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SHARE THE WEALTH
WITH PERFORMING ARTS
(Recent items to eat, drink, buy and browse).

Fri & Sat 11-11 (Closed Midnite Fri & Sat)
Pro basketball superstar Nate Thurmond owns this restaurant, which specializes in good, down-home style Southern cooking and soul food. Order from a special "made-to-order" menu, or choose from 6 daily specialties. Prices for the made-to-order range from $4.50 to $6, with specials a little lower. You get a huge portion of your choice, i.e., breaded veal cutlet, baked ham, Southern fried chicken, rib-eye steak or liver and onions. Some of the nightly specials include chicken and dumplings, gumbas, chitterlings, breaded short ribs and on and on. Too many dishes to list here. Bring a large appetite, since dinner includes a choice of soup or salad, delicious corn bread or hot rolls and two vegetables. Also included is dessert—which means dishes like HOT PEACH COBBLER, just like Mother used to make (and we love it)!! There is a wine list, but somehow we've never connected this style of food with wine, so we ignore it. There is also a full bar. This is a favorite restaurant, from its calico patchwork awning to the wood-paneled walls. The service is just right—enough attention to let you know you're dining out, but not enough to interfere with conversation. If you've not tried it before, we think The Beginning is an excellent beginning to the enjoyment of Southern cooking!

PIERROT—2544 Fillmore (346-3061) and 112 Caledonia in Sausalito (332-2225). HOURS: Both shops, Mon-Sat 10-5
Eillian Williams opened her Sausalito tot shop some time ago, and when Agnella went up in flames, opened this second shop at the corner of Fillmore and Jackson. Her imports include toys and clothes for infants and children, primarily from France, with some from Switzerland, Denmark and Hong Kong. Better ready-to-wear from the U.S. can also be found, including the hard-to-find Merry Mite’s dresses, pants and shirts. Interesting non-clothing items are the French antique white crib, quite large, for $325; a French doll carriage for $60 and a full-size French baby carriage in white with rose trim for a heads $245 (we're told it's the Rolls Royce for babies!). Stuffed animals from Switzerland are delightful—fluffy rabbits, Teddy bears from our childhood and soft lambs that are perfect for infants. Girl’s clothes range from infant sizes to 10 and 12, but they are mostly for boys and girls from infancy to 5X. Although not oriented to the Penney’s or Sears crowds, prices are most reasonable for these fashionable clothes, toys and accessories. Be sure to see the European handmade knits, imported exclusively for the shop. When you are satiated, walk through the center doorway to the shop next door, but not affiliated.

L’AMOIRE—2453 Fillmore (391-1689). HOURS: Mon-Sat 10-5
Imported linens abound here, although there are almost always a few fine U.S.-made goods, such as Wamsutta and Martex. The big, fluffy pillows are an exclusive in the City. Designed in San Diego, they are handmade in Holland (with especially created and printed fabrics), then shipped back to the States. Of medium size, they are $35-$53 and beautiful. We also like the perky, long party aprons, much like pinappes, in white and prunes for a modest $12-50, and the VERY expensive Dior and Odette Bana imported nightgowns and peignoirs (perfect for Christmas or anniversary). Also sold are handmade, contemporary looking needlepoint rugs from Portugal; the most expensive is a fabulous 8'x10' for $620; an equally handsome 4'x6' is $330. The clothes are a turn-on, too: a knit outfit of athletic pants and matched, zipper jacket in red or navy ($16 to $19) is fine for jogging with the groomers. A stunning gold felt girls’ coat (size 2-3), handmade in France, with matching hood and elegant button buttons, is $32 and looks twice that; and a Connack coat in imitation chocolate suede with hood and fake fur trim (size 3), but can be ordered in 3-6X, is as elegant as any Mommy’s outfit.

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Caryn and Gayle’s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $2.50 a year; $14 for two years, $20 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3276 Geary Blvd., San Francisco, CA 94118, or call 387-7728, x 75 for sample copies. We are not responsible for the possibility of some of the quoted prices being changed.)
SHARE THE WEALTH WITH PERFORMING ARTS
(Private places to eat, drink, buy and browse)

THE BEGINNING—2020 Fillmore St.
S.F. (415-924-8180) HOURS: Tues-Sat 11-7
(Till Midnight Fri & Sat)

Pro basketball superstar Nate Thurmond owns this restaurant, which specializes in good, down-home style Southern cooking and soul food. Order from a special "made-to-order" menu, or choose from 6 daily specialties. Prices for the made-to-order range from $4.50 to $16, with specials a little lower. You get a huge portion of your entire choice, i.e., breaded veal cutlet, baked ham, Southern fried chicken, rib-eye steak or liver and onions. Some of the nightly specials include chicken and dumplings, gumbo, chitterlings, baked short ribs and on and on. Too many dishes to list here. Bring a large appetite, since dinner includes a choice of soup or salad, delicious corn bread or hot rolls and two vegetables. Also included is dessert—which means dishes like HOT PEACH COBBLER; just like Mother used to make (and we love it)!! There is a wine list, but somehow we've never connected this style of food with wine, so we ignore it. There is also a full bar. This is a favorite restaurant, from its cobble-patch awning to the wood-paneled walls. The service is just right; enough attention to let you know you're dining out, but not enough to interfere with conversation. If you've not tried it before, think The Beginning is an excellent beginning to the enjoyment of Southern cooking!

PIERROT—2544 Fillmore (415-366-1132) and 112 Callelandia in Sausalito (415-289-2225). HOURS: (Both shops): Mon-Sat 10-3

Ellen Williams opened her Sausalito tot shop some time ago, and when Agneta went up in flames, opened this second shop at the corner of Fillmore and Jackson. Her imports include toys and clothes for infants and children, primarily from France, with some from Switzerland. Denmark and Hong Kong. Better ready-to-wear from the U.S. can also be found, including the hard-to-find Merry-Mints' dresses, pants and shirts. Interesting non-clothing items are the French antique white crib, quite large, for $225; a French doll carriage for $80 and a full-size French baby carriage in white with navy trim for a hefty $245 (we've told it's the Rolls Royce for infants). Stuffed animals from Switzerland are delightful—fluffy rabbits, Teddy bears from our childhood and soft lambs that are perfect for infants. Girls' clothes range from infant sizes to 10 and 12, but they are mostly for boys and girls from infancy to 5X. Although not oriented to the Penney's or Sears crowds, prices are most reasonable for these fashionable clothes, toys and accessories. Be sure to see the European handmade knits, imported exclusively for the shop. When you are satiated, walk through the center doorway to the shop next door, but not affiliated.

L'ARMOIRE—2453 Fillmore (415-1669). HOURS: Mon-Sat 10-5

Imperfect linens abound here, although there are almost always a few fine U.S.-made goods, such as Wancha and Martens. The big, floppy pillows are an exclusive in the City. Designed in San Diego, they are handmade in Holland (with especially created and printed fabrics), then shipped back to the States. Of medium size, they are $35-$58 and beautiful. We also like the perky, long party aprons, much like pinatas, in white and prints for a modest $12.50, and the VERY expensive Dior and Odette Bixto imported nightgowns and peignoirs (perfect for troussseau or anniversary). Also sold are handmade, contemporary looking needlepoint rugs from Portugal; the most expensive is a fabulous 8x10' for $620; an equally handsome 4x6' is $330. The clothes are a turn-on, too: a knit outfit of athletic pants and matched, zipper jacket in red or navy ($76 to $99) is fine for jogging with the grandparents. A stunning gold felt girls' coat (size 2-3), handmade in France, with matching hood and elegant broad buttons, is $32 and looks twice that, and a Conkack coat in imitation chocolate suede with hood and fake fur trim (size 3), but can be ordered in 3-6X, is as elegant as any Mommy's outfit.

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PERFORMING ARTS
THE BAY AREA'S MUSIC & THEATRE MONTHLY MAGAZINE
MAY 1975/VOL. 9, NO. 3

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PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the San Francisco Opera House, Curran, Curran and other San Francisco theatres—average monthly circulation 150,000. Performing Arts is also published in Los Angeles and circulated at The Music Center and Ahmanson Theatre — average monthly circulation 250,000. All rights reserved. © 1975 by Performing Arts Reproduction from this magazine without written permission is prohibited. PERFORMING ARTS—5-F. Edition: 651 Brannan Street, San Francisco, California 94107; Telephone (415) 781-6351, L.A. Edition: 9400 Santa Monica Boulevard, Beverly Hills, California 90212; Telephone (213) 274-0720. Printed in San Francisco.

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"What do the boys get out of it? Well, they develop a discipline of mind, of thought, of deportment, of the meaning of group effort."

"Sounds like the Army."

"Does it? Yes, I guess it does."

But "the boys" in this case belong to the San Francisco Boys Chorus who for more than 27 years have been delighting audiences with their individual concerts and performing with the San Francisco Opera. A boys chorus is a unique institution in the world of music. Unlike the Jackson Five or the Osmond Brothers, when their voices change, their career in the chorus is over. If the boy (and the Chorus) is lucky, he may have five years of singing before the high notes become strained and crackly and a replacement takes over.

In most musical circles a turnover of 1000 voices in 27 years would indicate some inherent, horrible weaknesses in the structure but not so in a boys chorus.

It is obvious in talking with Dr. William Ballard, the current director of the Chorus, that the San Francisco Boys Chorus is more than just making beautiful music.

"The joys of directing the boys are hard to define," Ballard explains. "The most concrete and rewarding is seeing the boys' minds develop with a discipline which is highly analytical, mathematical, if you will. Music has a mathematical side and involves the mind in a more complex way than listening to the music might suggest. There is a great joy in watching the spirit react to the compelling beauties of choral singing. It is the involvement of the mind and spirit, an amalgamation process."

Ned Bacon, one of the founders of the chorus 27 years ago and its first director until he stepped down two years ago, agrees:

"To me the Boys Chorus is more than just a musical organization. It is a way of life. I used to tell the boys: Look! There is football singing, opera singing and beautiful art singing. In football singing you just let it out. In opera singing you yell your lungs out. You sing as loud as you can possibly sing. You just have to sing loud to be heard. In our concerts I want you to be artists. An artist is unique. He's a creative person. I want you all to be the top singer."

**Youth in the Performing Arts**

by Jim Warren

Bacon and Ballard both believe being in the Boys Chorus serves as an indicator of later success in life.

"Our public schools and the American way of life today is doing more leveling down instead of leveling up," Bacon explains. "I would guess 75, maybe 80 percent of our boys were on the honor roll in school.

The poor student just can't last."

And it isn't hard to see why. For a boy between the age of 7 and 16 to give up two days a week for rehearsals and ever so many nights and weekends for concerts, he must develop a discipline and organization uncommon for his age, and, he must love what he is doing.

And then there are his peers. After all, being in a boys chorus is certainly different than being on a football team or in the Boy Scouts. Or is it?

"Oh, there is a sissy image I suppose," Ballard admits. "Often if a boy wants to audition, the father will be dramatically opposed while the mother will be all for it. If the father

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And the way it's priced, it's like getting an orchestra seat at balcony prices.

Dr. William Ballard works with the boys during a training session at the Boys' Choir summer camp in northern California. Each year the boys spend the month of August at camp where they receive intensive music training along with a healthy dose of sports, nature studies and crafts.

would just see the boys at rehearsal, he would realize it is just like scouts but instead of tying knots, they sing songs.

The goal of developing the all-around boy is a major ingredient of the Boys' Choir program. One of the most important aspects of the boys training and development each year is a month they spend at a summer camp in northern California. During that month they receive intensive daily music training, of course, but they also take part in a full program of outdoor sports, nature studies and crafts.

One might think that in this age of rock music and a trend towards permissiveness rather than discipline that a boys chorus might be in danger of becoming a relic of the past. That hardly appears to be the case however. Ballard expressed his goal in "to make the group nationally and internationally known by touring both in the United States and overseas and by issuing long-playing records."

In order to produce the beautiful, delicate sound of the Boys' Chorus, the boys are required to develop a discipline uncommon for boys their age.

parental support and a continuing supply of boys who audition to fill the never ending vacancies.

But who can be pessimistic when a performer of the stature of Scott Beach, who along with the Chorus combined to present a memorable Old English "Christmas Feast" last December, exclaims: "I want to bring back with them the rest of my life. They are a tremendous asset to the community. I love the music they sing. You simply can't imagine what fun it is."

The eminent Kurt Herbert Adler, director of the San Francisco Opera and one of the founders of the Chorus 27 years ago, agrees heartily and adds a provocative note: "They have been a fantastic resource for the Opera and I would hope eventually they will expand to have a group for girls. We have some operas in the fall which need a girls chorus."

The future depends upon a variety of factors not the least of which is...
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Maybe it is indeed. And think of the added pleasures of the summer music camp.

The San Francisco Boys Chorus holds auditions four times a year. For further information call the Chorus office at 431-5450 or write: San Francisco Boys Chorus, 333 Franklin St., San Francisco 94102.
The Bolshoi Comes to Town

For the first time in nearly a decade, Russia's celebrated Bolshoi Ballet will return to the Opera House for seven performances, June 23-28. Returning for its fourth American visit in its 200 year history, the company will be presented by Fine Arts Development.

A)

Highlights of the Bay Area visit are Artistic Director Yuri Grigorievich's epic full-length ballet Spartacus. In the Bolshoi will bring Leonid Lavrovsky's Giselle, the production he mounted for the legendary Galina Ulanova. C) The company of 235, with its first-rank soloists, full corps de ballet and symphony orchestra will present Grigorievich's production of Ivanov.

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American
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A) Highlight of the Bay Area visit is Artistic Director Yuri Grigorovich's epic full-length ballet Spartacus. B) The Bolshoi will bring Semper's Giselle, the production he mounted for the legendary Gala Ulanova. C) The company of 250, with its first-rate soloists, full corps de ballet and symphony orchestra will present Grigorovich's production of Swan Lake.

Note: 40 foot long moving sets of scenery and props, the equivalent of unloading and reloading 18 full houses, will be needed for the four different productions....

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Nevada Entertainment Guide for June 1979

RENO

Harrah's Reno (Headliner Room) - reservations toll free 800/648-3773
Thru June 11 - Millie Gourley
June 12-25 - Edy Arnold
June 26-July 16 - Tony Bennett
John Hackett's Nugget Room - reservations toll free 800/648-3177
Thru June 11 - Pearl Bailey and Loretta Young
June 11 - Danny Thomas
June 12-26 - Ray Price & Marty Robbins

Harrah's Tahoe (South Shore Room) - reservations toll free 800/648-3773
June 3-20 - John Conlee
June 21 - Tanya Tucker
June 22 - John Davidson
June 23 - Larry Gatlin & The Gatlin Brothers
June 24 - John Davidson
June 25-26 - John Davidson
June 27-30 - Larry Gatlin & The Gatlin Brothers

Las Vegas

Casino Palms (Reservations toll free 800/648-6061)
Thru June 11 - The Beatles and Ray Charles
June 12-25 - Sonny Bono and the Doobie Brothers
June 26-30 - Ray Charles

Desert Inn (Reservations toll free 800/648-4000)
May 20-28 - Ray Charles
May 29-June 8 - Ray Charles

Stamp Room (Reservations toll free 800/648-3177)
May 20-28 - Ray Charles
May 29-June 8 - Ray Charles

Tonga Room

Dancing nightly to Paul and his Hawaiian Aikanes

SIR FRANCIS DRAKE

Starlite Room

Dancing nightly to the Richie Ferraris Trio

ST. FRANCIS HOTEL

The Penthouse

Thru May 3 - Thru May 30
Bitter-Sweet
Opens May 6 - Special Cocktail Reception
Sun and Moon - Abe Batalia Trio
Mon thru Fri (5 to 8 pm) - Cocktail Reception
Dancing with the Abe Batalia Trio

SAN FRANCISCO HILTON

Henri's Room at the Top

Dancing nightly to the Alex Massey Orchestra

MIYAKO HOTEL

Garrett Bar (3 shows nightly - Tue thru Sat)
Teddy Tanaka and Nanci Bond

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

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Finding a new car? If you’re like most buyers, you can count on spending six weekends before you settle on a deal.

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San Francisco 673-9109
2915 Broadway
Oakland 832-6030

FAIRMONT HOTEL

Venetian Room (Closed Mondays)

thru May 7
Staple Singers

May 8-58
Danny Thomas

May 20-28
Bert Convy
dancing to the Ernie Heckscher Orchestra

May 29-June 8
Lily Tomlin
dancing to the Emile Heckscher Orchestra

Tonga Room

dancing nightly to Paul and his Hawaiian Aikanes

SIR FRANKS DRAKE

Starfire Room
dancing nightly to the Richie Ferrinis Trio

ST. FRANCIS HOTEL

The Penthouse
Tue thru Sat-May 3-
Bitter-Sweet
opens May 6—Midnight Special
Sun and Mon—Abe Battat Trio
Mon thru Fri (5 to 8 pm)—Cocktail Dancing with the Abe Battat Trio

SAN FRANCISCO HILTON

Henri’s Room at the Top
dancing nightly to the Alex Mausy Orchestra

MIYAKO HOTEL

Garden Bar (3 shows nightly—
Tue thru Sat)
Teddy Tanaka and Nanci Bond

NEVADA ENTERTAINMENT GUIDE

RENO

Harrah’s Reno (Headliner Room)—Reser-
ervations toll free 800/648-3773

2nd thru June 11—Millie Quick
June 12-25—Eddy Arnold
June 26-July 16—Tony Bennett
John Haggard’s Nugget Show—Reser-
ervations toll free 800/648-3773

2nd thru June 11—Pearl Bailey and
december's Bide
June 12-25—Danny Thomas

LAUGHLIN

May 1-20—Sinatra & Martin

Harrah’s Tahoe (South Shore Room)—Reser-
ervations toll free 800/648-3773

June 2-30—Joe Cook

June 3—Penney Draw Jr.
June 5—John Davidson
June 6—Danny Dall Jr.
June 8—John Davidson
June 10—Penney Draw Jr.
June 13-July 3—Lawrence Welk

San Francisco (High Sierra Room)—Reser-
ervations toll free 800/648-3773

2nd thru June 11—Tony Orlando & Dawn
June 12-25—Louie Armstrong
June 26-July 6—Elsie Yale

LAVASCAR

Cesar’s Palace (Reservations toll free 800/6-
34-6561)

2nd thru June 11—Ted Jones and
ebble Shultz
June 12-July 6—Johnny Carson
June 17-July 2—Diane Ross

Desert Inn (Reservations toll free 800/634-
6561)

2nd thru June 2—Spike Randall
June 3-20—Robert Goulet

Dunes (Reservations toll free 800/634-7333)

Carrera’s “Casa de Paris”

Flamingo Hilton (Reservations toll free 800/634-
6561)

2nd thru June 25—Louie Armstrong and
Happy White
June 26-July 23—Connie Stevens

Fremont (Reservations toll free 800/634-
6561)

2nd thru June 25—Wayne Newton
June 26-August 6—Robbie Goulet and
Cessie Lawrence

Las Vegas Hilton (Reservations toll free 800/6-
34-7333)

2nd thru June 25—Bobby Darin
June 26-July 6—Carrera’s “Casa de Paris”

MGM Grand (Reservations toll free 800/6-
34-7333)

2nd thru June 25—Sergio Fonsich &
Jean Rivers
June 11-12—Dinah Martin
June 16-July 6—Hilton Reddy

Bistro (Reservations toll free 800/634-6561)

2nd thru June 11—Tony Orlando & Dawn
June 12-25—The Carpenters and
to Festivals

2nd thru June 12—Bobbe Watson and

Sahara (Reservations toll free 800/634-6561)

Street Talk—Bobby Darin and
60s Rockers
June 17-July 1—Tony Orlando and
dy Conley
June 23-July 1—Bert Convy and
dy Conley
July 24-July 9—Teddy Sneak

Bistro (Reservations toll free 800/634-6561)

2nd thru June 12—Bert Convy and
dy Conley
June 23-July 1—Bert Convy and
dy Conley

Jackie (Reservations toll free 800/634-6561)

2nd thru June 12—Bert Convy and
dy Conley
June 23-July 1—Bert Convy and
dy Conley

CRUISE (Reservations toll free 800/634-6561)

2nd thru June 12—Bert Convy and
dy Conley
July 24-July 9—Teddy Sneak

Bistro (Reservations toll free 800/634-6561)

2nd thru June 12—Bert Convy and
dy Conley
June 23-July 1—Bert Convy and
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San Francisco's landmark restaurant for extraordinary cuisine, wines and view.
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Harrah’s
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JUNE IN RENO—
Vacationers' Delight

Reno, Nevada, "the biggest little city in the world," is a vacationer's delight. It offers action, beautiful scenery, variety and family entertainment year-round.

June will be a special treat for visitors with three events scheduled:
Harrah's Pony Express Auction June 5-7; the Reno Rodeo June 19-22, and Harrah's Swap Meet & Car Show June 19-21.

The Pony Express Auction, to be held at Harrah's Automobile Collection, will run approximately five hours daily June 5-7. Everything from antique slot machines, brass and copper goods, lamps, antique dolls, typewriters, prints, high wheel bikes and Wells Fargo items will go on the auction block with no reserve bids. The items are all part of the 400-ton Parker Lyon Pony Express Museum purchased by Harrah's in 1955.

A catalogue of items to be auctioned will be available from Harrah's Automobile Collection in mid-April (87-565).

The Reno Rodeo, one of the richest purses on the West Coast, is set June 19-22 with top riders competing in all kinds of wild west categories.

That same weekend Harrah's 10th Swap Meet & Car Show will be held at Reed High School. More than 1,000 swappers are expected to set up swap spaces to show their wares—everything from tires to hood ornaments, wheels and license plates. The auto memorabilia will be on display June 19-21 from 6 a.m. to 6 p.m. Humorist Bill Cosby will present awards at the Car Show Saturday, June 21. Car classes will range from antiques to classics plus contemporary special interest vehicles. (There will be 12 auto show classes.) The Swap Meet & Car Show will be open to the public free of charge.

How to improve your estate while you're still around to enjoy it.

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A Living Trust is in effect during your lifetime. So you can enjoy some of the benefits you're planning for your family. It means that investment or handling of your assets will have the guidance of specialists in securities, real estate, taxes and accounting. You can save on income taxes and professional fees. Your estate has a better chance of growing, because you'll get the kind of professional help millionaires usually get.

A Living Trust can be made to continue in operation after you're gone, so your family will continue to get the same professional guidance and protection. Just as important, they can benefit from significant savings on estate taxes.

There are other advantages to a Living Trust. Too many to adequately describe them here. But you owe it to yourself to find out how the idea can be tailored to fit your particular needs.

Drop in and talk to one of our knowledgeable Trust Officers, who will be glad to explain everything. What can you lose?

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Trust Department

Depend on us. More Californians do.
WHERE TO STAY ON THE MONTEREY PENINSULA
by JANET DAVIS

Mention the Monterey Peninsula to friends, and immediately they conjure picture-postcard scenes of the area. The stark beauty of the Pacific coastline, wind-swept cypress trees silhouetted against a red evening sky, motion picture and television personalities playing some of the world’s best golf courses and tennis clubs. John Steinbeck’s Cannery Row, gourmet restaurants serving foods from around the world. Internationally famed musical events, such as the Monterey Jazz Festival and the prestigious Carmel Bach Festival.

But the Monterey Peninsula offers so many interesting things to see and do, readers of Performing Arts frequently head down to the Peninsula whenever they want a rest, or a change, from the usual urban schedule. Before departing, one of the questions most often asked is, “Where should we stay?”

As anyone who’s been to the Monterey area knows, the Peninsula offers almost as many hotels and motels as it does spectacular views. Good ones. And with repeat visits, most people develop one or two favorites. Listed below are several favorites, personally researched, which are guaranteed to add a little extra charm to the visitor’s next Monterey Peninsula visit, whether it’s the first or the fiftieth.

LOBOS LODGE

One of Carmel’s oldest, and at the same time newest, places to stay is Lobos Lodge, set among oak and pine trees in picturesque Carmel-By-The-Sea. Originally built in the 1920’s, Lobos Lodge reopened in late November after undergoing reconstruction which saw the old lodge replaced with 27 architecturally unique units.

Each unit includes an alcove which acts as a bedroom from the living area for a more home-like feeling. The rooms are brightly furnished, with beamed ceilings, color television, and patio. And on those occasional stormy days or cold evenings when it might be cozier to stay inside, a view of Carmel Beach through the trees and a fireplace provide a perfect refuge.

An art gallery, custom glass shop, and other specialty shops are located amid wandering pathways leading to the units.

The property is located in downtown Carmel at the corner of Monte Verde and Ocean avenues in the midst of some of the world’s most unique shops and dining spots, and only a few blocks from Carmel Beach.

Lobos Lodge was originally the site of ten cottages, owned by nearby Pine Inn and used by guests when there were no rooms at the inn. In 1924, construction of 24 permanent cottages began by John Jordan, owner of Pine Inn. In 1940 the site was sold and the name became Lobos Lodge. During World War II the navy

Eugene O’Neill’s
A Moon for the Misbegotten
with Colleen Dewhurst and Jason Robards

Mobil

The Broadway play was winner of four 1974 Tony awards: Best Actress, Best Director, Best Supporting Actor, and a special award for “Distinguished Achievement for an outstanding dramatic revival of an American Classic.”

Jose Quintero, Director
Mobil Showcase Presentation
Tuesday May 27 8:30 pm ABC
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walked from p. 181
Oh, the disadvantages of our longer cigarette.

Benson & Hedges

100’s

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Hazardous to Your Health.

17 mg tar. 1.1 mg nicotine per cigarette. FTC Report, Oct. 74.

Regular and Menthol

Three A.C.T.
Special Attraction Set for June

A.C.T.'s June schedule of special attractions includes three very diverse theatre entertainments: a musical recreation of the life of the legendary blues singer, Bessie Smith; a robust new one-man show with one of our most provocative and controversial presidential subjects; and a double-bill of Noel Coward's last two plays with three of America's most distinguished stage and film performers. And, that's just June — other productions will soon be announced to complete the summer schedule at A.C.T.

James Whitmore as Harry S. Truman

will present the show at the Marines Memorial Theatre beginning June 3. For one week only, June 3-8, Harry S. Truman will be represented on the Geary stage by James Whitmore in his newest hit, Give 'Em Hell Harry! A.C.T. has twice presented Whitmore's widely-acclaimed one-man show of another famous American, Will Rogers: U.S.A. Currently on a nationwide tour, the play by Samuel Gallu is making as many headlines as the provocative and controversial presidential did. Peter Hunt directed the Samuel Gallu and Thomas J. Murfane production.

Noel Coward in Two Keys, starring Anne Baxter, Hume Cronyn and Jessica Tandy, will play a three-week engagement, June 10-29, at the Geary. Including Sir Noel's last two plays, Come Into the Garden Maud and A Song at Twilight, the Richard Barr-Charles Woodward production received unanimously favorable reviews in New York and is currently enjoying the same on tour with the original Broadway cast which also includes Joel Parks. A posthumous tribute to Coward's "astonishing talent to amaze," the versatile entertainment combining an hilarious comedy and a sensitive drama is under the direction of Vivian Matalon.

Three A.C.T.
Special Attraction Set for June

A.C.T.'s eight annual Summer Training Congress, a ten-week program of professional, performance-oriented training for actors, gets underway at 450 Geary Street in San Francisco on June 16. Each year, this intensive program of classes, workshops, seminars and individual sessions attracts hundreds of applicants from all parts of the nation. Enrollment is kept to a maximum of 130 students, however, to insure maximum exposure to every aspect of instruction for each participant. Prospective applicants—who must be high school graduates — are therefore urged to secure and return their completed applications as soon as possible. They are available to anyone writing to A.C.T. SUMMER TRAINING CONGRESS, 450 Geary Street, San Francisco 94102, and the deadline for their return is June 1.

Last summer's students came from the U.S., Canada and Australia and ranged in age from 18 to 35. They included many drama students from campuses around the country as well as teachers seeking new techniques and approaches to pass on to their students. Among the latter was an instructor from Waukesha, Wisconsin, who wanted to find new ways of stimulating interest in drama among students in his small high school.

A Stanford music major attended on a partial tuition scholarship and earned extra money by playing his fiddle on downtown San Francisco street corners, while a graduate student from Marquette used his Summer Training Congress experience as the basis of a paper on professional training of American actors.

One student was a professional model who commuted back and forth between San Francisco and Los Angeles where she was filming a television commercial for Tab cola. Another was a young actor who was excused from classes for a week in order to take advantage of his first professional break—a small role in a segment of the television series M*A*S*H.

A 32-year-old psychiatrist working for a local department of health enrolled in the Congress exploring the curriculum in terms of its potential use in developing bodily expression and emotional freedom among patients with whom she worked. A 35-year-old clinical psychologist, on the other hand, banded that he wanted to investigate acting with a view toward possibly becoming a director of projects and lifestyles.

(Continued on p. 28)
THREE A.C.T.
SPECIAL
ATTRACTIONS
SET FOR JUNE

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Linda Hopkins as Bessie Smith in Me and Bessie

Starring Linda Hopkins with Gerrit Dean and Lester Wilson under the direction of Robert Greenwald, Me and Bessie evokes in song and narration the tragic and extraordinary career of one of the greatest blues singers of all time. With a book by Will Holt in collaboration with Miss Hopkins, the musical is playing a highly-successful engagement in Los Angeles at the Center Theatre Group/Mark Taper Forum, with whom A.C.T. will present the show at the Marines' Memorial Theatre beginning June 3. For one week only, June 3-8, Harry S. Truman will be represented on the Geary stage by James Whitmore in his newest hit, Give 'Em Hell Harry! A.C.T. has twice presented Whitmore's widely-acclaimed one-man show of another famous American, Will Rogers' U.S.A. Currently on a nationwide tour, the play by Samuel Gallus is making as many headlines as the provocative and controversial president did. Peter Hunt directed the Samuel Gallus and Thomas J. Mirlane production.

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James Whitmore as Harry S. Truman

SUMMER TRAINING AT A.C.T.
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THE THEREEPENNY OPERA

Music by KURT WEILL
Text and Lyrics by BERLITZ BRET
English adaptation by MARGARET BUTZSTEIN

Directed by ANDREI SERBAN
Associate Director: EUGENE BARCONE
Scenery and Costumes by ROBERT BLACKMAN
Lighting by F. MITCHELL DANA
Music Director: FRED McNAILY
Choreography by ANTHONY S. TEAGUE

The cast

Mr. Peachum         RANDALL DUK KIM
3 Beggars             ROSS GRAHAM, LAWRENCE HEWIT, RANDOLPH SMITH

Fitch                  ROBERT BOUSONIS
Mrs. Peachum         MEGAN COLE
Antony                 ANTHONY S. TEAGUE
Dolly                   DEBORAH MAY
Matt                    STEPHEN SCHNETZER

Coonkinke Jake       RICK HAMILTON
Bob the Saw          BOBBY F. ELLEGER
Woody Allen          CHARLES LANTZ
Rev. Kim               ROBERT MOONEY
Tiger Brown          CHARLES HALLAHAN
Denny                   ELIZABETH HUDDE
Betsy                        SANDY SHOTWELL
Dolly                   BARBARA DIRICKSON
Molly                     DEANEE DEVERE SMITH
Vivien                    LOU ANN GRAHAM
Warden Smith       JACQUI BENDER
2 Constables       LAWRENCE HEWIT, ROBERT BOUSONIS
Lucy Brown            HOPE ALEXANDER-WILLIS

Victoria's Messenger    ROBERT BOUSONIS

The orchestra

Piano/Conductor: FAE McNAILY, JON OLSON

The THEREEPENNY OPERA

THE AMERICAN CONSERVATORY THEATRE

The contemporary spectator is promised,” Bertolt Brecht once wrote. “He only half listens, half sees. He has been conditioned to go to the theatre for a mild emotional jolt. This spectator must be reconditioned.”

Brecht believed passionately in the theatre as an instrument of social change, but he was also convinced that conventional theatre failed in this respect because it invariably sought to involve the audience emotionally rather than intellectually.

As obstacles to emotional involvement, Brecht pointed to his use of such alienating devices as choruses, commentators, signs, speeches directed to the audience, claps, pauses that synapse at the beginning of the action and so on. Thus, the Berlin first-nighters who crowded into the Theatre am Schiffbauerdamm on August 31, 1928, were greeted with a sign onstage: “You Are About to See an Opera for Beggars, Since This Opera Was Conceived with a Splendid Door Only a Beggar Could Imagine, and Since the Door to the Box, So Cheap Even a Beggar Could Afford It, It Is Called THE THEREEPENNY OPERA.”

A few years earlier, a highly successful London revival of John Gay's The Beggar's Opera had renewed interest in the entire part of European theatre that Brecht considered-the people in this unique eighteenth-century musical play. Brecht's secretary, Elisabeth Hausmann, who accompanied him on a trip to Copenhagen and ultimately his posthumous edition added a rough translation of the Gay work, and it was so attractive to Brecht that he began to work on an adaptation.

"In the end the adaptation bore very little resemblance to the original," said director scholar Martin Eislin. "He transposed the action into seedy Edwardian costume, added songs and ballads based on familiar tunes, and amused his audience by making fun of the Victorian audience."

Brecht succeeded in creating the emotional distance he strove for in order to elicit rational, intellectual judgments, writes critic Myron MacLean. "His art presents what all art is intended to present: a new, meaningful and deeply moving insight into reality. His Galileo, Mother Courage and Her Port of Call fall as the villains Brecht meant them to be because he was too fine a poet and artist to create flat mouthpieces."
THE AMERICAN CONSERVATORY THEATRE

THE THREEPENNY OPERA

Music by KURT WEILL
Text and Lyrics by Bertolt Brecht
English adaptation by Marc Blitzstein

Directed by ANDREI SERBAN
Associate Director: EUGENIE BARCONE
Scenery and Costumes by ROBERT BLACKMANN
Lighting by F. MITCHELL DANA
Music Director: FRED MACNALLY
Choreography by ANTHONY S. TEAGUE

STAGE DIRECTORS
KATHLEEN KENYON
JUDE KAPLAN

MUSIC MANAGERS
KIM KENYON, BOBBY B. LARSEN

ASSISTANT MUSIC MANAGER
PETER HUDSON

THE AMERICAN CONSERVATORY THEATRE presents

THE THREEPENNY OPERA

"The contemporary spectator is prismatic," Bertolt Brecht once wrote. "He only half-listens, half-sees. He has been conditioned to go to the theatre for a mild emotional jolt. This spectator must be reconstructed."

Brecht believed passionately in the theatre as an instrument of social change, but he was also convinced that conventional theatre failed in this respect because it invariably sought to involve the audience emotionally rather than intellectually. As obstacles to emotional involvement, Brecht broke up into his story these sort of alienizing devices as choruses, commentators, signs, speeches directed to the audience, capsule plot synopses at the beginning of the action and so on. Thus, the Berlin first-nighters who crowded into the Theatre am Schiffahrtskranz on August 31, 1930, were greeted with a sign on stage: "You Are About to See an Opera for Bertels. Since This Opera Was Conceived with a Splendid Only a Beggar Could Imagine, and Since It was the Sell, To Be So, Cheap Even a Beggar Could Afford It, It is Called THE THREEPENNY OPERA."

A few years earlier, a highly successful London revival of John Gay's The Beggar's Opera had renewed interest in the theatrical work of English and Irish eighteenth-century musical playwright. Brecht's brother and collaborator Erich Zeigner had translated the Gay and he was so attracted to Brecht that he began to work on an English version.

"In the end the adaptation bore very little resemblance to the original." Brecht's brother and collaborator Martin Eislin. "He transposed the action into seedy Edwardian costume, added songs and dialogue. This popularized the story, the first attempt to make jazz into an idiom for a serious comedy."

Brecht succeeded in creating the emotional distance he strove for in order to elicit rational, intellectual judgment," writes critic Myron Maltz. "His art presents what all art seeks after, a new meaningful and deeply moving insight into reality. His Galileo, Mother Courage and Her Justice fall as the villains Brecht meant them to be because he was too fine a poet and artist to create flat mouthpieces."
NOTES ON ‘JUMPERS’

Jumpers was first presented by the National Theatre of Great Britain in 1972, with a cast including Michael Hordern and Diana Rigg, under Peter Wood’s direction. The play was a critical and popular success and has remained in the National Theatre repertoire at the Old Vic in London for nearly two years. It has subsequently been produced by several of England’s regional theatre companies as well as in Washington, D.C., and New York.

Although interpretations of the play have varied widely, Stoppard says that elusiveness was not his intent in writing it. He admits, however, that it isn’t the sort of play which can be easily paraphrased or summed up in a couple of comments.

“Not everything in the play is meant to have significance,” he says. “When you’re writing a play, some of what goes into it is purely for theatrical effect. It’s partly a who-dunnit, partly a play of ideas and partly a farce. Everything works out logically, and it isn’t absurdist with a capital ‘A.’”

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

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

A.C.T. presented Stoppard’s Rosenkranze and Guildenstern Are Dead in repertory for three seasons beginning in 1969, and last season’s repertory included his English version of the Eric Garcia Lora’s The House of Bernarda Alba. A.C.T. production of Jumpers marks the play’s West Coast premiere.

THE AMERICAN CONSERVATORY THEATRE

presents

JUMPERS

by TOM STOPPARD

Directed by WILLIAM BALL
Associate Director: EUGENE BARONE
Scenery: ROBERT BLACKMAN
Costumes: ROBERT MORGAN
Lighting: F. MITCHELL DANA
Sound by BARTHOLOMEW RAGO
Gymnastic Coach: DANIEL KERN
Dramaturge: DENNIS POWERS

the cast

George WILLIAM PATerson
Dorothy HOPE ALEXANDER-WILLiS
Archie RAY REiNHAARDT
Earl BOEN
Couch SYDNEY WALKER
Secretary BARBARA DIRECKSON
Professor Duncan McFee RANDALL SMITH

Jumpers BOBBY F. ELleRBE
SABIN EiSTein
ROSS GRAHAM
RICK HAMILTON
LAWRENCE HECTH
CHARLES H. HYMAN
DANIEL KERN
STEPHEn SCHNEITZER
RANDALL SMITH

THE PLACE

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

ACT I: The bedroom and the library

CODA: The Symposium—in bizarre dream form

There will be one twelve-minute intermission.

understudies

George: Raye Birk; Dorothy: Barbbara Dickson; Archie: Earl Boen; Bones: Charles Hallahan; Couch: Bobby F. Ellerbee; Secretary: Anna Deaveres Smith
Stage Manager: JAMES L. BURKE

NOTES ON ‘THE RULING CLASS’

The Ruling Class, by Peter Barnes, had its premiere at England’s Notting Hill Playhouse in the fall of 1968. The play was written in the opening night audience was Harold Holson, drama critic of the Sunday Times of London. “If ever there were a play to which rule-of-thumb judgments did not apply, this is it,” he declared. “It is a scorching and savage tragedy which undermines its jokes is innumerable.”

The sudden ascendancy of Barnes’ central character, the 14th Earl of Gurney, on the death of his father puts him at the head of a wealthy, influential and highly conservative family. At the same time, his calm conviction that he is the living embodiment of God, Christ and the Supreme Ruler of the Universe plunges the family into a dizzying new world of chaos and madness.

Pressed on the subject of how he can be so certain that he is God, the young Earl replies simply, “When I pray to Him, I find 1 am talking to myself.”

Rathing gaily under the leadership of the unsociable Sir Charles, Gurney family members hastily arrange a marriage for the Earl, then wait anxiously for news of an heir to carry on the family name. Their plan is to have the Earl committed to an asylum and to install his infant son as the 15th Earl of Gurney. They are unprepared, however, for the resourcefulness of the Earl who pits his mental wisdom against their sane logic with devastating results.

Following its Nottingham engagement, The Ruling Class was produced in London where critics voted Barnes the year’s most promising playwright. A film version starring Peter O’Toole was released in 1973.

What sets Barnes apart from his contemporaries? “An exuberantly anarchistic disposition, for one thing,” suggests critic T. E. Kalem, “plus schoolboy zest and schoolboy humor — which, in the British, seems to last a lifetime. Perhaps a more significant trait is that he is a painter’s playwright, a man with a gift for bringing images to vivid life on the stage.”

In A.C.T.’s production, The Ruling Class “mounts a lively and vigorous attack, not only on the upper echelons of society but also on all of us who rate cruelty higher than compassion and consider violence more honest than peace. It brings us into contact with a mind of poise and depth and power; it combines rumoured megalomania with busidtude with delicacy, and in doing so is likely to prove a turning point in the drama of the second half of the 20th century.”
NOTES ON ‘JUMPERS’
JUMPERS was first presented by the National Theatre of Great Britain in 1972, with a cast including Michael Hordern and Diana Rigg, under Peter Wood’s direction. The play was a critical and popular success and re- mained in the National Theatre repertoire at the Old Vic in London for nearly two years. It has since been produced by several of Eng- land’s regional theatre companies as well as in Washington, D.C., and New York.

Although interpretations of the play have varied widely, Stoppard says that elusiveness was not his intent in writing it. He admits, however, that it isn’t the sort of play which can be easily paraphrased or summed up in a couplet mention.

“Not everything in the play is meant to have significance,” he says. “When you’re writing a play, some of what goes into it is purely for theatrical effect. It’s partly a who- dunit, partly a play of ideas and partly a farce. Everything works out logically, and it isn’t absurd with a capital ‘A’.”

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Stoppard and his wife, who is a doctor involved in medical research, live twenty miles outside London with their four children. He was born in Czechoslovakia in 1937. He left the country with his family in 1939 and finally reached England — via Singapore and India — in 1946. He attended the university of his country, eventually securing a degree in mathematics. He began his writing career in 1960 as a journalist. His next project, Travesties, joined the Royal Shakespeare Company’s repertoire in London last May to widespread acclaim.

A.C.T. presented Stoppard’s Rosen- crantz and Guildenstern Are Dead in repertory for three seasons beginning in 1969, and last season’s repertory included his English version of the Em- cri Garcia Lorca’s The House of Bernta Alba. The A.C.T. production of Jumper marks the play’s West Coast premiere.

THE AMERICAN CONSERVATORY THEATRE

JUMPERS

by TOM STOPPARD

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Sceney by ROBERT BLACKMAN

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THE CAST

George WILLIAM PATERSO

Dorothy HOPE ALEXANDER-WILLIS

Archie RAY REINHARDT

Bones EARL MOEN

Couch SYDNEY WALKER

Secretary BARBARA DIRECKSON

RANDALL SMITH

JUMPERS

BOBBY F. ELLERBE

SABIN EISEN

ROSS GRAHAM

RICK HAMILTON

LAWRENCE HECHT

CHARLES H. HYMAN

DANIEL KERN

STEPHEN SCHNITZER

RANDALL SMITH

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

ACT I: The bedroom and the library

ACT II: The same

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Preceded on the subject of how he can be so certain that he is God, the young Earl replies simply, “When I pray to Him, I find I am talking to myself.”

Rathing gamely under the leadership of the unsnippable Sir Charles, Gurney family members hastily ar- range a marriage for the Earl, then wait anxiously for news of an heir to carry on the family name. Their plan is to have the Earl committed to an asylum and to install his infant son as the 15th Earl of Gurney. They are unprepared, however, for the re- sourcefulness of the Earl who pins his mad wisdom against their sane logic with devastating results.

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In his book’s words, The Ruling Class “mounts a lively and vigorous attack, not only on the upper echelons of society but also on all of us who rate cruelty higher than com- passion and consider violence more manly than peace. It brings us into contact with a mind of poise and power; it combines rumi- nations on the futility of genes and the destructiveness of the human heart; and in doing so is likely to prove a turning point in the drama of the second half of the 20th century.”
Among the subjects on the CTC's schedule this summer are acting, voice, speech, yoga, dance, mime, theatre games, dance stage movement, seminars and special lectures and workshops. In general, students attend from 10 a.m. to 6 p.m. Monday through Friday and from 10 a.m. to 1 p.m. on Saturday. California residents are required to audition for admission into the program. Auditions are noted that applicants are accepted at beginning, intermediate and advanced levels. There is no tuition; scholarships are available to promising students, and financial aid may possibly be available.

For younger students, the CTC's Young Conservatory offers an introduction to the world of theatre in two summer programs each five weeks long. Designed for children ages 6 and 7 and 8 and 9, respectively, the programs begin in June and the other in July. On the schedule are acting classes, dance classes, painting, scene studies, voice, vocal music, voice and dance for the theatre, improvisation techniques and clowning.

Applications for the summer programs must reach Young Conserva- tory director Lou Ann Graham no later than June 1 and all information and applications are available to those writing CTC YOUNG CONSERVATORY, 1309 S. Market St., San Jose, Calif. 95112, or by telephone to Mrs. and Mr. Graham at (408) 771-3617.

FOR SUBSCRIBERS ONLY

Advance brochures and subscriber order forms for CTC's forthcoming tenth anniversary season are available present subscribers in April. Order forms are being used to return their completed order forms as soon as possible to assure preferred seating and first choice of subscription dates. Deadline for renewing subscribers to take advantage of their priority status is June 1.

Current season ticket holders who did not receive their order forms or need a replacement copy should write CTC Season Tickets, 430 Geery Street, San Francisco 94102, or phone (415) 864-3000.

We thank you for being with us this year and look forward to sharing our tenth season in San Francisco with you.
WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. He directed Cyrano de Bergerac, The Tempest, The Show and The Chinese Orchid, and this season he is represented on the Geary stage by King Lear and The Visit as well as the revivals of Cyrano and The Taming of the Shrew. He is a member of the A.C.T. Board of Directors, and has directed for the A.C.T. Conservatory program, for which he is a member of the Board of Trustees in 1966, he was host to the company for a Spring season at his theatre in Connecticut, the Westport Court Playhouse. When the company moved to San Francisco shortly afterward, he was actively involved in establishing live theatre contracts and policies as an officer of the Board of A.C.T. In 1969 he became Executive Director, and the next year, 1970, he co-produced The Taming of the Shrew. In 1972 he directed George Dillon and he directed the national touring company of Olivier! He returned to the American Conservatory Theatre in 1977. He was a member of the Board of Trustees and was re-elected to a second term. Mr. and Mrs. Ball were seen during A.C.T.'s first two seasons in New York, he guided the Henry Renda re- vival of our Town with an all-star cast and has recently returned from directing the Australian premiere of The Hot 1 Ballymore. He has di rected many other A.C.T. productions, most recently, Dandy Dick, The Tenement and his recent production of The Woman of the Year and will stage Street Scene this season. He heads A.C.T.'s own new play program. Plays in Progress.

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in 1965 and has served as vice president of the Board of Trustees. She has been a leader in the resident theatre movement since her joining. Mrs. Markson was one of the organizers of the Milwaukee Repertory Theatre, and was re-elected to a second term. Mr. and Mrs. Ball were seen during A.C.T.'s first two seasons in New York, he guided the Henry Renda revi val of our Town with an all-star cast and has recently returned from directing the Australian premiere of The Hot 1 Ballymore. He has directed many other A.C.T. productions, most recently, Dandy Dick, The Tenement and his recent production of The Woman of the Year and will stage Street Scene this season. He heads A.C.T.'s own new play program. Plays in Progress.

ANDREI SERBAN, who comes to A.C.T. from the Hungarian State Opera, is one of Europe's most respected actors. He has been engaged by a number of international credits. Winner of numerous awards for productions in his native Romania, Serban has also directed at the Lila Theater in Helsinki and worked with the Royal Opera of Art in Stockholm. In 1972, Serban began with the Hamburg State Experimental Theatre in New York where he formed a group of actors with whom he has since been engaged in all new areas of theatre experience. His productions have included Mozart, Luba Roi, Medea, Electa, Trojan Women and The Good Woman of Sezuan which he has presented in a number of European tours, at festivals such as those held in Granada, Amsterdam, Belgrade, Spoolato, Baalbeck and Shangai. He also participated in Performance International Center of Theatre Research in Paris for a period of one year. In 1972, Serban won the Ascanio, Drama Dean award for his production of Medea.
ANDY BACER returns to A.C.T. for his third season. He has been seen in Cyrano de Bergerac and You Can’t Take It With You for two seasons. A.C.T. productions include: THESELIAS, THE THREE WISEMEN, and LA BATTAGLIAfont. He is the husband of Katherine Hepburn in the musical, CYRANO font. A.C.T. also presented the Neil Simon comedy, THE GOOD DOCTOR. His films include THEY DIED WITH THEIR BOOTS ON directed by Robert Altman, MARY ANN, BROOKLYN MCCLOUD, McCABE AND MRS. MILLE and pictures, THE BIG TAIL AND THE HIDDENBORN, which has not yet been released. Having appeared with the Alloy Entertainment Stage/Mark Taper Forum and the New York Shakespeare Festival, Auerbom's Lincoln Center credits include THE FOLLIES IN KIN (with Lee J. Cobb and Ethel Merman) and THE TWENTIETH NIGHT.

RAYE BIAK comes to A.C.T. last season from the Milwaukee Repertory Theatre where he acted and directed for two seasons. With a bachelor's degree in music and many roles including Brian in the 1970 film of THE GUY AND THE GIRL, Guiche in Cyrano for part of last season. He has also played featured roles in The Taming of The Shrew, The Merchant of Venice, The Miser, The Crucible and Broadway. He is also in A Doll's House with Marsha Mason and won with the predictions in his tour of Hawaii. He was in the television production of Cyrano De Bergerac and this past summer he made his first movie, Smile, directed by Michael Ritchie, to be released at Christmas. He has taught at the A.C.T. Summer Theater and directed in the school. In programs, he has played the title role, The Merchant of Venice, in which he was seen as Shylock, and Man for All Seasons, in which he appeared as Theron Brown. His last season as Gremio in The Taming of The Shrew, Kolenkhov in You Can’t Take It With You and Burnell in Tonight at 8:30.

RONALD BOUSSON, an associate artistic director of South Coast Repertory Company and director of their Actor’s MimeType Theatre, was a theater student of the University of Minnesota, where he also taught at Southwestern Missouri State University, California's Pacific Conservatory of Performing Arts at Santa Maria, most recently as a student of the U.C.L.A. program. He came to A.C.T. last season as director of two productions and appeared in minor roles, including that of Mark in The Merchant of Venice, Hair, Straw, Dirlee and Paolo Stullman in The Rattlin’ Pug. He is a member of the Society of Silly Acting with a cliche, and an ardent supporter of the genre, he also wrote, performed, and directed a series of one-man shows for and acted in a production for the New York University. A.C.T. in which he is entitled The Clowns Among Us and Hardy Bustin Keaton and Charlie Chaplin. In addition to teaching pantomime at A.C.T., Mr. Bousson has served as teacher for the acting company and Conservatory, and has appeared in A.C.T.'s productions of Orpheus Arc, Anthony and Cleopatra and Cyrano de Bergerac. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training, Mr. Chapline has also taught at the Minnesota Theatre College, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of Los Angeles Music Center, the theatre arts department at U.C.L.A., and at the California Institute of the Arts in Los Angeles.

JOY CARLIN, who appeared as Miss Phain in The Importance of Being Earnest and in The Taming of the Shrew, has been associated with the theater since first season at A.C.T. was graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright Theatre, she has appeared on Broadway with The Second City, and in Off-Broadway productions with resident and summer theaters and has played an assortment of roles in TV and film features. Mrs. Carlin has also been seen in The Time of Your Life, the last night of our own, The Lost, Dandy Dick, The Harbour of Blue Eggs, You Can’t Take It With You and The Matchmaker. At A.C.T. she directed The House of Bernada Alba and You Can’t Take It With You. In addition to her acting assignments.

ANDREW ELLERBE was a member of the National Theatre Company in 1965, which has appeared in Cyrano De Bergerac, The Merchant of Venice, The Crucible, The HOT L. BOSTON, The House of Bernada Alba and The Cherry Orchard. He has also appeared in television productions of Macbeth and in Portland, where she attended the University of Portland, as well as In the Money of A.C.T’s Cyrano De Bergerac. Miss Dirckson was also seen as Rosalind in As You Like It and in The Connoisseur and Alice in Wonderland with the Marin Shakespeare Festival. This past summer she was seen with sada Thompson at the Westport County Playhouse in Shy, which was included as part of A.C.T’s Plays in Progress program.

BOBBY E. FELLER, who was a member of A.C.T.’s 1965 season, which has appeared in Cyrano de Bergerac, The Merchant of Venice, The Crucible, The House of Bernada Alba and The Cherry Orchard. He has also appeared in television productions of Macbeth and in Portland, where she attended the University of Portland, as well as In the Money of A.C.T’s Cyrano De Bergerac. Miss Dirckson was also seen as Rosalind in As You Like It and in The Connoisseur and Alice in Wonderland with the Marin Shakespeare Festival. This past summer she was seen with sada Thompson at the Westport County Playhouse in Shy, which was included as part of A.C.T’s Plays in Progress program.
ANDY BACKER returns to A.C.T. for his third season. He has been seen in Cyrano de Bergerac and You Can't Take It With You for two seasons. With a bachelor's degree in Drama from the University of California, he also has a masters in Acting from the School of the Juilliard. Earlier, he had been a director and actor in theatre in the San Francisco area. He is a member of Actors' Equity Association.

RAY BIRK came to A.C.T. last season as Resident Director of the Milwaukee Repertory Theatre where he acted and directed for two seasons. With a bachelor's degree in Biology and Theatre from the University of Wisconsin-Madison, he also has a masters in Business Administration from the University of the Pacific. His acting credits include A Midsummer Night's Dream, The Tempest, and The Merchant of Venice, all for the Shakespeare Festival of Pittsburgh. In addition to his work in theatre, he is a professional writer and photographer.

RICHARD BROMBERG, an associate artistic director of South Coast Repertory Company in Costa Mesa, California, is a graduate of the University of Minnesota and is a member of American Actors Equity Association. He has been seen in A.C.T.'s production of The Tempest and in Shakespeare's Measure for Measure. He is a member of Actors' Equity Association.

CANDACE BARRETT came to A.C.T. last season as its first professional actor. A graduate of the Northwestern University Theatre, she has appeared in numerous productions in San Francisco and throughout the country. She is a member of Actors' Equity Association.

JOY CARLIN, who appeared as Minerva in The Importance of Being Earnest and in The Taming of the Shrew, has been with A.C.T. since its first season. She is a graduate of Yale Drama School and has studied at the New York University Graduate School of Acting. She has appeared in such productions as A Midsummer Night's Dream, The Tempest, and The Taming of the Shrew, among others. She is a member of Actors' Equity Association.

ANDREW COLE (formerly Elizabeth Cole), a Phi Beta Kappa graduate of the University of Chicago, holds a master's degree from Tufts and spent two years of doctoral work in London, England. She has appeared in several productions at A.C.T., including The Importance of Being Earnest and A Midsummer Night's Dream. She is a member of Actors' Equity Association.

BONITA BRADLEY takes a well-deserved break this year, after a successful run as Miss Plimpson in The Importance of Being Earnest. She has appeared in numerous productions at A.C.T. and is a member of Actors' Equity Association.

RONALD BOUSSOM, an associate artistic director of the Oregon Shakespeare Festival, has been with A.C.T. since its first season. He has appeared in productions of Macbeth, The Taming of the Shrew, and The Importance of Being Earnest. He is a member of Actors' Equity Association.

KEVIN BURBAN, a graduate of the University of Michigan, is a member of Actors' Equity Association.

KURT J. DAVIS, a graduate of the University of Wisconsin-Madison, is a member of Actors' Equity Association.

JEFF ELLERBE is a member of Actors' Equity Association.

MARC FAREN, a graduate of the University of Washington, is a member of Actors' Equity Association.

MISTY GOLDBERG is a member of Actors' Equity Association.

MATT HUNT, a graduate of the University of California, is a member of Actors' Equity Association.

JAY CARLIN

PETE JENKINS, a graduate of the University of California, is a member of Actors' Equity Association.

JACQUELINE JONES, a graduate of the University of Washington, is a member of Actors' Equity Association.

MIKE KENDALL, a graduate of the University of Washington, is a member of Actors' Equity Association.

TOM KIRK, a graduate of the University of Washington, is a member of Actors' Equity Association.

DANIEL LEONE, a graduate of the University of Washington, is a member of Actors' Equity Association.

PHILIP LOHR, a graduate of the University of Washington, is a member of Actors' Equity Association.

DANIEL LITTLE, a graduate of the University of Washington, is a member of Actors' Equity Association.

JULIE MARSHALL, a graduate of the University of Washington, is a member of Actors' Equity Association.

MICHAEL MINTZ, a graduate of the University of Washington, is a member of Actors' Equity Association.

BRAD MILLER, a graduate of the University of Washington, is a member of Actors' Equity Association.

DANIEL PARKER, a graduate of the University of Washington, is a member of Actors' Equity Association.

JAY SPERING, a graduate of the University of Washington, is a member of Actors' Equity Association.

DEBBY STONE, a graduate of the University of Washington, is a member of Actors' Equity Association.

DANIEL VANCHI, a graduate of the University of Washington, is a member of Actors' Equity Association.

BARRY WRIGHT, a graduate of the University of Washington, is a member of Actors' Equity Association.

JOE WRIGHT, a graduate of the University of Washington, is a member of Actors' Equity Association.

JULIE WYATT, a graduate of the University of Washington, is a member of Actors' Equity Association.

WILLIAM ZUPPA, a graduate of the University of Washington, is a member of Actors' Equity Association.

JIM ZUPPA, a graduate of the University of Washington, is a member of Actors' Equity Association.
night at 8:30. Cyrano de Bergerac and You Can’t Take It With You. He was recently featured in the American Conservatory Theatre’s running production of One New Over the Cuckoo’s Nest. He appeared in 16 mm films of his own creation and also in The Broadway in the Brownstone Film Festival and in several Centen- nary Classics in Dark Old Men for the Black Moses Theatre.

SABIN EPSTEIN, who taught during A.C.T.’s 1973 and 1974 Summer Training Conferences, holds a master’s degree from UC Davis and most recently served as a member of the Acting faculty of the California Institute of the Arts’ School of Theatre and dance in Valencia. An assistant director and former member of the performing ensemble, the CalArts Mama Repertory Company, he also served as company manager for their European tour in 1970. He is artistic director for the La Mama E.T.C. extension workshop. Mr. Epstein served as a guest director at Holland’s Tiek- en Theatre and Edinburgh’s Traverse Theatre Workshop Company, where he also served as a member of their performing ensemble. He has been seen at A.C.T. in The Hot One, BALTIMORE, The Misfit and in the Plays in Progress series: A.C.T. in the Royal Shakespeare Company’s Marlowe Theatre, and Royal Shakespeare Company’s Richard III. His upcoming production is the Chicago production of The Bath and the Battles of Aesop and the Academy of Desire.

LOU ANN GRAHAM, who with her husband Ross began A.C.T.’s Young Conservatory in 1980, continues to administer and instruct, doubles as an actress having appeared in Cyrano, Broadway, the House of Bernarda Alba, The Hot One, BALTIMORE, and in the Plays in Progress productions. A director of children’s theatre for 18 years, she has also directed several high school musicals including The Unsinkable Molly Brown and How to Succeed in Business Without Really Trying. Mrs. Graham’s sister is Vivian Vance.

ROSS GRAHAM, who with his wife Lou Ann began A.C.T.’s Young Conservatory in 1976 which they continue to administer and instruct, also directs as an actor, having appeared in numerous A.C.T. productions, including Caesar and Cleopatra, Rosenkranz and Guildenstern Are Dead, The Crucible, Cyrano de Bergerac, The Merchant of Venice, and The Misfire. In addition to A.C.T.’s presentation of Cyrano for the PBS series, Theatre in America, his television credits include two spe- cials in Manhattan and Korea, made in connection with his USO tours of more than 100 performances as Sky in the Showroom in Korea and Doolie. Graham appeared in three produc- tions at the Stanford Summer Theatre in 1970. He was seen in two in Progress productions.

ROSE GRAHAM

LAWRENCE HECHT, who joined the acting company in 1971 and was subsequently chosen to join the company’s second-year program as a full fellowship student. During that year, he was seen on the Geary stage in Cyrano de Bergerac, The Merchant of Venice and The Crucible. In addi- tion, he had a leading role in The Playboy in Progress production of Hat and Cane with Maury O’Farrell and played the role of Macbeth in the A.C.T. Conservatory touring production of That Scoundrel Scapin on the Vancouver Theatre Board.

CHARLES H. HYMAN, who was a M.A. candidate at the University of Dallas, where he holds a B.A., joined the company after two years in the training program. A professional drummer who began playing at the age of 10 and has spent several seasons of the Dallas Theatre Center where he understudied Michael O’Sullivan as Prospero in The Tempest. Last season he was seen as Matthew in A.C.T. Plays in Progress production.

CHARLES H. HYMAN

GORDON KELLER, who is also direc- tor of the Berkeley Mime Troupe which in its third year is the largest of its kind in the United States. Keller has professionally performed at A.C.T. for the past two years with Jacques Lacocq at his School of Theatre in Paris in addition to his master’s degree in arts degree in dance from Mills College. Keller was master at Laney College in Oakland and has taught at the San Francisco Museum of Modern Art and Toups College. Keller’s per- forming background includes television and film work in addition to jazz and modern dance with companies in New York, Oakland and San Francisco. Keller recently received a $1500 choreo- grapher’s grant from the National Endowment for the Arts.

MICHAEL HUME comes to A.C.T. from the University of Washington in Seattle, where he played featured roles in The House of Blue Leaves, The Three Sisters and The Hound of the Baskervilles. He was seen in numerous Oregon Shakespearean Festival productions, including Caesar and Othello. He is the author of The ADO About Nothing, The Comedy of Error, Henry IV Part II and as Tom in the indoor production of The Glass Menagerie. At A.C.T. last season he appeared in The Taming of the Shrew, Broadway and Cyrano de Bergerac.

MICHAELE HUME

RANDALL DUK KIM was most recently seen in the title role of Pericles for the New York Shakespeare Festi- val in Central Park, as Fred Eng in The Year of the Dragon for the American Place Theatre, as Tristan in Charles dancing with the Houston Ballet (where he has played C. Shump in Jungle of Cities (N.Y.S.F. Public Theatre), Prince Lywy in Meekin (Fribourg Shakespeare Library Theatre), Pantalone in Servant of Two Masters (Equity Library Theatre), and Tan Lord in The Chickencoop Chiman and the Fiddler in The Kar Satrpal (American Playwrights Theatre). He spent three summers with the Champlin Shakespeare Festival playing Cassius (Julius Caesar), Gremio (Taming of the Shrew), Dr. Caius (Merry Wives of Windsor), Touch- stone (As You Like It), Capulet (Mero- mo and Juliet), Pack (A Midsummer Night’s Dream) and the title roles of Titus Andronicus and Richard III. His M.C.’s representation for the casting director One show-man of his own devising, Mark Tassin and Edgar Allan Poe.

CHLOE KIM

DEBORAH MAY, who came to A.C.T. in 1970, majored in drama at Stanford University, was an original member of the Actors’ Workshop, at A.C.T. in the Hot One, BALTIMORE, and in the Miners’ Night and the title role in Macbeth. She has been last seen last season as a member of the company in The Misfit, Tonight at 8:30 and in The Tempest.

ANNE LAVENDER majored in drama at Stanford University, was an original member of the Actors’ Workshop, at A.C.T. in the Hot One, BALTIMORE, and in the Miners’ Night and the title role in Macbeth. She has been last seen last season as a member of the company in The Misfit, Tonight at 8:30 and in The Tempest.

LOU ANN GRAHAM

RICK HAMILTON, in his second sea- son with A.C.T., attended the University of Texas at Austin. He was recently featured with the Milwaukee Repertory Theatre in both the Christmas and Easter versions of The English My- sery Plays (Forty Bottles, Sticks and Bones (Rickey) and Two Gentle- men on the Roof). He is also the author of Vernon Spees. He has been seen in numerous Oregon Shakespearean Festival productions, including Caesar and Othello. He is the author of The ADO About Nothing, The Comedy of Error, Henry IV Part II and as Tom in the indoor production of The Glass Menagerie. At A.C.T. last season he appeared in The Taming of the Shrew, Broadway and Cyrano de Bergerac.

RICK HAMILTON

CHARLES LANYER came to A.C.T. last season from the Old Globe Thea- tre in San Diego, where he had appeared as the narrator in washing- machine’s production of Two Gentlemen of Verona and Malcolm in The Liar and as the Ghost of the King Lear. He holds a bachelor of fine arts degree from the University of California, Berkeley, and a Master of Fine Arts from A.C.T. in the Advanced Training Program for actors and was subsequently chosen to join the company’s second-year program as a full fellowship student. During that year, he was seen on the Geary stage in Cyrano de Bergerac, The Merchant of Venice and The Crucible. In addi- tion, he had a leading role in The Playboy in Progress production of Hat and Cane with Maury O’Farrell and played the role of Macbeth in the A.C.T. Conservatory touring production of That Scoundrel Scapin on the Vancouver Theatre Board.
ROBERT MOONEY, in his third sea-
son with A.C.T., was for three years
associate director of the Berkeley Repertory Theatre. His	performance	in	"The	Taming of
the Snake" at the University Theater
in Berkeley was praised. Mr. Mooney	holds a B.A. in English from UCLA. In
addition to his acting, he has directed at the	Kunstwerk in Vienna and the Stadttheater
in Saarbrücken. His directing credits include 
"The Master Builder" at the University
Theater in Berkeley, where he directed in
1965.

WILLIAM PATRICK joined the
A.C.T. company in 1967 after a 20-
year association with the Cleveland Playhouse. He has appeared on television in New York and Hollywood.

FRED OLSTER, who attended A.C.T.'s
1969 Summer Training Company, re-
turned to the Bay Area as an acting company. A native of Brooklyn who holds a bachelor's degree from
Brooklyn College, she appeared in many major roles with the Milwaukee Repertory Theatre, including Silva in Two Gentlemen of Verona, the Angel
Gabriel in Nangle's English Mystery Plays and Anne in The Cherry Orchard. As a leading actress with the
Oregon Shakespearean Festival, Miss Olster was seen in Portia in The Merchant of Venice, Beatrice in Much Ado About Nothing, and in The Glass Menagerie. She also appeared as Blanche DuBois in A Streetcar Named Desire at Berkeley. She has been a frequent guest artist at the
teaching and directing credits include:

Frank Otetis has worked as the company's as the actor of the Alex-
ander Technique since the Conserva-
tory's beginning in 1965. In Pitts-
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Arts Theatre in Montreal, the Vera
Solvila Studio of Acting in New York
and trained to teach at the	American Center for the	Alexander Technique in New York. In addition to "Alexandertizing" A.C.T.'s actors, Mr. Otetis has appeared as an actor in such productions as Three Sisters, Oedipus Rex, The Merchant of Venice,
Cyrano de Bergerac and The Cherry Orchard.

RAY REINHARDT, whose portrayal of
King Lear at the Palace of Fine Arts last summer was a triumphant suc-
cess, appeared in the A.C.T. production of TheHot	L Baltimore, Tonight at 8:30, and
Broadway, as well as the title roles in the last two seasons. He has been seen as Andrew Wyke in Sleuth, George in That Championship
Season, and Astrov in Uncle Vanya. Pri-
to to joining A.C.T., he appeared as the
title role in The Cherry Orchard in New York and the Arena Stage in Washington, D.C., and was also seen as Marat in Marat/ Sade at Manhattan Theatre Club in Chicago.

STEPHEN SCHNEIDER, who came
to A.C.T. after a year in the drama di-
vision of New York's Juilliard School, served as a general consultant with The Incomparable Max on Broadway, and directed productions of Cymbeline and Timon of Athens with the Antaeus Players at the Central Park. He has also appeared in Julius Caesar and Antony and Cleopatra at the
theatre. He is currently working on a
documentary about the history of
theatre. He has also appeared in their earlier productions of The Cherry Orchard, The Cherry Orchard and The Cherry Orchard at last A.C.T.

EVE ROBERTS is currently on a sab-
nettive leave of absence from the	University of Washington, where she
was an Associate Professor in the school of	dance and music with the Seattle Repertory Theatre. Ms. Roberts has been featured in Seattle in The Price, The Little Foxes and The Importance of Being Earnest. She is one of the inaugural	season of the A.C.T. acting school.

E. KERRIG PRESCOTT joined A.C.T. as an actor three seasons ago as an actor-teacher and has been seen in The Two Cars, The Cherry Orchard, 
Infernal Machine and Lady Macbeth in Matlin Shakespeare Festival.

JUANITA RICE, teacher of Scansion
Dynamics on the Conservatory faculty for the past several seasons, returned to work as an actress with	A.C.T. in her second and second San Francisco seasons. She appeared with the acting company in the Opera Company of the West's production of The Cherry Orchard, where she was featured as in the A.C.T. productions of 
The Cherry Orchard, The Cherry Orchard and The Cherry Orchard at last A.C.T. with the Café T.O.P.A. in Chicago.

The Shady Lady Playhouse in Montego	Bay, Jamaica and was seen with
Kathryn Crosby in The Prize of Miss Jean Brodie in St. Louis. In 1969, last season she was seen in the A.C.T.'s Play in Progress of The Miss Hamford Beauty Contest and 
Tribute to the Battle of the Bands and was featured as Sandy Wexler in the summer with	the Xerogreys Performing Company of Macbeth.

ANNA DEAVEE SMITH, who
graduated from Beaverton College in Glem-
side, Pennsylvania and also studied at the	City of London College in Eng-
land, joined the company after two	years in the A.C.T. training program. She	has appeared in two television shows, The	Lady's Not Bothered, Right You Are and Taming of the Shrew. She has also been seen at the Broadway in The Big Knife and Once In A Lifetime, directed by Peter Bog-
danovich. Her major effort has been in regional and repertory theatres such as Group 20, The Carteras
Theatre, Boston Arts Festival and the University of	Michigan. In addition to her performance during this season, she will be working on a spe-
cial project involving acting and med-
tical students to develop a new ap-
proach in medical education.

RAY REINHARDT

Sandra Showell

ANNA DEAVEE SMITH

Sydney Walker, a veteran of near-
ly 25 years of stage, film and tele-
vision work, has been seen on and off-broadway in numerous roles, on television and radio and in one op-
eration, Joan of Arc at the Stake, with Dorothea McGuire and Leo Marvin. As a leading actor with the APA Reper-
tory Theatre he appeared in 23 pro-
cessions and with the Repertory Thea-
ter of Lincoln Center in twelve. Mr.
Walker's Broadway credits include	Beckett with Laurence Olivier and Anthony Quinn, his film credits in-
clude Love Story and he has been
seen in three continuing TV soap oper-
as as well as the Theater in America series of television shows. He is currently appearing in Ellis Rabb, which also featured Peter Ustinov. He has also appeared in San Francisco (1952-55) with the Playhouse Reper-
tory Company and Inter-
tional Playmakers. He is presently	playing Nathan the Wise and Ellis's The	Family Reunion.

E. KERRIG PRESCOTT

FRANK OETHE has worked as the company's as the actor of the Alex-

Sydney Walker

MARIAN WALTERS received the In-
ternational Theatre Award as "Best Act-
ress of 1973" for her portrayal of April	in The Hot L Baltimore at the Ivanhoe	Theatre in Chicago, where she was also seen in Never Too Late and West Side Story, star-
ing Sandy Duser, while the University of
Chicago's Student Award as "Best Act-
ress in a supporting role." She was seen in the Goodrich Theatre's The Ruling Class and The Royal Family, and for	two years in the leading role in The	Ring Around the Dinger Playhouse. Miss	Walters also appeared with Dyan Cannon at Plesian Run Playhouse in Ninety Day Mistress, opposite Ray

ANTHONY S. TURGEON is a charter mem-
ber of the company's first A.C.T. produc-
tions as Butler in Tiny Alice, Sivlio in Ser-
ian Two Masters and Richard Dudgeon in The Devil's Disciple (his first leading role) prior to the company's San Francisco residency. His film was the award-winning West Side Story and he brought his 
Brando to Broadway debut in The Hostile Witness. He also performed a two year stint in nuclear subma-
ories, he performed a string of	stars in role and stage musicals, includ-

including the film version of How to Succeed in Business Without Really Try-
ing the West Coast production of 
Dames At Sea, the national company Promises, Promises, and the separate	and national companies of No, No, Nanette, Company, the Goodrich, and	Ruby Keeler, and a record-breaking	production of Pal Joey at Chicago's Goodman Theatre. He has also turned from a pre-Broadway try-out of Gentleman's Fanny, in the role originated in 1927 by Fred Astaire.

ANNA DEAVEE SMITH

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son with A.C.T., was for three years
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WILLIAM PATRiSON joined the
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He has appeared on television in New York and
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Justice Oliver Wendell Holmes and AProfile of
Benjamin Franklin. Among his many major roles are
Ursula in Shaw’s Major Barbara, Yanka in Uncle Vanya,
Prospero in The Tempest and George in Who’s
Afraid of Virginia Woolf? In his seven
seasons with A.C.T., Mr. Paterson has
appeared in many productions including
Long Day’s Journey Into Night, Three Sisters,
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as Grandpa Vanderlick in You Can’t Take It With You.

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Tawny, Caesar and Cleopatra, The
Contractor, Cyrano de Bergerac, The
Mystery Cycle, The Crucible, You Can’t Take It With You, The Taming of the Shrew, Tonight at 8:30 and
Broadway. Having trained at the Webber-Douglas Academy of
Dramatic Art in London, Mr. Prescott was one of the first Americans accepted at the Old Vic Theatre, where he played many roles, and later appeared with major repertory theatres in England and Scotland. Prior to returning to this country, he appeared in numerous stage, film and
television roles and performed before Queen Elizabeth the Royal Fam-
ily in Sabona Fair at the Theatre
Royal in Windsor. Besides acting in A.C.T. productions he
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Prior to joining A.C.T., he appeared as the
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Apt Pupil and as the character with A.C.T. Well
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he was also seen as Marat in Marat/ Sade at Manhattan Theatre
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include hosting and directing NET dramatics and roles in
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STEPHEN SCHNEITZER, who came
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JUANITA RICE, teacher of scenari-
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for the past several seasons, returns
as A.C.T.’s actress as well. In A.C.T.’s second and third
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If we could have managed Mr. Scrooge's estate, he might not have been so stingy.

To the audience...

Uncle Vanya and Henry VI Parts II and III. A former student of Alvin Krause at Northwestern University he also studied at the University of Texas and his television credits include Mission Impossible and Mannix. He directed six plays for the Oregon Shakespearean Festival and three for the Pacific Conservatory of Performing Arts where he was also seen in St. Joan, Becket, Richard III and School for Scandal.

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

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

Laird Williamson

For your convenience: DOCTORS may leave the number 777-9903 with their call service and give name and seat number to house manager. Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance (around corner on Mason Street).

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

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

Call any of our over 470 offices for an appointment. There's no cost or obligation. But what you discover will cheer you up.

To earn a good living is no mean endeavor. To try and manage an estate at the same time is enough to put anyone in a foul temper.

Our solution: Security Pacific Bank's investment services.

Even Ebenezer could never master the time, planning, and collective financial wisdom that goes into the management of such assets.

Our researchers and security analysts are in touch with high level corporate management and financial institutions, and are constantly on the alert for investment opportunities.

Your portfolio manager selects from their recommendations, bearing in mind your individual economic objectives. A seasoned investment officer himself, he also draws upon the knowledge of specialists in other related areas. The size of our institution allows him to take advantage of such operational economies as block trading and negotiated commissions.

Some shrewd, experienced investors wish to make their own decisions. Our Custodianships allow them more time to follow the market, we take care of bookkeeping and storage.

To the audience...
L. STEVEN WHITE, a specialist in sword and combat choreography who teaches those skills at A.C.T., came here from the American Shakespearean Festival in Stratford, Conn., three seasons ago. At Southern Methodist University he played Edmund in King Lear with Morris Carnovsky. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Puck in Midsummer Night's Dream, Tybalt in Romeo and Juliet and Claudius in Much Ado About Nothing. At A.C.T., he has appeared in Cyrano de Bergerac, The Merchant of Venice, The Mystery Cycle, You Can't Take It With You, The Crucible, The HOTT I, BALD- MORE, Tonight at 8:30 and as Ronnie in The House of Blue Leaves. This past summer he played Clayton in Mind With A Dirty Man.

LARD WILLIAMSON comes to A.C.T. after three years with the Oregon Shakespearean Festival where he was seen in Twelfth Night, Hedda Gab ler, Othello, Troilus & Cressida.

To the Audience...

Uncle Vanya and Henry VI. Parts II and III. A former student of Alvina Krause at Northwestern University, he also studied at the University of Texas and his television credits include Mission Impossible and Mannix. He directed six plays for the Oregon Shakespearean Festival and three for the Pacific Conservatory of Performing Arts where he also was seen in St. Joan, Becket, Richard III and School for Scandal.

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

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Credits • WILLIAM GANSLEN, HANK KRAZELNER and DENNIS ANDERSON for photography. • Flowers courtesy of Misti’s Flowers, Downtown Center Garage.

Special discount rates are available to clubs and organizations attending A.C.T. performances at the Geary and Marines’ Memorial Theatre in groups of 25 or more. Discount information, call A.C.T. Group Sales (415) 771-3800. Special student matinees (not listed on regular schedules) are also offered to school groups. Complete details are available from Joan Fenterv, A.C.T. 450 Geary St., San Francisco 94102, telephone (415) 771-3800.

For ticket information, telephone the Geary Box Office (415) 777-6440—from 9 a.m. through the first intermission Monday through Saturday and 12 to 8 p.m. on Sundays. The box office will close at 6 p.m. on days when there is no performance.

To receive advance notice of special A.C.T. events, please sign register in Geary Theatre lobby, or send your name and address to: A.C.T. mailing list, A.C.T. 450 Geary St., San Francisco 94102.

The American Conservatory Theatre is supported by the California Association for A.C.T., as well as grants from the Ford Foundation, the Rockefeller Foundation, the San Francisco Arts Commission, the City and County of San Francisco and the National Endowment for the Arts in Washington, D.C., a federal agency.
The hotel’s fine restaurant provides a beautiful view of the golf course, and the lounge features live music and entertainment seven nights a week, with a different kind of music every night. There’s plenty to do here without ever leaving the hotel grounds.

The Del Monte Hyatt House offers two special golf vacation packages, one for 3 days and 2 nights for $49.95, and one for 7 days and 6 nights for $179.95 (prices are based on double occupancy). Both packages include unlimited green fees at the Old Del Monte Golf Course, gourmet dining in the hotel dining room and evening entertainment in the lounge. These packages are in effect until March, 1975.

Regular room rates range from $10 to $34 for a single, to $28 through $44 for a double.

LA PLAYA HOTEL

The La Playa Hotel in Carmel-By-The-Sea is noted for its thoughtful courtesies and old-world service. These qualities make it a perfect choice for those who really appreciate old-fashioned hospitality and personal attention.

The hotel contains 75 rooms and suites, many with delightful views of Carmel Bay and the village. The rooms are charming, furnished comfortably with an increasingly personal touch. The current owners, Bud and Charlotte Allen, are working toward making every room look and feel like a bedroom in someone’s home, and they are succeeding.

This goal stems from an effort by the Allens to carry on the long tradition of La Playa, which was originally built in 1905 as the home of artist Chris Jorgenson. In 1907 it became a small hotel owned by the Goodwin family. When Bud Allen purchased it from the Goodwins in 1968, La Playa had a reputation as a local hotel catering to local people.

Since that time there have been a few changes, like a heated swimming pool, but La Playa has retained its traditional graciousness and personal concern for the happiness of its guests.

La Playa is very conveniently located only two blocks from the beach and four blocks from Carmel’s shops and art galleries, at the corner of El Camino Real and 8th Avenue.

Rooms at La Playa range from $20 to $25 for a single, and from $23 to $28 for a double.

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MAIL ORDERS: Payable to Fine Arts Development. Mail to Sherman Clay, 141 Kearny, S.F. 94108. Envelope stamped, self-addressed, please

A FINE ARTS DEVELOPMENT PROJECT
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(continued)
THE BUSINESS SCENE

ADJUSTABLE TRUSTS

The Bank of California Trust Department, Howard H. Bell, Senior Vice President and Executive Trust Officer,

Three ways to create more flexible trust plans for your family's protection.

The trust provisions people make for their beneficiaries, either in their wills or through living trust agreements, usually have a relatively simple, uncomplicated purpose. To maintain a trust's standard of living, for example, or to conserve the inheritances of young children or grandchildren and provide for their education.

In stable times, the terms of such trusts can be quite simple, too. A trust yielding an assumed income of so much a year could be counted on to cover a beneficiary's living expenses comfortably. A specified payment of such-and-such amount could be counted on to cover the expense for four years at Stanford or Harvard.

Today, sensible trust planning is far more challenging. The times are uncertain, the future uncertain. Who can confidently predict economic growth, investment yields, the living costs or even the economic climate that will prevail in the future?

In these three opportunities we want to call upon our clients' attention—opportunities for giving trust plans flexibility needed to adjust in changing times. Each has already proved its worth. Today, we believe, they deserve consideration by all who seek to provide wisely for their families and conserve their estates.

1. Supplementary payments at the trustee's discretion.

Traditionally, the terms of a trust name an income beneficiary ("All the income to my wife for her lifetime") and one or more members of a younger generation to whom the trust principal is paid when the trust runs its course ("To be divided among our children in equal shares.")

But what if inflation or economic upheavals create a situation where the trust income sometimes proves insufficient to provide a widow with the financial support her husband intended? And what about unforeseen family emergencies?

Today most thoughtfully planned trusts allow us, as trustee, to supplement income with payments from principal if necessary to carry out the trust's intent: to maintain a beneficiary's standard of living, for example, or to pay college expenses. Even when the need for these additional payments appear minimal, it's a good idea to allow for them in the event of a real emergency.

Payouts at the beneficiary's discretion. A variation on the same idea is to allow a beneficiary to invade trust principal without requiring the trustee's approval. However, this approach should not be used injudiciously.

Some trusts are intended to protect beneficiaries from relatives or friends seeking loans or other investments. In such a case, a beneficiary may escape a few headaches if he or she can say, "Harvey, this windmill-powered mass transit concept of yours certainly sounds original, but you'll have to sell my adobe at the bank on the idea."

Estate tax needs to be kept in mind, too. Many trusts are designed to protect assets taxed at the death of the creator of the trust from exposure to an unnecessary second tax in the estate of the primary beneficiary. If the beneficiary has a sweeping power to withdraw assets, the entire trust fund would be taxed as part of the beneficiary's estate, even though no withdrawals were made.

Some "mild" trusts do give the surviving wife or husband an unlimited power to invade. Here there's...
Quail Lodge
Quail Lodge is located at the Carmel Valley Golf and Country Club and is another excellent choice for golf enthusiasts. All guests have full use of the private facilities of both clubhouse and golf course, which include a swimming pool and tennis courts.

This 100-unit lodge is set in a peaceful valley, away from city noise. The quiet countryside surroundings are more than a retreat for guests. They are also a refuge for rare wild water birds, raccoons, ospreys and deer.

Guests may choose either poolside or balcony rooms, or cottage suites, all colorfully decorated. The cottage suites consist of five units each and can be adjusted to accommodate groups of considerable size. Each cottage contains a central sitting room with fireplace, bar, bath and patio. Four bedroom units also join this main unit, each with bath, dressing room and private patio. It’s the perfect facility for a large family or group of friends who want to spend a relaxing weekend (or longer) together.

Elegant dining is available at The Covey, Quail Lodge’s restaurant, located on one of the 10 lakes of the Carmel Valley Golf Course. The lodge also contains a cocktail lounge, entertainment facilities and a golf shop.

The Quail Lodge has just been awarded the rating of “outstanding” by AAA, of which there are only three such awards given in California. And, the Mobil Guide gives Quail Lodge a *****, rating, the only one given in California!

The lodge is one mile south of Carmel off Highway 1, and three miles left on Carmel Valley Road.

Rates at Quail Lodge are: $46 for double & twin, or king patio rooms; $49.50 for center lounges; $46 for double & twin, or king terrace rooms; and $46 to $52.00 for double & twin, or king balcony rooms. Single occupancy is less $56. Continental breakfast is included.

DEL MONTE LODGE
Del Monte Lodge is legendary. It’s set on the Pacific Ocean in the heart of the famous Del Monte forest, a scenic 3,600-acre park. There are six championship golf courses near the Lodge including Pebble Beach, Spyglass Hill, Del Monte and the Peter Hay Nine Hole Par 3. Facilities are available for tennis, hunting, fishing, swimming, trap and skeet shooting, sailing and riding.

The Lodge itself constitutes one of this country’s most magnificent hosteries. Rates on the modified American plan (breakfast and dinner) range from $74 for a single and $90 for a double. Suites start at about $145.

The accommodations listed here are only examples. There are many other excellent places to stay on the Peninsula, but as we said these are a few that have been personally researched recently. Among our children in equal shares!). But what if inflation or economic upsets create a situation where the trust income sometimes proves insufficient to provide a widow with the financial support her husband intended? And what about unforeseen family emergencies?

Today most thoughtfully planned trusts allow us, as trustee, to supplement income with payments from principal if necessary to carry out the trust's intent: to maintain a beneficiary's standard of living, for example; or to pay college expenses. Even when the need for additional payments appear minimal, it's a good idea to allow for them in the event of a real emergency.

Payouts at the beneficiary's discretion. A variation on the same idea is to allow a beneficiary to invade trust principal without requiring the trustee's approval. However, this approach should not be used injudiciously.

Some trusts are intended to protect beneficiaries from relatives or friends seeking loans or touting investments. In such a case, a beneficiary may escape a lot of headaches if he or she can say, “Sorry, this windmill-powered mass transit concept of yours certainly sounds original, but you'll have to sell my advisors at the bank on the idea.”

Property tax needs to be kept in mind, too. Many trusts are designed to protect assets taxed at the death of the creator of the trust from exposure to an unnecessary second tax in the estate of the primary beneficiary. If the beneficiary has a sweeping power to withdraw assets, the entire trust fund would be taxed as part of the beneficiary's estate, even though no withdrawals were made. Some "marital" trusts do give the surviving wife or husband an unlimited power to invade. Here there's
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nothing to lose, tax-wise. A trust designed to qualify up to half a married person's separate estate for a marital deduction must give the survivor an unlimited power to leave the trust assets to absolutely anyone he or she wishes—a power which itself will expose the previously untaxed assets to tax at the survivor's death. So the lifetime withdrawal rights create no tax exposure that didn't exist already.

2. Life beneficiary's "power of adjustment"

The formal term for a beneficiary's power, via his or her own will, to specify how a trust fund shall be distributed at termination is testamentary power of appointment. It can be especially useful as a power of adjustment.

A widow, for example, can review the family situation and if need be adjust her husband's original plan for dividing the trust fund equally among the children at her death. Perhaps one child has suffered heavy economic or medical blows and requires a greater degree of financial help. Perhaps another has prospered to the point where he would prefer that part of his share be passed on to his children.

In essence, this power allows the life beneficiary to adjust the original trust plan in the light of events and circumstances that were not foreseeable when the trust was created.

As we've mentioned, an absolutely unlimited or general power of appointment exposes a trust fund to tax as part of the beneficiary's estate. So its use is normally restricted to marital-deduction situations. However, a widow can be given a limited power of appointment over a trust designed to shield initially taxable assets from unnecessary second tax. What's more, the definition of limited in this context is broad enough to allow for just about any adjustments that might prove desirable.

Similarly, where assets are left in trust for the life benefit of a child or other relative, the life beneficiary can be given a useful power to appoint or "adjust" without causing the trust fund to be treated as part of his or her taxable estate.

3. "Sprinkling" by the trustee

Earlier we mentioned adjustability in the form of discretionary payments from trust principal if a trust's income did not suffice to meet inflated living costs or emergency needs. Occasionally a quite different kind of adjustment could be called for. What if the income proves more than sufficient?

The beneficiary, of course, could simply hand along the excess income to the next generation. But the beneficiary would still have to pay income tax on these amounts, most likely in fairly high tax brackets.

Given the authority to "sprinkle" income among the primary beneficiary and his or her children, the trustee may be able to create significant annual tax savings for the family as a whole by paying excess income directly to the children, or investing it for them. The youngsters' tax brackets should be far lower than the parent's.

"Sprinkling" provisions may also be used to permit a trustee to adjust the normal division of income among several children or grandchildren if one has special medical or educational needs.

Flexibility

The Bank of California is dedicated to excellence in trust investing. But it takes more than conscientious asset management to make a trust succeed in human terms. Today more than ever, much depends on thoughtful, flexible planning.

If you have not yet talked with us about our trust services, you and your attorney are cordially invited to discuss your requirements with a Trust Department representative.

If you have a will or trust agreement that was shaped when times seemed more stable and the future less puzzling, now would be a wise time to let us help you take a new look at your planning.

If you would like to receive a copy of Bank of California's brochure "Investment Advice Pacific Style," please write to Investment Department, Performing Arts Magazine, 651 Brannan Street, San Francisco, CA 94107.

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For Pre-Theatre Dinners
COME TO THE TOP

Dollar Opera is so popular,” grins Kurt Herbert Adler, “that people often bring the whole family. Last year we had mothers, fathers, grandparents, babies, dogs, cats, teddy bears…”

The Maestro’s hyperbole comes close to the truth. Dollar Opera, soon to begin its fifth season at the Palace of Fine Arts, is firmly entrenched as one of San Francisco’s most widely enjoyed cultural events. And the price, miraculously, is still just right: one dollar per opera.

The 1975 season, offering five productions in six performances, includes, as always, the entire repertoire of Western Opera Theater, the touring and educational subsidiary of San Francisco Opera. WOT covered some 10,000 miles this year—performing in places like Durango, Colorado and Olympia, Washington—and audiences everywhere were enthusiastic.

A new production of Offenbach’s The Tales of Hoffmann—stated to open the Dollar Opera season on May 9—generated unprecedented excitement at a recent performance in Cupidino’s Flint Center.

“We hardly knew what hit us,” says Calvin Simmons, the company’s 24-year-old associate music director. “People were yelling and jumping up and down in the aisles and throwing flowers on the stage. I’ve never seen anything like it.”

The same production thrilled an audience of 400 Navajo teenagers at the Many Farms settlement in the rugged mesa country of northeast Arizona.

“This was my third year with WOT at Many Farms,” says Simmons. “and there was a noticeable increase in the enthusiasm of the kids for what we were doing. When our bus got stuck in the mud, a group of teenagers even showed up to help us get out.”

Simmons, who conducted some of the performances along the tour route, will raise his baton before a full orchestra at Dollar Opera’s La Traviata and The Barber of Seville, as well as provide piano accompaniment for What Price Confidence. Western Opera Theater music director Andrew Melzer will conduct The Tales of Hoffmann and Trouble in Tahiti as well as another performance of The Barber of Seville.

All of the operas were included in WOT’s four-month-long tour of seven Western states. “Believe it or not,” says WOT manager Donald Cleary, “the entire show fits into a bus and a truck, though there were times when the situation made it impossible for us to use the sets at all.”

In Sedona, Arizona where we staged Trouble in Tahiti in a bank lobby, using decks and chairs and silverware that we grabbed on the spot. The costumes for that show are early 1950’s, but since the bank was contemporary, it made more sense to use our own clothes.”

There were times, Cleary admits, when the tedium of bus travel affected the mood of the company. “We got a little goofy crossing the Arizona desert, and when we got tired of bridge and Scrabble, we made up a mileage game that involved guessing the distance to the horizon. What made it all worth—

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WOT’s grand finale—the Dollar Opera season—has traditionally played to capacity houses in San Francisco. This year it opens with The Tales of Hoffman on Friday, May 5 at 8:00 p.m. What Price Confidence will be performed on Saturday, May 6 at 8:00 p.m. in a double bill with Trouble in Tahiti. On Sunday, May 7 at 7:30 p.m. Le Traviata will be offered, and The Barber of Seville will be performed on Friday, May 16 at 8:00 p.m. The Tales of Hoffman will be staged again on Saturday, May 17 at 8:00 p.m. The Barber of Seville will be repeated on Sunday, May 18 at 2:00 p.m.

PERFORMING BACCHUS

by FRED CHERRY

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

BARDELLI: 6:45 p.m.—We were a bit late, but the restaurant is just around the corner from the Opera theatre. 6:50—Skipped martinis and ordered a small bottle of Allatian wine as an apéritif. It arrived immediately. 6:55—Menu presented. 7:00—placed orders. 7:05—vegetable appetizers and soup served. 7:15—entrees served. 7:35—ordered more wine. 7:45—discussed dessert. With maitre d’ and placed order. 7:55—check presented and more coffee. 8:20—walked to theatre.

OPINION: A comfortable place! Food, ambience, staff, and—best of all—prices are easy to take. You enter prepared for a slightly better-than-admirable dinner with some of the old-fashioned virtues of attentive service, ample space, and an unpretentious decor. And so the food, which comes, is a delightful surprise!...the best ingredients prepared with skill and a distinct individuality...‘Jerusalem’ is the word! Chef Bardelli used to describe his cuisine; a dimer ‘with Jerusalem’ would be hard to beat anywhere in the world—as our ideal dinner will prove.

SUPER SLIPPER: For an aperitif, order the wine from Maitre d’ Louis Meyer’s hometown—Kuhn Gesnurthraminer ’72. Make a large bottle; you’ll want to drink it throughout the meal. And a dish of Bardelli’s famous French fried potatoes purchased that while the food is coming. Crisp vegetable horns d’oeuvre and rich coquilles set you up for Chicken Jerusalem, one of Chef Bardelli’s legendary creations—tender chicken and baby artichokes in a luscious cream sauce—which helped to establish his great reputation. A salad of mixed greens with the excellent house dressing clears the palate for dessert—another specialty—Panaines Jerusalem, which, despite the name, contains no artichokes. With it, rich, dark coffee. Only $25 for two, including that excellent wine. Bardelli’s, 243 D’Arber Street, San Francisco, (415) 882-0243.

THE SYMPHONY OF WINE

Four decades ago, British author Edward Burney penned his thoughts on “The Art of Drinking”—and no one since then has said these things better—or more musically! He illustrates the characteristics of a good wine by this analogy.

“The soul of music is rhythm, the primitive drum which answers and stimulates our heartbeats. To this is later added the sound of the pipe introducing us to melody, and with more pipes comes harmony. When to the primitive pipe we add a string or brass instrument tone, contrast is born, and so on till the rich complexity of the modern orchestra is reached.

“Now wine can be considered as a symphony, and on the just balance of its components it rests depend. Firstly, then, is the flavor of the grape, the vinous taste in its purity, which may compare to the string bass of the orchestra; alone it may not be flat, but enlivened by the acid piccolo, preserved by the light airiness of clarinet and harmonies, it comes to life in a pleasant and refreshing drink.

“An orchestra, however, without brass would lack some colour, and a wine without alcohol no body. So we add, therefore, alcohol to our vinous symphony and at once place it in a new category.

“There are, of course, some who like a brass band above all music, and equally there are those who like alcohol as meat as they can get it. These take to cocktails, whose appeal is that of brazen trumpets loudly overblown.

“The real lover of wine, as that of music, these fiery notes must be used with the greatest discretion. Not for them the crude assault, but the quiet and drowsy progressions of little flies and webs,” to that state of mellow feeling where charity has her flavoured dwelling.

“Wine is, therefore, a symphony, an orchestra of many bones and rhythms, and equally, there are orchestrations of many sizes. There is the imperial majesty of Burgundy; so richly scored, contrasting with the clear simplicity of an Amadu wine, a string quartet in comparison.

AFTER DINNER (OR WHENEVER)

“If I had a thousand sons, the first human principle I would teach them would be to addit themselves to Sherry.”—Shakespeare, Henry IV.

Fred Cherry writes an off-beat “Personal Wine Journal” each month. Readers of this column may have a sample issue without charge by writing to Performing Arts.
while was the friendliness of the audiences we encountered."

WOT's grand finale—the Dollar Opera season—has traditionally played to capacity houses in San Francisco. This year it opens with The Tales of Hoffmann on Friday, May 9 at 8:00 p.m. What Price Confidence will be performed on Saturday, May 10 at 8:00 p.m. in a double bill with Trouble in Tahiti. On Sunday, May 11 at 7:30 p.m. La Traviata will be offered, and The Barber of Seville will be performed on Friday, May 16 at 8:00 p.m. The Tales of Hoffmann will be staged again on Saturday, May 17 at 8:00 p.m. The Barber of Seville will be repeated on Sunday, May 18 at 2:00 p.m.

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Perfoming Bacchus
by Fred Cherry

The Good Life... Each month Fred Cherry takes you to a place where you dine and wine quickly and well—before or after the show—and suggests a particularly happy marriage of food and wine.

Bardelli's: 6:45 p.m.—We were a bit late, but the restaurant is just around the corner from the Opera theatre. 6:50—Arrived late but the place was full. An aperitif; it arrived immediately, 6:55—menu presented, 7:00—placed orders. 7:05—vegetable appetizers and soup served, 7:15—entrée served, 7:35—ordered more wine. 7:45—discussed dessert with maître d' and placed order. 7:55—check presented, and more coffee, 8:20—walked to theatre.

Opinion: A comfortable place! Food, ambiance, staff, and—best of all—prices are easy to take. You enter, prepared for a slightly better-than-average dinner with some of the old-fashioned virtues of attentive service, ample space, and an unpretentious decor. And so the food, which comes, is in a delightful surprise! ... the best ingredients prepared with skill and a distinct individuality... "Jerusalem" is the word. Chef Bardelli used to describe his cuisine; a dish "with Jerusalem" would be hard to beat anywhere in the world—as our ideal dinner will prove.

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The Symphony of Wine
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"The soul of music is rhythm, the primitive drum which answers and stimulates our heartbeats. To this is later added the sound of the pipe introducing us to melody, and with more pipes comes harmony. When to the primitive piping we add a string or brass instrument tone, contrast is born, and so on till the rich complexity of the modern orchestra is reached. "Now wine can be considered as a symphony, and on the just balance of its components its merits depend. "Firstly, then, is the flavour of the grape, the vinous taste in its purity, which may compare to the string hues of the orchestra; alone it would be flat, but enlivened by the acid picollo, preserved by the light airiness of clarinets and harmonies, it comes to life as a pleasant and refreshing drink. "An orchestra, however, without brass would lack some colour, and a wine without alcohol no body. So we add, therefore, alcohol to our vinous symphony and at once place it in a new category. "There are, of course, some who like a brass band above all music. Equally there are those who like alcohol as meat as they can get it. These take to cocktails, whose appeal is that of brazen trumpets loud ly overblown. "To the real lover of wine, as of that music, these fiery tones must be used with the greatest discretion. Not for them the crude assault, but the quiet and deep progressions 'by fits and starts,' to that state of mellow feeling where charity has her favoured dwelling. "Wine is, therefore, a symphony, an orchestra of many and many rhythms, and equally, there are symphonies of many sizes. There is the imperial majesty of Burgundy, so skillfully scored, contrasting with the clean simplicity of an Amapo wine, a string quartet in comparison. "After Dinner (or Whenever) "If I had a thousand sons, the first human principle I would teach them would be to addit themselves to Sherry,"—Shakespeare: Henry IV, Act II, Fred Cherry writes an off-beat "Personal Wine Journal" each month. Readers of this column may have a sample issue without charge by writing to PERFORMING ARTS.
Bob Goerner

Has the “New Generation” run its course? Has instant gratification peaked out as a way of life? Is there any mileage left in first building a firm foundation even if it takes a few years? I thought you might like to know that there is evidence of a new breed of “Flower Children” who are willing to till the soil, sow the seed and watch it grow. They are among the many who feel they could appropriate as their right the work of others. Transplanting a garden as they gathered their flowers was by no means the only way they could arrive at the fruits of their labor. They “go with the flow” and are ready to plug into other people’s gardens. A new breed of business people is now appearing—women and young men who are entreprenuing their own businesses. They have been known to form major partnerships, in keeping with the new philosophy that prevails in general, to concentrate on that which is not readily available elsewhere; in particular, to seek out the newest, freshest, newest, super stars. To quote this catalog: “In the future the world will be steering the addition of species, with less emphasis on horticultural varieties. We will not be adding any F-1 hybrids. We feel that there are many true species which are worthy of cultivation than these sterile hybrids. Gaze at a field of F-1 plants. They appear to be almost machine-made. There is a greater risk of crop failure when growing genetically uniform plants. This occurred in the wheat stunt rust of 1954 which took 75% of the durum wheat crop, and in the new corn blight epidemic of 1970 which destroyed 20% of the crop. A more famous example is the wiping out genetically similar plants was the Irish potato blight of the 1830’s in which 2 million people starved.”

To each and each other’s plants, to each and each other’s cultures. To all the species that the course of evolution has run, all the plants no matter what their provenance, simply close shop and go away. It appears that this has happened with named varieties and perhaps some of the wild species. To guard against national starvation our government maintains a seed bank in Colorado, where the basic types of essential food seeds are maintained under ideal storage conditions, their viability being constantly renewed by sowing and reaping fresh seed. I hear many stories of problems with some of the new “miracle” breeding programs whose goal was to bring about a “green revolution” in underdeveloped countries. Unfortunately some of these crops require inordinate amounts of fertilizers which are beyond the present means of these poor countries, what with the rise in oil prices.

But back to J. L. Hudson and the new era which he ushered in as a way of life. Is he planning on building it up, continuing to increase his growing plants and his offerings of the gardeners’ dollar? Not at all. He will continue to be small, recognizing the limitations of his work and his time. He will continue to be small, recognizing the limitations of his work and his time. He will continue to be small, recognizing the limitations of his work and his time. He will continue to be small, recognizing the limitations of his work and his time. He will continue to be small, recognizing the limitations of his work and his time.
Art and Other Places

by JUNE LEDERMAN

Mention Marin County and the visitor immediately thinks of the delightful towns of Sausalito and Mill Valley that bustle up and down the hillsides. For your next trip to Marin, visit the less animated small town of San Anselmo which is planked down and solidly rooted in the quiet Ross Valley.

Nicknamed the Hub City, San Anselmo is in the center of the county. To get there, leave Highway 101 North at the Greenbrae turnoff and take the scenic road that gently winds its way through Kentfield and the town of Ross.

San Anselmo is the UNcity. Its most undistinguished landmarks are topographical: Mt. Baldy, a large hill with sparse vegetation on top, and Red Hill with its exposed red clay. The town has unmet parking, an unhurried atmosphere and an unusual planning commission that designed and transformed an empty lot into a charming and functional place, while the enthusiasm of its supporters was at a high.

Visit Creek Park; the site was a train stop in the early years of this century, then later, a bus station. It has off-street parking hidden by trees and shrubs, rolling lawns, bicycle racks, picnic tables, and shaded decks with benches overlooking San Anselmo Creek. Steps leading down to the creek invites a little nature study for young and old.

Take an old-fashioned walk, the paths in Creek Park are lighted by old street lamps. (These are recastings of the standards discarded years ago in an attempt to modernize the downtown area.) Well lighted bridges that lead from the park to San Anselmo Avenue make an evening stroll an adventure, even though the shops are closed.

Saturday is family day on San Anselmo Avenue. There are many tempting shops and restaurants to visit. Children and hobbyists are forever fascinated with Cunningham’s Hobby Shop and their complete line of models: from the simplest plastic automobiles to the most technical radio controlled airplane.

There are elegant boutiques, and interesting antiques. Try La Venera, Salo or Kaufman for a start. The Old West Arcade with its tiny shops is always a good choice for browsers, and just down the block is Discovery (for miniaturists especially), or L’Art which specializes in carved, stained, painted, etc., reproductions of animals. One of my favorite dinner restaurants is next door to the latter.

La Chauviere’s specialty is French cuisine. Each elegant dish receives the personal attention of Monsieur Le Bugle before it is served. Madame Le Bugle’s shiney, Italiana kitchen looks like a French restaurant decor, gets my applause for the intimate surroundings in a dining room that seats a maximum of forty persons. Interested? Better make reservations, it’s very popular.

Now that spring is here, Studio 7 is the place to search out a painting, print, or sculpture for that special place, or a pot for that exotic plant. Allow time to visit this art gallery that features pots, goblets and other surprising creations in clay by master Robert Richards. Studio 7 also shows the work of Abigail Hogan, and Klock, potters whose work continues to be fresh and excellently crafted. Ralph O’Neill, who sculpts in marble, Wendy Lilleshult, weaving artists Ebe Gonella and Mar- cas Lillienfeld; and painters Richard Benbrook, June Lederman and Paul Rosi complete the stable of artists regularly exhibiting here. In addition, there will be several exhibits by invited artists, during the coming season. A good reason to return to San Anselmo.

There is more to discover on your next visit. Restaurants that feature Chinese, Mexican, or French cooking, or good old American hotdogs and hamburgers; antique and decorator shops; unusual wearing apparel; and unexpected treasures from Africa and South America, as well as the Continent.

All this makes it hard to believe that just seven years ago downtown San Anselmo was a neglected area with more than thirteen empty store.
For dining al fresco there are several surprising choices on San Anselmo Avenue. When the weather is pleasant, lunch and dinner are served out of doors at The Arbor. Umbrellas top covered tables, the wooden deck (enclosed by a low wrought-iron fence to keep the dogs out and the little ones in) is a favorite San Anselmo spot for Sunday Brunchers who bicycle in from all over the county, to enjoy the fine Quiche Lorraine served here.

The indoor dining-room at The Arbor is equally as appealing, a relaxed atmosphere with dinner served by candlelight. Try my favorite: Crepes Poulette and a glass of white wine.

If you would rather lunch in Creek Park, try The Cheese Store for a takeout sandwich. A hundred different cheeses here, ready for you to sample before you buy. Take some cheese home for dinner; Anne White or one of her able assistants will help with your selection. You can also buy a Baguette French Bread and a bottle of wine to complement your choice purchase.

Make a mental note to pick out a bunch of flowers for your table at Annelsie Florists, before you leave for home, along with some of the fresh ground coffee that has been filling the air with its rich aroma. Miscellaneous is a shop that specializes in coffee beans ground to your preference, and packaged teas and candies imported from far-off places. You will find a complete line of pots for brewing and serving your selection. An acre to the rear of the shop is cleverly decorated and stocked with kitchen paraphernalia. The customers are always loaded with seasonal and holiday miscellaneous at Miscellaneous.

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La Chaumieres’ specialty is French cuisine. Each elegant dish receives the personal attention of Monique le Bugle before it is served. Madame le Bugle is a delightful, unexpected treasure from theignon French farmhouse decor, gets my applause for the intimate surroundings in a dining room that seats a maximum of forty persons. Interested? Better make reservations, it’s very popular.

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The human mind is a strange apparatus. It can conveyes a people that because they pay a great deal for a Scotch, the Scotch must necessarily taste good.

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