The Piano Bar Coach Lounge.
A year ago, American introduced the first living-room-sized Coach Lounge. Now we've added a Piano Bar. You can play it. Or sing around it. Or just have a few drinks around it.
You'll probably end up making some new friends around it. Only American has the Piano Bar. And now it's on all our 747 Luxury Liners.

Round Table Dining in First Class.
What could be more relaxing on a cross-country flight than to sit around a table with friends. You can do this only on our 747 Luxury Liner. Just call and we'll reserve a table for 3 or 4. Have a meeting, dine, play some bridge. And if you don't play, enjoy an after-dinner liqueur or champagne in our plush upstairs lounge.

What's nicest of all about these extras is that they don't cost you any extra. Your fare on our 747 Luxury Liner is exactly the same as on any ordinary airplane, which of course, this plane isn't. For reservations, see your Travel Agent. Or call American Airlines.

Why fly any other airline.
American Airlines Luxury Liners
Our passengers get the best of everything.
Only on American's 747 LuxuryLiner.

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Why fly any other airline.

American Airlines LuxuryLiners
Our passengers get the best of everything.
If the monthly cost were about the same, which would you prefer to lease?

You may have thought it costs a lot more to lease a Mercedes-Benz. It doesn’t.

European Motors Ltd. will lease you a new Mercedes-Benz for about $148 per month—what you would expect to pay for any fine car.
And remember this: no one can lease you a new Mercedes-Benz for less than European Motors Ltd.

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PERFORMING BACCHUS

WINE OF THE PEOPLE

As the first act of Godspell ended, the actors came down the aisles with trays of wine—to the strains of the Light of the World. Thus the talented troupe invited the audience to share in the Last Supper. When the wine on the communion trays ran out, the audience came onstage to partake of the profited wine.

And with this wine they served! It was, in a large sense, truly a sacramental wine, for it was a wine of the people... 

Red Mountain, perhaps the only wine on earth or heaven which tastes as good in a plastic cup as in a silver chalice.

As we walked onstage to take communion, I noticed that the bottle which had served Jesus' Disciples at the Last Supper bore the label of Almaden Pinot Chardonnay. This struck me, as to say the least, undemocratic, hardly what the Lord would have liked.

Reassurance, however, came immediately after the show. A stage hand brought me the bottle, still partly full. I tasted it—reverently, of course. Praise the Lord! It was Red Mountain; a second-hand Almaden bottle had been used to provide a handy, homely decanter for the jug wine.

Was the show irreverent, as some say? Or was it a supreme modern expression of devotion—Anatole France's 'Juggler' in long hair and jeans?

I can't say. But this I know: there was one startling, heretical, non-blasphemous note which cannot be gainsaid. The Good Book says you can't put new wine in old skins... and Godspell did it!

THE UNSUNG PEACH

August Escotterer, the "king of chefs and the chef of kings," died in 1935 at the age of 88 and left a legacy to the French cuisine that has never been equaled.

Among the many dishes he created was the famed Peach Melba—and the story is often told that he was inspired by hearing the star singing in the opera "Lohengrin."

J. F. Street, in his delightful book, "Table Topics," writes that Escotterer, when asked about this, said: "With twirling eyes—I used to mix the ice and the peach in a bowl and then separate them with a spoon."

THE DRUNKEN SAINT

St. Vincent is the patron saint of French wine growers. Each year schoolchildren in the villages of the Cote D'Or of Burgundy celebrate St. Vincent's birthday on January 22 with a school holiday.

According to legend, St. Vincent couldn't become accustomed to playing the harp in Heaven. Heaven, you see, was then dry (I hope that situation has changed!) and St. Vincent had become quite reliant upon a daily glass of fermented grape juice. Desperately, he applied for and was granted a travel visa to earth and its vineyards so that he once again could taste the wines he loved so well.

But alas, the precious liquid proved to be his undoing. When he failed to return to the Pearly Gates, Gabriel was sent to look for Vincent. After much searching, the Angel found our Saint in the cellar of La Mission Haut-Brion, lost to the world (and to Heaven). As punishment, Vincent was turned to stone, and may still be seen there in Bacchus's disarray. This saintly misfortune, I presume, is how the modern term "stoned" came into use.

THE WINE MERCHANT

Fourteen years ago Paul Fromm, a prosperous Chicago wine merchant and the son of a cultured Bavarian wine merchant, sat across the restaurant table from Igor Stravinsky. Fromm started to order coffee, but Stravinsky demanded champagne.

With the champagne the waitress brought, he raised his glass to Paul Fromm with this toast: "Contemporary music has many friends—but only a few lovers."

The wine merchant expresses his love of contemporary music in a very practical way—with money. Each year Paul Fromm sets aside as much as $100,000 which, through a Music Foundation, is distributed in commissions to some ninety of the greatest composers alive today. "Composers," he says, "are the sources of musical culture; yet their status in the musical world is uncertain. They are professionals without a profession." Now 65, wine salesman Fromm has shifted some of the duties of his Foundation to Harvard University and hopes that it will extend his work after he is gone.
PERFORMING BACCHUS  
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By Fred Cherry

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Among the many dishes he created was the famed Peach Melba—and the story is often told that he was inspired by hearing the starling in the opera “Lohengrin.”

But Julian Street, in his delightful book, “Table Topics” writes that Escouffier, when asked about this, said—“with twining eyes”—“I often discussed with Madame Melba the menus for her supper parties at the Savoy and the Carlton, but I am very much afraid I never heard her sing.”

BASTARD—WHITE OR BROWN
They drank much wine in Shakespeare’s time, and long after, for the water was not safe to drink. Wine was very cheap: four pence a quart was the average price of wine in London at a time when a pullet cost two shillings and a turbot six. There was even wine to be had at four pence a gallon—young wine, a year or less in age. It was always kept in wood and drawn from the cask as needed; but the constant exposure to air soon turned the wine to some stage of vinegar. The glass bottles of those days were used merely to bring the wine from barrel to table.

Wine was considered essential, as it should be considered by any people who call themselves civilized, and was drunk daily. Their ancestors had drunk wine as a pleasant and convivial companion every day, too.

In the taverns of that time there was a large choice of wine, as you may well enumerate in this passage from the third act of Henry IV’s play, “Fair Maid of the West”:

Clem: You are welcome, gentle men, what wine will you drink? Claret, mead, or more? Wine, or you will lose your money. Aragonese, or Peter-sea-me! Canary or Charmillion? But, by your nose, sir, you should love a cup of Mallos; you shall have a cup of the best in Cornwall.

Good Luck! Here’s a brave drawer, will quarrel with his wine.

Clem: But if you prefer the Frenchman before the Spaniard, you shall have either here of the deep red grape, or the gallant white. You are a pretty tall gentleman; you should love high country wine: none but clerks and sextons loves Graves wine. Or, are you a married man? I’ll furnish you with Bastard, white or brown, according to the complexion of your bedfellow.

The curious name, Bastard, had nothing to do with illegitimacy; it referred to a popular cheap wine—either white or tawny—which was blended and sweetened by the men who sold it.

THE DRUNKEN SAINT
St. Vincent is the patron saint of French wine growers. Each year schoolchildren in the villages of the Cote D’Or of Burgundy celebrate St. Vincent’s birthday on January 22 with a school holiday.

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Now 65, wine salesman Fromm has shifted some of the duties of his foundation to Harvard University and hopes that it will extend his work after he is gone.

And so I raise my glass of Hans Kornell’s superb champagne—Sehl Trocken—to wine salesman Paul Fromm, and to his delightful way of saying Max Weill when he is asked about new music: “Too much of a good thing is wonderful!”
Performing Arts' Second Annual CRUISE GUIDE
March-December, 1973

PACIFIC CIRCLE
Departure: March 30 (LA), March 31 (SF), 60 days, OOL — Hamburgh, Nuku Hiva, Papeete, Moorea, Apia, Niuafou’ou, Suva, Honolulu, Madang, Bali, Singapore, Bangkok, Hong Kong, Nagasaki, Kobe, Yokohama, Honolulu, Los Angeles, San Francisco.
Departure: Oct. 5 (SF), Oct. 6 (LA), 44 days, PEF — Monterey, Honolulu, Los Angeles, Marquesas Islands, Tahiti, Moorea, Rarotonga, Auckland, Wellington, Milford Sound, Herman melange, Sydney, Suva, Samoa, Christmas Island, Honolulu, Los Angeles, San Francisco.
Departure: Nov. 18 (SF), Nov. 17 (LA), 44 days, GAB — Hamburgh (see Oct. 5 schedule).

SOUTH PACIFIC
Departures: April 15 (SF), April 16 (LA), 43 days, PEF — Monterey, Honolulu, Mooreo, Tahiti, Rarotonga, Auckland, Bay of Islands, Sydney, Suva, Niuafou’, Pago Pago, Honolulu, San Francisco.
Departures: June 11 (SF), June 12 (LA), 43 days, PEF — Monterey; September 15 (SF), September 16 (LA), 43 days, PEF — Mariposa (see April 15 schedule for preceding).
Departures: Nov. 5 (SF), Nov. 6 (LA), 43 days, PEF — Monterey; Dec. 15 (SF), Dec. 16 (LA), 43 days, PEF — Mariposa (see April 15 schedule for preceding).

OCEAN
Departure: March 20 (LA), 80 days, OOL — Oriental Musician, Yokohama, Nagoya, Kobe, Pusan, Inchon/You, Keelung, Kaohsiung, Hong Kong, Keelung, Kobe, Yokohama, Los Angeles (with layover April 25 in Hong Kong).
Departure: March 21 (LA), 85 days, OOL — Oriental Ruler, Yokohama, Nagoya, Kobe, Pusan, Inchon/Youl, Keelung, Kaohsiung, Hong Kong, Keelung, Kobe, Yokohama, Los Angeles (layover April 29-May 16 in Hong Kong).
Departure: April 3 (SF), 60 days, OOL — Oriental Jade, Yokohama, Kobe, Pusan, Inchon/Youl, Keelung, Kaohsiung, Hong Kong, Kobe, Nagoya, Yokohama, San Diego.
Departure: April 10 (LA), 85 days, OOL — Oriental Hero (see March 20 schedule, with layover May 20 to June 7 in Hong Kong).
Departure: April 24 (SF), April 17 (LA), 68 days, OOL — Oriental Carnival, Los Angeles, Vancouver, Vancouver Island ports, Yokohama, Kobe, Nagasaki, Hong Kong, Kaohsiung, Keelung, Kobe, Yokohama, Vancouver, Vancouver Island ports, San Francisco.
Departure: May 12 (SF), 60 days, OOL — Oriental Pearl (see April 3 schedule); May 18 (LA), 60 days, OOL — Oriental Amiga (see March 21 schedule); June 9 (LA), 60 days, OOL — Oriental Fantasy (see March 21 schedule); June 22 (SF), 60 days, OOL — Oriental Lady (see April 3 schedule); July 29 (LA), 60 days, OOL — Oriental Lady (see March 20 schedule); July 30 (LA), 60 days, OOL — Oriental Musician (see March 20 schedule); August 5 (SF), 60 days, OOL — Oriental Pearl (see April 3 schedule).
Departure: Oct. 30 (SF), Oct. 31 (LA), 45 days, PEF — Mariposa, Honolulu, Yokohama, Kobe, Shanghai, Canton, Hong Kong, Manila, Guam, Wake Island, Honolulu, San Francisco, Los Angeles. (Keelung and Nagasaki may be substituted for Shanghai and Canton.)

HAWAII
Departure: March 9 (SF), 10 days, PEF — Monterey; Honolulu, Los Angeles, San Francisco.
Departure: March 20 (LA), 18 days, PEF — Monterey; Honolulu, Kilauea, Hilo, Honolulu, Los Angeles, San Francisco.
Departure: May 30 (SF), May 31 (LA), 10 days, PEF — Monterey; Honolulu, San Francisco, Los Angeles.
Departure: June 20 (SF), 10 days, PEF — Mariposa, Honolulu, Los Angeles.

MEXICO
Departure: March 9 (SF), 12 days, SITMAR CRUISES — Fairene. Puerto Vallarta, Acapulco, Zihuatanejo, Mazatlan, Los Angeles.
Departure: March 22 (LA), 11 days, SITMAR CRUISES — Fairene, Puerto Vallarta, Acapulco, Mazatlan, Los Angeles.
Departure: March 23 (LA), 14 days, PEF — Monterey; Honolulu, Kilauea, Hilo, Honolulu, Los Angeles, San Diego, Puerto Vallarta, San Francisco, Acapulco, Zihuatanejo, Mazatlan, San Diego, Los Angeles.

For further information or brochures on these cruises write to:
TRAVEL DEPARTMENT
Performing Arts
147 S. Robertson Blvd.
Beverly Hills, CA 90211

ABOUT THESE SCHEDULES
Within each geographical destination group, sailings are listed in chronological order, followed by number of days, the name of the cruise line, name of ship (in italics) and the itinerary. The following are the abbreviations for the names of the lines: GAL: German Atlantic Line; PEF: Pacific Far East Line; RVL: Royal Viking Line; OOL: Overseas Orient Line; PGL: Prudential Grace Line; DLF: Doreen L. Ferguson Cruises; SAL: Swedish American Line. Schedules prepared in cooperation with TRAVELAGE* WEST magazine.

* Please note that the text continues on page 9.
The Cannery
San Francisco in miniature. At the foot of Columbus overlooking the Bay.

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

Departure: March 20 (LA), 10 days, P & O — Spirit of London (see March 17 schedule).
Departure: April 2 (LA), 11 days, SITMAR — Fairwind (see March 22 schedule).
Departure: April 6 (LA), 7 days, PRINCESS — Island Princess. Puerto Vallarta, Mazatlan, Los Angeles.
Departure: April 13 (LA), 7 days, PRINCESS — Island Princess (see April 6 schedule).
Departure: April 14 (LA), 10 days, P & O — Spirit of London (see March 17 schedule).
Departure: April 20 (LA), 14 days, PRINCESS — Island Princess (see March 9 schedule).
Departure: April 20 (LA), 7 days, SITMAR — Fairsea, Puerto Vallarta, Mazatlan, Los Angeles.
Departure: April 25 (LA), 10 days, P & O — Spirit of London (see March 17 schedule).
Departure: April 30 (LA), 11 days, SITMAR — Fairsea (see March 22 schedule).
Departure: May 4 (LA), 14 days, PRINCESS — Island Princess (see March 9 schedule).
Departure: May 5 (LA), 10 days, P & O — Spirit of London (see March 17 schedule).
Departure: May 14 (LA), 11 days, SITMAR — Fairwind (see March 22 schedule).
Departure: May 16 (LA), 10 days, P & O — Spirit of London (see March 17 schedule).
Departure: May 18 (LA), 7 days, PRINCESS — Island Princess (see Apr. 6 schedule).
Departure: June 4 (LA), 10 days, PRINCESS — Island Princess (see May 25 schedule).
Departure: June 8 (LA), 7 days, PRINCESS — Princess Italia (see Apr. 6 schedule).
Departure: June 15 (LA), 12 days, SITMAR — Fairsea (see March 9 schedule).

CARIBBEAN
Departure: March 2 (LA), 35 days, SITMAR — Fairwind. Acapulco, Panama Canal, Cartagena, Aruba, Martinique, San Juan, Port Everglades, St. Thomas, St. Maarten, La Guaira, Curacao, Cristobal, Panama Canal, Acapulco, Los Angeles.
Departure: April 6 (LA), 35 days, SITMAR — Fairwind (see March 22 schedule).
Departure: April 29 (SF), April 30 (LA), 16 days, RVL — Royal Viking Star. Puerto Vallarta, Acapulco, Cartagena, Montego Bay, Fort- au Prince, Nassau, Fort Lauderdale.
Departure: April 30 (LA), 17 days, PRINCESS — Princess Italia. Acapulco, Panama Canal, Cartagena, Curacao, Grenada, Martinique, St. Croix, Fort Lauderdale.
Departure: May 11 (LA), 35 days, SITMAR — Fairsea (see March 2 schedule).
Departure: May 17 (LA), 17 days, PRINCESS — Princess Italia. St. Thomas, Antigua, St. Lucia, La Guaira, Aruba, Panama Canal, Acapulco, Los Angeles.
Departure: Sept. 26 (SF), Sept. 27 (LA), 17 days, PRINCESS — Princess Italia. Acapulco, Panama Canal.

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P.S. - 79

11
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San Francisco in miniature. At the foot of Columbus overlooking the Bay.

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CENTRAL & SOUTH AMERICA

Departure: March 15 (LA), 56 days, PQL—Santa Mercedes, Puerto Vallarta, Manzanillo, Mazatlán, Acapulco, San Salvador, Punta Arenas, Galápagos Islands, Panama Canal. Departure: April 3 (LA), 21 days, DLF—Yanada (see March 15 schedule).

Departure: April 7 (LA), 56 days, PQL—Santa Mariana. May 1 (LA), 56 days, PQL—Santa Marína. May 24 (LA), 56 days, PQL—Santa Mercedes (see March 15 for the preceding).

ALASKA


Departure: June 15 (LA), June 16 (SF), 14 days, PRINCESS—Island Princess. Victoria, Ketchikan, Juneau, Skagway, Prince Rupert, Vancouver, Los Angeles, San Francisco. Departure: June 22 (LA), June 23 (SF), 14 days, P & O—Spirit of London (see June 8 schedule).

Departure: June 29 (LA), June 30 (SF), 14 days, PRINCESS—Island Princess (see June 15 schedule).

Departure: June 29 (SF), 14 days, STIMAR—Fairwind (see June 1 schedule).

Departure: July 6 (LA), July 7 (SF), 14 days, P & O—Spirit of London (see June 8 schedule).

Departure: July 10 (SF), July 11 (LA), 13 days, P & O—Mariposa. Vancouver, Juneau, Glacier Bay, Skagway, Sitka, Victoria, San Francisco, Los Angeles. Departure: July 13 (SF), 14 days, STIMAR—Fairwind (see June 1 schedule).

Departure: July 13 (LA), July 14 (SF), 14 days, PRINCESS—Island Princess (see June 15 schedule).

Departure: July 20 (LA), July 21 (SF), 14 days, P & O—Spirit of London (see June 8 schedule).

Departure: July 23 (SF), July 24 (LA), 13 days, P & O—Mariposa (see July 10 schedule).

Departure: July 27 (SF), July 28 (SF), 14 days, STIMAR—Fairwind (see June 1 schedule).

Departure: August 3 (LA), August 4 (SF), 14 days, P & O—Spirit of London (see June 8 schedule).

Departure: August 6 (SF), August 7 (LA), 13 days, P & O—Mariposa (see July 10 schedule).

Departure: August 7 (SF), 14 days, STIMAR—Fairwind (see June 1 schedule).

Departure: August 10 (LA), August 11 (SF), 14 days, PRINCESS—Island Princess (see June 15 schedule).

Departure: August 17 (LA), August 18 (SF), 14 days, P & O—Spirit of London (see June 8 schedule).

Departure: August 19 (SF), August 20 (LA), 13 days, P & O—Mariposa (see July 10 schedule).

Departure: August 24 (SF), 14 days, STIMAR—Fairwind (see June 1 schedule).

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ALASKA
Departure: June 1 (SF), 14 days, SITMAR — Fairwind, Vancouver, Ketchikan, Juneau, Sitka, Seattle, Victoria, San Francisco.


Departure: June 15 (SF), 14 days, SITMAR — Fairwind (see June 1 schedule).

Departure: June 15 (LA), June 16 (SF), 14 days, PRINCESS — Island Princess: Victoria, Ketchikan, Juneau, Skagway, Prince Rupert, Vancouver, Los Angeles, San Francisco.

Departure: June 22 (LA), June 23 (SF), 14 days, P & O — Spirit of London (see June 8 schedule).

Departure: June 29 (LA), June 30 (SF), 14 days, PRINCESS — Island Princess (see June 15 schedule).

Departure: June 29 (SF), 14 days, SITMAR — Fairwind (see June 1 schedule).

Departure: July 6 (LA), July 7 (SF), 14 days, P & O — Spirit of London (see June 8 schedule).

CENTRAL & SOUTH AMERICA
Departure: March 15 (LA), 56 days, P&G — Santa Mercedes, Puerto Vallarta, Manzanillo, Mazatlan, Acapulco, San Salvador, Punta Arenas, Galapagos Islands, Panama Canal.

Departure: April 3 (LA), 21 days, DLF — Xanadu (see March 15 schedule).

Departure: April 7 (LA), 56 days, P&G — Santa Mariana: May 1 (LA), May 6, P&G — Santa Maria: May 24 (LA), May 31, P&G — Santa Mersedes (see March 15 for the preceding).

ALASKA
Departure: July 10 (SF), July 11 (LA), 13 days, P&G — Mariaposa, Vancouver, Juneau, Glacier Bay, Skagway, Sitka, Victoria, San Francisco, Los Angeles.

Departure: July 13 (SF), 14 days, SITMAR — Fairwind (see June 1 schedule).

Departure: July 17 (LA), July 18 (SF), 14 days, PRINCESS — Island Princess (see June 15 schedule).

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DEPARTMENT: April 6 (SF), April 7 (LA), 66 days, PFE - Mariposa, San Diego, Acapulco, Panama Canal, Cristobal, San Juan, Santa Cruz, Catalina, Valletta, Crete, Ismir, Istanbul, Corfu, Rhodes, Odesos, Mykonos, Piraeus, Naples, Genoa, Villefranche, Barcelona, Cadiz, Lisbon, Funchal, St. Thomas, Cristobal, Panama Canal, Mazatlan, Los Angeles, San Francisco.

DEPARTMENT: April 21 (SF), April 30 (LA), 36 days, KVL - Royal Viking Star, Puerto Vallarta, Acapulco, Panama Canal, Cartagena, Monterrey Bay, Port-au-Prince, Nassau, Fort Lauderdale, Funchal, Lisbon, Southampton, Amsterdam, Hamburg, Kiel Canal, Copenhagen.

DEPARTMENT: May 30 (SF), May 31 (LA), 55 days, GAL - Hamburg, Acapulco, Panama Canal, Cristobal, Cartagena, Monterrey Bay, Port Everglades, Hamilton, Bergen, Oslo, Copenhagen, Leningrad, Helsinki, Stockholm, Copenhagen, Trave-

PARTY CRUISES
Departure: March 10 (LA), 4 days, P & O - Spirit of London.

Departure: March 19 (LA), 4 days, PRINCESS - Princess Italia.

Departure: April 7 (LA), 4 days, P & O - Spirit of London.

Departure: April 11 (LA), 3 days, P & O - Spirit of London.

Departure: April 13 (LA), 3 days, STITMAR - Fairesea.

Departure: April 27 (LA), 3 days, STITMAR - Fairesea.

Departure: May 1 (LA), 3 days, STITMAR - Fairwind.

Departure: May 25 (LA), 4 days, STITMAR - Fairwind.

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HIGH-STYLE, LOW-COST VACATIONS ON PACIFIC SHIPS
by Thomas L. Barbour

Living it up at little cost is a double treat, and a rare one. But it’s possible, the Trans-Pacific Passenger Conference reports, for travelers who explore the vast Pacific Ocean by cruise liner.

Indeed, TPPC member ships serving the area sail to host of fascinating ports and offer the chance to enjoy high-style, holiday luxury at relatively low budgets. The regular member lines include: American President, David L. Fergusson Cruises Ltd., German Atlantic, Orient Overseas, Pacific Far East, P & O Princess Cruises, and Royal Viking.

Fares, of course, include transportation, cabin accommodations and meals (always hearty, often gourmet and with plenty of snack times between). But that’s only part of life on regular passenger vessels.

Let’s begin with ship-boarding time, when the fun starts. Bars and lounges are open, though Customs regulations usually restrict bottle sales. So if a cabin bon-voyage party is planned, order ahead or bring your own bottle aboard. Ice, set-ups and hors d’oeuvres are readily available. After the ship sails, you can buy duty-free liquor. On many lines, while the vessel is at sea, that modest sailing day charge for “the making” (except liquor and mix) is waived. Keep that in mind for future cabin get-togethers on the cruise. It’s one way to entertain in style for very little. Parties at sea need not be in cabins. It’s simple to make arrangements through the Chief Steward for reserving part of public rooms or even taking over a small lounge—and have fancy hors d’oeuvres—at a fraction of the tab ashore. There’s also lots of special dress-up nights as part of the cruise program.

Cruise staffs organize activities to keep passengers going steadily from sun-up to dawn, if the passenger wants to take in everything. Day-long chances to swim and play deck games are augmented by special tournaments. There’s no sports charge except for items like skeet shells or a bucket of old golf balls to whack off the ship.

Dance and bridge instructors give no-fee lessons, and contests with prizes add to the fun. Movies, several times a day, require no admission tickets, and you can take in all you want. Or pick a deck chair, read the ship’s newspaper (delivered without charge to your cabin every morning) or a book borrowed from the extensive ship’s library. Or you can luxuriate in relaxation, talking to new friends and contemplating the sea. If you’re relaxing around the pool, working up a suntan, and you want a cooling drink, a waiter will quickly bring it. The same applies at tea time, if you’re on deck, but there’s no chit for the tea and goodies.

Before dinner, the cocktail hour brings soft music, drinks and all sorts of tootsiey treats. Dinner is full-course, but frequently made festive by wine or champagne (tablemates take turns in buying, so it never gets too expensive). Evenings bring dancing to the ship’s orchestra, floor-shows and entertainment that varies each night, more dancing and usually a late, late bar with songs for the real night owls. It’s like being “on the town” every night, except for the line ashore.

A 400 year old English tradition that became the first name for the martini.

A 400 year old English tradition that became the first name for the martini.

Shipboard birthdays and anniversaries are celebrated with special cakes or desserts—no charge. Duty-free shopping for a wide variety of foreign goods in the ship’s Shop means savings up to 50% on state-side prices. Illustrated talks by experts, tell about ports of call beforehand so you can get the most from the visits. You may invite shore-side friends to come aboard for cocktails and dinner, again for less than a similar evening ashore. And so it goes. In fact, there’s even free stationery you can use to write the folks back home about how you’re living like royalty on a working man’s budget aboard the TPPC ship.
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NEW ZEALAND FOR THAT GET- AWAY-FROM-IT-ALL VACATION

By Thomas R. Talamini

If you’re one of those romantics who looks toward the South Pacific for the get-away-from-it-all vacation, take a long look at New Zealand, which has all the lure of a typical South Sea paradise, read on, travel posters, a golden beaches, swimming pools, friendly, native people, entertainment and dance for the enjoyment of visitors—plus much, much more.

Located in South Pacific neighbors, this two-island country also has the fjords of Norway, narrow inlets from the Tasman Sea bordered by pen- pincular granite cliffs rising from the depths, high peaks, frosty valleys, and glaciers that rival those in the Himalayas of China, yet only 11 miles away from these rivers of ice that begin high up in the Alps “flow” into native bush and ferns less than 1000 feet above sea level.

Then there are the Southern Alps which remind one of Switzerland and Austria; there are 17 peaks more than 10,000 feet high and another 33 stretching straightaway 9000 feet or more. Many of these peaks can be seen from the sky.

There are countless lakes and streams on both islands where you can fish and swim and boat.

But, what about the typical South Pacific scene? That’s here, too; mostly on the warmer North Island, including: the Coromandel Peninsula, which boasts numerous fine beaches from Wellington in the South to the thin strip of land north of Auckland, cul- minating at Ninety Mile Beach which goes on and on and on and on . . . seemingly forever. Here, too, is the Bay of Islands, world-renowned cen- ter for yachting; 1500 islands, 1800 miles of coastline, 500000 men and women who have been made for marlin, shark and swordfish.

The trading of fish goes back to the days when Captain James Cook first pokied at the Bay in the late 1700’s. American author Zane Grey immortalized the area’s big game fishing in his book, “The Man of Elandoro”, a title the region can still claim. This is also the birthplace of modern New Zealand’s national sports of the first permanent European settlements and also of the site of the historic Treaty of Waitangi between British settlers and the Maori, which the Polynesian ancestors dis- covered New Zealand back in 1520, preceding the white worths to the country by 500 years. The document formally brought the country under the control of England. In exchange, the Maoris were granted British citizen- ship and guaranteed equal rights.

Today you can visit the wooden Treaty House at Waitangi, now a small museum, where you’ll also see the world’s longest and largest war canoe, a 137-footler built to carry 150 Maori warriors.

The area in and around Rotorua in the mid-section of the North Island is a veritable thermal wonderland with bubbling mud, many-lake lakes, steaming springs and spouting geys- ers. Mighty Pohutu Geyser blow its top often, emitting swirling clouds of steam and steam 50 to 100 feet into the air.

At Arakiwakapa Golf Links steam vents form unique natural hazards, where an errant golf ball might very well be cooked before you can reach it.

Rotorua, too, is the center of Maori culture and activities. There’s a con- cert party almost every night of the year somewhere in town during which the Maoris don elaborately patterned skirts and cloaks of flax and feathers and perform ancestral
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This will be an evening you'll long remember. The staff at The Bacchanal has made an outstanding effort to anticipate and satisfy your every wish, both in the magnificence of your surroundings and in the abundance and superlative quality of their cuisine. It is truly an adventure in gourmet dining. Each component part of the dinner is carefully selected to complement each other item within that dinner. It is all done with a great modesty and our gracious welcoming by maître d' Aldo Gritolini whose Italian ancestry is disguised by an Australian accent. Our waiter was a charming gentleman from Milan, Ugo Fornasier. The dinner is normally pre-planned by the whiz of the chef. Our dinner was planned by the maître d' and it began with a variety of hors d'oeuvres served from a silver tray to nibble on with our aperitif. At this point, a beautiful Chinese girl from Taiwan named Go, and dressed in a most revealing topa, poured the first wine from a bottle held over our heads. After a delicious French onion soup, we feasted on stuffed lobster with shrimp, fettuccine a la Alfredo, succu- lent roasted chicken, escalope of veal, turnedouso of beef with an assortment of vegetables. It was magnificent and we stufed ourselves almost beyond recognition. After a pleasant salad, which we could merely taste, we were convinced that we had reached the final bite. And then, Ugo presented a fabulous flaming dessert of assorted berries that we had with our petit four s and champagne, followed by a slowly sipped coffee negra. This was a truly a Roman night in the manner of the Gladiators. Caesar never had it so good! And then, as if a prayer had been answered, Go gave me a little bowl in a satisfying broth and headchee masage with her soft, cool fingers. It should be pointed out that this feast is a flat $19.50 per person, and I would strongly recommend your sticking to your wine list rather than the complimentary wines that would normally accompany the dinner. This is an exceptional banquet that is worth your entire trip to Las Vegas. Then you can use your favorite line, “I got champagne with this baby!”

INDONESIA RAJA, New Pacific Cove, Cal. (408)372-6650

This unique little restaurant, owned by Johanna Cady, serves the classic Indonesian cuisine. And it's authen- tically Indonesian. Our dinner was served in Indonesia and has operated two similar restaurants in Tokyo before moving with her American-born husband to the Monterey Peninsula. If you’ve never eaten Indonesian food before, it is best to order their Rastafarian (the Dutch word for ‘rice table’), which is an excellent assortment of all of their specialties. The Indonesia Raja’s Rastafarian, which cost just $10.50 for two persons, includes Ayam Ayam (chicken soup Indonesian style), Go- do-Gado (mixed boiled vegetables with eggs and peanut dressing), Kari Ayam (chicken curry), Udang Rijega (shrimp stew), Sate Sapi (charcoal broiled beef on skewers with peanut sauce), Ayam Goreng (Indonesian style fried chicken and your choice of red or yellow sauce), Sambal Daging (beef with bell pepper). Kopi (Arabica coffee) and a cheese platter. You are served countless lakes and streams on both islands where you can fish and swim and boat. But, what about the typical South Pacific scene? That's here, too, mostly on the warmer Northern tip of the island. It boasts numerous fine beaches from Wellington in the South to the thin strip of land north of Auckland, cul- minating at Ninety Mile Beach which goes on and on and on... seemingly forever. Here, too, is the Bay of Islands, world-renowned cen- ter for big game fishing, and the catches have been made for marlin, shark and swordfish. The fishing goes back to the days when Captain James Cook first pioneered out of the Bay in the late 1700's. American author Zane Grey immortalized the area's big game fishing in his book, “Gray’s Elopement”, a title he can still claim. This is also the birthplace of modern New Zealand fishing and site of the historic Treaty of Waitangi between British settlers and the Ma- ori, whose descendants discovered New Zealand back in 1535, preceding the white voyages by over 500 years. The document formally brought the country under the control of Great Britain. In exchange, the Maoris were granted British citizen- ship and guaranteed equal rights. Today you can visit the wooden Treaty House at Waitangi, now a small museum, where you'll also see the world's longest and largest war canoe, a 137-foot builder to carry 150 Maori warriors.

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At Arikapiakka Golf Links steams vents form unique natural hazards, where an entire golf ball might very well be cooked before you can reach it. Rotorua, too, is the center of Maori culture and activities. There's a con- cert party almost every night of the year somewhere in town during which the Maoris don elaborately patterned koru, and cloaks of flax and feathers and perform ancestral
If we could have managed Mr. E. A. Poe's estate, he might not have died penniless.
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A DOLL'S HOUSE

By HENRIK IBSEN

Translated and Directed by ALLEN FLETCHER
Associate Director: EUGENE BARCONE
Scenery by RALPH FLOMCELLO
Costumes by ROBERT BLACKMAN
Lighting by FRED KOPP

the cast
Torvald Helmer, a lawyer PETER DONAT
Nora, his wife MARSHA MASON
Doctor Rank PAUL SHENAR
Kristine Linde BARBARA COUBY
Nils Krogstad, a solicitor DONALD EWER
The Helmer's children PANDORA BEDNAR, DAVID CLAYTON TONY COSTA
Anne-Marie, The Helmer's nurse-maid ANNE LAWDER
A house-maid SHIRLEY SLATER
A porter ANDY BACKER

Party Guests:
Christopher Cara, Robert Dicken, Barbara Dickson, Jerry Fitzpatrick,
Barbara Herding, Victor Pappas, Rebecca Sand,
Warner Shook, Sandy Timpon, Francy Walsh

The action takes place in the Helmer's apartment in a Norwegian city.

There will be two intermissions.

understudies
Helmer: Howard Sherman; Nora: Joy Callin; Doctor Rank: Andy Backer;
Kristine Linde: Elizabeth Huddles; Nils Krogstad: Robert Mooney;
Anne-Marie and Housemaid: Janie Atkins
Stage Manager: DIANA CLARKE

There are two kinds of moral laws, two kinds of conscience, one for men and one for women, different, for women. They don't understand each other; but in practical life, woman is judged by masculine law, as though there weren't a woman but a man.

A woman cannot be herself in modern society. It is an exclusively male society, with laws made by men and with prosecutors and judges and associates who depend on masculinity for their conduct. A woman in modern society, like certain insects, retreats and dies once she has done her duty by propagating the race.

Although this declaration of principles reads like an excerpt from a impassioned 1972 speech on behalf of women's liberation, the words were, in fact, penned down in a notebook nearly a century ago by Henrik Ibsen under the heading, "Notes for A Modern Tragedy."

The notes reveal that in October of 1876, at the age of forty-five, Ibsen was coming to grips with ideas that, six months later, would begin to take dramatic form as he started the actual writing of A Doll's House. The great writer had, by this time already published such plays as Peer Gynt, The League of Youth, Brand and Pillars of Society. Indeed, Ibsen had been a working playwright since 1850, and his fame had spread beyond his Norwegian homeland to the capitals of Western Europe.

Yet none of his previous plays had generated anything like the sensation that A Doll's House was to create. In the words of one observer at the time, it "exploded like a bomb into contemporary life. . . . It pronounced a death sentence on accepted social ethics."

The play's central character is Nora Helmer, who commits a selfish but legally questionable act to save her husband's life. Nora's decision to follow the dictates of her own conscience rather than those of the law propels her into a shattering personal crisis which forces her to confront not only the emptiness of her marriage to Torvald Helmer but also of her life as a woman and a human being.

For the first time, Nora questions her role as a sweetly obedient doll-wife and mother existing only as part of the household Torvald expects to find on his return each evening from the office. When he declares pompously and characteristically to her that "no man would sacrifice his honor for the one he loves," she shocks her husband by turning on him with a memorable reply: "With a hundred thousand women have done it!" To readers and theatre audiences of the 1870s, the idea that the wife could hold such thoughts, let alone voice them, was profoundly disturbing.

As biographer Michael Meyer notes in his essential 1971 study, Ibsen, "No play had ever before contributed so momentously to the social debate, or been so widely and furiously discussed among people who were not normally interested in theatrical or even artistic matters. Even Strindberg, who disapproved of it as being calculated to encourage just the kind of woman he dreaded most (and was infallibly drawn to), and attacked it in his volume of stories, Marriage (1885), admitted in his preface that, thanks to A Doll's House, "many who were revealed as being far a divine institution, people stopped regarding it as an automatic provider of absolute bliss, and divorce between incompatible parties came at last to be regarded as conceived justifiable. What other play has achieved as much?"

Meyer goes on to remind us that A Doll's House is, after all, not really a play about women's rights any more than "Shakespeare's Rich and Venetian is about the divine rights of kings, or Ghosts about phyllis, or an enemy of the People about public hygiene. Its theme is the need of every individual to find out the kind of person he or she really is and to strive to become that person. Ibsen knew what Freud and Jung were later to assert, that liberation can only come from within."

If the playwright took his theme from the injustice and hypocrisy he saw in the world at large, he found the vehicle for his ideas in a far more personal way. The model for Nora Helmer was Laura Kieler, an aspiring young novelist who came to Ibsen for help and advice on her writing. He was charmed by her and called her his "sky-lark."

The story of Laura Kieler's later life, however, is a chronicle of misfortune, for an act of intrigue the company to secure funds on behalf of her seriously ill husband proved her downfall. Ibsen's Nora has much in common with Laura, and the playwright felt that her plight represented that of millions of other women.

While the world has changed mightily since Ibsen's day, Nora and her story remain true in both dramatic and human terms. As Meyer points out, "The effect of A Doll's House in the theater today is less explosive than when it was written, but scarcely less hypnotic, because there is hardly a married woman in the audience who does not sometimes want (or has not at some time) wanted to leave her husband. The unspoken thoughts in the car and the returning from a modern performance of the play cannot vary much from those in the returning cast of ninety years ago."
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The American Conservatory Theatre of San Francisco presents

CYRANO DE BERGERAC
by EDMOND ROSTAND

Directed by WILLIAM BALL

Associate Director: EUGENE BARCLONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Fencing Choreography by PATRICK CREAM

Music by LEE HOBY

Translated by BRIAN HOOKER

Adaptation by DENNIS POWERS

In recognition of his loyalty, leadership and wisdom, the members of the American Conservatory Theatre dedicate this production of "Cyrano de Bergerac" to Mortimer Fieldbacher Jr.

The cast

Cyrano de Bergerac: PETER DONAT

Christan de Neuvillette: MARGARITA BROWN

Comte de Guiche: THOMAS BARTON

Le Bret: DONALD EVER

Ragueneau: ROBERT MOONEY

Ligniere: HENRY HOFFMAN

Vicomte de Valvert: JIM CORTI

Charley: KERRY PRESCOTT

Cuirey: ELIZABETH HUDSON

Dumme: NELLA IZER

Musquetaire: ANDY BACKER

Capuchin: ANDY BACKER

Roazen: MARSHA MASON

Duenna: ELIZABETH HUDSON

Orange Girl: JANINE ATKINS

Lise: JANINE ATKINS

Mother Marguerite: KATHRYN CROSBY

Sister Martha: MARY WICKES

Phoebus Alexander: BONITA BRADLEY

Christopher Cara: ROBERT CHAPLINE

Katherine Conkin: CONNY TUNSTALL

Tanya Turner: DOROTHY DILLON

Richard: ROBERT DICKEN

Barbara Driskell: ROBERT ELBEE

Jerry Fitzpatrick: EDWARD GLENN

Ross Graham: BARBARA HERRING

Michael Hume: ROB INSPELLA

Daniel Kem: KEN ROGER

Kerri Jones: JAIME ANGEL

Adina Lawrence: DAVID MAY

Joyce: FRANK OWITTL

Vicki Poppe: JUNE REBECCA SAND

Karen Schwartz: DONOVAN SCOTT

Olga Solis: WALTER SHOOK

Sandy Simpson: TIMOTHY WENDELL

Frank Wally: J. SCOTT WOLFGANG

Kathleen Worley: STEVE YATES

Rick Winter

ACT I 11640

Scene 1: A performance at the Hotel de Bourgogne

Scene 2: The ball of the Poets

ACT II

Scene 1: Roxane's Kiss

ACT III

Scene 1: The Cadets of Gascoyne

Scene 2: (15 years later): Cyrano's Gazette

There will be two seven-minute intermissions

Stage Manager: JAMES HAIRE

Produced by: EDMOND ROSTAND

Directed by: WILLIAM BALL

Associate Directors: EUGENE BARCLONE

Scenery by: ROBERT BLACKMAN

Costumes by: ROBERT FLETCHER

Lighting by: F. MITCHELL DANA

Fencing Choreography by: PATRICK CREAM

Music by: LEE HOBY

Translated by: BRIAN HOOKER

Adaptation by: DENNIS POWERS

Cyrano de Bergerac is an adaptation of the original play by EDMOND ROSTAND and is produced in association with THEATRE TRIANGLE, INC.

The THE MYSTERY CYCLE

Compiled and Adapted by Nagle Jackson

Directed by Nagle Jackson

Associate Director: PAUL BLAKE

Setting by: ROBERT BLACKMAN

Costumes by: JAMES EDMUND BRADY

Lighting by: LARRY FRED

Music arranged by: LORRAINE GREENBERG

THE CAST

(In alphabetical order)

JANINE ATKINS: Salome

JOSEPH BIRD: Joseph, Sinan

R. AARON BROWN: Lucius

JIM CORTI: Third Soldier/Mime

SARINA C. GRANT: Mac's Wife

CHARLES HALLIKAN: Rebelling Angel/Japeth/Melchor

JOHN HANCOCK: God

HENRY HOFFMAN: Abel/Shem/King David

ELIZABETH HUDSON: Teboli

JUDITH KNAIZI: Eve/ Mother of a slain child

DEBORAH MAY: Abraham/Casar

WILLIAM PATRICK: Noah/Frist Shepherd/Soldier

RAY REYNARD: Caesar/Herod

HOWARD SHERMAN: Gabriel

MARcus SINGER: Adam/Cain/Mak

SHIRLEY SLATER: Rebelling Angel/Mother of a slain child

J. STEVEN WHITE: Rebelling Angel/Harm/ Stahil Shepherd

MARY WICKES: Noah's wife/Nurse of Herod's child

PART ONE: The Play of the Creation

- The Play of Adam and Eve
- The Play of Cain and Abel
- The Play of Noah
- The Play of Abraham
- The Play of Caesar Augustus

PART TWO: The Play of the Annunciation

- The Play of the Shepherds
- The Play of the Magi
- The Play of Herod
- The Play of the Flight into Egypt

There will be one ten minute intermission

Stage Manager: JAMES HAIRE

Undertakes:

Noah, Joseph: ANDY BACKER; Eve: JANIE ATKINS

Melchior, Abimelech, Donald Paul Sherman: Gadi; Paul Sherman: Abel; Jim Corti: Mary; Kathryn Crosby; Caesar, Herod: ROBERT MOONEY

Isaac: GAD; David: David Gilliam; Mak's wife: SHIRLEY SLATER

Noah's wife: JUDITH KNAIZI; Lucifer: CHARLES HALLIKAN

"As created for the Milwaukee Repertory Theatre Company"
CORNFLAKES FOR DINNER

As readers of Moss Hart’s autobiography, Act One, and Howard Teichmann’s recent biography, George S. Kaufman: An Intimate Portrait, know, both halves of the famous playwrighting team of Kaufman and Hart were also active independently and with other collaborators in the course of their respective careers. Yet today they are best remembered for the comedies they wrote together—especially Once in a Lifetime (1930), You Can’t Take It with You (1936) and The Man Who Came to Dinner (1939).

Of their collaborations, the Pulitzer Prize-winning You Can’t Take It with You has proved the most enduring, outliving its original Broadway run of 837 performances to become a classic of American comedy. Frank Capra and Robert Riskin brought it to the screen in 1938, and it was honored with an Oscar as the year’s best film. In the 1960s, Ellis Rabb’s production for the A.P.A. Repertory Company made You Can’t Take It with You a Broadway hit all over again.

Tempering elements of wild farce, sharp satire and hard-boiled wiscracks with an underlying warmth and tenderness, the play takes us into the Vanderhof household in New York, where a typical dinner menu is likely to consist of cornflakes, watertoning and some kind of meat. Grandpa Martin Vanderhof is the head of the family, a wise old man who walked out on his job thirty-five years earlier and never went back.

A man who gives new meaning to the term “mellow”, seventy-five-year-old Grandpa finds inspiration in his favorite hobby, attending graduation exercises at Columbia University. In spite of the fact that he has income from some property he owns, Grandpa has never paid a penny in income tax because he simply cannot be certain that the government would use his money with any intelligence.

The play’s cast of characters includes three generations of Vanderhofs and their husbands, wives and friends. All their lives reflect Grandpa’s philosophy that life is best when people do as they like rather than as they should. His daughter Penny, for example, is a playright undaunted by facts that her scripts are never produced. His granddaughter Essie tirelessly practices dancing in preparation for a ballet career, in spite of her instructor’s brutal, candid appraisal to the effect that, “Confidentially, she stinks!”

The household is a triumph of freeform communal living—until the outside world intrudes. For one thing, Essie’s younger sister Alice—who has somehow “escaped the tinge of mild insanity” that permeates the rest of the family, whom she nevertheless loves dearly—wants to marry her boss’ son. One of the comedy’s most memorable scenes takes shape when Alice invites his stubby parents to the Vanderhof house for dinner.

Among the large cast of A.C.T. players in You Can’t Take It with You is Mary Wickes, whose long-time association with George S. Kaufman included featured roles in five Broadway productions written and directed by him. The most celebrated is probably that of the acerbic nurse Miss Poken in The Man Who Came to Dinner, which she created for the original Broadway production, played again in the hit film version and recreated for the recent television version starring Orson Welles.

George S. Kaufman with Moss Hart (left). (Culver Pictures)

ANATOMY

On Saturday, February 24, A.C.T. will join forces with the University of California Extension to present the third annual “Anatomy of a Production.” This year’s event will focus on A Doll’s House.

Devised to trace the evolution of Aliens’ new production of the 1879 play from printed page to opening night, the “Anatomy” will offer a screening session of discussion and demonstration from 10 a.m. to 12:30 p.m. in the Civic Theatre. Participating will be director, set and costume designer Donald K. White and his holding photographs of the Royal Shakespeare Company’s innovative production of A Midsummer Night’s Dream, which will play here for three weeks only.

CROCKER BANK AND STANDARD OIL COMPANY GET INTO THE ACT

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

A.C.T. very gratefully acknowledges these generous grants as they represent unprecedented corporate support of live theatre in Northern California, affording Bay Area audiences the opportunity to enjoy one of the great Shakespearean productions of our time.
YOU CAN'T TAKE IT WITH YOU
By George S. Kaufman and Moss Hart

Directed by Jack O'Brien
Based on Ellis Rabb's original APA Production
Associate Director: James Haire
Scenery and Costumes by Robert Blackman
Lighting by Fred Kopp

The cast
Penelope Sycamore MARY WICKES
Essie JUDITH KNALZ
Della SARINA C. GRANT
Paul Sycamore E. KERRIGAN PRESCOTT
Mr. De Pinna JOSEPH BIRD
Ed HENRY HOFFMAN
Donald R. AARON BROWN
Martin Vanderhof WILLIAM PATERSON
Alice MARSHA MAISON
Henderson CHARLES HALLIDAY
Tony Kirby MARC SINGER
Boris Kolenkovich RAY REINHARDT
Gay Wellington ELIZABETH HULLE
Mr. Kirby DONALD EWER
Mrs. Kirby JOY CARLIN
Three Men ANDY BACER
Howard SHERRY J. STEVEN WHITE
Olga BARBARA COLBY

The scene is the home of Martin Vanderhof, New York

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

ACT II
A week later.

ACT III
The next day

understudies
Penelope Sycamore: Anne Lawler; Essie: Janie Atkins; Paul Sycamore: Mr. De Pinna: Robert Mooney; Ed: J. Steven White; Donald: John Hancock; Martin Vanderhof: Joseph Bird; Alice: Deborah May; Henderson: Mr. Kirby; Andy Backer; Mrs. Kirby: Shirley Slavin; Tony Kirby: Howard Sherman; Boris Kolenkovich: Paul Blake; Gay Wellington: Olga: Kathryn Crosby.

Stage Manager: James L. Burke

Presented by special arrangement with Samuel French Inc.

CORNFLAKES FOR DINNER

As readers of Moss Hart's autobiog-raphy, Act One, and Howard Teichman's recent biography, George S. Kaufman: An Intimate Portrait, know, both halves of the famous writing team of Kaufman and Hart were also active independently and with other collaborators in the course of their respective careers. Yet today they are best remembered for the comedies they wrote together—especially Once in A Lifetime (1930), You Can't Take It With You (1936) and The Man Who Came to Dinner (1939).

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Tempering elements of wild farce, sharp satire and hard-boiled wise-cracks with an underlying warmth and tenderness, the play takes us into the Vanderhof household in New York, where a typical dinner menu is likely to consist of cornflakes, wat-ermelon and some kind of meat. Grandpa Martin Van-derhof is the head of the family, a wise old man who walked out on his job thirty-five years earlier and never went back.

A man who gives new meaning to the term "mellow", seventy-five-year-old Grandpa finds inspiration in his favorite hobby, attending graduation exercises at Columbia University. In spite of the fact that he has income from some property he owns, Grandpa has never paid a penny in income tax because he simply cannot be cer-tain that the government would use his money with any intelligence.

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Devised to trace the evolution of Allen Fletcher's new production from printed page to opening night, the "Anatomy" will offer a running session of discussion and demonstration from 10 a.m. to 12:30 p.m. in the City Theatre. Participating will be Fletcher, director and translator; cast members Martha Mason and Peter Donat; and scenic designer Ralph Funicello.

An optional feature of the event is attendance at the 2:30 p.m. matinee performance of A.A.D.'s House that day at special reduced rates. The fee per person is $13, which includes both the discussion and a matinee ticket, or $10 for the discussion only. U.C. Extension instructors Lynn Kaufman will moderate the discussion.

The "Anatomy of a Production" is open to the public. Enrollment deadline for the discount matinee ticket is February 10. After that date, regular box office prices will be in effect. For all enrollment information, please call (415) 861-3452.

The American Conservatory Theatre's presentation of the Royal Shake-peare Company of England in A Midsummer Night's Dream will be under-written by special grants from Crocker Bank and Standard Oil Company of California. The two corporations will each contribute $25,000 to bring the production's projected $260,000 to benefit the Theatre in March, 1973, as part of A.C.T.'s San Francisco repertory season.

A.C.T. very gratefully acknowledges these generous grants as they repre-sent unprecedented corporate support of lifelong theatre in Northern California, allowing Bay Area audiences the opportunity to enjoy one of the great Shakespearean productions of our time.

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A.C.T. General Director William Bell (center) with Standard Oil Company of California Vice President George F. Balling (left) and Crocker Bank Vice President Donald K. White, with holding photographs of the Royal Shakespeare Company's innovative production of A Midsummer Night's Dream, which will play here for three weeks only.

A.C.T. General Director William Bell (center) with Standard Oil Company of California Vice President George F. Balling (left) and Crocker Bank Vice President Donald K. White, with holding photographs of the Royal Shakespeare Company's innovative production of A Midsummer Night's Dream, which will play here for three weeks only.

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29
Perhaps the first mystery to clear up concerning the plays in The Mystery Cycle is the name of these mystery plays. They have nothing to do with either Sherlock Holmes or Agatha Christie, but are part of the "mystery" to refer to the theatrical mysteries of the medieval period, epitomized by the mysteries of the rosary. The term may be a bastardization of the Latin sanctus mysticae. Indeed, the only thing the mysteries merely refer to the fact that the plays were originally performed by members of various guilds each of which boasted a private trade or "mystery." In this sense, then, "mystery" comes from Shakespeare's time to denote a craft. In Measure for Measure the clown asks the executioner: "Do you call, sir, your occupation a mystery?"

These plays were first performed in the 14th and 15th centuries by the various guilds representing their particular trades. The players would select a story from the Old or New Testament and present on a pageant wagon which would be carried through the town on the Feast of Corpus Christi. It is the precursor of our modern day float parades. Generally a guild of woolmen would choose a story that was appropriate to their trade or mystery. For example, the wool guild would put on a play that performed the role of Noah since they could most easily and professionally build the ark.

There, then, were simple plays presented by guilds representing their trade. In some of these unconnected societies. It is clear, perhaps naive view of the medieval period, that these plays were given to those trades that are so that gives these plays their freshness, humor, and profound religious fervor. For although the term is found in "earth" language and occasional formative language, it is not the same as the exact expressions of people who literally relish their religion twenty-four hours a day. They are what one used to call and fundamental was their belief.

Unfortunately, these plays are rarely performed because so little is known of them in dramatic terms. The label "mystery" or the "mystery plays" is occasionally performed and often taught in theater 110 courses, but they are usually taught as curios or something that "has to be read." They certainly are fascinating looking in their original language and one of the first problems involved in modern production of these plays is, in a sense, translating them for the modern ear without losing the poetic quality of the original text.

I have chosen plays from six or more of the mystery plays. A cycle is simply a group of plays as presented in a particular English city. For instance, York has its own cycle of plays, as do Chester, Coventry, Watford, etc. Other cycles are used similarly to the Cycle of the Valley, and each cycle has its own characteristic features. The cycle is a large-scale cycle with interpolations from York, Chester, Cornwall and others.

In their original productions, each play was done on a separate, elaborate pageant wagon; we are doing all our plays on one set composed of several platforms and containing the traditional and necessary acting area for these plays. Raised above the main playing area is "The Heaven" where God observes the Fall and eventual Redemption of Man and from whence he occasionally descends to participate in the action.

We are using many primitive stage devices: waving fabric to suggest the rising seas of Noah's flood, drums and noisemakers to suggest the sound of infernal chaos or the wrath of God; kegs and other tricks for the clownish earthy kings.

They tell the story of the Bible beginning with the Creation of the Angels, and terminating with the Flight into Egypt. Those who are expecting pious religious pageants will be delightedly surprised by the freshness and lack of pomposity of these works. They are, moving, romantic, and extraordinarily theatrical works that should be done right stage with gusto and humor—many not still religiously here. The production uses a great deal of figurative language instrumentally and vocally by the company of actors.

These plays mark the literal beginning of European theater and it is well to see how very dramatic and theatrical sources are. One can understand well from working with these plays, how a Shakespeare could evolve into the English language stage tradition. He has a remarkable background upon which to draw.

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. He directs the opening production, Edmond Kostand's Cyrano de Bergerac, as he has done for every season since. Prior to A.C.T.'s beginnings, he was the executive director of the Cent- ral College Production of Cyrano in New York and is the first director of the San Francisco State Theatre.

EDITH MARGIN, Development Director, was instrumental in the founding of A.C.T. in 1965 and has served as vice president of the Board of Trustees ever since. She has directed "The Children's Theatre" movement since its beginnings. Mrs. Markson was one of the first directors of the San Francisco Municipal Theatre and was responsible for bringing the young EPA Repertory Company of Opera." She also directed William Ball to that theater, where he first directed Charley's Aunt and Dutton's Characters in Search of an Author. Mrs. Markson was the first director of the Crucible. Mrs. Markson currently serves on the executive board of directors of the Theatre Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.

NAGLE JACKSON, a professional actor, has been for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New Pocket Theatre in Miami, the Sylva County State Festival Theatre, the Antioch Area Shakespeare Festival, the APA, the McCarter Theatre in Princeton, New Jersey, and the Boston Fine Arts Festival. The APA was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Hecuba, Death of a Salesman, Hecuba, and The Hostage, and as co-director of The Crucible, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher also directed A.C.T.'s highly successful production of Hamlet at the American Shakespeare Festival. Mr. O'Brien is a fine performer and director of Elizabethan and Restoration plays. He directed The Three Musketeers, The Three Musketeers, and The Three Musketeers, and directed his new translation of A Doll's House for the 1973 repertory.
THE MYSTERY CYCLE NOTES
By Nagle Jackson

Perhaps the first mystery to clear up concerning the plays in The Mystery Cycle is the definition of mystery plays. They have nothing to do with either Sherlock Holmes or Agatha Christie. They do not concern the mysteries of the Rosary. The term may be a bastardization of the Latin term for mystery, mysterium, which merely refers to the fact that the plays were originally performed by members of various guilds each of which boasted a private trade or "mystery." This practice was found in Shakespeare's time to denote a craft. In Measure for Measure the clown asks the executioner: "Do you call, sir, your occupation a mystery?" These plays were first performed in the 14th and 15th centuries by the various guilds representing their particular trade. One of the guilds would select a story from the Old or New Testament and present it on a pageant wagon which would be carried through the town on the Feast of Corpus Christi. It is the precursor of our modern day float parade. Generally a guild of woolmen would choose a story that was appropriate to their trade or mystery. For example, the wool guild would perform the play of Noah since they could most easily and professionally build the ark.

Then, these were simple plays presenting the story of Noah and his family as an edifying uncomplex society. It is this clear, perhaps naïve view of the world, that is the one that gives these plays freshness, humor, and profound religious fervor. For although these stories are found in "earthly" language and occasional folk literature, the fact that they were written by people who instinctively expressed the feelings of those who literally revolved their religious twenty-four hour lives around, is the key to their fundamental value.

Unfortunately, these plays are rarely performed because so little is known of them in dramatic terms. The term "mystery" as used here does not mean "mystery" in its present day sense. The Mystery Play and The Play of Abraham are occasionally performed and often taught in theater 110 courses. These stories are usually taught as curiosities or something that "has to be read." They certainly are forbidding looking in their original language and one of the first problems involved in modernizing these productions of these plays is, in a sense, translating them for the modern ear without losing the poetic quality of the original. I have chosen plays from six of the mystery cycles: A Cycle is simply a group of plays as presented in a particular English city. For instance, York has its own cycle of plays, as do Chester, Coventry, Wakefield, etc. We are using essentially the Wakefield cycle (sometimes called the Townley plays) as our basic cycle with interpolations from York, Chester, Cornwall, and others.

In their original productions, each play was done on a separate, elaborately painted wagon; we are doing all our plays on one set composed of several platforms and containing the traditional and necessary acting area for these plays. Raised above the main playing area is "The Heavens" where God observes the Fall and eventual Redemption of Man and from whence he occasionally descends to participate in the action.

We are using many primitive stage devices: weaving fabric to suggest the rising sea of Noah's flood, drums and noisemakers to suggest the sounds of infernal chaos or the wrath of God; broom sticks for the clownish earthy kings.

They tell the story of the Bible beginning with the Creation of the Angels and, terminating with the Flight into Egypt. Those who are expecting pious religious pageant will be delighted by the freshness and lack of pomposity of these works. They are great, moving, comic and extraordinarily theatrical works that should exist on stage with gusto and humanity—no stiffly religious here. The production is a great deal of fun; the source is so instrumentally and vocally by the company of actors.

These plays mark the literal beginning of European theater and it is well to see how very dramatically the theatrical origins are. One can well understand from working with these plays, how a Shakespeare could have evolved a completely new, idiosyncratic English language stage tradition. He has a remarkable background upon which to draw.

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965 and presents the opening production, Edm- mond Kostand's Cyrano de Bergerac, as his first festival at Tarrutale. Prior to A.C.T.'s beginnings, he was the Assistant Executive Director of the San Francisco Civic Light Opera and General Manager of the Artists' Repertory Theatre of Tarrutale in New York and Nomad to Shalsholom in the Bay Area. His wife, Joanne (Edith 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 O'Neill Award; Under Milkwood, honored with the D'Annunzio and Outer Circle Critics awards; and Ivanov, winner of the Obie and Ver- gene 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, he worked on Coppelia, Summer Night's Dream, Porgy and Bess, The Inspector General, Cosi Fan Tutte and Six Characters in Search of In Author. He served as both director and producer for the opera Los Angeles Col- petriva, a new opera commissioned by the Festival at the City Center. Mr. Ball has been guest director at all major North American theatre festivals, including the American Shakespeare Festival, Stratford, Connecticut; Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington, D.C., the Alley Theatre in Houston, and the Antioch and Toledo Shake- speare Festivals. He made his San Francisco directorial debut in 1959 with the world premiere of the San Francisco Theatre. The Vanishing of The Devil's Disciple. A grad- uate of the Carnegie Institute of Technology, Mr. Ball has been the recipient of a Fulbright Scholarship, MacDowell Colony, and an NBC/ABCRA Director's Fellow- ship. He directed the A.C.T. production of 1962 at the Luc, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Tiny Alice, Oedipus Rex, Three Sisters, The Tempest, Rosenkranz and Culliden- stern Are Dead and Cesar and Cleo- patra. In addition to his work as a director, Mr. Ball teaches in the com- pany's Conservatory training pro- gram, and is on the advisory committee of the Italian national theatre workshop at the University of Florence, a government spon- sored foundation.

JAMES R. MCKENZIE, Executive Pro- ducer, is one of the country's most active theatrical producers. In addi- tion to his considerable duties with A.C.T., he is producer of the West- port County Playhouse in Connecticut and Peninipula Players Theatre Foundation in Wisconsin, co-producer of the Parker Playhouse in Fort Lauderdale, and president of the Producing Man- agers Co. in N.Y.C. He owns the Lake Cinema, an art film house, op- erates the Players Tavern, a theatrical restaurant, and is President of TFF and TFK Plays, Inc. His third Broad- way opening, The Member of the Groom, opened on Broadway in New York City in addition to his 14th North American theatre company, A.C.T. On June 20, 1968, the Board of the Council of Stock Theaters, a director of the League of Resident Theaters and a producer of the Bennington Film Festival, as well as a member of the Leadership Conference, the American Independent Booking Organization, and the Organization of Legitimate Theaters. He is a working member of the Association of Theatrical Press Agents and Managers, the Interna- tional Alliance of the Theatrical Stage Employees, and Actors Equity Asso- ciation. McKenzie has produced or managed over 1,000 plays, including Broadway hits, national road tours, regional theaters and summer and winter stock companies. He has been an executive at numerous theatres, including the Milwaukee Repertory Theatre and New York's ANTA, and has served as director of the Phoenix Summer Festival (Arizona).

EDWARD HASTINGS, Executive Di- rector and Resident Stage Director, was a production stage manager for David Merrick before joining A.C.T. as a founding member. Off-Broad- way, he co-produced The Sanitarians of Margery Kempe, Enchantment for George Dillon and directed the national touring company of Oliver! He served as guest director of the Royale Theatre's production of Get Rhythm Man for All Seasons in colleges and regional theaters. Mr. Hastings' pro- ductions of Charlie's Aunt and Doctor Town were seen during A.C.T.'s first two seasons as well. Along with his work, Mr. Hastings co-founded the Henny Fonda revival of Our Town with an all-star cast. He has directed seven other A.C.T. productions, most recently The Time of Your Life and Dandy Dick. This season, Mr. Hast- ings heads the new play program, Plays in Progress, and directed The House of Blue Leaves.

ALLEN FLETCHER, Resident Stage Di- rector and Conservatory Director, is former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York Shakespeare Festival, the Virginia State Festival Theatre, the Antioch Area Shakespeare Festival, the APA, the McCarter Theatre in Princeton, New Jersey, and the Boston Fine Arts and Fatima Theater in Pakistan. He was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace and The Hostage, as well as co-direct- ed The Crucible, which entered the repertoire at the Stanford Summer Fes- tival in 1967. Mr. Fletcher also di- rected A.C.T.'s highly successful produc- tion of Richard III and Pericles, and a production of Heterossexual and An Enemy of the People. Last season, he directed Antony and Cleopatra and Paradise Lost, and directs this new translation of A Doll's House for the 1972-73 repo-

EDITH MARKSON, Development Di- rector, was instrumental in the found- ing of A.C.T. in 1965 and has served as vice president of the Board of Trustees ever since. She has served on the Board of Directors as movement since its beginnings. Mrs. Markson was one of the first directors on the Board of Directors, and was responsible for bringing the young APA Repertory Company to A.C.T. for a season. She also brought William Ball to that theater, where he first directed Charley's Aunt and Six Characters in Search of an Author, two seasons prior to his first directed The Crucible. Mrs. Markson currently serves on the ex- ecutive board of directors of the Theatre Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.

NAGLE JACKSON, Artistic Director of the Milwaukee Repertory Theatre for whom he compiled and adapted The English Mystery Plays last season, re- turns to A.C.T. to direct a similar version here, The Mystery Cycle. As a resident director with A.C.T. for three seasons, he staged several productions, including Little Murders and Room Service, and also appeared as an actor with the Actors Studio and Whitman Col- lege in Washington and recipient of the Lamplighter Award, which he received in Paris. Mr. Jackson has performed with numerous theaters, including eight seasons with the Oregon Shake- spearean Festival, where he also directed the productions of As You Like It, Julius Mons revues in New York as well as a member of the Circle-in-the-Square Directors Workshop. Other director- ial credits include the American pre- miere production of Terence Rattigan's The Match for the St. Louis Repertory Theatre and various assignments for the American Cultural Center (Los Angeles), the Seattle Repertory Thea- tre, the Hartford Stage Company (Conn.) and the Old Globe Theatre (San Diego). At the Milwaukee Rep- ertory Theatre, he directed the first production of the season, a director- ed Cat Among the Pigeons. Mea- sure for Measure and The Journey of
THE ACTING COMPANY

JANIE ATKINS, who holds a B.A. in English from Mills College and also attended the University of London, was a student in A.C.T.'s Conservatory for two years, appearing in The Merchant of Venice, Antony and Cleopatra, Caved-in Cars and Cleopatra and Rosencrantz and Guildenstern Are Dead. She was seen locally in One Awe Over the Cuckoo's Nest and at the Marin Shakespeare Festival in the role of Ophelia in Hamlet. Miss Atkins spent last summer at the Oregon Shakespeare Festival where she appeared as Cressida in Troilus and Cressida and Katherine in Love's Labour's Lost. She is seen in Cyrano and The Mystery Cycle.

R. AARON BROWN, who recently received his B.F.A. degree in drama from Carnegie Tech, and A.C.T.'s first graduate from New York, where he just completed a run of the Shakespeare Festival of New York's production of Hound of the Baskervilles. He also appeared in MGM's Going Home, starring Robert Mitchum. He is currently appearing in The Great White Hope and is seen in The Mystery Cycle and You Can't Take It With You.

JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Taming of the Shrew during her first season at A.C.T., has graduated from the University of Chicago and has also appeared in Yale Drama School and with Lee Strasberg. As a graduate of Carnegie Tech's Playwright's Conference, he has written and produced a number of one-act plays. Miss Carlin has also been appearing in The Mystery Cycle and You Can't Take It With You.

PETER DONAT in his sixth season as a member of A.C.T., has appeared on Broadway last season in Every Man's Uncle, and previously in The Chinese Prime Minister, The Entertainer, The Country Wife, and The First Gentleman, for which he won the Theatre World Award as best featured actor. He made his Broadway debut in The Three Sisters Off-Broadway, and in a film made with the Stratford (Ontario) Shakespearean Festival where he was featured a actor for six seasons performing there this past summer. Mr. Donat's TV credits include starring roles for CBC, Canada, and many guest appearances on American networks, including I Spy, Mission Impossible, Mannix, Run for Your Life, Judd for the Defense, F.B.I., Bracken's World, Medical Center, Young Lawyers and most recently in Banacek. He appeared in A.C.T.'s productions of Under Milkwood, Saragossa, A Midsummer Night's Dream, God, Staircase, Little Murders, The Architect and the Emperor of Assyria. The Importance of Being Earnest, Six Characters in Search of a Playwright, and The Three Sisters, all with Sholom in The Merchant of Venice. An Empire of the People and The Selling of the President. He directed The Tavern this past season and appeared as Caesar in Caesar and Cleopatra. He is seen as Cyrano de Bergerac and in A Doll's House.

DONALD EWER, a veteran of 25 years in the theatre, films and television, is the native Londoner who emigrated to Canada in 1954. While in the Royal Navy, he met John Gielgud who influenced him toward acting and soon after attended the Royal Academy of Dramatic Art. Broadway credits include Allie, Under Milkwood and the recent There's One in Every Marriage, and he has appeared off-Broadway in Billy Liar and A Day in the Death of Joe Egg, for which he received the 1970 Obie Award. With 250 TV roles, six Ed Sullivan Show appearances and a couple of appearances on The Dick Van Dyke credit, Mr. Ewer has also been seen in The Dickies, The Untouchables, Alfred Hitchcock Presents, and with Richard Todd and Peter Finch. Besides five years with Canada's Stratford Shakespearean Festival, Mr. Ewer has been seen in the native companies of Philadelphia, New York, with A Doll's House and The Importance of Being Earnest. He is seen as Cyrano, You Can't Take It With You and A Doll's House.
5:00 The Fifth Horse. Just prior to coming here, Mr. Jackson directed the opening night of the musical *The President's Son*, The Two Gentlemen of Verona.

BONAVENUTA, a charter member of A.C.T., held auditions for many productions, including *The Merchant of Venice*, which he directed. During the 1969-70 season, Bonaventura was Associate Director of the A.P.A. Repertory Company and produced all successful A.C.T. productions as Tim Alice, Under Milkwood, and Oedipus the King. His next role was as the King of the Cuckoo, which he cast for its extended for its 26-week engagement last summer. He has also been a guest director at the South Coast Repertory Theatre and has staged a highly praised production of Charley's Aunt, and San Diego's Old Globe Shakespeare Festival, where he directed *Hamlet*. He also attended film school at UCLA and devised and directed the special movie sequences for A.C.T.'s production of Little Murders.

JACK O'BRIEN, Guest Director, returns to A.C.T. for the third time to direct You Can't Take It With You. He staged The Importance of Being Earnest in 1970, and his last appearance was in residence as Artistic Director of A.C.T. for the third time, which he played on Broadway last season. O'Brien joined Ellis & Rahab's APA Repertory after graduating from the University of Michigan and teaching at Hunter College and the University of Michigan. O'Brien directed The Importance of Being Earnest and later Associate Director of the California Shakespeare Festival. His guest appearance in *The Importance of Being Earnest* and *With You, War and Peace* and other productions of the rep, and creating productions at the Center for the Arts: Cocktail Doodle Dandy and Beckett's Play. O'Brien directed A Comedy of Errors for the San Diego Shakespeare Festival in 1969, and last summer staged their production of The Merry Wives of Windsor. Then he travelled to Chicago where he directed Brian Bedford and Tammy Grimes in *The Taming of the Shrew*. The Taming of the Shrew. He returns to San Francisco from Dallas where he has recently directed his first opera, Dido and Aeneas for the Dallas Civic Opera with Tom Tierney and Tammy Grimes. O'Brien is currently working on a new opera commission with Bob James, composer for the President, and O'Brien's partner since college, to be produced next fall.

THE ACTING COMPANY

JANIE ATKINS, who holds a B.A. in English from Mills College and also attended the University of London, was a student in A.C.T.'s Conservatory for two years, appearing in The Merchant of Venice, Antony and Cleopatra, Caesar and Cleopatra, The Taming of the Shrew, and The Merchant of Venice. She has also been seen in *The Slender Man* and has appeared in the film *The Slender Man*. She is currently appearing in You Can't Take It With You.

ROBERT CHAPLINE, A.C.T.'s costume designer, appeared in Antony and Cleopatra, The Taming of the Shrew, and in The Slender Man. He is currently appearing in You Can't Take It With You.

R. AARON BROWN, who recently received his B.A. with high honors in English degree from Carnegie Tech, received his B.A. from A.C.T. in 1969. Mr. Bird also toured Canada and the United States with that company in The Importance of Being Earnest and in the 1969 touring company of *The Show Off* with George Grizzard and Jessie Royce Landis and the Eastern University tour with The Mis人大和 Egypt. Mr. Bird has also been seen in *The Time of Your Life*, *The Over-the-Top Man*, and *Cyrano*. He is currently appearing in You Can't Take It With You.

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KATHRYN CROSBY, who graduated from the University of Texas, appeared there in *Dear Brutus*, *Mud*, *Ado About Nothing*, *First Lady and The Enchanted*, returning twice as an guest professor while appearing in *Regeneration* and *The Prize of Miss Jean Brodie*. As Kathryn Grant, Mrs. Crosby was under contract to Paramount Studios as Kathryn Grant, employed by Columbia Pictures. She has also participated in three USO Tours to the Far East and Europe, and been seen in numerous Broadway and Off-Broadway productions. She appeared in Sunday in New York, Summertime, Sunny Paris, Peter Pan, Arms and the Man, Mary and the Mechanic and Miss Miss Brodie. She is married and the mother of three. She is a New York native. They all drink. Minute Maid and do the Bing Crosby Christmas Show! Mrs. Crosby appears as Cyd and Joy Carlin.

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JOY CARLIN, who appeared as Miss Prism in *The Importance of Being Earnest* and in *The Taming of the Shrew*. She is currently appearing in You Can't Take It With You.

Donald Ever

JIM CORTI, new to A.C.T. this season, double roles in *Cyrano* and *The Mystery Cycle*. At the Pacific Conservatory of the Performing Arts in Arcata, California, he appeared in the title role of George Bernard Shaw's *Pygmalion* as a choral director. He attended Loyola University in Chicago where he graduated in German and English and in *The Rose of the Rose* he painted the Smell of the Crowd. Jim has choreographed numerous musicals, including *My Fair Lady*, *Peter Pan*, *Cabin and Fiddler on the Roof*, *Cyrano*, and *The Mystery Cycle*. He is currently appearing in You Can't Take It With You.

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The Mystery Cycle and You Can't Take It With You.

JOHN HANCOKO, who attended Wayne State University, was a vocal-ist for 4 years on CBS Radio-Detroit. He has worked as an actor on the Monterey Peninsula in numerous roles, including Octavius and the Inquisitor in The Lark. He also appeared in the Center Theatre Group of Los Angeles production of A Streetcar Named Desire and the Arena Opera's L'Opera, Lysistrata, Mounning Becomes Electra, and The Tempest. The Latent Heterosexual, The Time of Your Life, Paradise Lost, and current in A Doll's House.

ELIZABETH HUDDLE, a native of Sacramento where she began her career as a child actress and played major roles for ten years with the Sacra- mento Community Theatre, returns to the San Francisco stage for the first time since spending three years as a fea-tured actress with the Actors Work- ship. She has appeared in several roles at the time of the Center Repertory Company, played major roles for four years with the Oregon Shakespearean Festival, and California Shakespeare Festival. The wife of actor-director Peter Nyberg of Portland, she is well-known for her in several roles. She is most recently seen at San Diego's National Shakespeare Festival where her performance is a Calouste Gulbenkian Foundation fellow. She is seen in Cyano, The Mystery Cycle and You Can't Take It With You.

SARINA G. GRANT, who attended the American Academy of Dramatic Arts, comes to A.C.T. from New York where she appeared in Henry V on Broadway and Istanbul off-Broad- way. Among her television appear- ings Light and numerous commercials, including those for Pan-American Airlines. Miss Grant has also appeared with the American Shakespeare Festi- val, the Long Wharf Theatre and the Edinburgh Festival (Scotland), and was seen in Iphigenia in Aulis at Washington University. Her film credits include To Find A Man and The Hospital. She is seen in The Myst- ery Cycle and You Can't Take It With You.

CHARLES HALLMAN, who has ap- peared with the Philadelphia Drama Guild, was seen in several major roles last summer in the Penn State The- atre Festival, including the one in The House of Blue Leaves. He comes to his first season at A.C.T. from Temple University in Philadelphia where he's just completed his Master of Fine Arts degree in acting. He was also seen in the revue That's Entertainment on Broadway, and her off-Broadway credits include Spoon Lake at Sea and as a revue at the Upstairs at the Downstairs. A member of the National Company of Cactus Flower with Craig Stevens and Alex Smith, has appeared with several stock companies, including The Eugene O'Neill Theatre. She also appeared in such productions as Barbeton to the Park and Mary, Mary. She was seen in Norman Mailer's film Beyond the Law and just recently completed a new film, Blume In Love, co-starring with George Segal. She is currently seen in Cyano, You Can't Take It With You and A Doll's House.

HENRY HOFFMAN, who holds a BA from Cal State at Fullerton and MBA from the University of Colorado, returned to the Bay Area this past summer to play Milo Tindle in A.C.T.'s long-running Sleuth. He was most recently with the Colorado Shakespeare Festival, where he played major roles for two years, including Iago in Othello and Ed- mund in King Lear. A Woodrow Wilson Scholar and Fulbright Scholar, he has also appeared in Kuduki's Theatrical Festival, Hoffman taught and directed at Illinois State U. for a year and studied at the Actors' Studio with Harold Clurman and directing with Edwin Duver. He is author of a book of poetry called The Reach, published in 1967, he is a former member of Hillberg Repertory Detroit, appeared with the Berkeley Repertory Theatre in both Julius Caesar and Angel Street, and has appeared in 17 Shakespearean roles in the past five years as well as been seen as Snopy in the New York pro- duction of You're A Good Man, Charlie Brown. Mr. Hoffman is cur- rently seen in Cyano, The Mystery Cycle and You Can't Take It With You.

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JUDITH KNIAZ comes to her first season with A.C.T. from the Broad- way company of No, No Nanette, where she portrayed the character of Myra. She has also been seen in the revue That's Entertainment on Broadway, and her off-Broadway credits include Spoon Lake at Sea and as a revue at the Upstairs at the Downstairs. A member of the national company of Cactus Flower with Craig Stevens and Alex Smith, has appeared with several stock companies, including The Eugene O'Neill Theatre. She also appeared in such productions as Barbeton to the Park and Mary, Mary. She was seen in Norman Mailer's film Beyond the Law and just recently completed a new film, Blume In Love, co-starring with George Segal. She is currently seen in Cyano, You Can't Take It With You and A Doll's House.

ROBERT MOONEY has spent the past three summers as associate director of the Berkeley Repertory Theatre. His performances there include Sir Ericupe Mammon in The Alchemisters, Farmer Barrow in Devil's Holies in Love's Labour's Lost, and Dr. Waldenser in Idiot's Delight. Co-founder with Eric Christman of the University Company Theatre Company of Santa Cruz, Mr. Mooney holds an M.A. in English from UC Berkeley and currently teaches drama at Stan- ford University. He trained at A.C.T. as an acting fellow in 1968, and he appears in Cyano.

MARSHA MASON, who joined A.C.T. to play Amanda in the Private Lives summer tour, comes from New York where she’s featured in a starring role on CBS TV’s Love of Life, and also appeared in the popular series Bewitched and Will and Average’T. She is seen in Cyano, The Mystery Cycle and You Can’t Take It With You.

ANNE LAWDER, A.C.T.’s speech-teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College, worked for Bob Braun at Hillbarn Theatre in San Ma- teo and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lawder has sung with the New York Philharmonic and worked with NBC's radio and drama workshop in New York. Miss Lawder spent several seasons with the Oregon Shakespeare Festival and most recently appeared in the Seattle Repertory Theatre’s production of Tennessee Williams’ Cat On A Hot Tin Roof. She has been seen in The Tempest, The Latent Heterosexual, The Time of Your Life, Paradise Lost, and is currently in A Doll’s House.

DEBORAH MAY, who came to A.C.T. as a Conservatory student last year, holds a bachelor’s degree and teaching certificate from the University of California, Berkeley, her home state. Selected Miss Indiana 1970-71, she is also the Gran-Talents Award winner. Miss Congeniality at the Miss America contest. She has served two years on the National Miss America Board. Miss Congeniality at the Miss America Pageant and was a veteran of several television commer- cials, has appeared in a number of industrial and television commercials and a movie comedy revue (A Night at the Market) this past summer. She has played leading roles in such productions as a Midsummer Night's Dream, Awaken and Sing, directed by Allen Fletcher and Trial By Jury (Gilbert and Sulli- van). She was also chosen to perform in A.C.T. production of Scapin in the summer of 1972. She is in The Mystery Cycle.

RAY REINHARDT, a charter member of the Actors’ Conservatory and a Professional whose original Broadway production of Tiny Alice prior to playing the role in A.C.T.’s production of that play. He has enjoyed several performances at the Phoenix The- atre in New York, and is a principal in the Arena Stage in Washington, D.C.
after a year's absence, has studied at A.C.T.'s training program, S.J. State, Acting Openbank in Berkeley, and in Los Angeles with Joan Darling and Walter Becker, the NYU Actors Studio. His stage credits include the Theatre West Workshop premiere of 'The American Operation', John Aragues Eros and Psycher at Berkeley, and appearances with the Mill Valley Company for the Performing Arts and the Marin Shakespeare Festival. He has also been a guest star on Owen Marshall Counselor-at-Law and in the new series Search. His film credits include Fogg, in which he co-starred with Ray Milland, and The Real Thing. In two seasons with A.C.T. he was seen in The Tavern, The Time of Your Life, The Late Honeymoon, and An Enemy of the People. Mr. Gilliam appears in Cyrano.

SARINA C. GRANT, who attended the American Academy of Dramatic Arts, comes to A.C.T. from New York where she appeared in Henry V on Broadway and in Off-Broadway's The Hijinks of Light and numerous commercials, including those for Pan-American Airlines. Ms. Grant has also appeared with the American Shakespeare Festival, the Long Wharf Theatre and the Edinburgh Festival (Scotland), and was seen in Iphigenia in Aulis at Washington State University. Her film credits include To Find A Man and The Hospital. She is seen in The Mysteries Cycle and You Can't Take It With You.

CHARLES HALLAHAN, who has appeared with the Philadelphia Drama Guild, was seen in several major roles last summer in the Penn State Theatre Festival, including the title role in The House of Blue Leaves. He comes to his first season at A.C.T. from Temple University in Philadelphia where he's just completed his Master of Fine Arts degree. He has appeared in numerous leading and major roles, including those of Max in Equus, Henry in Next to Normal, and the Night Through Spent in Jail, Pat in The Hosiery and Burgundy in The Devil's Disciple. He is seen in Cyrano.

The Mystery Cycle and You Can't Take It With You.

JOHN HANCOCK, who attended Wayne State University, was a vocal-ist for 4 years on CBS Radio-Detroit. He has worked as an actor on the Monterey Peninsula in numerous roles, including Othello and the Inquisitor in The Turk. He also appeared in the Center Theatre Group's Los Angeles production of The Warlord of Sydney. In the Massachusetts Theatre Company's production of The Merchant of Venice, The Tempest, The Sirens of the Hellespont. This past year he appeared in several roles with the Milwaukee Repertory Theatre and in the Duke in Measure for Measure with God in The English Mystery Plays. Mr. Hancock has been seen in an ABC Movie of the Week and the motion picture Brother John. He is seen in Cyrano and The Mystery Cycle and You Can't Take It With You.

HENRY HOFFMAN, who holds a BA from Cal State at Long Beach and an MA from UCLA, has appeared as an understudy to Helen Gal- stein in several productions at A.C.T. and has also been in the revue That's Entertainment on Broadway, and her off-Broadway credits include In The Heat of the Night, and Street Scene. He has also appeared in the play for Barstool at the Park and Mary, Mary. She was seen in Norman Mailer's film, Beyond the Law, and was most recently a participant in a new film, Blame In Love, co-starring with George Segal. Ms. Hoffman currently seen in Cyrano, You Can't Take It With You and A Doll's House.

JUDITH KNAIZ comes to her first season with A.C.T. from the Broad- way company of No, No, Nanette, where she appeared as an understudy to Helen Gal- stein in several productions at A.C.T. and has also been in the revue That's Entertainment on Broadway, and her off-Broadway credits include In The Heat of the Night, and Street Scene. He has also appeared in the play for Barstool at the Park and Mary, Mary. She was seen in Norman Mailer's film, Beyond the Law, and was most recently a participant in a new film, Blame In Love, co-starring with George Segal. Ms. Hoffman currently seen in Cyrano, You Can't Take It With You and A Doll's House.

ANNE LAWDER, A.C.T.'s speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College, worked for Bob Brons at Hillbarn Theatre in San Ma- teo and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lawder has sung with the New York Philharmonic and worked with NBC's radio and drama workshop in New York. Miss Lawder spent several seasons with the Oregon Shakespeare Festival and most recent-ly appeared in the Seattle Repertory Theatre production of A Midsummer Night's Dream. She has also appeared in the O'Neill's The Opera, Lysistrata, Mourning Becomes Electra and Tartuffe at the Lucille Lortel Company. She has been seen in The Tempest, The Latent Heterosexual, The Time of Your Life, Paradise Hotel and is currently in A Doll's House.

JOAN LAWDER, A.C.T.'s current stage manager and is also seen in Cyrano, The Mystery Cycle and You Can't Take It With You.

ELIZABETH HUDDLE, a native of Sac- ramento where she began her career as a child actress and played major roles for ten years with the Sacra- mento Capital Theatre, returns to the San Francisco stage for the first time since spending three years as a fea- tured performer with the Actors Work- shop. She has appeared in several roles with A.C.T.'s The Space Time Repertory Company, played major roles for four years with the Oregon Shakespearean Festival in Oregon Shakespeare Festival's tour of California Shakespeare Festival. The wife of director-actor Peter Nyberg, Miss Huddle has performed in several roles with A.C.T. whose productions of The Merchant of Venice and Shakespearean Festival's current tour of The Time of Your Life, Paradise Hotel and is currently in A Doll's House.

MARSHA MASON, who joined A.C.T. to play Amanda in the Private Lives summer tour, comes from New York where she's featured in a running role on CBS T.V.'s Love of Life, and also appeared in productions of The Women, Miss Brellle and Man of Her Own. Her repertory credits include Kurt Vonnegut's Happy Birthday, Wanda June, Cactus Flower, with Bert Convy, Palm, making her first season with A.C.T. playing Amanda in The Time of Your Life. She has recently performed in the current production of The Time of Your Life, Caesar and Cleopatra, The Tavern and Dandy Dick. Her TV credits include episodes of the soap opera seri- s. She is currently in Cyrano and The Mystery Cycle.

ROBERT MOONEY has spent the past three years as associate director of a leading actor of the Berkeley Repertory Theatre. His performances there include Sir Ericupe Mammon in The Alchemists, Father Barrie in Devils, Holotenes in Love's Labour's Lost, and Dr. Waldenser in Inde's Delight. Co-founder with Eric Christman of the University Theatre Company of Santa Cruz, Mr. Mooney holds an M.A. in English from UC Berkeley and currently teaches drama at Stan- ford University. He trained at A.C.T. as an acting fellow in 1968, and he appears in Cyrano.

FRANK OTTITHE has served the company as its teacher of the Alex- ander Technique since the Conserva- tory's beginning in 1965 in Pittsburgh. He studied at the Canadian Art The- atre in Montreal, the Shosolov Studio of Acting in New York, and trained to teach at the American Cen- ter for the Alexander Technique in New York. In addition to Alexander- izing A.C.T.'s actors, Mr. Ottilie has acted as an actor in such productions as Three Sisters, Oedipus Rex and The Merchant of Venice.

WILLIAM PATTERSON acted with Eustace, Shiva, and Tennyson in their original Broadway productions of Twentieth Century, Alice prior to playing the role of A.C.T.'s Dryden. He was seen recently in Miss Congeniality at the Phoenix Theatre, where he performed in his performances at the Phoenix Theate- r in New York, and the Arena Stage in Washington, D.C. Mr. Ret.
hard has also appeared off-Broadway and with modern theatre groups in Chicago and Memphis. He appeared as Marat in Marat/Sade at the Manitoba Theatre Center in Canada and as Father Daniel Berrigan in the San Francisco production of The Trial of the Catsone Nine. Mr. Roskind’s television credits include several award-winning NFT dramas and roles in Gunsmoke, Amos and Nich. He appeared in the film Bullitt with Steve McQueen. In the film roles Mr. Roskind has played for A.C.T. are Stan- ley in The Prime of Miss Jean Brodie, Claudius in Hamlet, as well as major roles in A Flea in Her Ear, Rosen- crantz and Guildenstern Are Dead, The Merchant of Venice, Revenue Service, Oedipus Rex, Saint Joan and The Rose Tattoo. He was seen in the musical at the Center of the Contemporary, The Concubine, The Tavern and as Andrew Wyke this A.C.T.’s long running Sleuth. He is currently in The Mystery Cycle and You Can’t Take It With You.

PAUL SHENAR, a founding member of the A.C.T. returns this fall for his seventh season with the company. He made his New York debut at the Circle-in-the-Square, has been a member of the Lincoln Center Rep, done several seasons of summer stock with the Oregon Shakespearean Festival, Repertory Theatre and San Diego Shakespeare festival for two seasons. For A.C.T. he has appeared in 30 productions, including the title role in Viet Rock, Journeys, The Devil’s Disciple, and memorable performances in Tiny Alice and Three Sided Cubes, which were seen on Broadway. In 1968, last season, he played Doy in Private Lives and was seen in An- tony and Cleopatra, Paradise Lost, Caesar and Cleopatra, and Rosen- crantz and Guildenstern Are Dead. He is currently in Cyrano and A Doll’s House.

HOWARD SHEHAN, a startling student in 1970 Summer Television Congress and remained in the advanced work program for the following season, appearing in Hadrian VII, and was one of four students selected by William Ball to present scenes from As You Like It at Lake Tahoe in the summer of 1971. Last season, he appeared in Caesar and Cleopatra, Ros- encrantz and Guildenstern Are Dead, Dandy Dick and The Contractor. Mr. Shehan is currently seen in Cyrano and The Mystery Cycle.

MARC SINGER returns to A.C.T. for his second season. Last year he ap- peared as Rosencrantz in Rosencrantz and Guildenstern Are Dead, in The Contractor, Pompey in Antony and Cleopatra, Tuggey in Caesar and Cleopatra, Taverdy in Dandy Dick, and Felix in Paradise Lost. Prior to his appearance at A.C.T. Mr. Singer completed a season with The National Shakespeare Festival in San Di- ego where he portrayed Demetrius in A Midsummer Night’s Dream, Lucen- tio in The Taming of the Shrew, and Menas in Antony and Cleopatra. He was previously a leading actor in the Seattle Repertory Theatre company seen in previous roles as Camille in A Flea in Her Ear, Sandy in Hay Fever, La Fleche in The Miser, and a triple role in Kopit’s Indians. In addition, he has acted opposite Richard Chamber- lain as Aumerle in Richard II, and Maureen O’Sullivan. His summer stock experience covers three years and major roles with Seattle’s A Con- temporary Theatre. He has also ex- hibited in some classical training (playing such roles as King Lear, Trigorin, and Shy- lock) and has studied mime with Commedia dell’ Arte techniques. Mr. Singer is a student of Tiger-Crane Kung-Fu under the guidance of Mas- ter John S.S. Leong. He is currently seen in Cyrano, The Mystery Cycle and You Can’t Take It With You.

SHIRLEY SLATER, a former student in A.C.T.’s training programs, taught film and TV for the 1972 Summer Congress and repeats that assignment this season as well as appearing cur- rently in Cyrano, The Mystery Cycle and A Doll’s House. Understudies Mrs. Washington (in the Duke of Marl) and last season, she was seen as Beatrice a num- ber of times, and has also appeared locally in leading roles in The Trial of the Catsone Nine, The White Teeth, Rogues in Both Houses, House Morden Car and Over The Cuckoo’s Nest. A veteran of several films, including The Candi- date and major roles in A. Man, his latest film released this fall, Mrs. Slater is also a published poet and short story writer and film producer. Her numerous tele- vision credits include series for NET, as well as you eat, and the distinction of having been one of the first women film and TV directors in the U.S.

J. STEVEN WHITE, a specialist in sword and combat choreography who will teach those skills at A.C.T. this season, comes to his first season with the company from the American Shakespeare Festival in Stratford, Conn. He was twice recipient of the Bob Hope Scholarship at Southern Methodist University, from which he holds a Bachelor of Fine Arts Degree, and appeared in the Bob Hope Theatre there in such roles as Atahualpa in Royal Hunt of the Sun and Edmund in King Lear, with Morris Carnovsky. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Prince in the Shakespearean Night’s Dream, Tyball in Romeo and Juliet and Claudius in Much Ado About Nothing. He has appeared in The Mystery Cycle.

MARY WICKES, has created roles in 16 Broadway stage productions, every one of which she has written and directed by George S. Kaufman, has been featured in 30 major television programs, and has appeared in over 200 productions in important stock companies. The Na- tional Television Academy selected her as one of five best supporting actress after performances with Ronald Colman in The Hall of Ivy, Breakfast at Tiffany’s, Ernie Fino, Gertrude Berg and the creation of the role of Mary Wickes in the original production of the University of St. Louis’ Washington University, from which she holds an Honorary Doctor of Arts Degree, she is currently com- pleting her Master’s Degree at UCLA and will seen in The Mystery Cycle and You Can’t Take It With You.

The rainy weather season in North- ern California has its compensations for the reclusive gardener. Now is the time for the pleasures of anticip- ation, planning landscapes in the mind, painting drifts of flowers here, accompanied with a sense of contentment. The rain fuel the inspiration comes the seed and plant catalogs in our mailboxes in these winter months.

Especially welcome is the mimeo- graphed listing of rare seed, reliable and herb, from the Nichols Gar- den Nursery of Albany, Oregon. Mimosographed in this day and age? This is the first refreshing discovery. 150,000 catalogs each year means months of work for their employees in otherwise slow periods. It would be cheaper to farm it out to a printer. Evidently their interests go beyond dollars. So long as your kind of place lives, the garden center is in the herb section. Sixty-five kinds of seeds, 76 varieties of live plants and a selection of dried herbs and spices. Some ideas on what to do with them.

This is place to find Black Aztec Sweet Corn, identical to that grown 2,000 years ago. A thousand years older than the maize we know today, the strain kept pure by Guatemalan Indians in remote jungle clearings. These beans have been discovered in prehistoric cave dating, around 1,000 B.C. Coming up to the present, we can recommend Tokay White Hybrid Corn, for the two years since its introduction producing reliable crops of sweet kernels on medium-sized ears in our Corte Madera garden. The Hercules Sweet Red Pepper has thicker, meatier, blockier walls than half a dozen others.

If you’re lucky enough to have the weather to ripen watermelons — and it is — and you have one or two pockets the San Francisco Bay area you must try Honey Cream. Only three or four pounds each, with eight to ten melons each variety and a solidity of texture that has to be experienced.

Honey Cream is crisp with a sugar content that makes for sticky fingers and a sticky mouth. And the color — yellow! Hop in the car and try it. It’s worth the gamble.

Elephant garlic, French Ericopean Shallots, Jerusalem Artichokes, also ordinary radishes, beets, carrots, salads, all the rest. The catalog is free. Write Nichols Garden Nursery, 1190 North Pacific Highway, Albany, Oregon 97321.

Two more very special seed cat- alogs should be mentioned. Harry Saier of Dimondale, Michigan is now in his 61st year in the seed business. Can anyone top that? Rarely will you see an advertisement for his catalog, so it must reach gardeners through some special Green Thumb Under- ground. It should be noted that the printing is somewhat crude, a few pages are uncut, an ink-stained thumb left its imprint in the middle of the Eriogonums in our copy and occasion- ally the type runs off the side of the page. No matter. There are many rare and unusual seed types, principally flowers and shrubs. Saier’s vegetable seeds come in a separate catalog. If there is something special you want to grow and you have never seen the seed listed anywhere try this catalog. Here are five examples in a row, from the 5c: Schizo- phagma, Schima, Scirpus, Schizachyrium and Scorzonera. (Sparma). You may also grow your own forest. Dozens of kinds of Pine seeds, dozens and dozens of Eucalyptus, even our own native Sequoias. To put you back in familiar territory there are the usual Pataxus, Marigolds, Zinnias. There is a 5c charge for the catalog and the address is Harry Saier, Dim- ondale, Michigan, 48821.

From right in our own backyard comes one of the world’s great cat- alog composed entirely of native wild flower and tree seeds with a recently added section of hundreds of live plants. Clyde Rubin of Castro Valley is the collector and if a...
hard has also appeared off-Broadway and on television in Canada and Memphis. He appeared as Marat in Marat/Sade at the Manitoba Theatre Center in Canada and as Father Daniel Bernigan in the San Francisco production of The Trial of the Caatovina Nine. Mr. Reinisch's television credits include several award-winning NET dramas and roles in Gunsmoke, Arnie and Nichol. He appeared in the film Bullitt with Steve McQueen and was the roles Mr. Reinisch has played for A.C.T. are Stan- ley in A Thousand Clowns, Claudius in Hamlet, as well as major roles in A Flea in Her Ear, Rosen- cranze and Goldstein Are Dead, Dandy Dick and The Contractor, Mr. Sherman is currently seen in Cyrano and The Mystery Cycle.

MARC SINGER returns to A.C.T. for his second season. Last year he ap- peared as Rosencrantz in Rosen- cranze and Goldstein Are Dead, Dandy Dick, in The Contractor, Pompey in Antony and Cleopatra, Flautista in Casabian and Cleopatra, Tatterfly in Dandy Dick, and Felix in Paradise Lost. Prior to his appearance at A.C.T., Mr. Singer completed a season with The National Shakespeare Festival in San Di- ego where he portrayed Demetrius in A Midsummer Night's Dream, Lucen- tio in The Taming of the Shrew, and Menas in Antony and Cleopatra. He was previously a leading actor in the Seattle Repertory Theatre company and has appeared in 30 productions, including the title role in the recent production of The Devil's Disciple, and memorable performances in Tiny Alice and Three Sisters, which were seen on Broadway. In 1968, last season, he played Dyon in Private Lives and was seen in An- tony and Cleopatra, Paradise Lost, Caesar and Cleopatra, and Rosen- cranze and Goldstein Are Dead. He is currently in Cyrano and A Doll's House.

HOWARD SHERMAN came to A.C.T. as a member of the 1970 Summer Training Congress and remained in the advertising department for that summer season, appearing in Hadrian VII, and was one of four students selected by William Ball to present scenes from As You Like It at Lake Tahoe in the Summer of 1971. Last season, he ap- peared in Caesar and Cleopatra, Ros- encrantz and Goldstein Are Dead, Dandy Dick and The Contractor. His Sherman is currently seen in Cyrano and The Mystery Cycle.

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trouble-free, no-work garden is your
dream you just might bring it off
with Robin's help. You'll find deer-
proof, fire control and drought re-
stistance varieties. More Pines here, 62
of them. Over 50 Eucalyptus. Did you
know that California Poppies came in
dozens varieties? One is bright
carmine, mahogany red, scarlet or
purple. More chaste nuts than you'll
find even in specialty nurseries. In
addition to over a thousand kinds of
seeds sold separately there are many
mixtures, for dry or moist places, to
bloom in a certain season or climate,
for a child's garden, for survival. Lists
of plants for special purposes. And
a few select books, including one by
Clyde Robin himself, Pines of the
World, a compendium of every spe-
cies of Pines in existence. This cat-
alog might be the long-looked-for
answer to plantings around a vaca-
tion home. This current edition is
dated 1971-1974 and will cost you
$1.00 postpaid from Clyde Robin,
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Lamb Nurseries of Spokane offer
plants only—no seeds—and you may
wonder why you should send off a
thousand miles instead of shopping
at your neighborhood nursery. The
answer is simply that your local
plattanant can't afford to stock slow
movers and, as they put it, there are
an awful lot of things they don't get
a call for. Lamb lists many chrys-
anthemums, over six dozen, plus chry-
anthemum maximum which we know
as Shasta Daisy. And what we know
as Hosta, they call Funkia. It sounds
vaguely, contemporarily. Over fifty
pages of perennials in all. This list
might have something for you. Write
Lamb Nurseries, 101 Sharp Avenue,
Spokane, Washington, 99202.

A reminder about the two standard
seed catalogs that gardeners all over
America have been depending on for
years. Both are free and both contain
much valuable cultural information
and are available in 1973 editions this
month. Write for them to Geo. W.
Park Seed Co., Greenwood, S.C.,
29646, and to W. Atlee Burpee Co.,
Riverside, Ca., 92502. Next month
we'll cover the specialty growers with
the accent on the West.

The Harrah's Automobile Collection
(Repository for an Endangered Species)
by Ernest Beyl

Somehow automobiles just don't look as good as they
did once. They aren't as grand. They seem to lack
elegance of proportion. They just aren't noble. These
thoughts struck me recently as I wound my way through
Harrah's Automobile Collection in Reno.

The collection is an attraction of Harrah's hotel-casinos,
and if you are easily bored at the casino gaming tables,
a visit to this fine auto museum is a good diversion for
a family outing.

It stands as the largest and perhaps one of the most
impressive collections of any mechanical object in history,
and it is certainly the largest collection of automobiles
anywhere. On display are hundreds of antique, vintage
and classic automobiles, and they are simply magnificent.
When was the last time you saw a car with a wicker picnic
basket strapped to its running board? When was the last
time you saw a running board for that matter?

In the Harrah's collection there are auto-s of classic
beauty by all great automobile pioneers and many of
whom you probably never heard.

Do you recall some of these? How about the Atlas
touring car of 1910, or the Barney, a six cylinder, 50 horse-
power model of 1922? Or, whatever happened to the
Dort or the Empire, the Hanover, the Kissel, the Minerva,
the Palmer-Singer or the Panat.

It is difficult to imagine, but more than 5000 makes of
automobiles have been manufactured in the U.S. Most
of these were one or two of a kind models; experimental
or promotional vehicles. The Harrah's Automobile Col-
collection has about 1500 cars with about 100 on display.
The cars in the showrooms are either finely preserved or
have been painstakingly restored to their original beauty
and operating standards. The rest are being restored at
a rate of about 20 to 25 a year in Harrah's showrooms.

The ten-acre complex that houses the collection is
three miles from Harrah's Hotel and casino in downtown
Reno. It's easy to find and if you have no auto, a motor-
ized San Francisco cable car will take you to it from the
hotel. Admission is $2.50 for adults, $1.00 for kids.

On the ten acres are three huge showrooms that house
the restored and preserved automobiles. There are also
shops, parts storerooms, and an automotive library that
is really the heart of the entire operation. Researchers
spend months in this library to research old catalogues,
advertisements and plans before a delicate restoration
is even started. Accuracy, down to the smallest detail,
is demanded.

The man who conceived all of this is, of course, Bill
Harrah, a modish gentleman, who founded the casino-
resort complex that bears his name. Harrah began the
museum when he acquired a 1911 Maxwell in 1948. He
dates his love of automobiles, for surely he must love
them, back to the days when he was a youth in Los
Angeles. His first car was a 1914 Model T Ford which he
bought with another boy. The pair promptly took the
car apart and put it together again to see how it worked.
Later he was a parking lot attendant in Los Angeles so
he came to know and respect a great variety of auto-
mobiles.

Incidentally, Bill Harrah's present car is a persimmon-
colored Ferrari, Daytona 365, a sleek charger that gets
special attention. In fact, Harrah acts as the western
distributor for Ferrari and he's a quiet but effective sales-
man.
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On the ten acres are three huge showrooms that house the restored and preserved automobiles. There are also shops, parts storerooms, and an automotive library that is really the heart of the entire operation. Researchers spend months in this library to search old catalogues, advertisements and plans before a delicate restoration is even started. Accuracy, down to the smallest detail, is demanded.

The man who conceived all of this is, of course, Bill Harrah, a modish gentleman, who founded the casino-resort complex that bears his name. Harrah began the museum when he acquired a 1911 Maxwell in 1948. He dates his love of automobiles, for surely he must love them, back to the days when he was a youth in Los Angeles. His first car was a 1914 Model T Ford which he bought with another boy. The pair promptly took the car apart and put it together again to see how it worked. Later he was a parking lot attendant in Los Angeles so he came to know and respect a great variety of automobiles.

Incidentally, Bill Harrah's present car is a Persimmon-colored Ferrari, Daytona 365, a sleek charger that gets special attention. In fact, Harrah acts as the western distributor for Ferrari and he's a quiet but effective salesman.
There are 70 craftsman at the museum who are kept busy with the restorations. If any original part can't be found, it is built in one of the museum's shops. All parts must contain the same materials as the original, whether it is wood, leather, metal or fabric. Harrah insists on this.

While the main attraction of the collection is, of course, the cars, one special corner of the museum is set aside to display a 1928 Ford Tri-Motor aircraft. It took four-and-a-half years to restore completely this old-timer and it actually flies. The museum also has a P-38 pursuit plane from World War II and an ancient Curtis Jenny. There are also some classic motorcycles and even a 1921 style camper. But it is the cars that dominate the scene.

If Bugatti is your idea of the classic auto, Harrah's museum will show you several: They range from the electric racers of 1937 to a wonderful machine — the 1931 Bugatti Berline de Voyage, type 41 (Royale), an eight cylinder, 300 horsepower vehicle that cost $45,000 when new. Only seven Bugatti Royales were built and it is still new. Of the two in the Harrah's collection one was Ettore Bugatti's personal vehicle. The car has the longest wheelbase of any production auto — 170 inches. The Bugatti's body of the Royale is all wood and was made by utilizing hundreds of small blocks and veneer panels to its many contours. The car is painted a two-toned yellow and black.

Another fine vehicle in the exhibit is the Pan, Model A, touring car. It was built in 1919 by Pan Motor Company of St. Cloud, Minnesota, and cost $1250. Samuel Connor Pandolfi had intended to build the finest car available at the time and create a vast industrial empire in Minnesota. He had a good start on both objectives but he ran into financial troubles. Seven-hundred and thirty-seven Pan touring cars were built.

One of the handsomest cars in the collection is a 1904 Packard Touring car, Model L. This shiny, dark blue beauty was the car that introduced the distinctive Packard radiator that rankly I miss seeing around town. The car was upholstered with state brass headlamps and I use the word "lamps" accordingly because that's what they were. There are two sets of lamps on this car — one mounted in front of the radiator; a second, behind the hood, high up. A tool box is fastened to the vehicle with a wide leather strap. Two wicker baskets are mounted at the rear — one long, thin one, presumably for golf clubs. The driver sat in the open on a quilted leather seat. The passenger sat behind him and up higher still, on a verifiable throne. When you drove around in that car you really must have felt like somebody.

Quite a few automobiles in the Harrah's collection look like what in other times we called homeless carriages. One is the Black Motor Buggy of 1939. And that's what it is; a buggy with a motor. If you had bought one in 1909 you would have paid $475. The sales literature for this gem says, in all candor, "The Black Motor Buggy combines the appearance of a carriage with the advantages of an automobile." Top speed was a sensible 25 miles per hour.

My favorite automobile in the museum is the 1907 Thomas Flyer. This car occupies special place in Harrah's vast collection for it was the winner of the longest automobile race in the world and the first car to cross New York to Paris — the hard way. The 1907 Thomas Flyer, all white, the No. 5 car as it was painted in New York, served as a major support vehicle for the Harrah's Sweep Meet and Car Show. The swap trades and sell everything cars to car enthusiasts. From the Harrah's collection there are hundreds of valuable automobile parts available at the event.

Today, the automobile is an endangered species as we know it. The internal combustion engine may one day soon be a thing of the past. Electric, bubble-style vehicles may be the hot-rods of tomorrow. So Harrah's is maintaining something important there in Reno at that museum. The automobile has a very important place in our national psyche. The Harrah's collection is a repository for a big part of our culture. And, oh yes, there is a Volkswagen in the collection too.

7001 Thomas Flyer following restoration by Harrah's Automobile Collection, Reno, Nevada.

STEWART CLAY has been chosen to represent this fine instrument in the Bay area.
There are 70 craftsman at the museum who are kept busy with the restorations. If any original part can't be found, it is built in one of the museum's shops. All parts must contain the same materials as the original, whether it's wood, leather, metal or fabric. Harrah insists on this.

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Another fine vehicle in the exhibit is the Pan, Model A, touring car. It was built in 1919 by Pan Motor Company of St. Cloud, Minnesota, and cost $125. Samuel Connor Panzolfo intended to build the car in time available at the time and create a vast industrial empire in Minnesota. He had a good start on both objectives but he ran into financial troubles. Seven-hundred and thirty-seven Pan touring cars were built.

One of the handsomest cars in the collection is a 1904 Packard Touring car, Model L. This shiny, dark blue beauty was the car that introduced the distinctive Packard radiator that frankly I miss seeing around town. The car was equipped with steel handbrakes and I use the world "lamps" advisedly because that's what they were. There are two sets of lamps on this car—one is mounted in front of the radiator; a second, behind the hood. A tool box is fastened to the vehicle with a wide leather strap. Two wicker baskets are mounted at the rear—one long, thin one, presumably for golf clubs. The driver sat in the open on thick and glossy, quilted leather. His passengers sat behind him and up higher still, on a velvet-like throne. When you drove around in that car you really must have felt like somebody.

Quite a few automobiles in the Harrah's collection look like what in other times we called homeless cars. One is the Black Motor Buggy of 1939. And that's what it is, a buggy with a motor. If you had bought one in 1939 you would have paid $473. The sales literature for this gem says, among other things, in large, "The Black Motor Buggy combines the appearance of a classic car with the advantages of an automobile." Top speed was a sensible 25 miles per hour.

My favorite automobile in the museum is the 1907 Thomas Flyer. This car occupies a central place in Harrah's vast collection for it was the winner of the longest automobile endurance race in the world. The race was from New York to Paris—"the hard way." The automobile was built in the Thomas company in Germany and France. This car was built in the United States and took part in the 1907 Paris-Dakar race. In 1907 the development of the vehicle was at its peak and the car ran at a speed of 200 miles per hour. The distance between the USA and France was 3,437 miles. The car started on the road across the United States, Japan, Siberia, Scandinavia, Russia, Germany and France.

The American entry was a four cylinder, 70 horsepower, 1907 Thomas Flyer. It was manufactured by the E. R. Thomas Company of Buffalo. It was a stock model and had been selected only six days before the big race started.

The Flyer crossed the U.S. in 42 days. That was 17 days ahead of its nearest rival. This was mid-winter and the car ploughed along through blizzards, mud and snowdrifts. From San Francisco the race route called for the cars to travel by ship to Alaska and then on to Siberia. When this route was declared impractical, the Flyer was taken to Seattle where it was loaded on a ship bound for Japan.

On arrival it was driven 350 miles across Japan, then went by ship to Vladivostok. From there it was all the way on the ground to Paris. And that's a long way. In fact, it was over 8,000 miles and it took the Thomas Flyer 72 days.

The Flyer won the race. It took 170 days from Times Square to Paris. When Bill Harrah acquired the old Flyer a few years ago it was in sad shape. In six weeks it was restored, not to original factory specifications, but rather to the exact shape it was in when she arrived in Paris after that long, long race.

The Harrah's Automobile Collection is involved in many exhibits and shows throughout the world. Bill Harrah himself drives in the famous Brighton Run in England every November when old cars compete over a 57 mile course.

Probably the most ambitious project the museum has undertaken was the shipping of 30 old cars to Japan in 1971 where they were exhibited in Tokyo, Nagoya and Osaka.

Harrington cars are a sure way to turn up anywhere there is a love of fine automobile craftsmanship. They are exhibited in many concours events, they have been used as backgrounds for fashion layouts and fund-raising gatherings.

Once each year auto buffs make their way to Reno for the Harrah's Swap Meet and Car Show. The traders trade and sell everything from cars to horn ornaments. From the Harrah's collection there are hundreds of valuable automobile parts available at the event.

Today automobile is an endangered species as we know it. The internal combustion engine may one day soon be a thing of the past. Electric, bubble-style vehicles may be the hot-rods of tomorrow. So Harrah's is maintaining something important for posterity there in Reno at that museum. The automobile has a very important place in our national psyche. The Harrah's collection is a repository for a big part of our culture.

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THEATRE OFF THE BEATEN PATH

by Cecile Leneman, Producer-Director
of Theatre of Man

Tracking theatre down off the beaten path sometimes can be a wild goose chase. But in San Francisco, the WABE Theatre at Lone Mountain College, 2800 Turk Blvd., has become a place where theatre buffs can see extraordinarily exciting and rewarding theatre.

Currently the WABE is presenting Theatre of Man's production of After Eurydice, a multimedia play. San Francisco theatrical company funded by the City of San Francisco's public utility and Advertising Fund, Theatre of Man's first presentation in the Bay Area was a special ritual adaptation of T. S. Eliot's Murder in the Cathedral with original music composed by composer-in-residence, William E. Young. The play, presented at Grace Cathedral in commemoration of the Eighth Centennial of Becket's martyrdom, was conceived as a ritual celebrating two very basic myth archetypes.

With its next production, Theatre of Man began to explore a new audience-actor relationship. Staged in the round, without costumes, scenery, spectacle or make-up, the Serpent was developed as a ceremony to be shared by the actors with the audience. Music and choreography was developed by the company. Based on the Book of Genesis, the play traces the innocent beginnings of human existence through growing awareness of evil which the world eventually deals with by accepting individual responsibility after the murder of Abel. The "Litanies," which conclude the play, provided the company with the impetus to create a ceremony of renewal in which the audience was free to participate. For its work on The Serpent Theatre of Man was acclaimed as an extraordinary company. Theatre of Man has been at work on After Eurydice for the past eight months. Once the decision had been made to create a piece about sexual consciousness, the developmental process began with exploration through theatrical exercises of themes of the piece. The thrust of the first two months of the work was to understand the new meaning of the old myth. Performances will begin Friday January 5 at the WABE Theatre, Lone Mountain College, 2800 Turk Blvd., San Francisco, and will continue throughout the month of January, every Thursday, Friday and Saturday night at 8:30 P.M. and the month of February at N.A.P. Community Theatre, U.C. Extension, 55 Laguna St., San Francisco. Tickets are available at Mac's and at the door. For information call Theatre of Man at 385-3719.

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RUN, SPOT, RUN!

The Vernal Equinox Arrives Early

Spring, some people will try to tell you, arrives on the vernal equinox, the 21st of March each year. Well, they just don’t know how much that about it. For as any informed Bay Area denizen knows, spring can come as early as February. Most likely this denizen is one of those contented individuals who counts his seasons with a watchful eye on the opera calendar—and there are plenty of those around, as everyone must concede after the past year’s experience in securing opera tickets.

Consequently, spring officially begins in San Francisco February 13, 1973. That’s the day Spring Opera Theater (affectionately known as SPOT by its loyal fans) ushered in its new season—the third in the Curran Theater. And officially, this spring lasts until March 4. Unofficially, of course, spring is allowed to continue in spirit, for Spring Opera Theater memories have a habit of enduring throughout the year. Plenty of people will tell you that. Believe them. They are satisfied SPOT subscribers.

Just who is the average Spring Opera Theater subscriber? Statistics are of little help. Last year 44% were San Franciscans, 26% East Bay, 16% the Peninsula, 7% Marin County, and all the other out-of-the-way distant places, including such exotic spots as Los Angeles, totaled another 7%. Geography, one must conclude, holds no boundaries for enjoyment of Spring Opera Theater.

Precious! A casual glance about the Curran lobby takes in faces familiar at the San Francisco Opera’s fall season and at Symphony concerts. Ergo, Spring Opera Theatergoers demand high musical standards. And those ACT customers you see: could they have entered the door by mistake, thinking the Curran was the Geary? No, they too have found that the word theater in the SPOT name is more than just window dressing or publicists’ silliness; the era of the singing actor is here, and Spring Opera Theater is deeply involved in it. And best of all, Spring Opera Theater productions are performed in English, therefore, don’t be surprised to catch a glimpse of your friends who are fans of the Civic Light Opera and Dollar Opera. As you can see, it is difficult too to classify SPOT subscribers according to entertainment preferences. It is this heterogeneity of appeal that has made SPOT a tradition in just two short years—in a city that does not establish traditions carelessly, nor treat them lightly.

Originally begun as a spring season in the War Memorial Opera House in 1961 by San Francisco Opera general director Kurt Herbert Adler, Spring Opera enjoyed several seasons of success with a variety of repertoire, including both the tested and the untied. In 1971, the perspective had changed—insufficient time was available for an adequate season in the Opera House, and the orientation of the newly emerging audiences was far different from that of traditional opera audiences. It was with this in mind that Maestro Adler added the all-important word theater to the name and moved the company to the more intimate Curran Theater. And there Spring Opera Theater started a new experience in opera.

And what an experience it was—provocative, occasionally controversial, but never dull. And fascinating. The second season (1971) included four distinctively different works, Mozart’s rarely presented Titus, a new interpretation of the favorite Verdi drama Rigoletto, and for the first time, a visit to Don Pasquale, setting Donizetti’s comedy in San Francisco, 1909, and the Minnesota Opera Company’s production of Faust. At the Faust Festival, a music theater collage incorporating Berlioz, Boito, Gounod, Goethe, Marlowe and others, Critics lauded last season’s offerings lavishly, calling The Barber of Seville “the funniest show in sight,” the production of Monteverdi’s 365-year-old Orfeo “beautiful and moving,” and finally Kurt Weill’s and Bertolt Brecht’s The Rise and Fall of the City of Mahagonny “bold and brazen.”

In 1973 Spring Opera Theater plans four shows—and they can best be called that in the truest sense of entertainment—representing three centuries of musical accomplishment. The season opens with one of the supreme artistic achievements of mankind, J. S. Bach’s universally loved Passion According to St. Matthew. Rarely, if ever, in America has this masterpiece been staged. The production team includes Abraham Kaplan, long associated with the New York Philharmonic and Tanglewood, conducting, Gerald Friedman, returning after last year’s Orfeo, to direct, and Ming Chiu Lee, one of the best known designers in opera and the-
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And what an experience it was—provocative, occasionally controversial, but never dull. The catalyzing factor was the new production of the Verdi drama Rigoletto, a unique staging under Don Pasquale, setting Donizetti comedy in San Francisco in 1909, and the Minnesota Opera Company’s production of Faust and Faust Faust, a music theater collage incorporating Berlioz, Boito, Gounod, Goethe, Marlowe and others.

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Canlis
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Mervin Wallace, tenor, will create sets and costumes. The central figure, Jesus Christ, will be portrayed by bass, Douglas Lawrence. Tenor Richard Shadley will be the Evangelist, and the cast includes sopranos Carmen Arleen Ballhorn, mezzo Carolle Walters, tenor William Harness and bass Phillip Booth.

Bette's popular Carmen will be presented with spoken dialogue along with some of the original music not customarily performed in most opera houses. The production will be conducted by George Cleve, who attracted widespread attention when he directed the San Francisco Symphony last summer at Stanford University. Richard Pearman, who directed last season's Barber of Seville, is in charge of the production, to be designed by Obie Winner John Scheffler, who enjoys a career in opera, off-Broadway, and in television. Ariel Bybee, last season's Jenny in Mahagonni, will be seen in the title role, with Leona Mitchell, winner of the 1971 San Francisco Opera Auditions, as Micaela, and two rising young singers, tenor Mervin Wallace and Baritone John Seabury, as Don Jose and Escamillo.

Among Offenbach's 90 light musical works, few are as charming as The Grand Duchess of Gerolstein. The delightfully satirical tale of a licentious lady ruler and the men who occupy her life, Byron Dean Ryan, who conducted the final three performances of Tosca during the Gold- en Anniversary Season of San Francisco Opera, will be on the podium, and Harold Stone, director of many successes on- and off-Broadway and with ACT, is in charge of the production. Shelia Nadler, San Francisco Opera mezzo and one of Maria Callas' favorite young singers, appears as the irresistible Duchess, with tenor John Sandor as Fritz, an unwilling suitor.

Leona Mitchell—Micaela

Those who are still berating themselves for having missed Faust at the Olympic, still have a chance to sample the work of the Minnesota Opera Company, one of the nation's most resourceful young companies. The vehicle this season is Postcard from Morocco, Argentine composer Dominick Argento's intriguing novelty about the inner lives of several characters. The unusual array of character portrayals includes Catharine Marshall as the Lady with the Heart Mirror, Barbara Brands as the Lady with the Hat Box; Janis Hardy, the Foreign Singer; Vale Marshall, the Old Luggage Man; Vern Sutton, Mr. Ovum, Barry Busch, the Store Salesman; William Damsky, the Man with the Cornet Case, and Jane Waraw and Andrew McTarn as the two Mimes. Miss Brandt, Miss Hardy and Sutton were seen here previously in Faust Counter Act, and Gretchen Liscien and John Faustus, respectively. Postcard, conducted by Philip Brunelle, directed by H. Wesy Ball and designed by Jon Barkla, will be brought to San Francisco directly from Minneapolis where, because of its popularity, the work is enjoying a second season on a peripatetic tour. If all of this sounds as appealing as it obviously is, you should know that you can subscribe for all four of these new Spring Opera Theater productions by writing to Season Ticket Department, Spring Opera Theater, 530 Sutter Street, San Francisco, California 94102, or calling 961-4000, Ext. 201. Subscription deadline is January 12. Tickets to individual performances, subject to availability, may be purchased at the Curran Theater box office and most Bay Area agencies on and after January 20.

And if, indeed, this does sound appealing, you may just have spring fever— in January!}

PRAISE FROM CAESAR

Maggie Smith, the Academy Award winning actress now starred in MGM's Travel With My Aunt, is not one to pull punches when an opinion is called for. She had a good deal to say about the classic motion picture versus theater controversy after commend- ing the George Cukor directed film.

"In the theatre," said Miss Smith, "there is a distance between you and the audience, although you can see them if you really want to. As they respond to your performance, you can feel a growing bond between yourself and them. You find yourself acting better and each night you can alter your mood to fit the particular audience.

"There is no danger, on the stage, of a director's 'cutting' in the middle of a scene causing you to lose the thread of the character you're trying to build. This is not the case in motion pictures. Once a scene is done is a director's satisfaction, that's it. You can't go back the next day to improve on the previous day's work."

After Miss Smith won her Academy Award for The Prime of Miss Jean Brodie, she continued her romance with the stage by appearing in Hedda Gabler and The Beaux' Stratagem in the London theatre, as well as appearing on the Los Angeles stage in Design for Living.

Miss Smith plainly missives that living, breathing audience out there when she is appearing in a film. "In a film studio, all is silence and there is that camera lens staring you in the face. You must remember never to exaggerate as every twitch of an eyebrow or change of expression in the eyes becomes larger than life on that big screen."

"And you can't move around where you want to on a film set. You must really land up each time on a certain mark. Once the action is set, you must stay there."

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After Miss Smith won her Academy Award for The Prime of Miss Jean Brodie, she continued her romance with the stage by appearing in Hedda Gabler and The Beaux’ Stratagem in the London theatre, and as well as appearing on the Los Angeles stage in cage!!

Miss Smith plainly misses that liv- ing, breathing audience out there when she is appearing in a film. "In a film studio, all is silence and there is that camera lens staring you in the face. You must remember never to exaggerate as every twitch of an eyebrow or change of expres- sion in the eyes becomes larger than life on that big screen.

"And you can’t move around where you want to on a film set. You must really land up each time on a certain mark. On stage after all, positions are defined, they are not absolutely rigid so that if you take some extra steps the players with you on stage are able to adjust.”

Maggie Smith’s director in Travels With My Aunt, George Cukor, notes that she has had no difficulty in adapting her talents to the demands of the screen. It is Cukor’s view that her movements are precise, her com- nicating faultless and she, at all times, seems unaware of the nearness of the camera and coming from an honored director such as Cukor, these are words of praise from Caesar himself.

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dancing to the Ernie Heckscher Orchestra

Penn’s Room

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dancing to the John Cooper Trio
(Sun. and Mon.)

HOTEL ST. FRANCIS
The Penthouse
dancing to Orrin Tucker and his Orchestra
(Tue., thru Sat.)
dancing to the Al Sim Trio
(Sun. and Mon.)

SIR FRANCES DRAKE
Starlite Room
dancing to the Richie Ferrarzi Trio (nighly)

MIYAKO HOTEL
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Most of us involved in the stock market feel relieved to see 1972 behind us. Looking at a chart of the market averages reminds one of the roller-coaster that once stood over the Pacific Coast Plalynn. Investors had to deal with a full year of wage and price controls, a presidential election, President Nixon’s trip to China, Henry Kissinger’s peace negotiations, the Olympiciad massacre, the floaing prime rate, and new corporate images like Exxon (formerly, Standard Oil of New Jersey).

Putting aside all of the bullish economic news which emanated from Washington, the market was, for the most part, a split-level affair... with a few of the glamour stocks going through the roof, while the rest of the market waited at the mezzanine level until November when President Nixon said “going up!”

Now that the Dow Jones Industrial Average has broken the 1000, few things remain as far to worry about except how far the market will go up, and when it will start to turn down. Both issues are best answered by factoring in economic projections.

For years, Wall Streeters have spoken of the “peace dividend” which will accrue to our economy when the war ends. It is highly likely, however, that the economic effect of a cease fire will be minimal. The expenditures going to the Vietnam War have been winding down for some years now, and the elusive “peace dividend” has been eaten away by government pay increases and new social welfare programs. This in turn has accentuated the government’s deficit spending, adding to the inflationary woes of the late 1960’s and early 1973.

The forthcoming federal budgets are of great importance to economists and portfolio managers alike. President Nixon has made it clear that he intends to hold the 1973 fiscal budget close to $250 billion. The fact that Nixon enjoyed a landslide victory might well one into thinking that the President will face a more cooporative Congress which would adhere closely to the budget ceiling. If the President will undoubtedly be facing a more liberal Congress and may well run into severe opposition on limiting spending, especially for social welfare proposals. If the President does succeed, there will be less emphasis on tax reform or personal savings, and smaller price increases. Most of this spending will be in the area of consumer durables (cars, household to the forthcoming economic changes during mid-1973, with the bottom occuring in the spring of 1974. Several questions remain, however. How far up will the market go before it begins to decline? How far down will it go? What groups will perform well over the remainder of the bull market? How does one protect a portfolio against a bear market?

When relating the dynamics of the stock market to an economometric model, it is necessary to use a stock market index which represents a broad spectrum of the U.S. economy. That means it should not only include industrial companies, but utilities, railroads, banks, and other non-manufacturing entities as well. It should also be relevant historical data available (i.e., earnings-per-share, dividends-per-share, book value-per-share, and meaningful price index calculations). The index that best fulfills these requirements is the Standard & Poor’s 500 Stock Index. Although most investors relate to the Dow Jones Index, many experts have found that the S & P 500 can be more precise. Both questions will be considerably greater degree of accuracy.

By using an econometric model to project net income as defined by the Department of Commerce, one can formulate an algorithm to produce earnings-per-share projections for the S & P 500 on a quarterly basis, and corresponding price levels using an historic price-earnings multiple.

During 1972 it would appear that the S & P 500 stocks earned $6.30 for the year versus $7.50 in 1971. In my opinion, the index can earn $7.00 for all of 1973—an 11% increase over 1972. Assuming that this earnings level is fully discounted by mid-1973, the index should peak in the second quarter around 125 at the top of this bull market cycle, and possibly higher if rampant speculation sets in. If the projection of 125 on the S & P 500 is accurate, then, is a good time to invest new funds into the market?

That question is probably best an-
swered by comparing stock market returns to yields on alternative investments. Presently, one may purchase 4% liquid BBB bonds with a budget yield of 8-9. If your principal amount is large enough, a well-diversified portfolio of BBB bonds can be...
Most of us involved in the stock market feel relieved to see 1972 behind us. Looking at a chart of the market averages reminds one of the roller-coaster that once stood on the midway of Playland. Investors had to deal with a full year of wage and price controls, a presidential election, President Nixon’s trip to China, Henry Kissinger’s peace negotiations, the Olympic massacre, the floating prime rate, and new corporate images like Exxon (formerly, Standard Oil of New Jersey).

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The forthcoming federal budgets are of great importance to econo- mist and portfolio managers alike. President Nixon has made it clear that he intends to hold the 1973 fiscal budget close to $250 billion. The fact that Nixon enjoyed a landslide victory might well cue into thinking that the President will face a more coopera- tive Congress which would adhere closely to the budget ceiling. But the President will undoubtedly be facing a more liberal Congress and may well run into severe opposition on limiting spending, especially for social welfare proposals. If the President does succeed, there will be less emphasis on tax reform and the lowering of the Value Added Tax (VAT) being instituted in 1974. If, on the other hand, we have large increases in government spending, which cause overheating of the econ- omy, eventual contractions in time, an upturn in inflation will lead us into a 1974 growth recession instead of just a growth slowdown.

The Wage and Price Boards will continue to play an important part in holding inflation at tolerable levels, at least through 1974. These boards will concentrate their efforts almost exclusively on the large corporations. Although “big business” is now con- tent to live with Jackson Grayson, the Boards may yetMapper the apple cart. The coming year will see numerous show-downs between the Wage Com- mission and management, and the unions. Accordingly, we expect to see more strikes, and many fringe-benefit plans enacted. But inflation will be controlled.

Keeping that fact in mind, it is possible that the inflationary psychology which has plagued this coun- try for so long can be broken. This will, in fact, depend on the efficacy of the Price and Wage Commissions and the ability of the administration to control federal spending. All of this will be watched closely by Arthur Burns and the Federal Reserve Board.

At this juncture, it appears there will not be a credit crunch in 1973. With the economy entering a period of consolidation late this year, the relief rates have been raised, and the full-fledged recession would be cut off near-term flows of credit. Although freeserves have become more negative of late, and short-term interest rates have been rising, the Federal Reserve Board appears favorably disposed towards “lending” at limiting the prime rate of banks to reduce the money supply.

Assuming the aforementioned pol- icy is carried out, one should predict a number of things. First, the economy for 1973 calls for greater consumer spending and fixed business investment, the former being caused by increased so- cial security benefits, substantial tax relief, a lower personal savings rate, and smaller price increases. Most of this spending will be in the area of consumer durables (cars, household to the forthcoming economic changes during mid-1973, with the bottom oc- currence in the spring of 1974. Several questions remain, however. How far up will the market go before it begins to decline? How far down will it go? What groups will perform well over the remainder of the year? How does one protect a portfolio against a bear market?

When relating the dynamics of the stock market to an economic model, you will find that the Dow Jones Industrial Average is a bellwether index which represents a broad spectrum of the U.S. economy. That means it should not only include industrial companies, but utilities, railroads, banks, and other non-manu- facturing entities as well. It should be considered to be a benchmark of the “boom” proportions only a few years ago.

Overall, the Gross National Product could increase to $1260 billion, a 9.6% increase over the $1150 billion projected for 1973. (Of this, 3.6% is inflation, and 6.0% is real growth.)

The money supply should grow at a lesser rate, probably around 6% ver- sus the 11% experienced in 1972. Most importantly, corporate profits (after taxes) should grow by 13%. A closer examination, however, re- veals that corporate profits may slip a little in the first quarter of 1974. And what is the stock market in 1973 will be all about. The market typically discounts economic events six months in advance of their oc- currence. Most leading fundamental analysts believe stock market prices are tied to growth rates and net in- come levels for the U.S. economy, although a large part of the corporate profits reported to shareholders is derived outside the United States. However, we must rely on our do- mestic economic model in order to formulate projections for the future.

The slowdown in net income that will occur in 1974 will be caused by several important factors:

1. The real growth of GNP in 1972 and 1973 will be above the long term secular trend of economic demand in our country, and it will appear especially overheated in view of the end of the war. The slowdown in the population growth rate is the cause in socio- economic conditions.

2. Fiscal stringency will cause less government spending for defense and non-defense items, in an effort to keep within the federal budget ceiling guide lines.

3. Flat profit margins will be in ev- idence, as the growth in industrial production (unit volume) slows from 6% in 1973 to about 3% in 1974. Unit labor costs will go up and unit prices will remain steady, causing a profit-margin squeeze.

It is likely that seasonally adjusted corporate profits (after taxes) will show little quarter-to-quarter growth in the fourth quarter of 1973, and decline in the first quarter of 1974. The stock market will begin to adjust to the forthcoming economic changes during mid-1973, with the bottom occurring in the spring of 1974. Several questions remain, however. How far up will the market go before it begins to decline? How far down will it go? What groups will perform well over the remainder of the year? How does one protect a portfolio against a bear market?

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far less risky than investing in the stock market, with a long term return equal to that of buying and holding a diversified blue chip portfolio.

Accommodate, more aggressive investors should seek annual returns well in excess of 8% because the risk of investing in the stock market, especially near the end of the bull market, is infinitely greater than buying bonds. For practical purposes, one can add 3 percentage points to bond yields as a "risk premium" and 2% for additional commissions that one would incur upon getting in and out of the stock market. Thus, 14% becomes a desirable return. Based on this figure, one might say that anytime the S & P 500 is below 1170 during the first few months of the new year would be a good time to invest in the market. This would provide one with an annualized return in excess of 14%, assuming the market hits 125 in the third quarter. Unfortunately, one invests in stocks—not the stock market. And because of this, "risk" increases exponentially. And so the question of portfolio composition becomes vital.

Unlike the market action of the past 30 years, broad market moves are becoming a rarity. This is due, in part, to a greater institutionalization of potential buying power. And such broad moves will become even more rare with the advent of more sophisticated and far-sighted research. Furthermore, the recent net outflow of capital from mutual funds means there is less money with which to diversify portfolios. Thus, investment managers have to "go where the action is." As an example, building material stocks started "selling off" in early 1972, in anticipation of a decrease in housing starts that would begin one year later. It is very difficult for individual investors to know where the "smart money" is going— or leaving.

Because of this fickleness, it has become difficult for investors to generate capital gains of sufficient continuity and amplitude to offset the risks inherent in holding common stocks. Consequently, the concept of risk-adjusted return of investment (capital gain + dividend or interest income) has become far more important than the desire to "make as much as I can." In other words, it is possible, through the use of high yielding but slower growing equities, real estate investment trusts, and fixed-income investments, to change the over-all return on a portfolio from 2% yield and 12% potential capital gain to 6% yield and 7% potential capital gain, while at the same time reducing volatility (relative to the market average) by 50%. There are other ways to change performance characteristics. Through the addition of real property or tax incentive investments (such as partnership holdings in vineyards, cattle feeding lots, oil/gas properties), one can substantially reduce taxability and volatility. Even commodity trading and venture capital have their place in portfolios.

Probably one of the most unique investing areas that will gain prominence over the next few years is that of international investing. While our economy is sagging, Japan's may be forging ahead, and thus their stock market may provide better investment opportunities. Whatever the case, the goal is the same: to structure a portfolio so that the stream of income after taxes has been constant, year-after-year, and fulfills the investor's risk adjusted goals.

Although the science of portfolio management is relatively young, by using new statistical tools, portfolio managers can effectively address themselves to the questions of liquidity, volatility, diversification, taxability, investment quality, fixed yield versus variable capital gains and losses, turnover, and timing. All of these elements of risk figure prominently in determining what risk is for any one investor.

Since the many elements which determine the entire risk factor are different for each investor, portfolio composition should vary for each investor. Therefore, a broad recommendation of what to buy for "marking money" in the new year is meaningless. However, it does appear that it will be increasingly difficult for individual investors to substantially outperform the averages.

It would seem that the most sensible recommendation to be made to any investor at this time would be to think about replacing his or her stocks with bonds—at mid-year after the secondary growth issues have made their move. Then, when the stock market has dropped noticeably over at least a six-month period and things appear to be going to the downside, the smart investor will buy quality growth stocks—and hold on tightly.

Performing Arts readers who are interested in a more thorough analysis of anticipated investment possibilities may write to Performing Arts Investment Department, 631 Brannan Street, San Francisco 94107.

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NEVADA ENTERTAINMENT GUIDE FOR FEBRUARY 1973

RENO
Harrah's Reno (Headliner Room) thru Feb. 7—Wiki Carr
Feb. 8-28—Roy Clark and Klair Stahl
Ponderosa Hotel—J. P. Meek thru Feb. 10—Kent Karl
Feb. 11-28—Open

LAKE TAHOE
Harrah's Tahoe (South Shore Room) thru Feb. 23-4—John Davidson
Feb. 3-10-11—Open
Feb. 16-17-18-19—Don Rickles
Feb. 23-24-25—Wayne Newton

LAS VEGAS
Caesars Palace thru Feb. 1-21—Diana Ross and The Four Tops
Feb. 22-28—Steve Lawrence and Eydie Gorme
Desert Inn thru Feb. 19—Bobbie Gentry
Feb. 20-23—Jimmie Dean
Dunes thru Feb. 22—"Casa de Paris"
Flamingo thru Feb. 1—Connie Stevens and Lonnie Shore
Feb. 22-Mar. 21—Marty Allen and Mama Cass
Frontier thru Feb. 21—Wayne Newton
Feb. 22-March 14—Robert Goulet
Las Vegas Hilton thru Feb. 23—Eddy Presley
Feb. 24-March 16—Ann-Margret
Riviera thru Feb. 6—Tole Fields
Feb. 9-27—Sheila George
Feb. 28-Mar. 20—Don Rickles
Sahara thru Feb. 5—Buddy Hackett and John McNally
Feb. 6-6—Jim Nabors
from Feb. 27—Open
Sandys thru Feb. 13—Phyllis Diller
Feb. 14-15—Bill Newhart and Orson Welles
Stardust thru Feb. 5—Teddy Reno
Feb. 6-26—Les Brown
from Feb. 27—Open
Tropicana thru Feb. 13—Ruthe Starkey
Feb. 14-26—Jackie Kesten
Feb. 27—Open

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Accordingly, more aggressive investors should seek annual returns well in excess of 8% because the risk of investing in the stock market, especially near the end of the bull market, is infinitely greater than buying bonds. For practical purposes, one can add 3 percentage points to bond yields as a "risk premium"; and 2% for additional commissions that one would incur upon getting in and out of the stock market. Thus, 14% becomes a desirable return. Based on this figure, one might say that anytime the S & P 500 is below 175 during the first few months of the new year would be a good time to invest in the market. This would provide one with an annualized return in excess of 14%, assuming the market hits 125 in the third quarter. Unfortunately, one invests in stocks—not the stock market. And because of this, "risk" increases exponentially. And so the question of portfolio composition becomes vitally.

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Because of this lickleness, it has become difficult for investors to generate capital gains of sufficient continuity and amplitude to offset the risks inherent in holding common stocks. Consequently, the concept of risk-adjusted return of investment (capital gain + dividend or interest income) has become far more important than the desire to "make as much as I can," in other words, it is possible, through the use of high yielding but slower growing equities, real estate investment trusts, and fixed-income investments, to change the over-all return on a portfolio from 2% yield and 12% potential capital gain to 6% yield and 7% potential capital gain, while at the same time reducing volatility (relative to the market averages) by 50%. There are other ways to change performance characteristics. Through the addition of real property or tax incentive investments (such as partnership holdings in vineyards, cattle feeding lots, oil/gas properties), one can substantially reduce volatility and volatility. Even commodity trading and venture capital have their place in portfolios.

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NEW ZEALAND (continued from page 18)

agricultural country and the world's largest producer of meat and dairy products, one of the newest vacation ideas in New Zealand is to spend a holiday on a large sheep station, where the visitor is treated more like a member of the family than a paying guest. During a typical stay, the visitor will probably see a sheep mustering (roundup), observe the highly efficient and amassing sheep dogs at work and watch a skilled shearer shear the wool from a full-grown sheep in less than a minute. In addition, there's usually good fishing, hunting and hiking nearby.

One of the best ways to see New Zealand is by rental car. Because of the country's compactness, it can be explored easily and leisurely; there are no long distances to drive and the roads are good and uncrowded. There's also an excellent system of internal transportation—bus, rail or air. Buses travel everywhere, the services are frequent and the costs are extremely low—about $3.50 to $4 for a half-day journey; $5 to $9 for a full-day trip.

New Zealand has two major international air carriers—National Airways Corporation, which serves all the major cities on both sides with Boeing 737 jets on the main trunk lines, and Mount Cook Airlines, which operates principally on the South Island and flies into all the leading resort centers (Mount Cook, Milford Sound, Queenstown, Fox and Franz Josef Glaciers, Marlborough Sounds). Mount Cook also operates the spine-tingling "flight-seeing" excursions in to the snow-capped Southern Alps. Tiny, ski-equipped planes fly by the alpine regions and set down on icy glaciers, 7,000 to 8,000 feet up, where passengers are invited to walk about this land of snow and ice.

As for city life, New Zealand has that too. The gateway city of Auckland, the country's largest city with a population of more than 600,000, has many excellent restaurants and night spots and a wide choice of first-class accommodation. Wellington, the capital, is a city of a thousand and one views and boasts one of the finest deep-water harbors in the world. The cable car ride to the 400-foot-high suburb of Kelburn must be one of the world's great travel bargains—less than 10 cents for a spectacular panoramic view of the city and harbor. The city has the atmosphere of a city on the South Island, referred to as the "garden city," is typically British—with the picturesque Avon River meandering through town between sloping, grassy banks fringed with English willow, and its Gothic cathedral, whose tall spire dominates almost any vantage point.

And for those with Scotch blood, there's Dunedin, further south, New Zealand's little bit of Scotland, in leg and vaudeville shows, and even starred in a Francis X. Bushman feature film. The lonely little town of Alice Springs, which you might ask Jody about—her stories are great! And if you're looking for an ancient ice-box or stove, check her supply, since we thought they were most reasonable and attractive (love the O'Keeffe and Merritt); you'll see the usual collection of ancient silver, glass china, plus rusty and wonderful junk.

HUKO HOUSE—2083 Vine St., Berkeley (849-0008) Hours: Tue-Fri 11-3, Sun 11-5. This is a quiet, comfortable place to find the wine that will stretch your budget. Dieters—here is your dinner spot! But all you noisy slim people should try it too. You cook dinner yourselves at your table, in a bubbling fire pit. You can order shrimp, chicken or beef, or a combination, all served with Chinese-style vegetables which you cook. Hot sake is the perfect warm-up for this dinner, or they have tea for the vegetarians. After you cook your meal, you entertain yourself by chasing small meatballs around the bottom of the pot (not easy to do), ending by dipping the piping hot in everything has cooked. A super dinner, for under $4! 

THE POSTER PLACE—3325 Sacramento St., San Francisco (922-2851) and 1221 West Abbot Kinney Blvd., Los Angeles (473-7727) Hours: Monday-Friday, 10 a.m. - 9 p.m.; Saturday, 10 a.m. - 5 p.m.; Closed Sun & Mon.

This franchise operation, young and vigorous, opened in San Francisco with Kathy Patterson and Kristina O'Donnell at the helm, while Linda Lindquist opened the West Coast shop. All sorts of wonderful contemporary posters are here for very little money. Some of the silk-screeners'erialized Litho postcards and lithos go for as little as $10 unframed and $30 framed in clever box frames. You will also find a few signed limited editions for $300 and up. Although most posters are duplicated in both shops, and in the parent shop in Washington, D.C., each carries a few specialties, and each shop hopes to eventually carry posters by local artists.

JODY'S JUNCTION—160 Almonte Blvd., Mill Valley (383-1662) Hours: Mon-Sat 10:30-4:30. We recently spent all of a Saturday looking for super-groovy spots for us all. Unfortunately, although we had places to check in other Marin towns, we never got past Mill Valley, which leaves the rest of the Junction shops! We found Jody Marks' fabulous, sprawling junk store, which has some values within, albeit we felt Fals Naphtha soap (circa the '40s) was too high at $1. However, we did find a fabulous and chic black wool coat, banded around the hem, with gray fox, for $20. The coat belonged to one Zita Moulton, a vamps from the '20s who evidently toured the country in vaudeville and Zane Grey shows, and even starred in a Francis X. Bushman feature film. One week, she met a man and the story goes that she was never the same. She sold his jewelry for $200,000, which Jody bought at a song. We also found some excellent books, which Jody keeps and always has. You should check it out.

THE ABBEY—3252 Sacramento St., S.F. (563-4575) HOURS: Hours thru Sat—11 a.m., Sun—5 p.m. Proprietors Dan Eastham and David Griffith have a quality selection of exceptional cut flowers, small and select antique items (super snub noses and silver cups) and most important, lots of unusual green plants, such as Mouse Head fern, busy and beautiful Baby's Tears and a most unusual Artificial Plant, plus several others we couldn't name.

(Excerpted from SHARE THE WEALTH, a monthly newsletter distributed by Ciney and B.J.'s famous (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $5 per year, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3276 Geary Blvd., San Francisco, Ca. 94117, or call 387-7728.)

Cocktails

Dedicated to Early Flight
SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, and browse)

WINE ART OF AMERICA—4324 Geary Blvd, San Francisco (221-5127) Hours: Mon-Sat 10:30-6:30

How about making and then drinking your own wine? Consider an experience during the midwinter doldrums! This store is full of items not found elsewhere, such as wine bases of passion fruit, plum, rhubarb and elderberry (doesn't everyone immediately think of “Ame- nica and Old Lace”?), as well as normal red and white wine bases. You can pick up an oak barrel for aging, wine decanters and servers, books on making wine, beer, root beer and sauerkraut. If you really want to throw yourself into the subject first, they have a wine press for $200 (you supply the feet). Wine Art has everything, for the novice or expert. And if, after spending an afternoon there, your head is swimming, they'll send a catalogue home with you to review at your leisure.

HUO KOUS HOUSE—2083 Vine St., Berkeley (849-0008) Hours: Tue-Fri 11:30-2 (lunch) and 5-9 (dinner) Closed Sun & Mon

Diners—here is your dinner spot! But all you noisy slim people should try it, too. You cook dinners yourself at your table, in a bubbling fire pit. You can order shrimp, chicken, or a combination, all served with Chinese-style vegetables which you also cook. Hot sake is the perfect warm-up for this dinner, or they have tea for the teetotalers. After you cook your meal, you entertain yourself by chasing small marshmallows around the bottom of the pot (not easy to do in the spear up), ending by slipping the tasty broth in which everything has cooked. A super dinner, for under $4!

THE POSTER PLACE—3325 Sacramento St., San Francisco (922-2851) and 1221 West Portal Ave., San Francisco (473-7727) Hours for both: Tue-Sat 10-6, Fri ’til 8, Closed Sun & Mon

This franchise operation, young and vibrant, opened in San Francisco with Kathy Patterson and Kristin O’Donnell at the helm, while Linda Lindquist opened the East Bay shop. All sorts of wonderful contemporary posters are here for very little money. Some of the silkscreens, serigraphs and lithos go for as little as $10 unframed and $30 framed in eleven box frames. You will also find a few signed limited editions for $300 and up. Although most posters are duplicated in both shops, and in the parent shop in Washington, D.C., each carries a few specialties, and东家 the shop hopes to eventually carry posters by local artists.

JOY’S JUNCTION—160 Almonte Blvd, Mill Valley (383-1662) Hours: Mon-Sat 10:30-4:30

We recently spent all of a Saturday looking for super-groovy spots for us all. Unfortunately, although we had places to check in other Marin towns, we never got past Mill Valley, which is a pity. This shop is one of several in the area. We found Joy’s Junction’s fab- ulous, sprawling junk store, which has some values within, albeit we felt Fels Naphtha soap (circa the ’40s) was too high at $1. However, we did find a fabulous and chic black wool coat, bandaged from the hem, with grey fox, for $20. The coat belonged to one Zita Moulton, a vamping from the ’20s who evidently toured the country in vaudeville and Broadway shows, and even starred in a Francis X. Bushman production, which she would like to sell about her — the stories are great! And if you’re looking for an ancient ice-box or stove, check their supply, since they thought they were most reasonable and attractive (love the O’Keefe and Merritt). You’ll see the usual assortment of ancient silver, glass, china, plus rusty and wonderful junk.

THE ARBOR—3253 Sacramento St., S.F. (563-4575) HOURS: Thur thru Sat — 11-6

Proprietors Dan Eastham and David Griffith have a quality selection of exceptional cut flowers, small and select antique items (super snuff boxes and silver cups) and most important, lots of unusual green plants, such as Moose Head fern, bushy and beautiful Baby’s Tears and a most unusual Artillery Plant, plus several others we couldn’t name.

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting San Francisco’s and Bay Area’s lesser-known (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $5 per year, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3276 Geary Blvd., San Francisco, CA 94118, or call 387-7728.)
Introducing Laguna. The new top-of-the-line Chevelle.

Good news, Chevelle people. You can move up to more car ownership without leaving the make you love most.

Laguna is a new kind of Chevelle, the top of the line. The distinctively styled front end is covered completely by resilient, protective urethane to resist dents. Laguna has a special body-color rear bumper. Inside: special fabrics, special steering wheel and woodgrain accents.

Laguna, like all ‘73 Chevelles, has new front disc brakes, flow-through power ventilation, more glass area for improved visibility and more back seat leg room. A power-operated moonroof and swing-out front bucket seats can be added. You’re going to like the Laguna. A lot.

Laguna Chevrolet Hardware Drive at Buckridge, Mont, home of the famous Buckwell exhibit.
Introducing Laguna. The new top-of-the-line Chevelle.

Good news, Chevelle people. You can move up to more car control without leaving the make you love most. Laguna is a new kind of Chevelle, the top of the line. The distinctively styled front end is covered completely by resilient, protective urethane to resist dents. Laguna has a special body-color rear bumper. Inside: special fabrics, special steering wheel and woodgrain accents.

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Laguna Chevrolet Hanging Curve at Buckhead, near the famous Buckhead exhibit.

1973 Chevrolet, Building a better way to see the U.S.A.
The name says it all:

**Iceberg 10**

Icy menthol flavor and only 10 mg. ‘tar’

Less ‘tar’ than 99% of all menthol cigarettes sold. Yet Iceberg 10—with the advanced Delta Design filter—delivers the full, fresh icy flavor you want.