY EXCHANGE YOUR LIVING ACCOMMODATIONS WITH PEOPLE IN ENGLAND, LIVE "AT HOME" IN AN ENGLISH CASTLE, TO WASSHOUSE, APARTMENT OR COTTAGE...FOR A WEEK, A SUMMER, A YEAR, INTERNATIONAL HOSPITALITY SERVICE WILL ARRANGE ALL DETAILS FOR YOU. Accommodations in English Private Homes and British International Hospitality Houses are also available through IHS. Write or phone for a free copy of the illustrated color brochure...TODAY!

PARKING FOR PATRONS OF CURRAN & GEARY THEATRES
You enjoy the theatre. Let our attendant take good care of your car.

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262 O’Farrell off Mason in the
Handley Motor Inn Garage
530 Taylor off Geary
METROPOLITAN PARKING

NEW BOOKS... WITH HELP ON TAPE

Picture the scene: you’re in a fine restaurant, the waiter hands you the wine list, you see just the wine to complement the dinner and then you hesitate to order it because you can’t pronounce it. This little episode must be played a hundred times a night. Perhaps you can manage your way through the French list but what about German? Or Italian. Or Spanish or Portuguese. These are the languages of the great wines of the world. How much Pompadour is sold because it’s easier to say than Scheetsauser? Krug or Mumim rather than Moet et Chandon and Perrier-Joult? Now a well-known San Francisco radio personality and wine buff has come to the rescue with a Wine Pronunciation Guide. Bob Goerner, for thirty years with the Columbia Broadcasting System, who reports that he produced the guide because of the difficulties he was having with some of the names of favorite wines. Enticing the aid of two wine merchants, Karl Petrowsky of San Francisco and Darrel Corti of Sacramento, Mr. Goerner selected 1800 of the most often international chateaux, vineyards, areas, wine terms and phrases. Then these two experts recorded them in five languages just the way they are pronounced in the wine trade. And then go the name on a label or a term you may have read, a Quick-Index Index was compiled, a page-by-page index to each pronunciation. This number is also heard on the tape just before the example, enabling the use of the fast forward lever to quickly zero-in on the desired word or term. The 24 page Index is grouped by countries, regions, and vineyards, divided into areas for easy finding.

The Guide has now been completed and is available either as a cassette or in reel-to-reel form 3 1/4 inch speed. In either case it is extra-long, of ninety minutes duration. The Guide is a much-needed standard reference work that will add a real touch to every home with every wine lover. It will make a superb gift for that person who “has everything.”

The Wine Pronunciation Guide may be ordered directly from the Wine Briefcase Company, P.O. Box 1254, Saratoga, Calif. 95070, for $12.50 each, plus 5% sales tax for California residents.
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NEW BOOKS...WITH HELP ON TAPE

Picture the scene: you’re in a fine restaurant, the waiter hands you the wine list, you see just the wine to complement the dinner and then you hesitate to order it because you can’t pronounce it. This little episode must be played a hundred times a night. Perhaps you can manage your way through the French list but what about German? Or Italian. Or Spanish or Portuguese. These are the languages of the great wines of the world. How much Pommard is sold because it’s easier to say than Echezeaux? Kript or Mumim rather than Moet et Chandon and Perrier-Joult? Now a well-known San Francisco radio personality and wine buff has come to the rescue with a Wine Pronunciation Guide. Bob Goerner, for thirty years with the Columbia Broadcasting System, is the man who produced the guide because of the difficulties he was having with some of the favorite wines. Enlisting the aid of two wine merchants, Karl Petrovsky of San Francisco and Darrel Corti of Sacramento, Mr. Goerner selected 1800 of the names of Chateaus, vineyards, areas, wine terms and phrases. Then these two experts recorded them in five languages just the way they are pronounced in the wine trade. The guide has no name or label on a term or label that you may read, a Quick-Index to every page is compiled, a subject index is compiled, a number to each pronunciation. This number is also heard on the tape just before the name. The guide is meant to be used in conjunction with the use of the fast forward lever to quickly zero in on the desired word or term. The 24 page Index is grouped by countries, by regions, by types, divided into areas for easy finding.

The Guide has now been completed and is available either as a cassette or in reel-to-reel form 3 1/4 inch speed. In either case it is extra long, of ninety minutes duration. The Guide is a much-needed standard reference work that will make a ready, home with every wine lover. It will make a superb gift for that person who "has everything." The Wine Pronunciation Guide may be ordered directly from the following dealers at the rates and wine types. P.O. Box 110, Corté Madera, Ca. 94925, for $12.50 each, plus 5% sales tax for California residents.

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PERFORMING ARTS
MONTHLY ADVANCE GUIDE TO SPECIAL MUSICAL PRESENTATIONS
ON TV, AM and FM RADIO
FOR DECEMBER 1972

Fri., Dec. 1
7:00 PM—KRON/AM—Stresso, 96.5 mc— "Bells Are Ringing"
8:30 PM—KRON/AM—1400 kc— "Irma La Douce"

Sat., Dec. 2
7:00 PM—KRON/AM—Show Album— "Zora"
8:00 PM—KHKH/AM (1550 kc.) and KHFM/AM (Stereo, 96.7 mc)—Phiadelphia Orchestra
8:00 PM—KRON/AM—Showtime— "Kodach (9) — Playhouse New York" (repeat Wed., 8:30 PM)

Sun., Dec. 3
8:00 PM—KHKH/AM-FM—Sunday Night Opera— "The Abduction From the Seraglio" (Mozart)

Mon., Dec. 4
7:00 PM—KRON/AM—Show Album— "High Society"
8:00 PM—KQED—Channel 9—Special of the Week (opera, ballet, etc.)—(repeat Sat., 7:00 PM)
8:00 PM—KRON/AM—Showtime— "I Do, I Do"

Wed., Dec. 6
7:00 PM—KRON/AM—Show Album— "Gwendolyn"
8:00 PM—KHKH/AM-FM—Boston Symphony 4-channel magnificence
8:00 PM—KRON/AM—Showtime— "Man of La Mancha"
8:00 PM—KRE/AM—Showtime— "Quartet: 4-channel quadraphonic musical special"

Thu., Dec. 7
7:00 PM—KRON/AM—Show Album— "DEAD WORLD" and "KIDNAPPED"
8:00 PM—KRE/AM—Showtime— "Promises, Promises"
8:00 PM—KQED—Channel 9—International Performance (repeat Sat., 10:30 PM)

Fri., Dec. 8
7:00 PM—KRON/AM—Show Album— "Dames at Sea"
8:00 PM—KRE/AM—Showtime— "Compilation"
9:00 PM—KQED—Channel 9—International Performance (repeat Sat., 10:30 PM)

Fri., Dec. 9
7:00 PM—KRON/AM—Show Album— "Youth of the Jones Family" (repeat Sat., 10:30 PM)
8:00 PM—KQED—Channel 9—"International Performance (repeat Sat., 10:30 PM)

Sat., Dec. 10
7:00 PM—KHKH/AM-FM—Sunday Night Opera— "Eugen Onegin" (Tchaliakowsky)

Mon., Dec. 11
7:00 PM—KRON/AM—Show Album— "A Funny Thing Happened on the Way to the Forum"
8:00 PM & KQED—Channel 9—Special of the Week (repeat Sat., 7:00 PM)
8:00 PM—KRE/AM—Showtime— "The Fantasticks"
8:00 PM—KRON/AM—Show Album— "Gilda"
8:00 PM—KRE/AM—Showtime— "Camelot"

Wed., Dec. 13
7:00 PM—KRON/AM—Show Album— "Gwendolyn"
8:00 PM—KHKH/AM-FM—Boston Symphony 4-channel quadraphonic
8:00 PM—KRON/AM—Showtime— "The Unsinkable Molly Brown"
8:00 PM—KRE/AM—Showtime— "Quartet: 4-channel quadraphonic musical special"

Thu., Dec. 14
7:00 PM—KRON/AM—Show Album— "Dames at Sea"
8:00 PM—KRE/AM—Showtime— "Compilation"
9:00 PM—KQED—Channel 9—International Performance (repeat Sat., 10:30 PM)

Fri., Dec. 15
7:00 PM—KRON/AM—Show Album— "Funnny New York"

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Regional auditions in late winter and early spring will take place in a number of Western cities, including Dallas, Denver, Honolulu, Los Angeles, Phoenix, Portland, Sacramento, Salt Lake City, San Diego, San Francisco, Seattle and Vancouver; the auditions are being expanded to New York in 1973. Singers residing in the East who have lived five of the last ten years in states west of the Missis- sipi, or in one of the Canadian provinces west of, and including Ontario, will be eligible to compete in the auditions.

Singers may begin to apply imme- diately for the 1973 auditions, Age re- quirements are 20 to 30 for sopranos, 20-30 mezzo-sopranos; tenors and baritones, 20-32, and basses 22-34. Information on the auditions and the subsequent Merola Opera Program may be obtained by writing San Fran- cisco Opera Auditions, War Memo- rial Opera House, San Francisco, Calif. 94102.

Several 1973 summer performances—at the Tidabur Opera in Sonoma, the Paul Masson Vineyards in Sera-logs and Sigmund Stern Grove in San Francisco—will be announced at a later date.

San Francisco Opera’s Fall 1973 Season will run 111 weeks, from September 7 through November 25, and like the Golden Anniversary Season this year, will feature some of the world’s most renowned singers in 11 productions drawn from opera’s greatest literature.

La Favorita, Donizetti’s tragic work about a novice cleric who falls in love with the mistress of a ruler, will be performed on opening night. American mezzo soprano Marilyn Horne will return to the San Francisco Opera as Leonora da Guzman, and the leading Italian tenor Luciano Pavarotti will be heard as Fernando. Making important San Francisco Opera debuts are two outstanding Italian singers, baritone Renato Bruni in the role of King Alfonso and basso Boris Giltoveni as Balbuziente. Henry Lewis, who will make his Met- ropolitan Opera debut later this sea- son, will conduct.

The world’s two outstanding colora- to soprano Joan Sutherland and Beverly Sills will return, appearing in San Francisco for the third consecutive season. Miss Sutherland will sing her first Rosalinde anywhere, in Jo- hann Strauss Jr.’s Die Fledermaus. Miss Sills will portray her famed role as the tragic heroine Violetta in Ver- di’s La Traviata.

Indeed the lovers of Verdi operas are in for a treat, for Sherill Milnes will make his San Francisco Opera debut in one of the title role of Rigoletto, as will the famed British mezzo-sopra- no Josephine Veasey as Eboli in Don Carlos.

Two of the favorites from this season are the Marriage of Figaro. Sir Geraint Evans and Frederica von Stade will return as Don Alfonso and Contessa Bartoluccia in the celebrated Jean-Pierre Ponelle production of Mo- zart’s comic opera.

Leonnie Rymak will make her eagerly awaited return as Elisabeth in Wagner’s Tannhäuser, which will feature the brilliant Wotan and Gunther of this year’s Ring Cycle, Siegfried, Thomas, who marked his 15th anni- versary with the San Francisco Opera this year during the Ring per- formances, will achieve another high- point in his career with this first appear- ance in the title role of Britten’s Peter Grimes, which will be the pre- cipice in this year’s War Memorial Opera Season, the renowned Finnish bass, Martti Tabell will make his debut here in the title role of Mussorgsky’s Boris Godunov, and Regina Resnik, who has distinguished herself in many roles, including the lead in this year’s memorable American pre- miere of The Visit of the Old Lady; will return with her famous portrayal of Kyttennestra in Richard Strauss’ Elektra. Puccini will be represented in 1973 by one of the country’s most beloved operas, La Bohème, starring the sensational young Span- ish tenor Jose Maria Carreras, making his debut as Rodolfo.

Subscription renewals are now being accepted for the 1973 Fall Sea- son of San Francisco Opera. For further information, please write to Season Ticket Office, War Memorial Opera House, San Francisco, Calif. 94102.

Ergo—another exciting year with San Francisco Opera. The next time someone asks what possibly could follow a 50th anniversary season like the one you have experienced this year, you’ll have a great new relate. Happy opera going as San Francisco Opera begins its 40th season. And by all means, please order your season tickets right away to assure yourself seats.
San Francisco’s new place to meet before the performance.

**PERFORMING ARTS**
**MONTHLY ADVANCE GUIDE TO SPECIAL MUSICAL PRESENTATIONS ON TV, AM AND FM RADIO FOR DECEMBER 1972**

**Friday, Dec. 1**
7:00 PM — KRON/FM — Show Album — "KRON畿 FM ARCHIVES" (Stereo, 96.5 mc.)
8:00 PM — KRON/AM — Show Album — "BELL畿 ARE RINGING"

**Saturday, Dec. 2**
7:00 PM — KRON/AM — Show Album — "ZORA"
8:00 PM — KXK/FM (1550 kc.) and KUHF/FM (90.7 mc.) — "Fourteen Women's Quarterly" (Stereo, 96.7 mc.)
8:00 PM — KRON/AM — Show Album — "OKLAHOMA"
9:00 PM — KQED (Channel 9) — "Playhouse New York: The Peculiar Incident at Broomtail" (Repeat, 8:30 PM)

**Sunday, Dec. 3**
8:00 PM — KXK/AM/FM — Special Night — "The Audubon Society" (Stereo)

**Monday, Dec. 4**
7:00 PM — KRON/AM — Show Album — "High Society"
8:00 PM — KQED (Channel 9) — Special of the Week (opera, ballet, etc.) (Repeat Sat., 7:00 PM)
8:00 PM — KRON/AM — Show Album — "I DO, I DO"

**Tuesday, Dec. 5**
7:00 PM — KRON/AM — Show Album — "COCO"
8:00 PM — KXK/AM/FM — Boston Pops
8:00 PM — KRON/AM — Show Album — "CAMELOT"

**Wednesday, Dec. 6**
7:00 PM — KRON/AM — Show Album — "Godspell"
8:00 PM — KXK/AM/FM — Boston Symphony (4-channel quadraphonic)
8:00 PM — KRON/AM — Show Album — "MAN OF LA MANCHA"
8:00 PM — KQED (Stereo 103) — QUAD CONCERT — 4-channel quadraphonic musical special

**Thursday, Dec. 7**
7:00 PM — KRON/AM — Show Album — "AFLADIDOON" and "KIDNAPPED"
8:00 PM — KRON/AM — Show Album — "PROMISES, PROMISES"
9:00 PM — KQED (Channel 9) — International Performance (Repeat Sat., 10:30 PM)

**Friday, Dec. 8**
7:00 PM — KRON/AM — Show Album — "DAMES AT SEA"
8:00 PM — KRON/AM — Show Album — "DEAD WORLD"
9:00 PM — KQED (Channel 9) — International Performance (Repeat Sat., 10:30 PM)

**Saturday, Dec. 9**
7:00 PM — KRON/AM — Show Album — "FANNY YANK"
DEWAR’S PROFILES
(Pronounced Do-era “White Label”)

CHARLES GORDONE
HOME: New York, New York
AGE: 45
PROFESSION: Playwright, Actor, Director.
HOBBIES: Writing. More writing.
LAST BOOK READ: “Custer Died for Your Sins”
LAST ACCOMPLISHMENT: Awarded a Pulitzer Prize for his play:
“No Place to be Somebody.”
QUOTE: “We’re all here trying to be somebody, find a place for ourselves... well, a lot of the people you hear about today, whether it be in art, politics, whatever... these are the people trying to find a place for America. We’re very young country and I don’t think we’ve found out where we’re at yet.”

PROFILING: Agitated. Proud. Opinionated. He has energy to expend. His ability to articulate ideas will add immeasurably to the literature of self-identification for the black Americans.

SCOTCH: Dewar’s “White Label”

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DEWAR’S PROFILES

(Pronounced Do-er’s “White Label”)

CHARLES GORDONE

HOME: New York, New York
AGE: 45
HOBBIES: Writing. More writing.

LAST BOOK READ: “Custer Died for Your Sins”

LAST ACCOMPLISHMENT: Awarded a Pulitzer Prize for his play:
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QUOTE: “We’re all here trying to be somebody, find a place for ourselves... well, a lot of the people you hear about today, whether it be in art, politics, whatever... these are the people trying to find a place for America. We’re a very young country and I don’t think we’ve found out where we’re at yet.”

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