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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
FEBRUARY 1974/VOL 8 NO. 2

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Another Look At... THE MONTEREY PENINSULA
by Roberta Joyce

We try to take an annual look at the Monterey Peninsula. The point is we like the Peninsula, go there frequently and like to read and write about it.

Fifty Miles of Golf
Dedicated golfers probably see the Monterey Peninsula as a series of emerald fairways and greens, bordered on two sides by the Pacific Ocean, on another by Monterey Bay and on the fourth by the mansions of good golfers who have died and gone to heaven.

Today there are seventeen courses on the Peninsula and it would be possible to play more than fifty miles of golf there without replacing a single hole.

On Cypress Point’s sixteenth hole the drive needed to reach the green must carry 227 yards over an inlet of the ocean; quite a hazard (water and mental) for even a pro.

With so many courses, the only time a three-hour tour of one of the championship courses is impeded is when there’s a tournament on; and these are few, with the Bing Crosby Pro-Celeb this past month being the most heralded.

Nine of the Peninsula courses are open to the public: Ranchos Cordova’s two, Pacific Grove’s Municipal two, the Peter Hay Par Three, Spyglass, Del Monte, Laguna Seca and Ranchos El Toro.

Three recognize reciprocal agreements with other clubs: the Carmel Valley Golf and Country Club, Monterey Peninsula Country Club and Corral de Tierra Country Club. The Naval Postgraduate School has one, and Fort Ord, two courses for the military and their guests. Only Pebble Beach and Cypress Point are private, and the former is open to anyone staying at Del Monte Lodge.

Cannery Row
Monterey’s Cannery Row, until recent years a one-mile strip of abandoned fish canneries, once was a boomtown because of vast schools of a small sardine in nearby waters. This same fish, the silvery pilchard, later made Cannery Row a ghost town.

Eighty-four of the big fishing boats called purse seiners, and many smaller craft, swept the seas with their nets and unloaded the catch at a row of canneries, which numbered sixteen in the 1930s heyday.

When the pilchard disappeared in the mid-forties — some thought because of pollution, others simply because sandies, tuna and other fish tend to move southward every few decades — the canneries, which at their peak had hummed with the industry of more than 4000 workers, began to close down. Today, only one remains, packing small quantities of squid.

(continued)
Remember your last business trip to New York?

It was a western on TV. It was the Times crossword puzzle.

But most of all, it was a hotel room.

Remember?
Your next trip to New York doesn’t have to be business during the day and nothing at night. Because next time, you can take your wife along.

On an American Airlines “Three Nighter” package.

For $31 I for each of you, including air fare, you can stay at the Americana Hotel or the City Square Motor Inn. And so you won’t even have time to turn on the television, you get theater tickets or dinner at a selected restaurant.

Plus an extra like a sight-seeing tour or a visit to Radio City Music Hall.

Whoever said you can’t mix business with pleasure never heard of American Airlines.
As the machinery stopped and the area died, no one could have believed that that row of rotating buildings would become famous, attracting people from all over the world. Eventually, developers began to develop into a tourist mecca of fine restaurants, shops and galleries.

But even as the last pitchfork disappeared into the bay, the seeds of Cannery Row’s renaissance were being planted. John Steinbeck was writing a novel about a colorful crowd of the Row’s denizens — looters, bootleggers, prostitutes, workers and a man he called Doc. Richetts, the real-life prototype of Steinbeck’s character, Doc. Richetts was still operating his laboratory when, in 1948, a car he was driving was hit by an expiring train a few blocks from his home. He died two days later.

But the memory of the man who loved women, tipped his hat to dogs and bargained the hounds of Jack London, the dervicts, remains. The bulldozers of the developers that are too spares to that weathered frame building at 800 Cannery Row where Doc, for twenty years, collected specimens, annoyed barnacles and octopi for sale to schools teaching marine biology, and downed his full share of the last forty-five-gallon “panama red” fifteen or so years ago. The history of Cannery Row has been even stranger than the fiction based on it. Today, with its gourmet restaurants and smart shops, it can hardly be termed a ghost town—except that the ghosts of Doc, Dora, Max, Lee Clock and their great and good friend, John Steinbeck, still seem to be around somewhere.

The Butterflies

For reasons unknown, the Monarch butterfly, from time immemorial, has chosen to spend the winter in a certain stand of pines in Pacific Grove. One October day, a few advance scouts will arrive from the Canadian Rockies. Within two weeks an orange hordes numbering in the millions come gliding down to settle in the area.

The migrant insects are close neighbors: as many as one thousand cluster together on a thicket branch. On sunny days they wake to fly about and mate. Their eggs are laid on flowering plants, which make food supply for the black and white caterpillars which soon hatch.

One female may lay as many as three hundred pale green eggs. The metamorphosis from caterpillar to butterfly takes about a month; but even the chrysalises are beautiful, being green dotted with gold.

Monarchs lead a chary life. They can withstand fairly severe winters; birds find them distasteful because of their larvae’s milkweed diet; and throughout their stay in Pacific Grove they are protected from human molestation by a city ordinance which prescribes a maximum fine of $500 or up to six months in jail for anyone caught harming them.

The annual return of the butterflies is saluted by the local school children who, on October 15, stage a Butterfly Festival, dressed as butterflies, connoisseurs and Indians.

Fisherman’s Wharf

The one-legged stilt walker, unblinking, through the lowered window, turning away only to chase other feared paraders. A last year, when the big bird uttered an even more ominous cry, the tourist could say it no longer, and reluctantly tossed out the remains of his rod and reel.

This happens to happen at Neptune’s Table, one of the fine seafood restaurants on Monterey’s Fisherman’s Wharf, but it could have occurred at any of the restaurants on that historic street.

The original pier was built in 1846 by slave labor—military deserters, Chinese and Indians who got caught and drink and talk.

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The original pier was built in 1846 by slave labor—military deserters, Chinese and Indians who got caught and drink and talk.
As the machinists stopped and the area died, no one could have believed that that row of cotton buildings would become famous, attracting people from all over the world, and eventually begin to develop into a tourist mecca of fine restaurants, shops and galleries.

But even as the last pitchfork disappeared from the Bay, the seeds of Cannery Row’s renaissance were being planted. John Steinbeck was writing a novel about a colorful crowd of the row’s denizens — loafers, boozers, prostitutes, workers and a man he called Doc. Ricketts, the real-life biologist and was thought by some to be a strange mixture of saint and sinner.

The book was, of course, “Cannery Row,” and soon after its publication, in 1945, the first pilgrims began arriving to visit the earthy shrine and meet Edward F. Ricketts, the real-life prototype of Steinbeck’s character, Doc. Ricketts was still operating his laboratory when, in 1948, a car he was driving was hit by an expiring train a few blocks from his home. He died two days later.

But the memory of the man who loved women, tipped his hat to dogs and handbagged the crowds of the derelicts, remains. The builders of the developers who are so that developer framework building at 800 Cannery Row where Doc. For twenty years, collected specimens, anemones, barnacles and octopuses for sale to schools teaching marine biology, and downed his full share of the large glasses of forty-cents-a-gallon “panama red.”

In 1962 or so years ago, a group of about twenty Peninsula artists, jurists and businessmen made the lab into a private club. They were as much as it was, refused to paint it. They do pretty much what Doc would have wanted them to do: drink and talk.

So, in some ways, the history of Cannery Row has been even stranger than the fiction based on it. Today, with its gourmet restaurants and fine shops, it can hardly be termed a ghost town—except that the ghosts of Doc, Dora, Mark, Lee Chong and their great and good friend, John Steinbeck, still seem to be around somewhere.

The Butterfly Trees

For reasons unknown to man, the Monarch butterfly, from time immemorial, has chosen to spend the winter in a certain stand of pines in Pacific Grove.

One October day, a few advance scouts will arrive from the Canadian Rockies. Within two weeks an orange hordes numbering in the millions come gliding down to settle in the same grove. The migrant insects are close neighbors: as many as one thousand cluster together on a single branch. On sunny days they wake to fly about and mate. Their eggs are laid on milkweed plants, a ready-made food supply for the black and white caterpillars which soon hatch. One female may lay as many as three hundred pale green eggs. The metamorphosis from caterpillar to butterfly takes about a month; but even the chrysalis are beautiful, being green dotted with gold.

Monarchs lead a charmed life. They can withstand fairly severe weather, birds find them distasteful because of their larvae’s milkweed diet; and throughout their stay in Pacific Grove, they are protected from human molestation by a city ordinance which prescribes a maximum fine of $500 or up to six months in jail for anyone caught harming them.

The annual return of the butterflies is saluted by the local school children who, one Saturday in October, stage a Butterfly Parade, decorated with butterflies, confections and Indians.

Fisherman’s Wharf

The one-legged stool, unshining, through the bowed window, turning about to chase other features of the world; from the open air with every step, the tourist could no longer, and reluctantly tossed out the remnants of his rock cod.

This happened to happen at Neptune’s Table, one of the finest seafood restaurants on Monterey’s Fisherman’s Wharf, but it could have occurred at any of the restaurants on that picturesque harbor.

The original pier was built in 1846 by slave labor—military deserters, convicts, and Indians who were caught in the white man’s net. At that time, it was provided not for fishermen, but for the many trading vessels which leaned into Monterey Bay when the wharf was a major station on the Pacific.

Eight years later, the booming whaling industry took over the pier; to be followed by the tiny pitchfork, or sardine, which made Monterey the canning capital of the world. This led to the founding of a Wharf sub-harbors. Eventually, the wharf became famous when John Steinbeck wrote his novel. Sandies did not have a monopoly of the Wharf, however; daily catches of salmon, albacore, or drunken butternut, in any month of the year the Monterey Peninsula offers something to fascinate or entertain you.
The Greening of Spring Opera Theater
by Caroline Crawford

A thrust stage was built out over the orchestra pit to help bring the audience and the performers into closer contact, and Spring Opera Theater launched its first season with a repertory that included Mozart's Titus, Donizetti's Don Pasquale set in post-earthquake San Francisco, Faust Counter Faust—a modern opera collage based on the Faust legend, and Rigoletto, an old-timer restaged in modern dress.

 Appropriately, directors for the new season were drawn from the theater: Obie-winner Gilbert Moses came to Spring Opera Theater via the New York stage and A.C.T.; William Frace was a well-known documentary filmmaker; Richard Pearlbaum had been with the American Shakespeare Festival and had worked with Franco Zeffirelli in Europe for several years. That year all of the productions were designed and coordinated by Robert Darling, who had designed the new thrust stage as well. And in the next year, new talent: Gerald Freedman and Harold Stone, brilliant directors of both on- and off-Broadway stage plays, and designers John Wright Steen and Meng Chie Lee. Many of the young artists featured by Spring Opera Theater had sung with Western Opera and the Moroqua Opera Program; many have since gone on to the San Francisco Opera, the Metropolitan, and other major locations.

Spring audiences grew, and when Spring Opera Theater presented Carmen in English and with spoken dialogue, staged Bach's St. Matthew Passion, and offered Monteverdi's classic tragedy Orfeo with authentic baroque instruments and Brecht-Weill's brilliant satire The Rise and Fall of the City of Mahagonny, the Curran didn't have enough seats to go around. There was indeed an audience that wanted the unusual, and expected the excellent in opera theater. After that first season, additional performances were scheduled every year, as they will be again in 1974.

Spring Opera Theater begins its 1974 season on March 5 with its original commitments intact. The company of young artists, directors, designers and conductors, many of them new to the Spring Opera Theater stage, will present four original productions, including a new work by an American composer, the San Francisco premiere of a baroque masterpiece, and, to answer public demand, revivals of two great favorites from past seasons.

Of Mice and Men, a forceful theater piece by Carlisle Floyd, will have its first major staging in California, where the story takes place. Carlisle Floyd is one of the most prolific and outstanding of American composers; his works are among those most performed on the opera stage today. Based on John Steinbeck's novel about the lives of itinerant farm workers in California's Salinas Valley—the childlike Lennie and his protector George—Of Mice and Men de-

On January 10, 1975

Queen Elizabeth 2 will sail on her first voyage around the world.
80 days, from $4,800 to $86,240.

On a cold Friday night in January, The Greatest Ship in the World will slip from New York harbor to circumnavigate the earth. She will return at nine in the morning on Monday, March 31st.

Around the world in 80 days.
Her itinerary includes the most fascinating and exotic ports of call on four continents and seven seas. She'll sail to Curacao and Cape Town, Mombasa and Mahé in the Seychelles, Bombay and Bali, Hong Kong and Honolulu and fourteen other ports in between. She will, of course, cross the international date line and, the equator, and sail through the Panama Canal.

Queen Elizabeth 2 is the perfect world cruiser. She was built as both a transatlantic liner and cruise ship. As a result, she is capable of great port-to-port speed, allowing more time in major ports. It would take slower ships many more days to traverse her glamorous route and would require a proportionately higher fare.

Queen Elizabeth 2 is magnificent inside and out. She's 65,000 tons and 13 stories high. Her state rooms and public rooms have been designed by noted interior designers.
The opera company that dares to call itself theater is in its annualgreening process, preparing to emerge into full flower early in March with a typically lively, provocative repertoire of works that span musical time from the mid-1600s to the beginning of our own decade. Spring Opera Theater, founded in 1961 under Kurt Herbert Adler, committed itself to the propositions that new works should be tried, that the offbeat and the rarely-performed should be heard and that young artists need seasoning on a professional opera stage. At the same time an additional commitment was made to a prospective audience: Spring Opera promised opera in the American idiom as possible, a fresh dramatic approach to opera production, and not least important, a price that was right. Opera theater was to be made available for little more than the cost of a seat in a first-run movie house.

In 1971, to prove a point, Spring Opera added the word Theater to its name, packed its trunks, and moved out of the Opera House, making a formal break with the grand opera stage setup and looking for a new home that would be more appropriate to its needs. Several theaters were considered before the Curran was finally chosen. Very much on the beaten track of the regular theatergoer, the 1,700-seat Curran offered an intimate setting, a downtown location, and a place where productions could be staged more reasonably.

A thrust stage was built put over the orchestra pit to help bring the audience and the performers into closer contact, and Spring Opera Theater launched its first season with a repertory that included Mozart's Titus, Donizetti's Don Pasquale set in post-earthquake San Francisco, Faust Counter Faust—a modern opera collage based on the Faust legend, and Rigoletto, an old timer restored in modern dress.

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On Milk and Men, a forceful theater piece by Carlisle Floyd, will have its first major staging in California, where the story takes place. Carlisle Floyd is one of the most prolific and outstanding of American composers; his works are among those most performed on the opera stage today. Based on John Steinbeck's novel about the lives of itinerant farm workers in California's Salinas Valley—the childlike Lennie and his protector George—Of Milk and Men deals with a great variety of things to see and do aboard her; nearly as much as there is in many of the ports to which she can take you.

Queen Elizabeth 2 will provide a dimension of comfort and luxury never before known on a world cruise. Room for room, her staterooms are the largest afloat and nearly three-quarters have a view of the sea. The service is British, and impeccable; with two crew members for every three passengers.

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When Spring arrived in 1860
San Francisco's most stylish citizens were outfitted at Roos/Atkins. They still are.
Roos/Atkins
Dressing active Westerners since 1860

GARDEN ARTS
by Bob Goerner

Looking over the stack of newly-arrived seed and plant catalogs I wondered if there are any gardens who order the newest varieties, horticultural counterparts of the man who buys a new model automobile every year whether he needs it or not. Probably not. But I think all of us subconsciously expect a new variety to be somehow superior to an old favorite. It's necessary so.

So rather than rectile a list of the newest vegetables and flowers and the claims made for them, a task that would take more space than I have available, I'll just browse unselectively through some of the catalogs at hand and share with you some of my thoughts.

Park's 1974 Flower Book maintains its size and print quality against considerable odds and I never fail to be tempted into ordering more than I can plant. Rummaging through the fridge I found unopened packets from up to three years ago. My imagination is bigger than my garden. Nevertheless, I am toying with the idea of growing a new carnation called Kiriba. The first F1 hybrid with fully double flowers. My weakness for the diurnus family is second only to my love affair with the Tranwaal Daisy. And Kiriba needs no support (it says here in the catalog). 20 seeds for $2.75. Won't hurt to try, will it?

Then there's that hot triangular bed near the curb that nothing thrives in. Maybe Park's exclusive portulaca "Sunkiss" in seven clear colors with flowers up to 2 1/2 inches will raise the neighbors' opinion of my gardening skills. And I remember the compliments I always get with the lilies, the columnines, or aquilegia as it's sometimes listed. Park seems to have about 20 kinds, one of which, longissima, still survives in a neglected part of my garden from self-sown seeds. Columnines do tend to re-seed themselves, not always maintaining the original quality, so you could be faced with a weeding problem. But that happens with many flowers, as you probably have already discovered.

Another Park exclusive is double-flowered fibrous begonias, first offered in 1957 and now comprising many series available in seed and some very special selections sold as plants. In my experience they travel well through the mailings growing, as they do, in mulched sphagnum moss. Just make sure you're not out of town when they arrive. Any extra time in their mailing cartons is not going to do them any good. You could easily become a specialist grower of these by ordering a sampler of 21 different plants for $28.95.

A very quick run-through the edibles, as last month I firmly vowed that I knew what I was going to plant. We'll see. With tomatoes you can always get a conversation started with a gardener. Whether it's worth the effort to stake them or just let them roam over a heavy mulch. And why do some of them collapse for no apparent reason? Well, you'll see the letters VFN or CLE some of the varieties meaning they are resistant to verticillium, fusarium wilt and root knot nematodes, the three main causes of the collapse. If you're an apartment dweller with only a deck in the sun take heart. The small tomatoes will be happy in containers as small as eight inches. Larger pots mean better growth and less chance of running out of water. Park offers Patio, Small Fry and Sugar Lump, the latter two being my personal recommendations for either garden or container use.

For further edibles let's switch to the Burpee catalog which happens to be big on cabbages, 21 varieties. Never having grown a cabbage, I pass this information along without comment. But Golden Pole Beans! They should look splendid always growing to the ceiling with the inch wide butter yellow pods hanging in clusters. Burpee says they're extra delicious. Writing this in mid-winter I'll believe it. It only I weren't already growing four kinds of beans! Maybe I can talk a neighbor into trying them and I can get a sample packing.
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Looking over the stack of newly-arrived seed and plant catalogs I wondered if there are any gardeners who only order the newest varieties, horticultural counterparts of the man who buys a new model automobile every year whether he needs it or not. Probably not. But I think of all of us who subconsciously expect a new variety to be somehow superior to an old favorite. That isn't necessarily so.

So rather than rectify a list of the newest vegetables and flowers and the claims made for them, a task that would take more space than I have available, I'll just browse unselectively through some of the catalogs at hand and share you some of my thoughts.

Park's 1974 Flower Book maintains its size and print quality against considerable odds and I never fail to be tempted into ordering more than I can plant. Rummaging through the fridge I found unopened packets from up to three years ago. My imagination is bigger than my garden. Nevertheless, I am toying with the idea of growing a new carnation called Kiriba. The first F1 hybrid with fully double flowers. My weakness for the dianthus family is second only to my love affair with the Tranväv Dahlia. And Kiriba needs no support (it says here in the catalog). 20 seeds for $2.75. Won't hurt to try, would it?

Then there's that hot triangular bed near the curb that nothing thrives in. Maybe Park's exclusive portulaca 'Sunlinks' in seven clear colors with flowers up to 2½ inches will raise the neighbors' opinion of my gardening skills. And I remember the compliments I always got with my large clematis, or aquilegia as it's sometimes listed. Park seems to have about 20 kinds, one of which, longissima, still survives in a neglected part of my garden from self-sown seeds. Columbines do tend to reseed themselves, not always maintaining the original quality, so you could be faced with a weeding problem. But that happens with many flowers, as you probably have already discovered.

Another Park exclusive is double-flowered fibrous begonias, first offered in 1957 and now comprising many series available in seed and some very special selections sold as plants. In my experience they travel well through the mailing process, as they do, in unlabeled spongy moss. Just make sure you're not out of town when they arrive. Any extra time in your mailing cartons is not going to do them any good. You could easily become a specialist grower of these by ordering a sampler of 21 different plants for $28.95.

A very quick run-through the edibles, as last month I firmly vowed that I knew what I was going to plant. We'll see. With tomatoes you can always get a conversation started. Is theirs? A visit every now and then. We'll let them roam over a heavy mulch. And why do some of them collapse for no apparent reason? Well, you'll see the letters VPN after some of the varieties meaning they are resistant to verticillium, fusarium wilt and root knot nematodes, the three main causes of the collapse. If you're an apartment dweller with only a few pots in the sun take heart. The small tomatoes will be happy in containers as small as eight inches. Larger pots mean better growth and less chance of running out of water. Park offers Patio, Small Fry and Sugar Lump, the latter two being my personal recommendations for either garden or container use.

For further edibles let's switch to the Burpee catalog which happens to be big on cabbages. 21 varieties. Never having grown a cabbage, I pass this information along without comment. But Golden Pole Beans! They should look splendid always a part of the garden, with the inch wide butter yellow pods hanging in clusters. Burpee says in mid-winter I'll believe it. If only I wasn't already growing four kinds of beans! Maybe I can talk a neighbor into trying them and I can get a sample picking.

Burpee is emphasizing dwarf fruit trees, an idea whose time has come. Especially on sloping ground where pruning, spraying and picking can be hazardous at the higher elevations of the standard size. Would that I had
Definitely not your standard two weeks. But 15 days “far from the meddling crowd.”

First Class all the way.

At the royal Kahala Hilton on Oahu, the intimate Hotel Hana-Maui on Maui and the secluded Kona Village Resort on the big island of Hawaii. Only $1,047.15 per person, double occupancy, featuring:

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- Superior accommodations at all hotels.
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- All taxes, service and transfers.

For free color brochure, mail the coupon today.

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Having been made a Dame (by the Queen) has made a slight difference in my life. I find myself wearing gloves more often.

— Dame Judith Anderson

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Another short afternoon

Here comes Sunday, February 17 again... at the chic hour of 5 p.m. when Bobby Short, idol of sophisti-cats, returns to the Geary Theater for his annual concert before his adoring Bay area fans. The ebullient, pianish entertainer played to SRO houses the last three years, and the upcoming gig should pack the Geary to the rafters once more, for Bobby's exposure during the past year has been bigger than ever.

There have been more records (the most recent is “Bobby Short Is K-Ka- Zy for Cernovich” on Atlantic); TV shows with Mabel Mercer and with Arthur Fiedler; his sixth consecutive year at New York's Cafe Carlyle — the one remaining supper club that resolutely refuses to admit that civilization's niceties are completely gone, and numerous special concerts.

John Wasserman, reviewing the 1973 concert in the Chronicle wrote: "Bobby Short, the maestro of the tunes, returned for his third annual visit to the Geary, sold the joint out, did four encores, got a standing ovation, sprang about like a rotary-engineered yo-yo, generally lushed himself of total mastery in a highly public field," while Phil Elwood raved in the Examiner that "Bobby Short is a superb entertainer who can turn saloons into salons and theaters into saloons... his enthusiasm, his love of his songs and of his life, are his infectious means of captivating an audience."

If you want to forget about the energy crisis, Watergate and all the other calamities of current times, what better way than a Short matinee with Bobby? Hopefully, the S.F. Ticket Center, 224 O’Farrell street, still has some tickets left...
nothing but dwarfs! With space limited the live-in one-gated apples and pears make a lot of sense although I must say I’d rather see a different combination of varieties of pears for this area. Some day I hope this technique is extended to cherries, peaches, apricots and plums.

Last but not least I had a heavily-grafted plum on the local wild small-fruited variety. Must have had nine or ten kinds, bearing with varying enthusiasm. Setsome was most prolific. The scions had been collected from anywhere they could be found, not always complete with proper name. But a sheer delight with the blossoms coming over a month’s time and the harvest over two. But last summer it just up and died without saying a word. I intend to order two dwarf plums from Bury to partly compensate, Ambrose and Burbank. I am sure that plums eaten directly from the tree at the peak of ripeness are indeed ambrosia.

I should insert a warning applicable to all catalogs meant for distribution throughout the entire country. We have a special climate here, a “Mediterranean” climate. Mild winters (and I write this viewing snow-capped Mt. Tamalpais from my window) and mild summers with an equable humidity range. So do not get carried away with Bury’s description of their French hybrid wine grapes. True, they have been especially developed for wine-making — but not in our California climate. This is for the east and mid-west. Buy wine grapes locally. As for fruit trees, an informed nurseryman who wants to stay in business is not going to sell you a tree that will fail in your neighborhood. Not if he can help it. On the other hand, many varieties that will do well here are not stocked due to lack of demand, in turn due to unawareness of their existence. Stark Brothers, for instance, has a tremendous onus of collection of fruits and I have many of them growing for years producing bumper crops of apples, few pears and scarcely any peaches. With more warmth, the peaches would have done very well. Now I know.

Before leaving Bury’s catalog, I must report that they have set to find that white marigold for which they are offering $10,000. The idea is that you sow a packet of their near-to-white marigolds and perhaps one plant will be pure white. You send them the seeds from it and if it indeed does come out true while the $10,000 is yours and your only problem then is dealing with the IRS. Bury’s problem would be what to do for an encore. How about a blue marigold? That research ought to last past the year 2000.

Lastly turning to one of England’s most famous firms, Suttons Seeds, whose re-designed catalog may be obtained free by writing them at Reading, RG1 1AH, England, we discover again that their land and ours is separated by a common language. But the division is narrowing. This time eggplant is found under “E” rather than “A” for aubergine. However, squashes are still marrows when they are not courgettes. Want seeds for sweet peppers? Look under capsicum. As for what they call Cape Gooseberry, it would take a determined detective to seek out all the synonyms. I will have a go at it. Stand by. Firstly, Suttons has the botanical Physalis edulis in parenthesis by way of clarification. On consulting Taylor’s Encyclopedia of Gardening I find this is actually P. incana, which see. P. incana turns out to be the tomatillo or Mexican ground cherry. The other hand Bury’s Western Garden Book insists that the ground cherry or strawberry tomato is P. pruinosa. Back to Taylor who agrees that the strawberry tomato is P. pruinosa but adds that the Cape Gooseberry is actually P. peruviana. Mr. Sutton, are you with me? The funny thing is that I always thought it was called pola, as grown in Hawaii and there made into jam in your neighborhood. Not to mention South Africa where it is canned under the name of Goldenberries. Other names floating around are husk tomato and jam berry. Enough! I will plant some this year and see that it has a tent. I have re-christened it something with a little zing to it. Suggestions are welcome.

Method acting? There are quite a few methods. Mine involves a lot of talent, a glass and some cracked ice.

JOHN BARRYMORE

Having been made a Dame (by the Queen) has made a slight difference in my life. I find myself wearing gloves more often.

— DAME JUDITH ANDERSON

OBJECTS OF GREAT BEAUTY FOR HOME OR COLLECTOR

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Harrah’s is two exciting resort hotels where the world’s greatest entertainers come to play. A variety of fine food restaurants, twenty-four-hour action, convertible convention facilities and Harrah’s famous automobile collection. It’s more than just a place to stay. In Reno, at Tahoe.
"A FULL AND VARIED EVENING'S ENTERTAINMENT..."

"In the year 1935," Noel Coward later recalled, "upheld by my stubborn faith in the 'star system,' I wrote the Tonight at 8:30 as a form of dancing, singing, acting vehicles for C. Coward Lawrence and myself. The success we had had with Private Lives both in London and New York encouraged me to believe that the public liked to see us playing together, and this belief, happily for us both, and the management concerned, turned out to be fully justified."

Tonight at 8:30 is the overall title for nine short plays and musicals by Coward which were divided into groups of three to make a trio of triple-bills. The first group opened in London on January 9, 1936, followed shortly by the second and third groups. They were then presented alternately for the remainder of the run ... performance engagement at the Phoenix Theatre.

The nine plays, in order of their London openings, are Family Album, The Astonished Heart, "Red Peppers," Hands Across the Sea, Towed Oak, Shadow Play, We Were Dancing, Ways and Means and Still Life. A tenth play, Star Chamber, was briefly substituted for Hands Across the Sea, then dropped altogether for the remainder of the run.

For its production of Tonight at 8:30 this season, A.C.T. presents three of the original nine—"Red Peppers," Family Album and Shadow Play. All three are musicals, and they contain some of Coward's loveliest melodies and most charming lyrics amid dialogue that is alternately witty, tender and broadly funny.

In the program for the first London engagement, Coward prepared his audience for an evening of one-act plays with an awareness of the shabbiness often accorded brief works in the theatre:

"Ladies and gents—The idea of presenting these three short plays in an evening instead of one long one is far from original. In fact, if one looks back over the years, one finds that the 'triple bill' formula has been used, with varying degrees of success, since the earliest days of the theatre. Lately, however—that is, since the last quarter of the century—it has fallen from favour. Occasionally still a curtain-raiser appears in the provinces, but wearing a sadly hangdog expression, because it knows only too well, poor thing, that it would not be there at all were the main attraction of the evening long enough ...

A short play, having a great advantage over a long one in that it can sustain a mood without technical creeping or overlapping, deserves a better fate, and if by careful writing, acting and producing I can do a little towards reinstating it in its rightful pride, I shall have achieved one of my most sentimental ambitions."

"From our point of view behind the footlights, the experiment will obviously be interesting. The monotony of repetition will be reduced considerably, and it is to be hoped that the stimulus Miss Lawrence, the company and I will undoubtedly derive from playing several roles during a week instead of only one will compensate itself to the audience, thereby ensuring that a good time be had by all."

"All of the plays included in the programmes have been written specially. There has been no unworthy (continued on p. 32)"

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"All of the plays included in the programmes have been written spe- cially. There has been no unworthy (continued on p. 19)
THE Taming of the Shrew

by WILLIAM SHAKESPEARE

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

Directed by WILLIAM BALL

Associate Director: EUGENE BARONE

Scenery by RALPH FUNICELLO

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Music by LEE HOBÝ

dramatis personae

Baptista Minola, a rich gentleman of Padua

Vincenzo, an old gentleman of Padua

Lucentio, son to Vincentio

Petruchio, a gentleman of Verona

Grumio

Ramon BOSS GRAHAM

Servants to Lucentio

Katharina, the shrew

FREDI OLSTER

Bianca

CLAIRE MALIS

Widow

DEBORAH MAY

Players:


Stage Manager: JAMES L. BURKE

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

There will be a ten-minute intermission

understudies

Petrucho: Charles Lanyer; Grumio: Henry Hoffman; Baptista: Earl Boen; Cremio: Joseph Broid; Lucentio: J. Steven White; Tranio, Hortensio: Sabina Bondio; Ermong; Bobbi F. Flett; Vincenzo: E. Kerrigan Prescott; Pedantis: Allen Fletcher; Tailor: Robert Chapline; Haberdasher: Curtis; Lu Ancauta; Katharina: Elizabeth Cole; Bianca: Janice Atkins

The American Conservatory Theatre is supported by the California Association for A.C.T., as well as by grants from the Ford Foundation and the National Endowment for the Arts in Washington, D.C., a federal agency.

NOTES ON "THE TAMING OF THE SHREW"

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

Among the many specific sources on which Shakespeare drew in writing his comedy is the Italian volume, I Suppositi (1556), by Ariosto, translated into French by Georges Cas- col in 1566 as Supposies. Historians point out that this ancient Italian work probably gave Shakespeare the idea for his play's setting as well as his principal subplot.

Another possible source of the comedy is still disputed by experts. This one is a similarly titled play which prefigures Shakespeare's famous version and contains the same basic story line of the siege and conquest of an extraordinarily stubborn woman paralleling the more traditionally romantic wooing of the shrew's gentle younger sister.

Some scholars contend that the entire comedy was written by a now forgotten scribbler, then pirated by the brilliantly opportunistic Shake- speare. An opposing camp suggests that it was actually the work of the Bard himself, a product of his fledgling days as a dramatist.

William Ball's production takes its cue from the play's Italian origins, placing it in the tradition of commedia dell'arte, a kind of theatre that started to flourish in Italy in the mid-sixteenth century. Usually performed on portable stages in public squares by troupes of travelling actors, commedia dell'arte plays began as a form of vaudevillian burlesque in which the actors freely improvised their own dialogue and stage business. The plays were most often broad and lusty comedies filled with physical and verbal clrowning and marked by a galaxy of stock characters known for a single personality trait.

All elements of the production combine in an attempt to make each character stand out boldly in the commedia tradition and to commen- rate the sense of travelling players performing a show and reveling in their work. The characters themselves are frequently modelled on the great stock figures of commedia.
THE AMERICAN CONSERVATORY THEATRE

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

Directed by WILLIAM BALL

Costumes by RALPH FUNCHES

Lighting by F. MITCHELL DANA

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JAMES WHITMORE TO RECREATE
WILL ROGERS’ U.S.A. AT
MARINES’ THEATRE

WILL ROGERS, U.S.A., the celebrated one-man show starring James Whitmore, returns to San Francisco under the auspices of the American Conservatory Theater for a limited four-week only engagement beginning Feb. 26. The George Spots production is being presented in association with William Nuege Jr. at the Marine Memorial Theater.

When first presented by A.C.T. in November of 1970, the unique show adapted entirely from Rogers’ own words by playwright Paul Shyre broke all house records. Its success has since been repeated in other American cities, most recently in Los Angeles where it began an unprecedented third run with critics again echoing Whitmore’s national acclaim.

Will Rogers, the legendary humorist who had a keen eye for human foibles but never met a man he didn’t like, achieved immense popularity during his lifetime as a rodeo horse rider, standup comic, Ziegfeld Fellow, newspaper columnist, and newspaper columnist. For more than 20 years, the grouchm, humorist, and humorist’s humorist captivated the nation and the world with his running comments on the American scene.

Since his death in a 1935 air crash over Alaska with Wiley Post, Rogers has become an American folk hero whose observations are only pertinent today as when he first delivered them in his famous Oklahoman drawl. Indeed, many appear to have been expressly written for the post-Watergate world of today.

A distinguished stage, film, and television actor, Whitmore received a Tony Award for his performance in Broadway’s “Command Decision” and an Oscar nomination for Battle Cry. His many films also include Asphalt Jungle, Guns of the Magnifi- cent Seven, The Planet of the Apes and The Split, and he was starred in two T.V. series, The Law and Order and My Friends and Me.

Critics have praised Whitmore, who does not attempt physical or vocal “impersonation” of Rogers, for successfully evoking the great humorist’s spirit, warmth and gentle humanity in his performance. “What matters is that Whitmore has under- stood the psychology and style of a man who would say those things, and understood them intimately,” reported the Herald Examiner, and the Los Angeles Times declared simply, “The man is unsurpassed.”

Beginning with the Feb. 26 opening, Will Rogers’ U.S.A. will be presented Tuesday through Friday at 8:30 p.m., and Saturday at 3 and 7:30. Tickets will be available at the Geary Theater box office and all agencies after Feb. 10.

JOHN GRYNN

Whitmore in Will Rogers’ U.S.A.
NOTES ON "CRYANO DE BERGERAC"

Following his extraordinarily large nose which "makes me before me by a quarter of an hour," the swash- buckling Cyrano de Bergerac returns to the Geary this month for a second season as the central figure of Ed- mond Rostand's heroic comedy, written in 1897 and a favorite of theatre-goers ever since.

The courageous Gasccon nobleman—equally adroit as a swordsman, poet, mountebank and philosopher—doesn't flinch at the prospect of tak- ing on a band of one hundred assassins singlehandedly. And armed with a wit that cuts as deeply as his sword, he takes delight in defating the hypocrite and exposing the scoun- drel. Cyrano is a living embodiment of the French term panache, that unique amalgam of gallantry, gallantry, swagger, courage, conceit and con- scious superiority. Yet beneath all his Three Musketeer-heroes lies still another side of Cyrano, his tireless striving for the ideal in all things, symbolized by the great love he bears for the brave and virtuous Roxane.

Rostand, then conservative and young, had based his play very loosely on a minor French figure from the seventeenth century called Savinien Cyrano. The "real" Cyrano was neither noble norGascon, but a fish merchant. As a writer, the original was a realist; while Rostand's is essentially a poet. It is even alleged that the real Cyrano—who died in the prime of life, probably as much from venereal disease as from a beam of wood that fell on his head—had tried to rob his wealthy father when the latter lay on his deathbed. On each of the two Cyrano's we may assume that, in the case of the second, it was a gigantic nose. The poet Gautier de- scribed the original Cyrano's nose as the "highest mountain in the world after the Himalayas."

When Cyrano de Bergerac opened in Paris three years before the turn of the century, critic Max Beerbohm wrote, "The part of Cyrano is one which, unless I am much mistaken, the great French actor in every future generation will desire to play."

Realistic figures perish necessarily with the generation that created them, and their place is taken by figures typical of the generation which supersedes. But romantic figures belong to no period, and time does not dissolve them.

As another observer of the time, Henry James, put it, "I wouldn't, individually, part with an inch of Cyrano's nose..."
YOUR TICKET EXPIRES
AT INTERMISSION!

That's right. Your ticket to this A.C.T. performance doesn't include the last half of the show.

We aren't going to ask you to leave—it's only our way of emphasizing that the ticket you purchased pays for only half of the cost of this repertory performance. The essential other half must come from direct gifts... from theatregoers like yourself and those seated around you.

Our "price of admission" does not, and should not, cover the total cost of your entertainment. If it did, you probably couldn't afford us and we couldn't serve you.

That's not all. Your gift to A.C.T. helps maintain our nationally-acclaimed conservatory which offers theatre training to more than 500 individuals of all age and experience levels. Our student scholarship program depends on your generosity.

As a contributing friend of A.C.T. you also help subsidize our School Matinee Program, providing 35,000 youngsters the chance to share the experiences of live theatre at greatly reduced prices.

A.C.T.'s eighth season is a proud moment for us all and one made possible by our community's gift-giving cast of thousands. Many are here in the audience... all around you. Each one is a very real part of the best repertory theatre in America.

Please, if you have not already done so, won't you share in our commitment to A.C.T. A gift reply card may be found on the following page. We can assure you that your generosity will be personally rewarding... and A.C.T., your theatre, will be better for it. Thank you.

GET INTO THE ACT

Join us! You do make a difference.

We invite you to play a leading role in every stage production, every training scholarship, every school matinee performance.

Become a contributing friend of A.C.T. and join our supporting cast. You have a part in all that we do.

YES, I accept your invitation to join others in gift support of our AMERICAN CONSERVATORY THEATRE. Enclosed is my contribution.

Name... Address... City... Zip... Telephone...

SUPPORT LEVEL
$100 or more... $100 to $999
$75... $50... $25

All contributions are tax deductible

THE AMERICAN CONSERVATORY THEATRE presents TONIGHT AT 8:30 by NOEL COWARD Scenery by ROBERT BLACKMAN Costumes by ROBERT MORGAN Lighting by RED KOPP Musical Direction by J. M. SPECK "RED PEPPERS" Direction & Musical Staging by PAUL BLAKE the cast

George Pepper \nLily Pepper \nMr. Edwards \nMabel Grace

Charles Hallahan \nJudith Kniaz \nAll \nBobby F. Ellerbee

Eric Brussels \nE. Kerrigan Prescott \nRuth Kobart

The action of the play takes place on the stage, a drawing-room, and the stage again of the Palace of Varieties in one of the smaller English provincial towns.

ten minute intermission

FAMILY ALBUM

Directed by EDWARD HASTINGS the cast

Jasper Featherways \nJane Featherways \nHarriet Finch \nEmily Valance

Ray Reinhardt \nDeborah May \nAnne Lawder \nFreddie Olster

Burrows

RAY BIRK

The action of the play passes in the drawing-room of the Featherways' house in Kent, England, on an Autumn evening in the year 1900.

ten minute intermission

SHADOW PLAY

Direction & Musical Staging by PAUL BLAKE the cast

Mrs. F. Kahl Schoenhoff \nLeonard M. Sperry \nMelvin M. Swig \nBradford Walker

Victoria Gayforth \nMartha Cunningham \nSibyl Helen \nMichael Doyle

Elizabet Huddle \nAnne Lawder \nPaul Shemar \nJanie Atkins

FRED OLSTER \nBOBBY F. ELLERBEE \nJAMES R. WINKER

A Young Man \nROGER KERN

George Cunningham

The American Conservatory Theatre under the direction of Paul Blake in "Shadow Play."
YOUR TICKET EXPIRES
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That's right. Your ticket to this A.C.T. performance doesn't include the last half of the show.

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That's not all. Your gift to A.C.T. helps maintain our nationally-acclaimed conservatory which offers theatre training to more than 500 individuals of all age and experience levels. Our student scholarship program depends on your generosity.

As a contributing friend of A.C.T. you also help subsidize our School Matinee Program, providing 35,000 youngsters the chance to share the experiences of living theatre at greatly reduced prices. A.C.T.'s eighth season is a proud moment for us all and one made possible by our community's gift-giving cast of thousands. Many are here in the audience... all around you. Each one is a very real part of the best repertory theatre in America.

Please, if you have not already done so, won't you share in our commitment to A.C.T. A gift reply card may be found on the following page. We can assure you that your generosity will be personally rewarding... and A.C.T., your theatre, will be better for it. Thank you.

GET INTO THE ACT

Join us! You do make a difference.

We invite you to play a leading role in every stage production, every training scholarship, every school matinee performance.

Become a contributing friend of A.C.T. and join our supporting cast. You have a part in all that we do.

YES, I accept your invitation to join others in gift support of our AMERICAN CONSERVATORY THEATRE. Enclosed is my contribution.

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SUPPORT LEVEL

$1000 or more
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$25

All contributions are tax deductible

California Association for A.C.T.
760 Market St., San Francisco 94102

THE AMERICAN CONSERVATORY THEATRE
presents
TONIGHT AT 8:30
by NOEL COWARD
Scenery by ROBERT BLACKMAN
Costumes by ROBERT MORGAN
Lighting by RED KOPP
Musical Direction by J. M. SPECK

"RED PEPPERS"
Direction & Musical Staging by PAUL BLAKE

SPECIAL PUBLIC PREVIEW
of "BROADWAY"
— Monday April 1 —
12 noon-1:00 p.m.
Geary Theatre

A.C.T.'s current revival of Cyrano de Bergerac, directed by Marc Shigee (left) and Peter Donat who returns to their respective roles of Christian and Cyrano, which they played last season and in the WNET television production.

A.C.T.'s current revival of Cyrano de Bergerac, directed by Marc Shigee (left) and Peter Donat who returns to their respective roles of Christian and Cyrano, which they played last season and in the WNET television production.

Nancy Wickwire (right) portrays the widowed matron Mme. Delevigne and Ruth Kobart is her loyal confidante, La Pencis, in The House of Bernarda Alba.
NOTES ON 'THE HOUSE OF BERNARDA ALBA'

Widely acknowledged as Spain's greatest modern playwright, Federico Garcia Lorca is also an important figure in twentieth-century poetry. He wrote only three major plays before his death at the hands of a Fascist firing squad in 1936, in the early days of the Spanish Civil War. He was thirty-seven years old.

Lorca completed The House of Bernarda Alba, the third of his "tragicomedies," shortly before his murder. The two earlier plays in the trilogy are Blood Wedding (1933) and Yerma (1934). Often regarded as his masterpiece, The House of Bernarda Alba was subtitled by Lorca, "a drama about women in the villages of Spain," and no male characters appear in it.

The current production marks the A.C.T. dramatic role debut of actress Joy Carlbl, seen here in The Hot L Baltimore. You Can't Take It With You, The House of Blue Leaves, Paradise Lost, Dandy Dick and others. The production also brings to San Francisco the American premiere of a new English version of Lorca's drama by Tom Stoppard, author of Rosencrantz and Guildenstern Are Dead.

Bernarda Alba, recently widowed and intensely proud of her ancestry, imperiously orders her five daughters to begin eight years of mourning. They may see no men except priests, the matron declares, "and not a breath of air will get into this house from now on." Contemporary of the village men as unwillingly of marriage to her daughters, Bernarda upholdsthe repression of the past, placing respectability above compassion for the tragic emptiness of her daughters' lives. The young women bow to their mother's edict while secretly longing for release from its drudgery. They succumb to a frenzy of jealousy and violence as the drama rises to its climax.

Noting Lorca's strong ties to his country, critic Allan Lewis writes, "In Spain, his work runs deep into the life of the audience, which, through the poet's eyes, sees itself onstage. His plays are based on gypsy lore, but the authenticity of an entire nation is bared. No playwright of our time has been more completely accepted by his own people. Lewis and other critics have observed that in the tragedy of Lorca's women, the story of Spain itself is implicit.

the cast

Ja Poncia RUTH KOBART
A Maid LOU ANN GRAHAM
Bernarda NANCY WICKWIRE
Angustias ELIZABETH COLE
Magdalen BARBARA DIRICKSON
Amelia JANIE ATKINS
Martinio JUDITH KNAIZ
Adela FRED OLSTER
Maria Josefa ANNE LAWDER

Mourners:
Bonita Bradley, J. Carlin, Diana Clarke, Renoe Encyclopaedia, Jessica Epstein, Anita Feldman, Julia Fletcher, Ann Fox, Janet Grayson, Laura Gude, Kathy James, Carole Keane, R. Lazar, Maureen O'Keeley, Bet Raines, Haley Anne Reichter, Evelyn Seabert, Sandra Shottwell, Chely Simon, Maryanne Simon, Judy Yirak, Joan Andrea Vigman, Patti Walker, Sharon Weimar

Place: The house of Bernarda Alba.

There will be one ten minute interval after the first two scenes.

THE HOUSE OF BERNARDA ALBA

By FEDERICO GARCIA LORCA

Directed by JOY CARLIN
Associate Director: ROBERT BONAVENTURA

Scenery by RALPH FUNICELLO
Costumes by ROBERT MORCAB
Lighting by F. MITCHELL DANA
Music by CONRAD SUSA

“THE AMERICAN CONSERVATORY THEATRE” presents

“A FULL AND VARIED ENTERTAINMENT” (continued)

scuffling in cupboards and bureau drawers in search of forgotten manuscripts, and no hurried refurbishing of old, discarded ideas.

The primary object of the scheme is to provide a full and varied evening's entertainment for theatregoers who, we hope, will try their best to overcome any latent prejudice they may harbor against a "tragicomedy" and at least, do us the honour of coming to judge for themselves.

When the play was published, Coward wrote briefly about each in an introduction. Among his comments on the three works in the present production are the following:

"Red Peppers" is a vaudeville sketch sandwiched in between two parodies of musical-ball songs. We always enjoyed playing it and the public always enjoyed watching us play it, which, of course, was highly satisfactory.

"Family Album...is a sly satire on Victorian hypocrisy, adorned with an unobtrusive but agreeable musical score. It was stylized both in its decor and its performance, was a joy to play, and provided the whole talented company with good parts."

"Shadow Play, with which we finished the second bill, is a musical fantasy. It is a pleasant theatrical device which gave Gertrude and me a chance to sing as romantically as we could, dance in the moonlight and, we hope, make our audience feel that we were very fascinating indeed. It always went extremely well, so I must presume that we succeeded."

Tonight at 8:30 was the last occasion on which Coward and Miss Lawrence, who died in 1952, worked together. Sir Noel Coward died last year at the age of 47. Tonight at 8:30—or part of it—has had several major revivals, most recently in 1970 London production featuring Gary Bond and Millicent Martin. Two years earlier a radio version featuring Honor Blackman and John Neville in leading roles was broadcast on Still Life and Fumed Oak.

"Still Life" found its way to the screen in a memorable 1946 David Lean film, with Oscar winners Patricia Neal, Gregory Peck, and Celia Johnson. The Autobiography Heart was filmed in 1952. "Red Peppers" and "Family Album... are currently being produced at the Mercury Theatre in New York by Edward Paper Mills.

Place: The house of Bernarda Alba.

Stage Manager: RAYMOND S. GIN

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Last season, he directed Cyrano de Bergerac as well as the revival of The Cocktail Party. In 1967, he staged both Taming of the Shrew and Cherry Orchard this winter. Prior to A.C.T.'s beginnings, he staged the highly acclaimed Lincoln Center production of Tartuffe in New York and Homage to Shakespeare, starring John Gielgud, Edwin Evans and Margaret Leighton, at Philharmonic Hall. His Off-Broadway productions include Six Characters in Search of an Author, which won him the Outer Circle Critics' Obie and D'Annunzio awards; Under Milkwood, honored with the D'Annunzio and Outer Circle Critics' awards; and Ivanov, winner of the Obie and Vernon Rice Drama Desk awards. In 1964, he re-created his production of Six Characters in London with a cast headed by Ralph Richardson and Michael O'Sullivan. Among the operas he directed at the New York City Center are Dion Giovanni, A Midsummer Night's Dream, Porgy and Bess, the Inspector General, Cosi Fan Tutte and Six Characters in Search of an Author. He served as both director and librettist of Lee Hoiby's Natalia Petrovna, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has also produced an acting director's debut at all major North American theatre festivals, including the American Shakespeare Festival at Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington, D.C., the Alley Theatre in Houston, Woody Allen's Far Side of the Atlantic and the Anichob and Toledo Shakespeare Festivals. He has made his San Francisco debut in 1959 with A.C.T.'s production of The Devil's Workshop of Tony Adams of the Carnegie Institute of Technology. Mr. Ball has been the recipient of a Fulbright Scholarship, a Ford Foundation Directional Grant and an NBC- RCA Director's Fellowship. He directed the A.C.T. production of Tartuffe in 1965, Six Characters, King Lear, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Tiny Alice, Oedipus Rex, Three Sisters, The Tempest, Rosenkavalier, and Caesar and Cleopatra. In addition to his work as a director, Mr. Ball has served on the A.C.T.'s board of directors and is responsible for the company's conservatory training programs and two seasons at the A.C.T. in Europe. He helped lead an Australian national theatre workshop at the invitation of a government sponsored foundation. More recently, he directed the television production of A.C.T.'s Cyrano de Bergerac for nationwide showings on N.E.T. in February.

JAMES B. MCKENZIE, Executive Producer, has been associated with A.C.T. throughout its history. As a member of the Board of Trustees in 1966, he was host to the company for a spring season at his theatre in Connecticut, the Westport Country Playhouse. When the company moved to San Francisco shortly afterwards, he was actively involved in establishing basic contracts and policies as an officer of the Board of A.C.T. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer and director ever since. Often referred to as the "gypsy" of A.C.T., he spends much time travelling in connection with National Foundation support, negotiations for plays to be in the company's repertoire, and development of A.C.T.'s non-repertory programs, such as Hair, Godspell, Sleuth, Don't Drink the Water, I Can't Say Shakespearean Body, etc. In addition to his duties as producer and board member of A.C.T., McKenzie is an active participant in all phases of the theatre. He has produced plays on Broadway, and is currently presenting the national tour of BUTLEY, starring Brian Bedford, who has been the producer of the Westport Country Playhouse in Connecticut since 1959, and of the Three Musketeers Players in Fish Oak, Wisconsin since 1960. He is co-producer of his own new play, The Last of the Aborigines, a musical based on the life of a Canadian Cree. McKenzie is also a producer of films, television shows, and various off-Broadway productions. He is currently a producer of films and television shows for Snafu, a new network of films and television shows.
The American Conservatory Theatre presents

THE HOUSE OF BERNARDIA ALBA

By FEDERICO GARCIA LORCA

English version by TOM STOPPARD

Directed by JOY CARLIN

Associate Director: ROBERT BONAVENTURA

Scenery by RALPH FUNICELLO

Costumes by ROBERT MORCAN

Lighting by F. MITCHELL DANA

Music by CONRAD SUSA

The cast

La Poncia  RUTH KOBART
A Maid  LOUISE ANNA GRAHAM
Bernarda  NANCY WICKWIRE
Angustias  ELIZABETH COLE
Magdalena  BARBARA DIRKINSON
Amelia  JANE ATKINS
Martinio  JUDITH KNAIZ
Adela  FRED OLSTER
Maria Josefa  ANN LAWDER

Mourners:

Place: The house of Bernardia Alba.

There will be one ten minute interval after the first two scenes.

understudies

Bernarda: Elizabeth Huddell; Maria Josefa: Lou Ann Graham; Angustias: Deborah May; Magdalena: Adela: Claire Malin; Martinio: Poncia: Joy Carlin; Amelia: Kathryn Crosby; A Maid: Bonita Bradley.

Stage Manager: RAYMOND S. GIN

“A FULL AND VARIED ENTERTAINMENT” (continued)

suffring in cupboards and bureau drawers in search of forgeries, manuscript, and no hurrying refreshing of old, discarded ideas.

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Gary Bond and Millenium Martian.

Two years earlier a London Musical

revival of Still Life was mounted on

Still Life and Fumed Oak and

filled Mr. and Mrs. failed to engage

audience, despite the director's

Honor Blackman and John Neville in

leading role.

Still Life found its way to the

screen in a memorable 1946

David Lean production, starring

Richard Howard and Celia John-

son. The Astonished Heart was

filmed in 1952, “Red Peppers” in 1957,

Fumed Oak and Ways and Means

were incorporated into a single mo-

die called Meet Me Tonight.

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Last season, he di-

rected Cyrano de Bergerac as well as the revival of The Mousetrap in the company’s Con-
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productions of A.C.T. in 1969. Prior to A.C.T.’s beginnings, he staged the highly acclaimed Lincoln Center production of Tartuffe in New York and Homage to Shakespeare, starring John Gielgud, Edwin Evans and Mar-
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Theatre, and development of A.C.T.’s non-profit off-season productions, such as Hair, Godspell, Sleuth, Don’t Drink the Water, I Can’t Speak Shakespeare, Bells, etc. In addition to his duties as pro-

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EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Fitchette Stage Manager for David Merrick before joining A.C.T. as a founding member, Off-Broadway, he co-produced The Salzburgers of Margery Kempe, Epitaph for George Dillon and Emily Grove: Man for All Seasons in colleges and regional theatres. Mr. Hastings’ productions of Charlie’s Aunt and Our Town were seen during A.C.T.’s first two seasons. He is the producer of the annual Henry Fonda revival of Our Town with an all-star cast. He has directed eight other A.C.T. productions, most recently The Time of Your Life, Daniel Walker of Blue Leaves. This summer, Mr. Hastings is the Resident Director at the Eugene O'Neill Playwriting Conference. He is now artistic director at the Squaw Valley Community of Writers. He head’s A.C.T.’s Repertory company, the San Francisco Stage Company and the San Francisco Repertory Company, and will direct Broadway in the Fall of 1973 of one of the three plays included in Tonight at 8:30.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is the former artistic director of the Seattle Repertory Company and a member of A.C.T. for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera, the Pennsylvania State Festival Theatre, the North Carolina Area Shakespearean Festival, the APA, the McCarter Theatre in Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespearean Festival, Stratford, Connecticut. Mr. Fletcher has directed the A.C.T.’s productions of Uncle Vanya, Death of a Salesman, Art and Old Iaco. The Hostage, Antony and Cleopatra and Paradise Lost, as well as did-direct The Crucible, which entered the repertory at the Stanford Summer Theatre in 1967. Mr. Fletcher also directed A.C.T.’s highly successful productions of Hadrian VII, The Latent Heterosexual and A Enemy of the People, and his new translation of A Midsummer Night’s Dream, That Championship Season for the 1972-73 repertory. He directs The Hot L. Baltimore and The Member This Year.

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the A.C.T. Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginning. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre and was responsible for bringing the young A.P.A. Repertory Company there for a season. She also brought Waiting for Godot to that theatre. She also directed the company of Tiny Alice, Under Milkwood and Oedipus Rex, and to Allen Fletcher on Antony and Cleopatra and That Championship Season. Mr. Bonaventure, an invitation from South Coast Repertory to stage Charlie’s Aunt. He returned to that company and directed that production, and he is now executive director of the Theatre. At the 1970 San Diego Old Globe Shakespeare Festival, and two seasons ago he accepted the position of Executive Director of the South Coast Repertory Theatre to stage Charlie’s Aunt. He returned to that company and directed that production, and he is now executive director of the Theatre Arts Community of Writers. He head’s A.C.T.’s Plays in Progress, and will direct Broadway in the Fall of 1973 of one of the three plays included in Tonight at 8:30.

PAUL BLAKE has directed three world premiers in A.C.T.’s Plays in Progress series and has served as associate director of the Seattle Repertory Company and A.C.T. for the past two years. This season he directed the New York City Opera, and Shakespeare’s comedy, Two of the three plays of Noël Coward which comprise To Be or Not To Be, Antony and Cleopatra, and Rosencrantz and Guildenstern Are Dead. He was seen locally in One Flew Over the Cuckoo’s Nest, and the San Francisco Repertory Festival as Miranda in The Tempest and Phebe In As You Like It. Miss Atkin spent one season at the Oregon Shakespeare Festival where she appeared as Creusa in Troilus and Cressida and Katherine in Love’s Labour’s Lost. She was seen at A.C.T. last season in Cyrano, The House of Blue Leaves, The Mystery Cycle and as Mary Warren in The Crucible.

JANIE ATKINS, who holds a B.A. in English from Mills College and also attended the University of London, was a member of the A.P.A. Repertory Company for two years, appearing in The Merchant of Venice, Antony and Cleopatra, Cymbeline and The Taming of the Shrew. Last season, she was seen in the title role of the Merchant of Venice, in which she appeared as Desdemona and Othello and as Portia in The Merchant of Venice.

JOSEPH BIRD, who returns for a fourth season at A.C.T., holds a master’s degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1969. Mr. Bird also toured Canada and the United States with the APA Repertory Company. He appeared in the 1969 touring company of The Odd Couple Off-Broadway with George Grizzard and Jessie Royce Landis and the Eastern University tour with The Misanthrope opposite John Gielgud as King. He made his Broadway debut in You Can’t Take It With You, and has appeared in 10 off-Broadway productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. Cambell on the CBS daytime serial, Love Is a Many Splendored Thing. For the past two summers, he has appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in Hadrian VII, The Latent Heterosexual, An Enemy of the People, The Shooting of the President, Carmen and Cleopatra, The T?vem, Paradise Lost, Cyrano de Bergerac, The Mystery Cycle, The Crucible, and as Shylock in The Merchant of Venice.

RAYE BIRK, who comes to his first season at A.C.T. from the Milwaukee Repertory Company and London’s Royal Shakespeare Company and directed and directed for two seasons. With a bachelor’s degree from Northwest University and a B.F.A. from Nebraska, he has also been in more than 75 stage productions. He served as the leading character artist with the whimsical Summer Repertory (New York), the Nebraska Summer Repertory and Ledges Playhouse in Michigan, playing such roles as Iago in Othello, and the title roles in Scapegoat and Giff. Master of the Dance. As a participant in the 1972 Playwright’s Conference at the Eugene O’Neill Memorial Theatre and in the Center for Playwriting in Conn., Mr. Birk performed in five original plays, including The Ron Cowan’s Porcelain Time, with co-stars Michael Sacks, star of the current film, Slaughterhouse-Five. He is a veteran of numerous radio and television character assignments and has taught acting at A.C.T.’s 1973 Summer Training Congress.

ROUSON BOUSSOIS, an associate artistic director of South Coast Repertory Company and director of their junior summer camp, is a founding member of the A.C.T. Mime Troupe. Four years ago and spent a year with the training program. He returns this season as a member of the acting company as well as an assistant director for the act. Mr. Boussois’ stage credits include one season at the Boston Playwrights Theatre, and two seasons at South Coast Repertory, where he appeared in many leading roles, including Benjamin Sand in Sketches By Boz and in Wait Until Dark, and as Pordoi in A Play for a Crivello. Mr. Birk, whose acting credits also include being serving as a stage artist at both the Tulsa Little Theater in Oklahoma and California’s Pacific Conservatory of Performing Arts at Santa Maria, served as associate director for Nagle Jackson in Milwaukee during their Christmas Season. The English Mystery Plays (presented at A.C.T. last season as The Mystery Cycle) and directed the Easter production of the same work. He spent three seasons with the Oregon Shakespearean Festival, directing two plays and appearing in eight, including Macbeth, Ivanov, and The Caucasian Chalk Circle, by which he appeared as Thomas More.

EARL BOEN, who joined A.C.T. this past summer to play Le Brel in the PBS filming of Cyrano for the new Theatre in America series, has several other production and television commercials in addition to extensive stage appearances at such resident theatres as the Shakespearean Festival, Inman and the San Francisco Playhouse. A former member of The Man of La Mancha, The Boys in the Band and as Grandpa in That’s the Way It Is, Mr. Boen has also made guest artist appearances at several colleges and universities, spent a season each with the Harvard Repertory Company, the Seattle Repertory Theatre and Heartland Productions, and three with the Tyrone Guthrie Theatre, playing major roles in many productions, including the title role in the 1961 production of Cyrano.

ANDY BACKER, who returns to A.C.T. for his second season with A.C.T. from the Milwaukee Repertory Company and London’s Royal Shakespeare Company and directed and directed for two seasons. With a bachelor’s degree from Northwest University and a B.F.A. from Nebraska, he has also been in more than 75 stage productions. He served as the leading character artist with the whimsical Summer Repertory (New York), the Nebraska Summer Repertory and Ledges Playhouse in Michigan, playing such roles as Iago in Othello, and the title roles in Scapegoat and Giff. Master of the Dance. As a participant in the 1972 Playwright’s Conference at the Eugene O’Neill Memorial Theatre and in the Center for Playwriting in Conn., Mr. Birk performed in five original plays, including The Ron Cowan’s Porcelain Time, with co-stars Michael Sacks, star of the current film, Slaughterhouse-Five. He is a veteran of numerous radio and television character assignments and has taught acting at A.C.T.’s 1973 Summer Training Congress.

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Stock, Theatres, a director of the league of Resident Theatres and of the Council of Resident Summer Theatres, and is an active member of The League of New York Theatres and Producers, the Independent Repertory Theatres Organization of Legitimate Theatres. He is a member of the working group of the American Theatre Project. He is also a member of the Actors' Equity Association. His theatre career encompasses more than 1,000 productions, and includes work in every state of the union. Between productions, McKean can be found on the ship-to-ship telephone pur- suing his avocation of navigating neco-name-yachts to such exotic ports as Bermuda, Halifax and Nassau.

EDWARD HASTINGS, Executive Di- rector and Resident Stage Director, with Five Fights' Stage Managers for David Merrick before joining A.C.T. as a founding member. Off-Broad- way, he co-produced The Sultans of Margery Kempe, Epitaph for George Dillon and the national touring company of Oliver! He served as guest director of The Babylon's Production of the Chicago Children's Theater's The Man for All Seasons in colleges and regional theatres. Mr. Hastings' pro- ductions of Charlie's Aunt and Our Town were seen during A.C.T.'s first two seasons. He was a member of the original cast of the Henry Fonda revival of Our Town with an all-star cast. He has directed eight other A.C.T. productions, most recently The Time of Your Life, Dan- derous Dog, and The Art of Blue Leaves. This summer, Mr. Hastings is Artistic Direc- tor at the Eugene O'Neill Playwriting Conference and is a member of the Squaw Valley Community of Writers. He head A.C.T.'s production of Man of La Mancha in the current 1980-81 season and will direct Broadway at the Mark Taper Forum and two of the three plays included in Tonight at 8:30.

ALLAN FLETCHER, Resident Stage Di- rector and Conservatory Director, is a former artistic director of the Seattle Repertory Company in Seattle, A.C.T. for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera, the Pennsylvania State Theatre Festival, the Kennedy Center's American Area Shakespeare Festival, the APA, the McCarter Theatre in Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Connecticut. Mr. Fletcher has directed the A.C.T.'s productions of Uncle Vanya, Death of a Salesman, Antigone and Old Iaco. The Hostage, Antony and Cleopatra and Paradise Lost, as well as codi- rected The Crucible, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher also di- rected A.C.T.'s highly successful produc- tion of Hadrian VII, Then Heiress and An Enemy of the People, and his new translation of A. J. Arbeau's Orpheus That Championship Season for the 1972-73 repertory. He directs THE HOT L. BOSTON and The Grapes this season.

EDITH MARKSON, Development Di- rector, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the Board of Directors ever since. She has been a leader in the resident theatre movement since its beginning. Mrs. Markson was one of the founders of the Milwaukee Repertory Ensemble, and was responsible for bringing the young APA Repertory Company there some years ago. She also brought Montgomery College and the New York State Theater Institute to the Bay Area. She was a director of the Ohio State University's Austrian Festival and the 1971 International Festival of Contemporary Theatre at Lincoln Center. Mrs. Markson is an active member of the Bay Area Performing Arts Council, and is a Director of the Bay Area Arts Endowment. She is a member of the 1973 Southern California Arts Conference, the 1973 American Arts National Conference, and is serving as a member of the National Endowment for the Arts.

Paul Blake has directed three world premieres in A.C.T.'s Plays in Progress series and has served as associate director of A.C.T. for the past two years. This season he directed The Effects and Shadows of Play, two of the three musicals by Noel Coward which comprise To mosaic and The Shooting Script. He also directed the 1971 production of The Trojan Women, directed by A.C.T. Resident Stage Director, Brian T. Kennedy. Mr. Blake studied with Uta Hagen and Charles Nelson Reilly at the Herbert Berghof Studio in New York. He has taught classes at the A.C.T. Conservatory, the New York University Drama Department, and the Dance Centre in London. He is the author of two books, A.C.T. and St. Louis Webster College, where he was an assistant professor. Before joining A.C.T., Mr. Blake di- rected a variety of plays and musicals for East Coast summer stock compa- nies as well as productions at such resident theatres as the Long Wharf in Connecticut, the Playhouse on the Mall in New Jersey and the famous Bucks County Playhouse in Pennsyl- vania, where he was resident director.

ROBERT BONAVENTURE, Artistic and Resident Stage Director of the A.C.T., is a member of A.C.T. in addition to year- round resident theatre planning and replecency services. He has served as associate director to the A.C.T. since 1967 and directed The Crucible, a production of the National Endowment for the Arts.

Michele Fitchett, Robert Bonaventure, and Paul Blake have been named as associate directors of the A.C.T. for the past two years. This season they have directed the A.C.T. productions of To mosaic and The Shooting Script, two of the three musicals by Noel Coward which comprise To mosaic and The Shooting Script. They also directed the 1971 production of The Trojan Women, directed by A.C.T. Resident Stage Director, Brian T. Kennedy. Mr. Blake studied with Uta Hagen and Charles Nelson Reilly at the Herbert Berghof Studio in New York. He has taught classes at the A.C.T. Conservatory, the New York University Drama Department, and the Dance Centre in London. He is the author of two books, A.C.T. and St. Louis Webster College, where he was an assistant professor. Before joining A.C.T., Mr. Blake di- rected a variety of plays and musicals for East Coast summer stock compa- nies as well as productions at such resident theatres as the Long Wharf in Connecticut, the Playhouse on the Mall in New Jersey and the famous Bucks County Playhouse in Pennsyl- vania, where he was resident director.

JANIE ATKINS, who holds a B.A. in English from Mills College and also attended the University of London, was the dance director and Shadow of Play, two of the three musicals by Noel Coward which comprise To mosaic and The Shooting Script. She also directed the 1971 production of The Trojan Women, directed by A.C.T. Resident Stage Director, Brian T. Kennedy. Mr. Blake studied with Uta Hagen and Charles Nelson Reilly at the Herbert Berghof Studio in New York. He has taught classes at the A.C.T. Conservatory, the New York University Drama Department, and the Dance Centre in London. He is the author of two books, A.C.T. and St. Louis Webster College, where he was an assistant professor. Before joining A.C.T., Mr. Blake di- rected a variety of plays and musicals for East Coast summer stock compa- nies as well as productions at such resident theatres as the Long Wharf in Connecticut, the Playhouse on the Mall in New Jersey and the famous Bucks County Playhouse in Pennsyl- vania, where he was resident director.

THE ACTING COMPANY

JANIE ATKINS, who holds a B.A. in English from Mills College and also attended the University of London, was the dance director and Shadow of Play, two of the three musicals by Noel Coward which comprise To mosaic and The Shooting Script. She also directed the 1971 production of The Trojan Women, directed by A.C.T. Resident Stage Director, Brian T. Kennedy. Mr. Blake studied with Uta Hagen and Charles Nelson Reilly at the Herbert Berghof Studio in New York. He has taught classes at the A.C.T. Conservatory, the New York University Drama Department, and the Dance Centre in London. He is the author of two books, A.C.T. and St. Louis Webster College, where he was an assistant professor. Before joining A.C.T., Mr. Blake di- rected a variety of plays and musicals for East Coast summer stock compa- nies as well as productions at such resident theatres as the Long Wharf in Connecticut, the Playhouse on the Mall in New Jersey and the famous Bucks County Playhouse in Pennsyl- vania, where he was resident director.

JOSEPH BIRD, who returns for a fourth season at A.C.T., holds a mas- ter's degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with the APA Repertory Company. He appeared in the 1969 tour- ing company of Off-Broadway's The House of Blue Leaves, The Mystery Cycle and as Mary Warren in The Crucible.

Andy Backer, who returns to A.C.T. for his second season with A.C.T., has a bachelor's degree from Northwestern University and a master's degree from the University of Minnesota. He has also taught at Southern Methodist University in addi- tion to directing musicals at the University of Minnesota. Mr. Backer, whose acting credits also include having served as an associate artist at both the Tulsa Little Theatre in Oklahoma and California's Pacific Conservatory of Performing Arts, is a veteran of numerous radio and tele- vision character assignments and has taught acting at A.C.T.'s 1973 Summer Training Congress.

EARL BOEN, who joined A.C.T. this past summer to play Le Breit in the PBS filming of Cyrano for the new Theatre in America series, has several other television appearances, including The Man of La Mancha, The Boys in the Band and Grandma's Day Out (CBS). Mr. Boen has also guested at several colleges and universities, spent a season each with the Harvard Repertory Company, the Seaplace Theatre (Cape Cod) and Heartland Productions, and three with the Tyroene Gufhe Theatre, playing major roles in many produc- tions, including the title role in The Production of Arden's The Winter's Tale.

RONALD BOUSOSS, an associate artistic director of South Coast Reper- tory Company and director of their summer's Educational Theatre, is a founding member of the A.C.T. Mimi Tourpe four years ago and spent a year with the training program. He returns this season as a member of the acting company and will play the role of the title role, The Merchant of Venice, in the Shakespeare Festival, directing two plays and appearing in eight, including Macbeth, the re-ranking of the title role, The Merchant of Venice, in which he appeared as Shylock, and Macbeth, most of which he appeared as Thomas More.

RAYE BIRK, who returns to A.C.T. from the Milwaukee Repertory Theater, is an actor and director in the 1973 Summer Training Cycle and directed for two seasons. With a bachelor's degree from Northwestern University and a master's degree from the University of Minnesota, he has also taught at Southern Methodist University in addi- tion to directing musicals at the University of Minnesota. Mr. Backer, whose acting credits also include having served as an associate artist at both the Tulsa Little Theatre in Oklahoma and California's Pacific Conservatory of Performing Arts, is a veteran of numerous radio and tele- vision character assignments and has taught acting at A.C.T.'s 1973 Summer Training Congress.

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Andy Backer, who returns to A.C.T. for his second season with A.C.T., has a bachelor's degree from Northeast University and a master's degree from the University of Minnesota. He has also taught at Southern Methodist University in addi-
directed, composed music for and acted in a production for the National Endowment for the Arts entitled The Clowns about Laurel and Hardy, Buster Keaton and Charlie Chaplin.

RONALD BUSNAN

SONONI BRADLEY has been teaching Yoga to the A.C.T.'s Company and Conservatory since 1976. She studied Yoga in India for three years at the Iyengar School of Yoga and then taught in Europe and America for several years before coming to A.C.T. Sononi has recently produced her own record, RELAXATION THROUGH YOGA, and she is making her acting debut with A.C.T. in Cyrano de Bergerac.

JOY CARLIN, who was Miss Prism in The Importance of Being Earnest and in The Dining Room, will now play the role of Miss gum, a member of Chicago's 1972 Company. She has appeared on Broadway with The Second City, in several off-Broadway productions, and also with the Milwaukee Repertory Theatre. She will direct The House of Bernarda Alba this season in addition to her acting assignments.

JAY CARLIN

BARBARA DIRICKSON, who joined A.C.T. last year, has appeared in Cyrano de Bergerac, The Merchant of Venice and The Crucible. She has also appeared in television productions in San Francisco and in Portland, where she attended the University of Portland, as well as in the PBS film of A.C.T.'s Cyrano for airing in February. Miss Dirickson was seen as Rosalind in As You Like it and in The Country Wife and Alice in Wonderland this last summer with the Marin Shakespeare Festival at the Palace of Fine Arts.

BOBBY F. ELLEBEE, who was a member of A.C.T.'s training program from 1974 to 1976, played three years and last season appeared in Cyrano de Bergerac, The Merchant of Venice and The Crucible. He was recently seen in San Francisco's long-running production of One Flew Over the Cuckoo's Nest. Last year he was also seen in The Crucible at the Nebraska Repertory Theatre.

BOBBY F. ELLEBEE

ROBERT CHAPLAIN, master voice teacher for the A.C.T. company and conservatory, has appeared in A.C.T.'s productions of Oedipus Rex, Antony and Cleopatra, and Burial at Sea. The recipient of a Rockefeller Foundation fellowship, he has taught voice in Linklater in voice training teacher. The

ROBERT CHAPLAIN

ELIZABETH COLE, a Phi Beta Kappa graduate of Washington University who holds a master's degree from Tufts and two years of doctoral work in London, has numerous resident theatre credits in addition to having worked at Harvard and Stanford and served as musical director in productions at Tufts University and Ledges Playhouse in Michigan. She was seen in the title role of Mother Courage at the Palo Alto Community Theatre and in two productions at the Seattle Repertory Theatre during the 1972 season. Miss Cole has been a leading actress with the Oregon Shakespeare Festival for the past two seasons, appearing in eight different productions, including The Taming of the Shrew (Kate), The Crucible, Elizabeth Proctor: The Importance of Being Earnest (Gwendolen) and Strindberg's Dance of Death (Nurse).

SABIN EPSTEIN, who taught during A.C.T.'s 1973 Summer Acting Congress, holds a master's degree from U.C. 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. As an assistant director and former member of the performing ensemble of the Cafe La Mama Repertory Company, he also served as company manager for their European tour in 1970 and as artistic director for the La Mama E.T.C. expansion workshop. Mr. Epstein, who spent two years as a guest director and director of physical training at the A.C.T. Shakespearean Festival, served in a similar capacity at Holland's Milky Theatre and Edinburgh's Traverse Theatre Company, where he was also a member of their performing ensemble.

BARBARA DIRICKSON

LOU ANN GRAHAM, who with her husband Ross began A.C.T.'s Young Conservatory in 1970 which they continue to administer and direct, doubles as an actress having appeared in last season's Cyrano and two Plays in Progress productions. A director of children's theatre, Miss Graham also directed several big musicals including The Unsinkable Molly Brown and Grease. Without Really Trying, and appeared in the Manhattan Playhouse production of The Importance of Being Earnest under Strindberg's death of the nurse.

ROBERT CHAPLAIN

ROBERT CHAPLAIN

ROGIER KERN, who joins the A.C.T. acting company after two years in the training program, created the roles of Mervin in Hagar's Children and Rutherford-Davis in The Tunes of Chicken in the Milwaukee Repertory Theatre. He appeared in The Rehearsal and in The Old Globe National Shakespeare Festival in San Diego where he played Speed in Two Gentlemen of Verona and a soldier in The Winter's Tale and the Merry Wives of Windsor. Last year he was seen as a soldier in a local production of A Midsummer Night's Dream at the California Shakespeare Festival and at the University of Santa Clara. He appeared in numerous major roles, including the title role in Uncle Vanya, Tony Lumpkin in The Stoppard to Conquer, Cucurucu in Maria/Save and Krap in Knapp's Last Tape.

JUDITH KNAIZ, in her second season with A.C.T., played a featured role and served as understudy to Helen Gallagher in the San Francisco Company's production of No, No Nanette prior to joining the company. She was seen in the revue That's Entertainment on Broadway, and her off-Broadway credits include understudy to The Shunial and The Shoemaker's Holiday as well as a revue at the Upstairs at the Downto.

ROGIER KERN

HELEN HOFFMAN, who holds a B.A. from Cal State University at Fullerton and his master's degree from the Illinois State University, returned to the Bay Area to play Milo Tindle in A.C.T.'s long-running Sleuth. She rejoined the company last season, appearing in Cyrano de Bergerac. You Can't Take It With You, The Mystery Cycle and The Merchant of Venice. In 1972, with the Colorado Shakespeare Festival where he played major roles for three years, including Iago in Othello and Edmund in King Lear, he was a Woodrow Wilson Scholar and Fulbright Scholar for research in Kabuki theatre, Hoffmann's speciality. He directed and acted at Illinois State U.I. and studied at the Actor's Studio with Harold Clorman and directing with Edwin Dunne. The author of a book of poetry called The Beach, published in 1967, he is a former member of Hillbilly Rap in Detroit, appeared with the A.C.T.莎士比亚 Theatre in both Julius Caesar and Angel Street, and has appeared in both Shakespearean roles in the past six years.

ROBERT CHAPLAIN

FRED HOFFMAN

HENRY HOFFMAN

ROGIER KERN

ROGER KERN

JUDITH KNAIZ

JUDITH KNAIZ

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directed, composed music for and acted in a production for the National Endowment for the Arts entitled The Clowns about Laurel and Hardy, Buster Keaton and Charlie Chaplin.

Bonita Bradley has been teaching Yoga to the A.C.T. Company and Conservatory since 1971. She studied Yoga in India for three years at the Bihar School of Yoga and then taught in Europe and America for several years before coming to A.C.T. Bonita has recently produced her own record, RELAXATION THROUGH YOGA, she made her acting debut with A.C.T. in Cyrano de Bergerac.

Joy Carlin, who appeared as Miss Prism in The Importance of Being Earnest and in The Tavern during her first season at A.C.T., was graduated from the University of Chicago and has also studied at Yale Drama School and the Lee Strasberg Studio. She is a member of Chicago's Playwrights’ Theatre, where she has appeared on Broadway with The Second City, in several off-Broadway productions, and with numerous summer theatres, made numerous radio and TV commercials and has played an assortment of roles in TV and feature films. Misty Carlin has also been seen in The Time of Your Life, The Original of the President, Paradise Lost, Dandy Dick, The House of Blue Leaves and You Can't Take It with You. She is directing The House of Bernarda Alba this season in addition to her acting assignments.

Barbara Dirickson, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyrano de Bergerac, The Merchant of Venice and The Crucible, has also appeared in television productions in San Francisco and in Portland, where she attended the University of Portland, as well as in the PBS filming of A.C.T.'s Cyrano for airing in February. Miss Dirickson was seen as Rosalind in As You Like it and in The Country Wife and Alice in Wunderland this last summer with the Marin Shakespeare Festival at the Palace of Fine Arts.

Robbie F. Ellerbe was a member of A.C.T.'s training program for two years and last season appeared in Cyrano de Bergerac, The Merchant of Venice and The Crucible. He was recently seen in San Francisco's long-running production of One Flew Over the Cuckoo's Nest. He has appeared in 16 mm films of his own creation and also in The Broadwinder at the Encore Theatre and Cremerie Theatre.

Bobbi F. Ellerbe, who was a member of A.C.T.'s training program for three years and last season appeared in Cyrano de Bergerac, The Merchant of Venice and The Crucible, was recently seen in San Francisco's long-running production of One Flew Over the Cuckoo's Nest. He has appeared in numerous Shakespearean Festival productions, including Caesar and Cleopatra, Much Ado About Nothing, The Comedy of Errors, Henry IV Part II and as Tom in the indoor production of The Glass Menagerie.

Alberto Cattaneo, a member of A.C.T.'s training program for two years and last season appeared in A.C.T.'s production of The Tempest, was recently seen in Vancouver's long-running production of Othello. He has appeared in numerous Shakespearean Festival productions, including Caesar and Cleopatra, Much Ado About Nothing, The Comedy of Errors, Henry IV Part II and as Tom in the indoor production of The Glass Menagerie.

Henry Hoffman, who holds a BA from Cal State University at Fullerton and his master's degree from the Illinois State University, returned to the Bay Area to play Milo Tindle in A.C.T.'s long-running Sleuth. He joined the company last season, appearing in Cyrano de Bergerac. You Can't Take It With You, The Mystery Cycle and The Merchant of Venice. He was with the Colorado Shakespeare Festival where he played major roles for three years, including Iago in Othello and Edmund in King Lear. A Woodrow Wilson Scholar and Fulbright Scholar for research in Kabuki theatre, Hoffman has also been involved in opera and drama and directed at Illinois State University and studied at the Actors' Studio with Harold Claman and directing with Edwin Duerr. The author of a book of poetry called The Beach, published in 1967, he is a former member of Hillberry Farm in Detroit, appeared with the Portland Shakespeare Theatre in both Julius Caesar and Angel Street, and has appeared in 16th Shakespearean roles in the past six years.

Elizabeth Huddell, a native of Sacramento where she began her career as a child actress and played major roles for ten years with the Sacramento Civic Theatre, returns to the San Francisco stage for her second season with A.C.T. since spending three years as a featured actress with the Actors Workshop. She has appeared in several productions with the Lincoln Center Repertory Company, played major roles for three years with the Oregon Shakespeare Festival as well as the California Shakespeare Festival. Elizabeth Huddell was seen most recently as Goneril in King Lear at San Diego's National Shakespeare Festival where she's been a leading actress for the past three seasons.

Judith Knaiz, in her second season with A.C.T., played a featured role and served as understudy to Helen Gallagher in the company's production of No, No Nanette prior to joining the company as a featured actress. She has been in the revue That's Entertainment on Broadway, and her off-Broadway credits include The Madness of Showmaker's Holiday as well as a revue at the Upstairs at the Downstairs. A member of the national company of George M! with Joel Grey and Theatre Workshop's Twelfth Night with Milton Berle, Miss Knaiz has also made two T.V. guest appearances on Love American Style and The Statler Brothers in children's show on NET, and appeared in the films Hello Dolly and Such Good Friends. She has played in various roles in Cyrano de Bergerac, The House of Blue Leaves, The Mystery Cycle, The Theatre in America. Mr. Kern played the Fool in the Marin Shakespeare Festival's production of Twelfth Night last summer and was also seen in their productions of The Country Wife and As You Like It.

Robert Kern, who joins the A.C.T. company after two years in the training program, created the roles of Mervin in Hagar’s Children and Rutherford-Davis in The Tunes of Chicken in the national company of A.C.T., and appeared in Cyrano, The Crucible, Caesar and Cleopatra and Antony and Cleopatra. He has spent the past two seasons with the Old Globe National Shakespeare Festival in San Diego where he played Speed in Two Gentlemen of Verona and Lear and The Merry Wives of Windsor. Last year he was featured in A Midsummer Night’s Dream at the California Shakespeare Festival and at the University of Santa Clara where he appeared in several major roles, including the title role in Uncle Vanya, Tony Lumpkin in She Stoops to Conquer, Cucurucu in Marat/Sade and Kripp in Knapp’s Last Tape.

Lena Graham, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyrano de Bergerac, The Merchant of Venice and The Crucible, has also appeared in television productions in San Francisco and in Portland, where she attended the University of Portland, as well as in the PBS filming of A.C.T.'s Cyrano for airing in February. Miss Dirickson was seen as Rosalind in As You Like it and it The Country Wife and Alice in Wunderland this last summer with the Marin Shakespeare Festival at the Palace of Fine Arts.

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CRUCIBLE and You Can’t Take It With You

JUDITH KNACK

RUTH KOBART, most recently seen in San Francisco for the past year and a half as Nurse Ratched in One Flew Over the Cuckoo’s Nest, is a member of A.C.T. for its first two seasons. She played major roles in Tartuffe, The Torchbearers, Ansen and Old Lace, Thieves’ Carnival, The American Dream and also appeared in A Flea in Her Ear when A.C.T. took it to New York in 1969. In addition to acting, she has taught with the New York City Opera and NBC TV. Miss Kobart was seen on Broadway in How to Succeed in Business Without Really Trying and A Funny Thing Happened on the Way to the Forum with Forty Carats and The Last of the Red Hot Lovers, among others. A veteran of numerous repertory companies, she will also be remembered for her film roles in How to Succeed and Dirty Harry.

CHARLES LYNNE comes to A.C.T. from the past summer’s season at the Old Globe Theatre in San Diego, where he appeared in Allen Fletcher’s production of Two Gentlemen of Verona as as well as in his Leash. He holds a bachelor of fine arts degree from the University of Washington, where he studied under W. Duncan Ross and Arne Zaslave, and also appeared there with the Seattle Repertory Theatre and at Contemporary Theatre, where he was seen in much earlier. Among the roles Miss Lynne has played are Tom Allen in The Tavern and the title role in Macbeth.

ANN E. LAWTER. A.C.T.’s speech teacher who doubles as actress, went to school in Burlingame, attended SF State, and is now a student at the San Mateo Junior College in order to study acting with Ada Beveridge, worked for Bob Brasen at Hillman Theatre in San Mateo and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lawter has sung with the New York City Opera and worked with 93.1 KDFC radio and drama workshops in New York where she studied speech with Alice Hermes, Miss Lawter spent several seasons with the Oregon Shakespearean Festival and most recently appeared in the Seattle Repertory Theatre productions of Three Penny Opera, Lysistrata, Mourning Becomes Electra and Our Town. At A.C.T., she has been seen in The Tempest, The Latent Tempest, The Time of Your Life, Paradise Lost, The Tavern and A Doll’s House.

CLAIRE MALIS joins A.C.T. this season after experience in New York productions, resident theatres and work in TV’s Secret Storm. Another graduate of the University of Washington and various repertory companies, she won an ABC T.V. national scholarship which took her for study at the Actors’ Studio and work with the Glass Eye Theatre. She has also appeared in All the Girls on Broadway and her off-Broadway credits include Made in Heaven and Flamingo, among others.

FRED OLSTOR, who attended A.C.T.’s 1969 Summer Workshop, returns this season as a member of the 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 in Silvia in Two Gentlemen of Verona, the Angel Gabriel in Tennessee Williams’ Cat on a Hot Tin Roof and in Jackson’s English Mystery Plays and Any in The Cherry Orchard. As a leading actress with the Oregon Shakespearean Festival, Miss Olstor was seen as Portia in The Merchant of Venice, Belinda in Much Ado About Nothing, Laura in The Glass Menagerie and the title role of Antigone, among others.

DEBORAH MAY, who came to A.C.T. as the Conservatory Student a year ago, holds a bachelor’s degree and teaching certificate from Indiana University, her home state. Selected Miss Indiana 1970-71, she was also the Glickman Talent Award winner and Miss Congeniality at the Miss America pageant in 1971. Ms. May spent the past year as an intern-in-residence at the Pacific Conservatory of Performing Arts in Santa Maria, where she earned her degree. She was seen in The Music Man and Rosalinda in The Most Happy Fella. In addition to appearances in The Mystery Cycle and The House of Blue Leaves, she was also seen as Roxane in Cyrano, Alice in You Can’t Take It With You and Abigail in The Crucible last season at A.C.T.

ROBERT MOONEY, in his second season with A.C.T., was for three years associate director and a leading actor of the Berkeley Repertory Theatre. His performances included Paul in Equus, Eric in The Baseball Game, Eric in Love’s Labour’s Lost, and Dr. Waldensee in Idiot’s Delight. Co-founder with JoAnne Akers of the SF Repertory Theatre Company of Santa Cruz, Mr. Mooney holds an M.A. in English from the University of Washington and teaches drama at Stanford University. He has appeared in over a dozen plays on tour and in San Francisco, and also in an acting fellow in 1968 and last season appeared in Cyrano de Bergerac and The Crucible and played Astolpho in the special production of The Countess of Monte Cristo.

WILLIAM PATERSON acted with East- ern stock until 1947 when he began a 22-year career in the Broadway Play House Playland as a leading actor, director and as associate director of the theatre. In 1957 he moved to Cleveland, Mr. Paterson appeared on television in New York, and made five national tours of his one-man show, a Profile of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among the many major roles he has played are the title roles in The Importance of Being Earnest, The Man of Destiny, Undershaw in Shaw’s Major Barbara, Con Melody in O’Neill’s Touch of the Poet and F.D.R. in Sun- rise at Campobello. Since joining A.C.T. in 1967, Mr. Paterson has appeared in many major productions, including Long Day’s Journey Into Night, Endgame, The Devil’s Disciple, Three Sisters, Hadrian VII, The Time of Your Life, Cafe Society and Oedipe, The Tavern, Dandy Dick and as Grandpa Vanderfool in You Can’t Take This With You.

E. KERRIGAN PRESCOTT joined A.C.T. two seasons ago as an actor-director and has been seen in Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, Paradise Lost, The Con- tractor, Cyrano de Bergerac, The Mystery Cycle, The Crucible and You Can’t Take It With You. He is now with the Webster-Douglas Academy Theatre company at the Dramatic Art in London, Mr. Prescott was the first American accepted into the Old Vic Theatre, where he played many roles, and later appeared with other major British companies in Scotland and Scotland. Prior to returning to this country, he appeared in numerous stage, film and television roles and performed before Queen Elizabeth II and the Duke of Edinburgh at the Royal Opera House in Windsor. Besides acting in and directing television, Mr. Prescott has appeared in Berkeley, where he obtained a Ph.D. in 1965, and has also appeared in various films and television series in the United States. He is currently a member of the MacDougal Theatre of Berkeley, acting the title roles in Miles Gloriosus and Sheriff Bill.

PATRICIA ANN PICKENS comes to her first season with A.C.T. after a year as an apprentice and performed with Phillip Prunette’s Poverty Theatre Workshop in San Francisco. Also an accomplished S.F. weekend singer, the actress of Tim Dawe has and performed in the New Shakespeare Company productions of Romeo and Juliet, As You Like It and A Midsummer Night’s Dream.

RAY REINHARDT returns to A.C.T. for his new season after a triumphant King Lear at the Palace of Fine Arts. Past seasons he has seen as Andrew Wyke in Sleuth, Stanley in A Streetcar Named Desire, Oedipus in Oedipus in Cham- pionship Season, and Acheov in Uncle Vanya. Prior to joining A.C.T., he appeared as the lawyer in the original Broadway production of Albee’s Tiny Alice, a part he recreated with A.C.T. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington D.C., he was also seen as Marat in Marat/Sade at Manitoba Theatre Centre in Canada, Mr. Reinhardt’s television credits include several award winning NET dramas and roles in Gurnemanz, Annie and Night Train.

STEPHENV SCHNETZER, who comes to the company this season after a year in the drama divi- sion of New York’s Juilliard School, served as a general understudy with the Juilliard Drama Ensemble and his off-Broadway credits include Cymbeline and Athens of Athens with the New York Shakespeare Festival in Central Park. He has also appeared in the title role of the American Shakespeare Theatre in Stratford, Conn., and was seen as a member of the National Theatre Company, Tybalt in Romeo and Juliet in Munich, Germany, and in A Midsummer Night’s Dream in the San Francisco Shakespeare Festival. The Shakespearean actor was seen in Shakespeare in the Parks’ production of Richard II starring Richard Chamberlain. This was preceded by three years of summer stock experience playing lead roles at Seattle’s A Contemporary Theatre. Mr. Singer received his classical training (including mime and commedia dell’arte) while working with Don Duncan Ros’ Professional Actors Training Program at the University of Wash- ington in Bellingham and at Oberlin College under Kuen Fu-Hak, Kung-Fu, under the guidance of master John S. Leong in Seattle.

MARC SINGER returns for a third season following an engagement at the Metropolitan Opera in New York. He is best known for his role as W. footed in The Addams Family, The Happy Goodman Family, and Dead, Christian in Cyrano de Berge- rac, Kay in The Contractor, Flataleta in Caesar and Cleopatra, Tomy in You Can’t Take It With You, Bassanio in The Merchant of Venice, Cain in The Mystery Cycle and Felix in Paradise Lost. Prior to this he appeared as Demetrius in A Midsummer Night’s Dream, Lucineto in The Taming of the Shrew and Menas in Antony and Cleopatra also at the Oregon Na- tional Shakespeare Festival. At the Seattle Repertory Theatre, he played Camillo in A Flea in Her Ear, Sandy in Flyer, La Feche in The Miser, and the title role in The Mystery Cycle and Felix in Paradise Lost.

J. STEVEN WHITE, a specialist in voice acting, returned to A.C.T. after a year as a Conservatory Student at the American Shakespeare Festival in Stratford, Conn. He was twice the recipient of a scholarship, and has appeared in the Bob Hope Theatre Series in New York. He is a member of the Oregon Shakespearean Festival, Mr. White was seen in several featured roles, including Cassandra in Oedipus, Oedipus, and in The Night’s Dream, Tybalt in Romeo and Juliet and Claudio in Much About Nothing. Last season at A.C.T.,
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**Also sail from San Diego (2 extra days)

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Dr. William Winter studied voice production with Kristin Uinklater in New York and completed his teacher training with Robert Chapline at A.C.T. He also has taught at the Lee Strasberg Theatre Institute and the Oxford Theatre School in Hollywood. His Broadway and off-Broadway credits include numerous musicals, among them Pajama Game, South Pacific, Pal Joey and Kiss Me Kate, and he has been seen at A.C.T. in Cyrano de Bergerac.

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The ships! The luxurious SS Mariposa of SS Monterey, the friendly Americans.

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The islands, the ships, the price, the vacation. Plus we now have new sister ships. For those with less time, we also have sister ships from 7 to 12 days.

Whatever you choose, you'll enjoy the friendly hospitality and Polynesian spirit of the SS Mariposa or SS Monterey. Proud American ships small enough to offer an intimate atmosphere, yet big enough to have everything an all-first-class ship should have.

These are the only American luxury cruise ships in the world. Ships renowned for the kind of cuisine, service, accommodations and entertainment Americans love best. And famous for a sea life first initiated by sister ships over 90 years ago. One that today has become the hallmark of luxury cruising in the Pacific.

To enjoy this Hawaiian cruise vacation that's the ultimate in luxury—and convenience—talk to your travel agent about our 4-island cruises. Or send us the coupon.

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Nancy Wickwire, a graduate of Carnegie Tech's School of Drama who also received a scholarship for study at London's Old Vic School, made her Broadway debut with Uta Hagen in Saint Joan and appeared with Dylan Thomas in the first presentation of Under Milk Wood. A veteran of 12 of the leading TV dramatic series, Miss Wickwire has also been seen in numerous Broadway productions and her off-Broadway credits include starring roles in The Cherry Orchard, The Way of the World and Girl of the Golden West, among others. She starred at the American Shakespeare Festival for two years, the Tyrone Guthrie Theatre for two years, and at the Empire State Musical Festival, in Group 20 Productions, the Boston Arts Festival and New York Shakespeare Festival.

JAMES R. WINKER, who spent a year in A.C.T.'s training program prior to joining the acting company this season, holds a master's degree in graphics from the University of Wisconsin. He spent three years with On Stage Tonight, a musical review which toured resorts in Illinois and Wisconsin and made three USO tours and appeared with the Marin Shakespeare Festival this past summer at San Francisco's Palace of Fine Arts in As You Like It, King Lear and Alice in Wunderland.

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

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Special thanks to Charles Lee, Dora Podogora and Betty Mealer for years of volunteer service in the Press and Public Relations Department.

JAMES R. WINKER for February program cover.

Men's & Women's Hairstyling for Tonight at 8:30 by CHARLES BENAKROCH of La Coupe Hair Cutting Extraordinaire.

323 Geary, Suite 404, by appointment only, telephone 707-0807.

**Special Discount Rates are available to clubs and organizations attending A.C.T.'s performances at the Geary and Marin's Memorial Theaters in groups of 25 or more. Special student matinee (not listed on regular schedule) are also offered to school groups. Complete details are available from Robin Moore, A.C.T., 450 Geary St., San Francisco 94102, telephone (415) 771-9800.**

**FOR TICKET INFORMATION, telephone the Geary Box Office (415) 673-6490—From 9 a.m. through the first Friday of each month through Saturday. The Box Office is closed Sundays.**

**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., S.F., 94102.**
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The Market Scene — Special Opportunities in a Depressed Stock Market

by Henry Grisand, Jr., Vice President, Davis, Stagg & Co., Inc.

Energy and key material shortages (steel, paper, aluminum, plastics, metals, chemicals) may combine with a 7% unemployment rate, 8% cost of living rise, and a 9% wage rise in some key industries, to make 1974 another trying year for investors. As of this writing, we have two additional outside major uncertainties: the state of our Presidency, and the Middle East problem. On the plus side, however, we have a favorable balance of trade, increases in planned inventory accumulations and capital and government spending, possibly lowering of some food prices, little domestic strife, and easing money rates. Perhaps most important of all, this country is emerging from a series of tragic experiences. We have the opportunity to work together to overcome the petroleum shortfall and to develop our own self-sufficient energy supply.

My market outlook for this 1974 year (January writing must necessarily be a long view). I want to identify emerging industries and depressed situations for their higher investment potential. However, it should be noted that the risks are higher with this concept, than with some more prosaic investments.

Host International ($6), this B+ rated company sold for $26 in 1973. Yielding 5%, its 3.6x dividend is well protected by company-estimated 1974 earnings of $1.40. A compound 9% growth rate and expanding travel and lower beer costs, make this my first choice for capital gains.

Flying Tiger ($15). Here is a strong growth company which sold for 50c in 1973. Selling at 6 times current earnings, its management indicates that they will have adequate fuel to maintain schedules. Its rail equipment leasing should be higher than in 1974, with increased rail traffic and a continuing rail car shortage.

American Micro Systems ($20), is a perennally manufacturing component in the burgeoning semiconductor industry. The stock sold for $40 in '73. Emitter product pricing plus a new plant in Idaho (penny of hydroelectric power), and improvement in manufacturing earnings assure success for this local company.

Sells for 16 x last 12 months earnings. Spectra Physics ($25). This company leads the laser industry. It had a 4% sales increase in its 4th quarter, while earnings per share were flat. Down from $35, it expects to benefit from several new products. And there may be very large purchases for the huge point-of-purchase (automatic checkout) industry being developed now by IBM and others. In 1974 earnings of $.95 are possible.

Optical Coating Laboratory ($15.50). Was $285 in 1973. This Santa Rosa manufacturer of special optical coatings has rapidly increased both sales and backlog. New products used in calculators and digital clocks should open large potential markets. Their automatic coating machines are now working three shifts, with 15% to 20% additional capacity planned for the year. Earnings of $1.40 are tentatively estimated for 1974, so this "growth" company sells for 11 x our 1974 estimate.

Censna ($12). Sold for $35 in 1973, and the energy costs may continue to depress the stock until fuel supplies are eased. But fuel costs are a reasonable part of the operating costs of private aircraft, and orders for Cessna's Citation jet have continued strong. Earnings may decline to $2.00 in 1974, but the 7% dividend is well protected, and the stock would then sell for 6 x our 1974 earnings.

Tymshare ($854). Is the largest independent remote-access time-sharing company in the U.S., ranking 3rd behind the subsidiaries of GLE and Control Data. With over 45,000 miles of private telephone lines and 31 national offices, sales reached $24 million in 1973, and earnings are estimated at 517 per share. In 1974, sales of $30 million should produce earnings of $2.50 so Tymshare is selling at 10 x our 1974 estimate.

Coherent Radiation ($165). Sold for $25 in 1973. This firm has sales of about $13 million and specializes in laser applications and systems. Products are sold in the medical, scientific, and industrial fields, with increased sales coming in part from sophisticated products — like one measuring the objective refraction of the eye, with a digital print-out of the results. Their Ion Laser Photo- camera, which welds detached retinas, has just been installed in over 300 medical clinics. Coherent's stock sells for 20 x our 1974 estimate of $.50 per share.

Additional information is available upon request through: Investment Department, Performing Arts Magazine, 651 Brannan St., San Francisco, Calif. 94107.

Michelangelo's David Comes to San Francisco

Around the turn of the century many American museums were exhibiting casts of classical sculpture as part of their displays. The best cast maker, it was generally believed, was the Boston firm of P. F. Caproni and Brother. Caproni casts were in the Metropolitan Museum of New York, the Art Institute of Chicago, the Museum of Fine Arts in Boston and Detroit, and in numerous schools and libraries.

During the last two decades of the Nineteenth Century Pietro Caproni traveled through Europe making direct plaster molds from the famous statues in museums such as the Louvre, the National in Athens, the British and Vatican Museums, and the Uffizi Gallery in Florence.

Beginning Saturday, February 10th in San Francisco, the complete set of casts will be on display and for sale for the first time in San Francisco.

THE SECOND RENAISSANCE, a San Francisco based company owned by Paul M. Eden and Clifford W. King has secured the world rights to these remarkable reproductions and will be launching their venture with the Bay Area as a preview market.

Included in the collection to be shown are Assyrian and Egyptian friezes, the originals of which are over 2,500 years old. Also many beautiful casts from the Golden Age of Greece will be displayed including both free-standing statues and some of the friezes from the Parthenon. In addition to the bust of Athena, which is by far the largest piece in the collection, other works by Michelangelo, in the exhibition, are Greco's Delicato di Medici and Botta. The quality of the finish on the pieces equals or surpasses the casting. The Italian artisan responsible for the finishing is a true master and every piece which is individually completed are and are virtually indistinguishable from the originals.

This is an exhibit the Bay Area is fortunate to have and one not to be missed by art lovers as well as those looking for something special for their home or office. Prices start at $15 with an average price for the pieces of $100. The exhibit will be held for a limited time, from Saturday, February 9th through Sunday, March 3rd, each day including weekends, from 11 A.M. to 8 P.M. at the Emil Cellini Marble Gallery, 536 Pacific Avenue (across the street from the Little Fox Theater) in San Francisco.

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ACCENT

by Henry Grindad, Jr., Vice President, Davis, Stakge & Co., Inc.

Energy and key material shortages (steel, paper, aluminum, plastics, metals, chemicals) may combine with a 7% unemployment rate, 8% cost of living rise, and a 9% wage rise in some key industries, to make 1974 another trying year for investors. As of this writing, we have two additional (outside) major uncertainties: the state of our Presidency, and the Middle East problem. On the plus side, we have a favorable balance of trade, increases in planned inventory accumulations and capital and government spending, possibly lowering of some food prices, little domestic strife, and easing money rates. Perhaps most important of all, this country is emerging from a series of tragic experiences. We have the opportunity to work together to overcome the petroleum shortfall and to develop our own self-sufficient energy supply.

My market outlook at this (early January) writing must necessarily be a long view. I want to identify emerging industries and depressed situations for their higher investment potential. However, it should be noted that the risks are higher with this concept, than with some more prosaic investments.

Host International ($60). This B+ rated company sold for $26 in 1973. Yielding 5.4%, its 3.36 dividend is well protected by company-estimated 1974 earnings of $1.40. A compound 9% growth rate and expanding travel and lower beef costs, make this my first choice for capital gains.

Flying Tiger ($15). Here is a strong growth company which sold for 58 in 1973. Selling at 6 times current earnings, its management has indicated that they will have adequate fuel to maintain schedules. Its rail equipment leasing should be better than in 1974, with increased rail traffic and a continuing rail car shortage.

American Micro Systems ($20). Is a pernicious manufacturer of miniature components in the burgeoning semiconductor industry. The stock sold for $40 in 73. Former product pricing was plus a new plant in Idaho (plenty of hydroelectric power), and improvement in manufacturing earnings assure success for this local company. Sells for 16 x last 12 months earnings.

Spectra Physics ($25). This company leads the laser industry. It had a 4% sales increase in its 4th quarter, while earnings per share were flat. Down from $35, it expects to benefit from several new products. And there may be very large purchases for the huge point-of-purchase (automatic checkout) industry being developed now by IBM and others. In 1974 earnings of $4.95 are possible.

Optical Coating Laboratory ($151/2). Was $285 in 1973. This Santa Rosa manufacturer of special optical coatings has rapidly increased both sales and backlog. New products used in calculators and digital clocks should open large potential markets. Their automatic coating machines are now working three shifts, with 15%-20% additional capacity planned for the year. Earnings of $1.40 are tentatively estimated for 1974, so this "growth" company sells for 11 x our 1974 estimate.

Cunna ($12). Sold for $35 in 1973, and the energy crisis may continue to depress the stock until fuel supplies are eased. But fuel costs are a reasonable part of the operating costs of private aircraft, and orders for Cunna’s F-22 airplane have continued strong. Earnings may decline to $2.00 in 1974, but the 7% dividend was well protected, and the stock would then sell for 6 x our earnings estimates.

Tyvmarch ($81/4). Is the largest independent remote-access time-sharing company in the U.S., ranking 2nd behind the subsidiaries of GLE and Control Data. With over 45,000 miles of private telephone lines and 32 national offices, sales reached $24 million in 1973, and earnings are estimated at $1.67 per share. In 1974, sales of $30 million should produce earnings of 60c, so Tyvmarch is selling at 10 x our 1974 estimate.

Coherent Radiation ($161/2). Sold for $22 in 1973. This firm has sales of about $13 million and specializes in laser applications and systems. Products are sold in the medical, scientific, and industrial fields, with increased sales coming in part from space-related products — like one measuring the objective refraction of the eye, with a digital print-out of the results. Their Ion Laser Photo- conglomerate, which welds detached retinas, has just been installed in over 300 medical clinics. Coherent’s stock sells for 20 x our 1974 estimate of $.80 per share.

Additional information is available upon request through: Investment Department, Performing Arts Magazine, 651 Bovina St., San Francisco, Calif. 94107.

MICHELANGELO’S DAVID COMES TO SAN FRANCISCO

Around the turn of the century many American museums were exhibiting casts of classical sculpture as part of their displays. The best cast maker, it was generally believed, was the Boston firm of P. P. Caproni and Brothers. Caproni casts were in the Metropolitan Museum of New York, the Art Institute of Chicago, the Musuems of Fine Arts in Boston and Detroit, and in numerous schools and libraries.

During the last two decades of the Nineteenth Century Pietro Caproni traveled through Europe making direct plaster models from casts in museums such as the Louvre, the National in Athens, the British and Vatical Museums, and the Uffizi Gallery in Florence.

Beginning Saturday, February 10th in San Francisco, the great cast exhibitions will be on display and for sale for the first time in San Francisco. THE SECOND RENAISSANCE, a San Francisco based company owned by Paul M. Eden and Clifford W. King has secured the worldwide rights to these remarkable reproductions and will be launching their venture with the Bay Area as a preview market.

Included in the collection to be shown are Assyrian and Egyptian friezes, the originals of which are over 2,500 years old. Also many beautiful casts from the Golden Age of Greece will be displayed including both full standing statues and some of the friezes from the Parthenon. In addition to the bust of Sappho, which is by far the largest piece in the collection, other works by M. Chelambros, in the exhibition named Giafron di Medici and Bruni. The quality of the finish on the pieces appears as if executed by the ‘real’ artists. The Italian artisan responsible for the finishing is a true master and every piece which are individually completed and are virtually indistinguishable from the originals.

This is an exhibit the Bay Area is fortunate to have and one not to be missed by art lovers as well as anyone looking for something special for their home or office. Prices start at $15 with an average price for the pieces of $150. The exhibit will be held for a limited time only, from February 9th through Sunday, March 3rd, each day including weekends, from 11 A.M. to 9 P.M. at the Emil Carline Gallery, 536 Pacific Avenue (across the street from the Little Fox Theatre) in San Francisco.

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Give your family a
Yamaha Grand Piano.

PERFORMING BACCHUS
by FRED CHERRY

KITCHEN MUSIC FROM KOREA
If you were invited to dine with
the great and loving musician, Kyung-
Wha Chung, whom the New York
TIMES places among the finest violin-
ists in the world, you might be served
this favorite dish from her native land.

Wine-cooked Korean Lamb
2½ lbs. of shoulder lamb cut in
small pieces
1½ cup of butter
1 cup of chopped onions
Equal amounts of boiling water and
white wine like chablis.
Salt and pepper
⅛ cup sliced fresh mushrooms
3 tablespoons chopped celery
2 tablespoons chopped parsley
1 teaspoon basil
1 teaspoon rosemary
Season lamb with salt and pepper.
Brown meat and onion in butter. In
heavy pan, cover lamb with wine and
water. Bring to boil and simmer until
meat is tender, then add herbs.

RAISE YOUR GLASSES
A British book with this title was
brought to me by my friend Klaus
Schmidt. The author, Douglas Suther-
land, presents the social history of
every kind of drinking during the last
200 years. It’s fun to read a book
where wine, and other drinks blazed
by alcohol — their makers, sellers,
and drinkers — are the real heroes
of this fascinating volume.

Because wine drinkers are noted
not only for their consumption, but
also for their wit, the book is full
of delightful anecdotes and sidecharts.

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Sutter at Powell
Reservations: 398-8900
Creatively different French
cuisine served nightly.

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The original is
now in Watergate
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Emeryville
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Arrive refreshed
for the opening curtain
Enjoy dining at its finest
in the charming comfort
of San Francisco’s romantic
new skyview restaurant,
30 stories above the City.

MYSTERY
Alexandra Kate “The Man Who Came
to Dinner” Woolcott was a member
of the famous Round Table at the
Algonquin dining establishment.
The mystery is not revealed,
noted as a raconteur. One of his fa-
vorite “riddles” and typical of his
peculiar wit — was this.

“Three men are drinking brandy
amongst each receiving an equal
share. When the bottle is empty,
one of the men gets up and leaves
the room. The other two try to guess
who left.”

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Museum Quality
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A large collection of important Greek,
Asiatic and Italian Replicas is now available to the
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at a full new chef of Michelangelo’s
David cast from the original.

The Second Renaissance
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Feb. 9 through March 5 only,
Every day 11 a.m. to 8 p.m.

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The elegant new hotel
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Not only for the New Year, but
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Color Photograph, June 3, 1966—Pace Picras-
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PERFORMING BACCHUS
by FRED CHERNY

KITCHEN MUSIC FROM KOREA
If you were invited to dine with the great and lovely musician, Kyung-Wha Chung, whom the New York TIMES places among the finest violinists in the world, you might be served this favorite dish from her native land...

Wine-cooked Korean Lamb
2½ lbs of shoulder lamb cut in small pieces
1½ cups of butter
1 cup of chopped onions
Equal amounts of boiling water and white wine (like Chablis)
Salt and pepper
¼ cup sliced fresh mushrooms
3 tablespoons chopped celery
2 tablespoons chopped parsley
1 teaspoon tarragon
1 teaspoon rosemary

Season lamb with salt and pepper. Brown meat and onions in butter. In heavy pan, cover lamb with wine and water. Bring to boil and simmer until meat is tender, then add herbs.

RAISE YOUR GLASSES
A British book with this title was brought to me by my friend Klaus Schmidt. The author, Douglas Sutherland, presents the social history of every kind of drinking during the last 200 years. It's fun to read a book where wine, and other drinks blessed by alcohol — their makers, sellers, and drinkers — are the real heroes of this fascinating volume.

Because wine drinkers are noted — not only for their consumption, but also for their wit, the book is full of delightful anecdotes and sidekicks.

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One of the many things I treasure about wine is the drinking customs and habits of two centuries. Such fascinating marginalia is one of the many things about wine I treasure.

Since my column is also dedicated to Wine and the Performing Arts, this would be a very appropriate place to recount an interesting bit from the book about that esteemed English 17th Century dramatist, Ben Jonson.

"Ben Jonson was the finest of all believers in the stimulus of drink, and gloried in his inebriation. He notes: The first speech in my Catiline, spoken by Syria's ghost, was writ after I had parted with my friends at the Devil's Tavern: I drank well that night, and had brave notions. There is one scene in that play which I think is flat — I resolve to drink no more water with my wine."

"GIMME THAT WINE!"

Looking back on the smashing success of the Vintage Sounds concerts last fall in the Paul Masson Mountain Vineyards (which, incidentally, earned $2500 for Bay Area sickle cell anemia research, a vivid moment for an "oehusian"! This wonderful word came from Leon Adams) was when Ron Hendricks brought down the house with his original words-and-music, "Gimme That Wine!"

There are four verses; here's the first:

"I'm tired of o' me roun',
So I took 't keep me home.
Well, she broke me nose 'n' hid me clothes.
But I continued t' roun',
Well she fell for my weak spot,
Throbbed 'n' she threw my bottle out.
Well, from the basement to the rooftap,
Ev'rybody could hear me shout:
Chorus:
"Gimme That Wine! (Unhand that bottle)"
"Gimme That Wine! (Unhand that bottle)"
"Gimme That Wine! (Unhand that bottle)"
"Gimme That Wine! (Unhang that bottle)"
Tag:
"Cause I can't cut loose without my juice!"

MYSTERY
Alexander's "The Man Who Came to Dinner" Woolcott was a member of the famous Round Table at the Algonquin Hotel. He is also noted as a raconteur. One of his favorite "riddles" and typical of his ironic wit — was this:

"Three men are drinking brandy together; each receiving an equal share. When the bottle is empty, one of the men gets up and leaves the room. The other two try to guess who left."

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Feb. 5-16—Earl "Fatha" Hines
Feb. 19-21—Don Cunningham

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- It has radial tires, which because of lower rolling resistance, contribute to fuel economy.

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Nevada Entertainment Guide
for March 1974

Reno
Harrah's Reno (Headliner Room)
(Reservations toll free 800-648-7972)
Mar. 2-13—Wayne Newton
Mar. 14-Apr. 3—Peggy Fleming
John Arcangeli's Nugget (Sparks)
Mar. 2, 5-9, 15-16, 22-23, 29-30—To be announced
Ponderosa Hotel (dancing and show)
(Reservations toll free 800-648-8877)
Mar. 1—To be announced

Lake Tahoe
Harrah's Tahoe (South Shore Room)
(Reservations toll free 800-648-7973)
Mar. 2—John Davidson
Mar. 5—Bob Newhart
Mar. 10—Merle Haggard
Mar. 13—Sonny & Cher
Sahara Tahoe (High Sierra Theatre)
(Reservations toll free 800-648-3327)
Mar. 1—To be announced
Mar. 8—Ray Conniff
Mar. 15—Robert Goulet
Mar. 22—The Fifth Dimension
Mar. 29—To be announced

Las Vegas
Caesars Palace
Mar. 1—Paul Anka
Mar. 14-20—Frank Sinatra
Mar. 21-24—Andy Williams
and the Lennon Sisters
Desert Inn
Mar. 11—Abbe Lane and Jack Carter
Mar. 12—Bobbie Gentry
Flamingo
Mar. 15—Connie Stevens
Mar. 16—Sander & Young and Minn Cohen
Frontier
Mar. 13—Robert Goulet
Mar. 14—Phil Harris
MGM Grand
Mar. 15—To be announced
Mar. 22—Dean Martin
Mar. 28—Sheeky Greene
Riviera
Mar. 5—Donnie Warwick
Mar. 6-19—Burt Bacharach
Mar. 20—To be announced
Sahara
Mar. 1—Sonny & Cher
Mar. 5-10—Jerry Lewis
Mar. 19-22—Buddy Hackett
Mar. 23-Apr. 12—Jim Nabors
Sandys
Mar. 5—To be announced
Mar. 6-26—Wayne Newton
Tropicana
Mar. 1—Ann-Margret
(Above schedule is subject to change)

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NEVADA ENTERTAINMENT GUIDE
for MARCH 1974

RENO
Harrah's Reno (Headliner Room)
(Reservations toll free 800/46-3733)
Mar. 13—Wayne Newton
Mar. 14—Peggy Fleming
John Arcang's Nugget (Sparks)
Mar. 1-2, 8-9, 15-16, 22-23, 29-30—to be announced
Ponderosa Hotel (dancing and show)
(Reservations toll free 800/66-1577)
Mar. 131—to be announced

LAKE TAHOE
Harrah's Tahoe (South Shore Room)
(Reservations toll free 800/46-3733)
Mar. 1-3—John Davidson
Mar. 8-10—Bob Newhart
Mar. 15-17—Merle Haggard
Mar. 22-24—Sonny, Cher
Sahara Tahoe (High Sierra Theatre)
(Reservations toll free 800/46-3727)
Mar. 1-3—to be announced
Mar. 8-10—to be announced
Mar. 15-17—to be announced
Mar. 22-24—The Fifth Dimension
Mar. 29-31—to be announced

LAS VEGAS
Caesars Palace
Bbr Mar. 13—Paul Anka
Mar. 14-20—Frank Sinatra
Mar. 21-26—Andy Williams and the Lennon Sisters
Desert Inn
Bbr Mar. 11—Abbe Lane and Jack Carter
Mar. 12-14—Bobbie Gentry
Flamingo
Bbr Mar. 13—Connie Stevens
Mar. 14-16—Sandler & Young and Myron Cohen
Frontier
Bbr Mar. 13—Robert Goulet
Mar. 14-15—Phil Harris
MGM Grand
Bbr Mar. 15—to be announced
Mar. 14-27—Dean Martin
Mar. 28-30—Sheeky Greene
Riviera
Bbr Mar. 5—Donnie Warwicke
Mar. 6-19—Burt Bacharach
Mar. 20-31—to be announced
Sahara
Bbr Mar. 4—Sonny & Cher
Mar. 5-16—Jerry Lewis
Mar. 19-22—Buddy Hackett
Mar. 23-31—Jim Nabors
Sandys
Bbr Mar. 5—to be announced
Mar. 6-26—Sammy Davis, Jr.
Mar. 27-Apr. 9—Wayne Newton
Tropicana
Mar. 1-31—Ann-Margaret
(Above schedules are subject to change.)

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Nimshaw features a great college town atmosphere, excellent food and VERY reasonable prices. For you men, the portions are immense! Full Cannelloni dinners are $4.50; the London Broil is $4.95 and Sauteed Shrimp is $4.75. Your dinner includes soup, salad, entree, French bread and but- ter, ice cream, coffee or tea! They even have a steak and shrimp combo for $6.95 complete. If you prefer a la carte, there’s an “Ask-the-Walter Soup” for 50c; escargons for $1.75; Cheese Fondu for two for $3.95 or Beef Ragout for $3.25. The restaurant proudly advertises its “Pacific Sour- dough French Bread from San Franci- sco.” and offers its best dessert — a yummy Trufflevanian Brandy Cake (50c). No hard liquor, but domestic and imported beer and wine. For you non-drinkers, they have special and excellent blended teas (including Irish, Jasmine, Mint and Sassafras, as well as many more).

LEONARD’S BAKERY — 933 Kakaako Ave., Honolulu (808/733-5591) HOURS: Tue-Sun 6-10 pm

Leonard’s is the only bakery we’ve ever seen that makes Malasadas and gives them to you hot in a bag. These are a kind of Portuguese donuts, without the hole, and super tasty. We can’t report on the other goodies sold, since each time we’re in the Islands, like Pavlos’s dog, we start drooling for the Malasadas, but they do sell Pao Dob as well as other Portuguese bake goods.

OYSTER WATERBEDS — 2821 Cali- fornia St., S.F. (415-242-7476) HOURS: Mon-Sat 10-7, Sun 12-5

This is the most reasonably priced of all the stores we found, that also stocks well made frames. U.L. approved heaters and nice salespeople who speak without the usual gobble- dygook! All beds (including a double) run between $110 and $375, since they state the money is basic- ally in the labor. If you want customizing, it will run extra. All sizes are carried, and we feel the frames are perfectly safe and well-engineered.

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Sacramento — 444-7856

from one of our readers...

TH E CAT S RESTAUR AN T — Highway 17 at Los Gatos (408/354-4020) HOURS: Sun. 4-7 pm; Dinner: 6-11 pm

Open 7 days a week, the owners provide all the entertainment (Dale Kennedy, Toni Paula, Rick Guido and James Booth). The menu includes salad, baked potato, garlic bread, Grab Steak is $3.75, Spareribs are $3.15 (cooked in honey and delicious!), barbecued chicken or pork is $2.50 (beef is $2.75) and a combination called “Cat Nip” (pork, chicken and ribs) is $2.95. The atmosphere consists of tables covered in collages of old music sheets, some antiques and beautiful pictures of cats on the walls. The real cats hang around outside, satisfying the health authorities. The jazz piano, guitar and singing is fine, and the Rosetorget dressing plus the special chive butter for the potatoes is almost worth the trip there.

THE BEVERLY HOUSE — 140 S. Laisy Dr., Beverly Hills (213/271-2145)

The same management also runs the Carriage Hotel in Beverly Hills, Rokruse Hotel in Tucson and the Town House Hotel in Stockton, and we’re assured the prices are just as enticing at all these other spots! Have you always wanted to stay in Beverly Hills and saunter along Wilshire Blvd., try the great restaurants in the area? This is the most reasonable hotel we’ve ever found anywhere in the country. A single room with shower is all of $10; a double with twin beds and a tub/shower costs about $15 a day. All rooms have TV, storage space, good size closets, decent bathrooms and there is a 24-hour wheelchair. On Sundays sweet rolls and coffee are served; otherwise, there are plenty of coffee shops and restaurants within walking dis- tance. The help reminds us of our European "5 & 10" houses — elderly and super-friendly. Our rooms were clean, neat and functional — what more can one ask for?

(Excepted from SHARE THE WEALTH: a monthly newsletter highlighting Gingy and B.J.’s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $8 per year, $14 for two years, $20 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Geary Blvd., San Francisco, Ca. 94118, or call 387-1720; send SASE for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.)
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Reservations: 401-5700

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### A look at Monte Carlo from the other side.

What you see before you, ladies and gentlemen, is a car of obvious elegance and taste, an artfully sculptured automobile designed to draw admiring glances even in fancy surroundings. But what the picture cannot show is Monte Carlo's other side. The driving side. That aspect of this car's personality which many people consider even more elegant than the beauty of its lines. What we're saying is this: Monte Carlo handles with a finesse which will quite likely surprise you. Steel-belted radial tires combine with a radial-tuned suspension and ride stabilizers to make this a remarkably satisfying and enjoyable car to drive. Variable-ratio power steering and power front disc brakes heighten the pleasure.

We suggest that you visit your Chevrolet dealer, find a worthy stretch of road, and find out once and for all what this stately automobile is all about. And, now, back to the picture.
A look at Monte Carlo from the other side.

MacArthur Park

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