Chamade (chä-mäd')—lit. Fr. (milit.) drumbeat signalling moment of surrender.

Chamade—Fr., lit. heart beating wildly; also a new pertigne by Gurneau.

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With all the things women are expected to do nowadays, there's no reason why you shouldn't have an Avis Charge Card of your own.

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SETTING THE ARTIST FREE...

As of this stage of the game, the term "subsidized theatre" no longer has the slightly sinister overtones it once held for the past decades—and as recently as the nineteen-forties—the idea of subsidy for our theatres was regarded as vaguely "socialistic" or even "un-American" because of the principles of individual enterprise, self-reliance, and paying-your-own-way.

The concept of subsidy—that is, Government or private contributions to individuals, corporations, foundations or government to supplement box office and other earned income—was dismissed by some as a minor matter worthy of only a glance near the bottom on any sensible taxpayer’s list of financial priorities. Well then, there were more important things to consider. Others held that theatre—and, by extension, all other performing arts—should simply support itself, and if it couldn’t, then it probably wasn’t worth it. Those who favored the concept of subsidy were, in most cases, those who cared about the future of good theatre in the United States and agreed with the idea of subsidy in theory tended to take a "let-someone-else-pay" way of thinking about it.

The intervening years have brought far wider acceptance of subsidy for the arts. This is not to say that there have been no holdouts. Many are more aware now that, far from being forlorn and-americana subsidy is firmly rooted in the American tradition.

As a matter of fact, Baker points out in his 1962 book, The Guaranteed Society, the principle of the federal government supporting the creative industry is very much a part of American life, but the word "subsidy" is not so much used... To the businessman the word subsidy has a connotation of "handout" and the saintly idea of the subsidy is likely to be known as the recipient of a handout from the federal government. "So he cloaks the benefit he receives from Washington in complicated and often difficult-to-understand devices such as tax concessions, depletion allowances, monoplies and the like. Still, the business community is not aware of the subsidy."

However, the books, all the books and articles and speeches about "increased leisure time" and "the quality of life" discuss the subsidies created another awareness in most of us: theatre and the other performing arts are one of the most important necessities—a civilizing, humanizing supposition in a world that sometimes seems to have lost its way.

Although subsidy of the arts was not the subject, President John F. Kennedy, in a strong case for theatre, spoke in 1963 of art and its role in our lives: "I see little more of importance to the future of our country and our civilization than full recognition of the place of the artist. If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him... art is not a form of propaganda, it is a form of truth... art establishes the basic human truths which must serve as the touchstones of our judgment." In the late President’s phrase, “society must set the artist free to follow his vision.” In other words, we must liberate artists from the purely commercial dilemma of making a quick dollar if they are to do what we expect of them—to give us beauty and light, show us what we are, tell us when we go wrong and remind us of our potential.

Nowhere is there need for that kind of freedom more than in the commercial theatre we call Broadway. Those spiraling costs and the problem of audience size motivate that only those works likely to make money will ever reach the stage. The last majority of Broadway shows in recent years have been musicals or comedies. Those "serious" plays which did manage to get to Broadway have usually been either written by celebrity authors or imported from London where they have been previously successful. Little consideration is given to the creative needs of the actor, director, designer or playwright. The search is not for but a marketable commodity with just enough artistry or professionalism to secure the blessings of the box office.

The often-lamented death of dramatic art on Broadway was one contribution factor to the growth, which began some fifteen years ago, of professional theatres in cities outside New York. Another factor was the gradual decline of touring theatrical companies, leaving many areas of the nation with no access to professional theatre for months at a time.

More important is a third factor eloquently summed up by John D. Rockefeller III in a 1963 Rockefeller Panel Report called The Performing Arts: Problems and Prospects. “Only in our time” he observes, “have we begun to recognize the arts as a community concern to be placed along with our long-accepted responsibilities for libraries, museums, hospitals and schools. In the decades since World War II, our society has achieved material advances almost beyond belief. Yet we seem to have realized that in meeting basic physical needs falls far short of meeting the needs of life—the emotional, intellectual and aesthetic satisfactions that constitute the higher needs. The arts today are more fully appreciated as an indispensable part of the total, with the performing arts receiving less than half of the two percent of the business of the country.”

To say the Rockefeller Panelists, “that cultural assets have been challenged rather seriously in competition for the philanthropic dollar. But, as noted, they remain to be seen in the larger context of American philanthropy.”

Surprisingly, contributions from individuals account for 90 percent of total contributions of the five percent of the ten billion dollars. But, the Panel Report pointed out, "While individuals make up the largest total contribution to philanthropy, they use only a small fraction of the thirty percent deduction for their taxable income that the federal government now permits..

Foundation support has emerged as a key element in the resident theatre movement. Jack Porges’ 1961 study, Theatre in America, reveals that in 1959, "The Ford Foundation announced a number of the three-year grants designed to help resident theatres develop permanent companies. The Alley Theatre and the Actor’s Workshop of San Francisco each received $156,000 and Arena Stage received $132,000. In 1962, the Ford Foundation announced grants totaling $6,900,000 to nine resident theatres... Ford has since continued its massive support of resident theatre which has been joined by the Rockefeller Foundation, other foundations, corporations, state arts councils and the federal government.”

The Ford Foundation’s 1959 were for a kind of demonstration project to see what could be done if a few theatres had resident companies for three years. The 1962 grants were mostly for the purpose of enabling the centres to expand activity and increase audiences... Grants to theatres continue to be mainly for the development of centres for the training of technicians, not for sustaining it indefinitely. In addition, most grants have been committed on the theory of the ability to raise matching funds. For a long time W. J. B. Lumpkin, president of the Ford Foundation’s arts and humanities program operated on the theory that with sufficient stimulation resident theatres could eventually support themselves. Recently Lowery announced that he believed that non-profit professional theatre, like the symphony and opera, will have to be operated on a deficit basis as well.

So much for the undeniable generosity of Ford and the other foundations. Now, what about their corporate counterparts? The Rockefeller Panelists argue convincingly when they emphasize that the arts can be a major source of strength for the business community. They provide cultural resources, increasingly recognized as essential to a suitable environment for business enterprise. Their presence or absence in a community frequently plays a role in the decision of persons to join or stay with a company. Their availability certainly encourages new firms to locate in a city and helps attract tourists and conventions. They help make the increased leisure with which our greater productivity has rewarded us a boon rather than a drain on productivity; they constitute a growing market and provide expandable avenues for employment. There are, therefore, compelling reasons why, in the interest of his community, the businessman and his firm should be concerned with the cultural and artistic environment.

So far, so good—until the Panel continues, “Yet the typical American corporation has so far shown very little enthusiasm for financial support of the arts. It is true that some contributions to philanthropy of all sorts is surprisingly small.” And, the report concludes, “It is probably the case that tax laws permit deductions of up to 20 percent to be had for charitable and educational activities including non-profit arts organizations. ‘If it be true,” the Panelists say, ‘that companies in recent years use only a little over one-fifth of the allowable tax expenditures to promote improvement obviously exists, here we have an opportunity to let the business community be more effectively noted that corporate support of the arts, while still inadequate, has been on the rise in the past few years. Now, the Panelists add, “Also on the increase—albeit slowly and in small numbers— indifference by state and local governments. Municipal and state governments have begun to recognize their responsibility with respect to theatre, dance,
SETTING THE ARTIST FREE...

At this stage of the game, the term "subsidized theater" no longer has the slightly sinister overtones it once held for past decades—and as recently as the nineteen-nineties—the idea of subsidy for our theaters was often regarded as vaguely "socialistic" or even "un-American." But it doesn't take the principles of individual enterprise, self-reliance, and paying-your-own-way.

The concept of subsidy—that is, money provided by an outside body to an individual, corporation, or political body to the contrary. It is now more widely recognized that, from both economic and cultural perspectives, those who care about the future of good theater in the United States and with the idea of subsidy in mind. The interlocking circuits of public and private dollars once thought to be "new," have been woven into the fabric of the American theater.

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music and opera, but the most striking recent advances have been at the federal level. Only a few years ago, the federal government's National Endowment for the Arts had at its disposal an annual sum of only about $6 million to provide financial aid to all performing arts groups throughout the nation. This year, however, things are looking up. The national Endowment is scheduled to receive some $39 million in federal funds for the fiscal year beginning July 1, according to the budget recommended to Congress in January by President Nixon.

The signs are encouraging, but they can be misleading, too. With government and foundations joining in support of American performing arts, too many of us will happily hand over the burden of support to large institutions with their blue ribbon committees and hand-picked experts. What we may fail to see is that a major source of funding like the federal government reflects and responds to the public it serves. This relationship has its most tangible form in matching grants, with which the National Endowment or the Ford Foundation, for example, offers to a theatre company or symphony orchestra on the condition that an equal sum can be raised from individuals, corporations and local foundations in the performing group's home area.

In a less direct way, the government's expanded arts support is a response to widespread public opinion. If there were not large numbers of Americans concerned about the future of the performing arts, there would be no $39 million budgeted for the National Endowment. In short, the basic responsibility for subsidy of the arts lies with us, people for whom the theatre, dance, opera and music are an enjoyment, an enrichment, an enlightenment that constitutes an essential part of our lives.

The Rockefeller Panelists sound a hopeful note as they conclude. “Many social and political forces have combined, at this moment of history, both to compel interest in the arts and to justify interest in practical terms. The interaction of these forces provides an unparalleled opportunity for the arts and for the nation, particularly since it occurs at a moment when a surge of vitality in the arts themselves has brought their needs and their delights to the attention of the national consciousness as never before. Wisely applied, all these factors can lead to an environment more conducive to distinguished performance, to a larger and more appreciative audience, and to a higher level of artistic accomplishment. It’s up to us.”

Dennis Powers

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At Benihana we turn a steak into an experience you'll never forget. And we don't do it before your very eyes. We put into this experience centuries of tradition, the skill of a Japanese chef born and trained in Japan, and the finest steak you can get. It's a complete experience with a twist.

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The system that moves the Cadillac Eldorado also moves the Audi. But we had it first.

Virtually every car in the world moves by a system known as rear-wheel drive. Which means the rear wheels pull the car.

The Audi (and, of course, the Eldorado) moves by a system known as front-wheel drive. Which means the front wheels pull the car.

This gives you two distinct advantages:
One, it lets you corner faster. Even on the meanest, most terrifying curve.
And two, it gives you better traction on any kind of surface: rain, snow, mud, even ice.

Besides the Cadillac Eldorado, the Audi has some of the best features of six other great automobiles:
1. The Audi has the same type of steering system as the Ferrari 312 racing car.
2. The Audi has the same type of brakes as the Porsche 917 racing car.
3. It's got the same amount of trunk space as the Lincoln Continental.
4. It's got just about the same headroom and legroom as the Rolls-Royce Silver Shadow.
5. Its interior bears a remarkable resemblance to that of the Mercedes-Benz 240SE.
6. You get the same kind of expert service with an Audi as you do with a Volkswagen. Because a Porsche Audi dealer is part of the VW organization.

A lot of car manufacturers nowadays give you exactly what you pay for.
In the case of the Audi, we give you a lot more.

The Audi
It's a lot of cars for the money.
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The Audi
It's a lot of cars for the money.
One of the best travel bargains today for the short holiday is the sea-air package. Fly one way, sail the other. One way, you're a jet-setter. High speed and high excitement. Champagne at thirty thousand feet. The other a creature of pampered leisure. Time is on your hands and a touch of salt spray is in your hair. The contrast makes you effervescent. A man flirts broadly with the stewardess as soon as the landing gear is up. A few days later, he is at the Captain's cocktail party aboard ship discussing winds and tides with the Master. All of this on two weeks paid. It's a nice way to take a holiday.

One of the best of these sea-air packages is to be found on the West Coast of the United States between British Columbia and California. Canadair Pacific Airlines, which plans to call itself CP Air, now in a bust of U.S. style image creating, runs a top-notch jet service between San Francisco and Vancouver. During an hour and fifty minutes or thereabout a steward, sparks up and down the aisle, pouring glasses of Moet and Chandon of a good vintage year and a calypsonian stewardess entertains you with cold Alaska King crab and mayonnaise, chicken in aspic, things like that. For that hour and fifty minutes you could be the King of Tasmania.

Now how about the other way. Well, picture yourself in this scene. You are asleep. You awake to a slight buzzing sound. It is the ship's radio channel. It has just switched on automatically. The buzzing you hear is a whisper of static not an unpleasant sound to wake up to. Then you hear a voice: "Good morning," the voice says in a comfortable British accent laced with sea-going authority. "This is the bridge. It is now seven a.m. It is a lovely day today. The outside air temperature is sixty-five degrees. The water temperature is fifty-one degrees. The wind is gentle and from the southwest. Have a pleasant day." Recorded music begins.

Then there is a soft knock at the door of your stateroom. "Ah! It is the Stewardess" say you, and so it is. He enters with your tea and biscuits. "Good morning, sir," you say. "Good morning, Sir. It's a lovely day today." And it is.

A what a way to wake up. Assume you have jotted to Vancouver aboard CP Air and sailed back aboard a P & O liner. You have two nights and a day at sea. Two nights and a day with Oakes or one of his counterparts taking extremely good and delicate care of you. Two nights and a day of walks around the decks (miles of decks). Conversations with your fellow passengers over a pink gin or a brandy, lime and soda. A game of deck tennis. A dance to music from the ship's orchestra. An hour or so just staving at the sea.

Now you could if you wanted to, and if you timed it carefully, step off of CP Air's DC-10 in Vancouver, hop a cab and race over to O'Hara of Canada or one of the other P & O liners and run away to sea. But most travelers don't do quite that. They spend a few days in British Columbia and that too can be a holiday experience of high contrast. After the British Columbia holiday they board the P & O liner and turn themselves over to someone like Oakes for the trip back down the coast to San Francisco or Los Angeles.

The city of Vancouver, the largest in British Columbia, is a fine spot to spend a few land-bound days between ship and jet. But this account deals with Vancouver Island, a few relaxing hours, across the Georgia straits from Vancouver to Victoria, B.C.'s Provincial Capital.

Victoria is like an awesome totem pole with a London umbrella hanging on it. There is a sense of a-honored Western history about Victoria coupled with a gentility and attention to such rituals as high tea in the afternoon, which is still observed at the Empress Hotel, where visitors sleep on crisp lemon-yellow sheets. The Empress, with a facade as imposing as a drawing of a British dowager by Ronald Searles, dominates the downtown Victoria area. A huge structure topped by copperclad towers and faced with generations of ivy seems to have been designed for picture postcards.

Across the street from the Empress lies Victoria's inner harbor, a placid, sailboat-doated waterway, and a catamaran to the Empress is the Provincial Government's Parliament Buildings, a stately domes and turrets and all at night completely outlined by strings of light bulbs looking almost too gay to be a government building.

Now across the street from the Parliament Building is the finest collection of totem poles in the world. They can be found in the new Provincial Museum and in adjoining Thunderbird Park. The attention which the people of British Columbia lavish on these relics of an earlier culture show a fine appreciation for their country and its Indian peoples.

The shopping in Victoria can be scarily British, with fine English home china and antiques of all kinds. They are generally thought to be a good place to buy fine fly fishing.
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And it is. What a way to wake up.

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Now how about the other way. Well, picture yourself in this scene. You are asleep. You awaken to a slight buzzing sound. It is the ship's radio channel. It has just switched on automatically. The buzzing you hear is a whisper of static, not an unpleasant sound to wake up to. Then you hear a voice: "Good morning," the voice says in a comfortable British accent laced with sea-going authority. "This is the bridge. It is now seven a.m. A lovely day today. The outside air temperature is sixty-five degrees. The water temperature is fifty-one degrees. The wind is gentle and from the southwest. Have a pleasant day." Recorded music begins. Then there is a soft knock at the door of your cabin. "Ah! It is the Steward," you say, and so it is. He enters with your tea and biscuits. "Good morning Oakes," you say. "Good morning Sir. It's a lovely day today."

And it is. What a way to wake up.
The Superiority Complexion

Much more than mere make-up, it's an enriched moisturizing treatment and a veil of sheer perfection, all in one.

Geminess Enriched Moisturizing Makeup:
An extraordinary blend of the world's finest creams and moisturizers, whipped to sheer weightlessness. To pamper and protect your complexion every moment you wear it. To sweep tiny imperfections from view. To grace your face with a radiant glow that is seemingly flawless, disarmingly natural.

GEMINESSSE
MAX FACTOR

Concealer Pill Crisp
It's a totally matching experience for your skin.

Photographed at the home of Contessa Ronaldo Crespi, Palazzo Crespi, Rome, Italy.

equipment: beautiful split bamboo rods of unbelievable lightness imported from England, Japan, and India, and hand-tied trout flies. Jackets and moccasins hand-made by Indians are excellent but expensive. The antiques are to be found in a series of fine shops along Victoria's Fort Street. Magnificent cut glass decanters and glasses, pewter, brass, copper candlesticks. Furniture from every period, carefully preserved, highly polished and generally costly. Nothing is under-priced.

Here are some restaurants that come to mind: The Swiss Restaurant, Fred and Lilli Haupt, He chef, the hostess. The restaurant is housed in a fifty-year-old mansion, which seems to be a popular place for restaurants in Victoria. The food is Swiss, or perhaps Continental would be a better description. The dining room is quite small and you must make a reservation. Don't accidently make two reservations for the same party of four or Mrs. Haupt will chide you fiercely.
The Olde England Inn—More than a restaurant, the Olde England Inn is an historic happening, to use that well worn word once more, and run by an ex-RCAF squad leader. Besides a restaurant which features ye olde roast beef of England, steak and kidney "pie", the ex-squad leader has turned a few wooded acres into a series of reproductions of historic English shrines. You will find here a replica of the birthplace of William Shakespeare and his wife Ann Hathaway's cottage and Gardens. Antiques abound at the Olde England Inn and it is generally a pleasant place to visit.

Oak Bay Beach Hotel—The hotel overlooks the Straits of Georgia and has a fine dining room and excellent food.
The Dingle House—This should be a top choice for Victoria visitors. First of all the restaurant is located in an other private home, a large, pleasant white structure. The dining room is simple but elegant with white napery, glass and crystal chime. The Dingle House is Victorian, and when I use the word I mean it in the sense of reflecting the age of Queen Victoria, although I suppose it fits as well meaning it is typical of the city. An any rate salads are crisp, green and cold with three choices of excellent prepared dressing, blue cheese, green goddess or French. The grilled salmon was notable. Steaks, chops and roast beef are on the menu and I would be willing to bet that all are first rate.

One hundred and sixty miles south of Victoria is a small town called Campbell River. It is here that can be

What do Rossmoor people do when the stars come out?

Only minutes from "America's Favorite City," Rossmoor Walnut Creek serves as home base for residents who enjoy spending frequent evenings and weekends enjoying Bay Area activities. They enjoy living here because it affords them lots of free time for participation in various cultural activities . . . theatre, symphony, opera, and all types of sports events. Many people go to these special events as a group . . . enjoying a carefree bus ride to the city. Unlimited opportunities for a second active lifetime . . . when you become a part of this full-life adult community, a perfect setting for "easy living." Sound interesting? It's time you make Rossmoor your home base . . . today! If you're 45 or over, it's Rossmoor Walnut Creek.
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Superiority
Complexion

Much more than mere
make-up, it's an enriched
moisturizing treatment
and a veil of sheer
perfection, all in one.

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An extraordinary blend of the world's
finest creams and moisturizers,
whipped to sheer weightlessness.
To pamper and protect your complexion
every moment you wear it. To sweep
tiny imperfections from view.
To grace your face with a radiant glow
that is seemingly flawless, disarmingly natural.

Geminesse MAX FACTOR

Consentias Pillar Crespi
It's a totally unique
experience for your skin.

Photographed at the home of Contessa and Consenias Rudolfo Crespi, Palazzo Cresciuca, Rome, Italy.

equipment: beautiful split bamboo
rods of unbelievable lightness im-
ported from England, Japan and India,
and hand-tied trout flies. Jackets and
moccasins hand-made by Indians are
excellent but expensive. The antiques
are to be found in a series of fine
shops along Victoria's Fort Street.
Magnificent cut glass decanters and
glasses, pewter, brass, copper candle-
sticks. Furniture from every period,
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of England, steak and kidney "pie",
the ex-squad leader has turned a
couple of wooded acres into a series of
reproductions of historic English shrines.
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Only minutes from "America's Favorite City," Rossmoor Walnut Creek
serves as home base for residents who enjoy spending frequent evenings
and weekends enjoying Bay Area activities. They enjoy living here
because it affords them lots of free time for participation in various
social activities. . . . theatre, symphony, opera, and all types of sports
events. Many people go to these special events as a group . . .

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DEWAR'S PROFILES

(Pronounced Do-er's “White Label”)

JOHN WALSH

HOME: Boston, Massachusetts
AGE: 30
PROFESSION: Field Officer for The International Society for the Protection of Animals.
HOBBIES: Flying his own stunt plane.
LAST BOOK READ: “Death as a Way of Life.”
LAST ACCOMPLISHMENT: Directed the rescue of over 9,000 jungle animals threatened by a flood created by a new hydroelectric dam. Also author of “Time Is Short and the Water Rises.”
QUOTE: “To most people today, being a hunter is no longer being a hero. The killing of animals has become a moral issue... animals belong to everybody, why shouldn’t everybody learn to live with them?”
PROFILE: An incisive mind. A forceful and articulate defender for the wild kingdom. His understanding of the natural and man-made laws concerning animals will lead others to a better appreciation of an animal’s beauty and its crucial role in the balance of nature.

SCOTCH: Dewar’s “White Label”

Authentic. There are more than a thousand ways to blend whiskies in Scotland, but few are authentic enough for Dewar’s “White Label.” The quality standards we set down in 1897 have never varied. Each drop goes only after the finest whiskies from the Highlands, the Lowlands, the Hebrides.

Dewar’s never varies.
Whatever you had in mind to do today—from an American or Continental breakfast through books, clothes, furniture, jewelry, gifts, or even grocery-shopping, gallery hopping, or strolling or sitting in the sun to a Chinese, French, Mexican, Old English or American lunch, then more of the same until cocktails, dinner, entertainment, and the latest late movie—you can do it all at THE CANNERY.

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

Regular Cannery Hours: Monday through Saturday 10 A.M. to 8 P.M., Sunday 12 A.M. to 6 P.M.

Beverage Hours: Lunch through Labor Day and Holiday Season (Thanksgiving through Christmas):
Monday through Saturday 10 A.M. to 8 P.M., Sunday 12 A.M. to 6 P.M.

Exceptions: Granada Drive-In Co., 40th Street, 18 A.M. to Midnight. Dewar and entertainment until 1.

found some of the best sport fishing in the world. For the waters off Camp-
bell River, the sound between Van-
couver Island and the British Colum-
bia mainland, is the home of that fine
game fish, the salmon.

At Campbell River there are a num-
ber of fine fishing outfits which are
completely dedicated to the pursuit of
the salmon. These outfits handle
everything for the visitor. They pro-
vide fishing tackle, boats, guides. If
you catch a salmon, they'll prize you,
weigh it, clean it, cook it, or even can
it so you can take it home and feast
at your next dinner party when you
serve cold salmon hot desserts.

We will devote ourselves here to
Painter's Lodge where a genial fish-
erman is owner and host. The establish-
ment has all of the requirements for
one of the world's best fishing estab-
lishments: a good bar, good food, a
lodge with comfortable rooms, or a
series of cabins overlooking the sound
if you prefer to fish, and good fishing
guides.

If you are not a very serious fisherman
the manager will tell you about the
Tweed Club of British Columbia found-
ed in 1924. The club is named for the
famous Tyee Salmon, which is a Coho
salmon that weighs more than thirty
pounds. To qualify for the Tweed Club
a fisherman must conform to a series
of rules concerning the tackle used
to take the fish, where the fish is caught
and how he is landed.

An exhilarating change of pace and
style from the comforts of Painter's
Lodge may be an hour, twenty minutes
by air, or several days on foot, at Cold
Lake.

The easiest way to get to Cold Lake
is by flying in a small, pontoon-equipped
airplane and landing on the lake's
smooth surface. No superhighways
running by this lake. Probably that is
why it really seems with trout. Deep in
the interior of Vancouver Island, Cold
Lake is surrounded by thousands of
areas of heaves timber and high, snow-
capped peaks. For those who want to
fish for some of the finest trout.
Island Airways will fly a Cessna 185 into
Cold Lake with a canoe strapped to one
of the pontoons. Once the plane drops
the fisherman off at the lake, it takes
off and flips over the surrounding
mountains out of sight. The silence
is deafening. No telephones, no automo-
biles, no TV, no electric knife sharpeners,
doorknobs, also no swimming, no water
pollution, no newspapers.

This fishing account is just a sam-
ple of British Columbia's varied holi-
day fare—there's lots more for the
askin'. Try a few days there sand-
wiched between jet-setting and un-
windin' at sea.

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HOME: Boston, Massachusetts
AGE: 30

PROFESSION: Field Officer for The International Society for the Protection of Animals.

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Dewar's never varies.
Two leading cigarettes are lower in both tar and nicotine than 99% of all other cigarettes sold.

They are both named True. Regular and menthol.

Think about it. Doesn’t it all add up to True?
Two leading cigarettes are lower in both tar and nicotine than 99% of all other cigarettes sold.

They are both named True. Regular and menthol.

Think about it. Doesn’t it all add up to True?
AMERICAN CONSERVATORY THEATRE of San Francisco

1971-72 Repertory Season:
Simpson Shaw's Camp and Cleopatra
William Shakespeare's Antony and Cleopatra

WILLIAM BALL, General Director

EDITH MARMION, Development Director

THE ACTING COMPANY

Robert Arthoer, Michael Ironside, Jay Byron, Kate Rollins, Tim Donnelly, Lee Cook, Richard Gazzaniga, Peter Denial, Maysie Gurney, Howard Sherman, J. S. Simpson, Marc Singer

actors and directors
Deborah Tinsley, Joan Thorne, Ann Weldon, C. Wood, ACTING FELLOWS

conservatory
Robert Claupein, Linda Brown, James Currie, James Cuming, loving, Albert Pochter, Acting, Patrick Collum, Mervyn Malcolm, Howard Hardings, Acting, Dudley Knight, Acting, Anne Laver, Theatre, Michael Learned, Acting, Markovics, Irene

production departments
Robert Claupein, Linda Brown, James Cuming, loving, Albert Pochter, Acting, Patrick Collum, Mervyn Malcolm, Howard Hardings, Dudley Knight, Acting, Anne Laver, Theatre, Michael Learned, Acting, Markovics, Irene

TCOSTUME WARDROBE & Wig Staff
Walter Watson, Costume Designer, paradigm Woodrow, Shop Supervisor, Fred Minnick, Tailor, Sonia Shaholland, Seamstress, Lisa Stewart, Seamstress, Costume Crew, Wardrobe Manager, Catherine Fagan, Fred Dresser, Richard Echlin, Wig Master

SCENE SHOP
Robert Erskine, Shop Foreman, Doug Elliott, Shop Foreman

management departments
FRIENDS OF ACT
Nico de Lirur, President, Sally Kane, Coordinator

FRIEND OF ACT
Nico de Lirur, President, Sally Kane, Coordinator

AMERICAN CONSERVATORY THEATRE is supported by the California Theatre Foundation (see page 24) as well as by grants from the Foundation and the National Endowment for the Arts in Washington, D.C., a federal agency.

* On leave of absence

The American Conservatory Theatre is located in the heart of downtown San Francisco, within walking distance of the world-class shopping and dining of the area. Whether you're looking for an exciting evening out or a unique gift idea, we have something for everyone.

Visit our website for more information about our upcoming productions or call us at (415) 441-8822 to reserve your tickets today!
TO THE AUDIENCE...  

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

please — while in the auditorium: Observe "NO SMOKING" regulations; do not use cameras or tape recorders; do not carry in refreshments.  

please note the NEAREST EXIT in an emergency. MAUS — do not run — to the exit. (By order of the mayor and the city's board of supervisors.)

for your convenience: DOCTORS may leave the number 777-9963 with their call services and give name and seat number to house manager.  

Those who wish to MEET PERFORMERS after the performance, may use the stage door entrance: GEARY THEATRE (round corner on Mason Street) — MARINES MEMORIAL THEATRE (through auditorium north front doors).

management reserves the right to refuse admission, and to make PROGRAM OR CAST CHANGES necessitated by illness or other unavoidable causes.

credits — HANK KRANZLER and WILLIAM CANDEL For photography;  

HARCOURT BRACE JOVANOVICH, INC. Or books given to A.C.T.'s library.  

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ROB JONCE Photography.  

March Program Cover design.  

GROVE PRESS for specific educational materials.  

OLD GLOBE THEATRE, San Diego, for all visual photographs.  

NEXT PLAYHOUSE for original 1933 Mickey Mouse Drummer Boy for Paradise Lost.

Special thanks to The Friends of A.C.T.: volunteers and Francis Doe, Jane Coggeshall, Nancy Lewis, Polly Moore, Emily Thompson and Tanya Voss; for their beauty costumes and properties for the two Cleopatras.

Special thanks to the International Rehabilitation Education Foundation, whose cooperatives and materials made production of The Contractor possible.

L. Wood for special music for The Contractor.  

EAGLE CAR LEASERS for evening cape fur trim for "Private Lives."

Special discount rates are available to clubs and organizations attending A.C.T. performances at the Geary and Marines Memorial Theaters in groups of 25 or more. Complete details are available from Jerardine Cooper, A.C.T. Special Events Director. 450 Geary St., San Francisco 41012, telephone 415-777-3000.

FOR TICKET INFORMATION, telephone the Geary Box Office (415) 296-1400 from 10 a.m. to 8 p.m., Monday through Saturday.

TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 Geary St., San Francisco 41012.

* On list of absence

American Conservatory Theatre is supported by the California Theatre Foundation (see page 24) as well as by grants from the American Conservatory and the National Endowment for the Arts in Washington, D.C., a federal agency.
ROSENCRANTZ AND GUILDENSTERN ARE DEAD

Directed by WILLIAM BALL
Associate Director: EUGENE BARONE
Scenery by STUART WURZEL
Costumes designed by ROBERT FLETCHER
Lighting by MAURICE BEESLEY
Music by LEE HOBY

THE CAST

ROSENCRANTZ: MARC SINGER
GUILDENSTERN: LARRY CARPENTER
THE PLAYER: KEN RITA
ALFRED: R. E. SIMPSON
HAMLET: HOWARD SHERMAN
OPHELIA: LEE COOK
CLAUDIUS: E. KERRIGAN PRESCOTT
GERTRUDE: NANCY McDONIEL
POLONIUS: LARRY MARTIN
PLAYER KING: PATRICK GORMAN

Court and Attendants, Players, Spies, Soldiers, Captains and Sailors:

Rudolph A. Andrews III, Janie Atkins, Alan W. Barnes, Robert R. Colston, Robert Conlee, Paul Cattuso, Catherine Harris, Bill Lehrke, Robert Lowry, William P. Molloy, Michael Molloy, Nancy McDoniel, Jenny Mosier, Paul Perkins, Ray A. Rantapaa, Joel Story, Chris Weatherhead, Fred Wolfe.

There will be one intermission.

UNDERSTUDIES:

ROSENCRANTZ: Richard Council; GUILDENSTERN: Howard Sherman; HAMLET: Howard Sherman; ALFRED: Dudley Knight; CLAUDIUS: Robert Art; GERTRUDE: Nancy McDoniel; OPHELIA: Karie Cannon; ALFRED: Mark Wheeler; POLONIUS: Joseph Bird; PLAYER KING: Jay Doyle.

STAGE MANAGER: KENNETH JULIAN

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

Geary Theatre

Clifford Odets' PARADISE LOST

Directed by ALLEN FLETCHER
Scenery by ROBERT BLACKMAN
Costumes by ELIZABETH COVEY
Lighting by MAURICE BEESLEY
Sound by CHARLES RICHMOND

The cast

Petal Görden DEBORAH SUSSEL
Gas Michaels JOSEPH BIRD
Clara Gordon WINIFRED MANN
Stan G. Roscoe JOY CARLIN
Leo Gordon G. WOOD
Julie Gordon PAUL SHENAR
Sam Katz RAY KLEINHARDT
Kewpie MARTIN BERMAN
Lucas Pike JAY DOYLE
Phil Foley E. KERRIGAN PRESCOTT
Milton LARRY MARTIN
Ben Gordon RICHARD COUNCIL
Libby Michaels LE MCGAIN
Post LARRY CARPENTER
Photographer R. E. SIMPSON
Felix MARC SINGER
Schnebel PATRICK GORMAN
Rogo ROBERT ART
Lucy ANNE LAWDER
Mr. May WILLIAM PATTERSON
Detective HOWARD SHERMAN
Policeman MICHAEL MOLLOY
Paul MARK WHEELER
Williams DUDLEY KNIGHT


ACT I: Evening, November 11, 1932.
ACT II: Evening, about eighteen months later.
ACT III: Late afternoon, a year and some months later.

There will be two ten minute intermissions.

UNDERSTUDIES:

Leo Gordon: Dudley Knight; Clara Gordon: Nancy McDoniel; Ben Gordon: Howard Sherman; Julie Gordon: Lee-Ann Archer; Peter: Leo Cool; Gas Michaels: Herbert Foster; Libby Michaels: Judy Keating; Sam Katz: Scott Thomas; Bertha Katz: Anne Lee Order; Kewpie: Patrick Gordon; Mr. May: Larry Martin; Williams: Schnebel; Post: Petrie; Roger: Milton; Eugene Barone: Felix; Detective: Policeman: R. E. Simpson; Phil Foley; Robert Art; Paul: Larry Carpenter.

STAGE MANAGER: SHAN COVEY

Geary Theatre

Paradise Lost In 1939, looking back over the plays he had written during the previous decade, Clifford Odets made a thoughtful evaluation: "Paradise Lost, poorly received as a practical theatre work, remains my favorite play in this group."

The playwright admitted that Paradise Lost wasn’t flawless; “It’s too jammed, too crowded,” he acknowledged. "It spills out of its frame, but it is in many ways a beautiful play, velvety; the colors were very gloomy and rich."

Although he had succeeded in his later years, The Country Girl (1950) and The Flowering Peach (1954), most critics agree that Odets did his finest work in the 1930s, the period with which he is so closely associated.

When Paradise Lost opened on Broadway in 1935, Odets had already produced Waiting for Lefty and Awake and Sing, establishing him as a major American writer. Paradise Lost represented a new turn for Odets, a move toward the drama of indirection, in which plot was subordinated to character and much was suggested or implied rather than stated directly.

Paradise Lost traces the fortunes of the Gordon, a Depression family whose members reflect the lives of millions like them in cities across the country. "What a Gordon, his family and friends present a composite portrait of Odets put it, "the entire middle class of liberal tendency." The characters symbolize what Odets saw as the struggle of the American middle class to endure amid financial crises, outmoded values and the decay of traditional morality.

Though there is a sense of futility about some of the characters and the mood of the play is often melancholy, Odets nevertheless viewed Paradise Lost as an ultimately positive statement. "It’s my hope," he said, "that when people see it, they are going to be glad they’re alive."
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents
TOM STOPPARD'S
ROSENCRANTZ AND GUIDENSTERN ARE DEAD

Directed by WILLIAM BALL
Associate Director: EUGENE BARONE
Scenery by STUART WURZEL
Costumes designed by ROBERT FLETCHER
Lighting by MAURICE BEESELY
Music by LEE HOBY

the cast
Rosenzanz MARC SINGER
Guidenstern LARRY CARPENTER
The Player KEN RITA
Alfred R. E. SIMPTON
Hamlet HOWARD SHERMAN
Polonius PAUL SHENAR
Ophelia LEE COOK
Clitus E. KERRIGAN PRESSCOTT
Gertrude NANCY MCDONI  WERNFRED MANN
Player King LARRY MARTIN
Court Attendants, Players, Spies, Soldiers, Captains and Sailors:
Rudolph A. Andrews III, Janie Atkins, Alan W. Bains, Robert R. Colston, Robert Conner, Paul Cattuto, Catherine Harris, Bill Lehrke, Robert Lowry, William P. Molloy, Michael Molloy, Nancy McDaniell, Jenny Moster, Paul Perkins, Ray A. Rantapaa, Joel Story, Chris Weatherhead, Fred Wolfe.

There will be one intermission.

understudies:
Rosenzanz: Richard Council; Guidenstern: Howard Sherman; Hamlet: Howard Sherman; Players: Dudley Knight; Claudius: Robert Arti; Gertrude: Nancy McDaniell; Ophelia: Karie Cannon; Alfred: Mark Wheeler; Polonius: Joseph Bird; Player King: Jay Doyle

Stage Manager: KENNETH JULIAN

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

Geary Theatre
PRIVATE LIVES

Directed by FRANCIS FORD COPPOLA
Associate Director: EUGENE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Lighting by MAURICE BEELEY
Sound by CHARLES RICHMOND
Music Arranged by CARMEN COPPOLA

The idea for Private Lives came to Noel Pierce Coward on a sleepless night in 1929 while he was stopping in Tokyo during an Oriental tour. The Japanese Sandman finally found his way to Coward's hotel room at four a.m.—"by which time,” the playwright recalled years later, Private Lives, title and all, had constructed itself.” He decided to let the play “mature” for a while before committing it to paper. After traversing Japan and Korea, Coward’s Asian peregrinations brought him to Shanghai, where he promptly became the temporary residence of a furry virus and journeyed back to his bed in the Celery Hotel where he lay “sweating gloriously.”

Recalling the incident in his 1937 biography, Present Indicative, Coward wrote that “the ensuing convalescence was quite productive, for I utilized it by writing Private Lives.”

Private Lives introduced two of Coward’s most dazzling characters, Amanda and Elyot—a glorious couple in whom the very essence of world-wearied sophistication happily co-exists with unattainable childlike wonder and delight. Glamorous and affiant, they couldn’t make a go of their marriage and decided to be sensible about it and get a divorce. Now, five years later, they meet by chance at a ritzy French hotel and fall in love all over again. What could be more romantic?

Very little, except that, in the years since their breakup, each has remarried somebody else, leaving poor Amanda and Elyot with a pair of superfans sponsors on their scrupulously manicured hands.

How things work out for our leisure-class quartet is what Private Lives is all about. Directing this first play by Noel Coward to join the A.C.T. repertory is Oscar winner Francis Ford Coppola. The playwright, incidentally, recently celebrated his seventy-first birthday.

THE CONTRACTOR

Directed by WILLIAM BALL
Associate Director: ROBERT BONAVENTURA
Scenery by PAUL STAHELI
Costumes by JULIE STAHELI
Lighting by MAURICE BEELEY
Sound by CHARLES RICHMOND

Kay, Foreman: MARC SINGER
Marshall, Workman: HERBERT FOSTER
Ewbank, The Contractor: RAY RENHARDT
Fitzpatrick, Workman: E. KERRIGAN PRESCOTT
Bennett, Workman: SCOTT THOMAS
Paul, Ewbank’s Son: LARRY CARPENTER
Clare, Ewbank’s Daughter: LEE MCCAIN
Glendenning, Workman: HOWARD SHERMAN
Old Ewbank: G. WOOD
Maurice, Claire’s Father: PETER RICHARD COUNCIL
Old Mrs. Ewbank: WINIFRED MANN
Mrs. Ewbank: NANCY MCDONALD

PLACE: A lawn near the Ewbank home overlooking a small industrial town in the north of England.

There will be two ten minute intermissions.

understudies
Kay: Patrick Gorman; Marshall: Martin Berman; Ewbank: Joseph Bird; Fitzpatrick: Robert Asl; Bennett: Richard Counsel; Paul: R. E. Simpson; Clare: Lee Cook; Glendenning: Mark Wheeler; Old Ewbank: Larry Martin; Maurice: Paul Shenar; Old Mrs. Ewbank: Karie Cannons; Mrs. Ewbank: Anne Lawder
Stage Manager: SHAN COEVE
Special thanks to consultants
NANCY WHITE and EDITH SKINNER

The Contractor is a play in which the dialogue and the physical action (the raising and striking of the tent) are inseparable and completely dependent on each other. With that in mind, the A.C.T. cast worked with the tent and its equipment from the first day of rehearsals.

Geary Theatre
The idea for Private Lives came to Noel Pierce Coward on a sleepless night in 1929 while he was staying in Tokyo during an Oriental tour. The Japanese Sandman finally found his way to Coward’s hotel room at four a.m.—“by which time,” the playwright recalled years later, “Private Lives, title and all, had constructed itself.” He decided to let the play “mature” for a while before committing it to paper.

After traversing Japan and Korea, Coward’s Asian peregrinations brought him to Shanghai, where he promptly became the temporary residence of a hardy virus and inadvertently took his bed in the Cathay Hotel where he lay “sweating gloomily.”

Recalling the incident in his 1937 biography, Present Indicative, Coward wrote that “the ensuing convalescence was quite productive, for I utilized it by writing Private Lives.”

Private Lives introduced two of Coward’s most dazzling characters, Amanda and Elyot—a glorious couple in whom the very essence of world-weary sophistication happily co-exists with unashamed childlike wonder and delight. Glamorous and affluent, they couldn’t make a go of their marriage and decided to be sensible about it and get a divorce. Now, five years later, they meet by chance at a ritzy French hotel and fall in love all over again. What could be more romantic?

Very little, except that, in the years since their breakup, each has remarried somebody else, leaving poor Amanda and Elyot with a pair of superfine sponsors on their scrupulously manicured hands.

How things work out for our leisure-class quartet is what Private Lives is all about. Directing this first play by Noel Coward to join the A.C.T. repertory is Oscar winner Francis Ford Coppola. The playwright, incidentally, recently celebrated his seventy-first birthday.

Directed by FRANCIS FORD COPPOLA
Associate Director: EUGENE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Lighting by MAURICE BEELEY
Sound by CHARLES RICHMOND
Music Arranged by CARMEN COPPOLA

THE CONTRACTOR

Directed by WILLIAM BALL
Associate Director: ROBERT BONAVENTURA
Scenery by PAUL STAHELI
Costumes by JULIE STAHELI
Lighting by MAURICE BEELEY
Sound by CHARLES RICHMOND

The cast

Kay, Foreman MARC SINGER
Mistress, Workman HERBERT FOSTER
Ewbank, The Contractor RAY KINHARDT
Fitzpatrick, Workman E. KERRIGAN PRESCOTT
Bennett, Workman SCOTT THOMAS
Mrs. Ewbank’s Son LARRY CARPENTER
Claire, Ewbank’s Daughter LEE MCCAIN
Glenedenning, Workman HOWARD SHERMAN
Old Ewbank G. WOOD
Maurice, Claire’s Father RICHARD COUNCIL
Old Mrs. Ewbank WENFRED MANN
Mrs. Ewbank NANCY MCDONIEL

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Stage Manager: SHAN COVEY
Special thanks to consultants NANCY WHITE and EDITH SKINNER

THE CONTRACTOR presents

DAVID STOREY
CALIFORNIA THEATRE FOUNDATION

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(Active as of March 1, 1983)

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Phone: 982-0977

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A CHALLENGE
TO THE BAY AREA
MATCH IT
OR loose it...

A.C.T. and the San Francisco Bay Area will lose a vitally needed Ford Foundation grant of $350,000 unless it is matched with funds from local contributors by April 30. We're still $121,000 short of our goal... but gaining steadily... and we need your support NOW—before the deadline.

Special student matinee performances, a comprehensive theatre training school, ninety repertoire productions in five years... all these and more have been made possible by the annual matching grant from the Ford Foundation.

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Our goal: 12,000 friends of the theatre to contribute one $10 share each. More, if you can. Please help with a contribution.

Make your check payable to A.C.T., and mail to “MATCH THE A.C.T. GRANT,” 450 Geary Street, San Francisco 94102. Thank you.

ROBERT ARN
in his first season with A.C.T., studied at Carnegie-Mellon University, where he played major roles in several productions, including Grander in The Devils, Oberon in A Midsummer Night’s Dream, and James Tyrone in Long Day’s Journey Into Night. Godspell and Cays and Dolls, with which he also toured Germany as a USO show. Mr. Arn is a professional singer and guitarist who has written and performed original songs for theatre productions, and has worked as a radio announcer and film reviewer. His other credits include major roles at the Utah Shakespearean Festival, including Caliban in The Tempest and Sir Toby Belch in Twelfth Night, the Tompkins Square Playhouse and the Ltd. in Company at the Arkansas Arts Center (title role in Macbeth). He is seen this season at A.C.T. in Paradise Lost and Casar and Cleopatra.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is a founding member of the Seattle Repertory Company, under the direction of Mr. McKenzie. Mr. McKenzie has also served as producer of the Seattle Repertory Company, director of the South Western Theatre Company, director of the Antioch Area Shakespearean Festival, the APA, the McCarther Theatre in Princeton, New Jersey, and the Moonlight Fine Arts Festival. For two seasons, he was a member of the Repertory Theatre, Stratford, Connecticut. Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, A Raisin in the Sun, and A Streetcar Named Desire, as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher directed the A.C.T.'s highly successful productions of Hud and The Late Henry Moss.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for David Merrick before joining A.C.T. and Paradise Lost for the current repertoire season.

FRANCIS FORD COPPOLA, founder and president of San Francisco American Zoetrope film studio, makes his A.C.T. directorial debut staging Noël Coward's Private Lives, which marks his return to the stage after a decade of acclaimed film work. He recently completed editing of The Godfather, a large-scale movie based on Mario Puzo's best-selling novel and starring Marlon Brando, which he directed on location in New York and Sicily. Mr. Coppola's other films include You're a Big Boy Now, with Geraldine Page: Finian's Rainbow, with Fred Astaire; and The Rain People, with Shirley Knight. He won a 1971 Academy Award as co-author of the screenplay for Patton, and has also written the screenplays for This Property Is Condemned, Reflections in a Golden Eye and The Rain People.

EDITH MARMON, Development Director, was instrumental in the successful founding of the Council of Stock Theatres. A member of A.C.T.'s board of directors prior to his appointment as executive producer, Mr. McKenzie has also served as producer of the Westport Country Playhouse (Conn.), the Buck County Playhouse (Penn.), the Peninsula Players (Wis.), the Minetta Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Poinciana Playhouse (Palm Beach). His highly successful Broadway production of And Miss Reardon Drinks a Little, is currently on tour.

MARTIN BERNMAN attended Brooklyn College where he appeared in several dramatic productions. He attended the Stella Adler Studio and George Morrison Studio in New York. A former member of A.C.T.'s Summer Training Congress, Mr. Bernman appeared in Room Service, Oh Dad, Poor Dad, and in White America, and was also seen in Six Characters in Search of an Author with Malcolm and His Struggle Against the Furies, The Tavern, The Merchant of Venice, The Toast Heterosexual/An Enemy of the People, The Time of Your Life and The Selling of the President. He is currently in Paradise Lost and Caesar and Cleopatra.

JOSEPH BIRD, who returns for a second season at A.C.T., holds a master's degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He

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JOSEPH BIRD, who returns for a second season at A.C.T., holds a master’s degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He

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appeared in the 1969 touring company of The Show Off with George C. Scott and Joanne Woodward and the Eastern University tour of The Misanthrope and Exit the King. He made his New York debut in You Can't Take It With You and has appeared in several productions, including Moon over the Yellow River and Electra. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splendored Thing, on the television series The Merchant of Venice, Hadijan VII, The Latent Heterosexual, and in the Broadway play The Selling of the President. He is currently appearing in Paradise Lost and Caesar and Cleopatra.

JOY CALVIN, who appeared as Polyxena in The Trojan Women at Fordham University, has also appeared in Broadway, Off-Broadway, and regional productions. She is currently appearing in Paradise Lost, Caesar and Cleopatra, and Private Lives.

JAY DOYLE, who appeared in The Old Vic's production of The Tempest and in the Broadway play The Mousetrap, has appeared in several regional productions and has appeared in Paradise Lost, Caesar and Cleopatra, and Private Lives.

RICHARD COUNCIL was a member of A.C.T.'s training program last season and appeared in The Merchant of Venice, Venice. His previous credits include the Great Globe Shakespeare Festival in San Diego, where he appeared in Richard II, directed by Stephen Porter, in the Rochester Opera Theatre, and with Thomas Wolfe Playhouse in North Carolina, where he has played major roles in such musical and dramatic productions as West Side Story, Romeo and Juliet, and West Side Story. Richard Council is currently appearing in Paradise Lost, Caesar and Cleopatra, and The Tempest.

ROBERT CHAPLINE, A.C.T.'s master voice teacher, appeared in Antony and Cleopatra, his first acting assignment with A.C.T. since the 1982-83 season. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater, he has been in voice training and performance for the past fifteen years. Mr. Chapline has been a member of the Chicago Symphony and the Northbrook Theatre, the theatre group at the University of Chicago, and recently, at the New California Institute of the Arts in Los Angeles.

HERBERT FOSTER recently completed an engagement at New York's Lincoln Center Center Stage as Sir John Falstaff in Cullen in Playhouse of the Western World and in the new dramatic revue Scenic Scence. He also appeared with A.C.T. in the title role of Little Men which he performed both in New York and in the Southwark Abbey Theatre. His previous credits include A.C.T. in the role of Sir John Falstaff and as Algernon in The Importance of Being Earnest, two productions for which he was nominated for an Anthony Award. Mr. Foster appeared in the American Shakespeare Festival production of Henry V and for the National Repertory Theatre in The Imaginary Invalid. For three seasons with the National Repertory Theatre, he toured under director Ivano Laconcili and Jack E. Duddle-Duddle Dumbrell in Ellis, as Toby Lumpykin in She Stoops to Conquer and as Bob Acres in The Rivals. He has acted in England and with the Canadian Play- ers, principally as the fool in King Lear and in Canadian radio and television dramatic serials in Toronto. Mr. Foster previously appeared with the national tour of Black Comedy and White Lies, starring Jan Sterling and Malcolm Adams, and last summer in The Taming of the Shrew, A Midsummer Night's Dream and Antony and Cleopatra. He has appeared in two major roles with the Tony Award-winning play Joan Fontaine and in There's A Girl in My Soup with Van Johnson. He is currently seen in Caesar and Cleopatra and The Conductor.

DUDLEY KNIGHT, in his second season with A.C.T., has appeared recently in The Tempest as Caliban and The White House Murder Case, both at the New National Committee Theatre. Mr. Knight will also be seen in two forthcoming motion picture pictures, One is a Lonely Man and The Candidate. Prior to joining A.C.T., he performed with the Magic Theatre in A. A. Milne's Little Black Sambo in Prospero in the Marin Shakespeare Festival production of The Tempest and in B. S. Johnson's A Widow for One Night. The recipient of a Rockefeller Grant for work in England, Mr. Knight has appeared in New York, Mr. Knight holds a master's degree in acting from Yale Drama School, where he also received several national awards for poetry and film directing. Last year in Hadijan VII, Time of Your Life and The Latent Heterosexual, he is currently appearing in Paradise Lost.

ANNE LAWDER, A.C.T.'s speech teacher for its touring companies, went to school in Burlington, attended San Mateo Junior College, worked for Bob Brooks at Hilltop Theatre Company in San Diego and majored in drama at Stanford University. The wife of A.C.T.'s director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC's radio and drama workshop in New York. Miss Lawder spent several seasons with the Oregon Shakespeare Festival and has recently appeared in the Seattle Repertory Theatre production of Caesar and Cleopatra. She was seen in The House of the Seven Gables, a national tour, as The Relapse, the Merchant of Venice, and in Caesar and Cleopatra. She is currently appearing in Paradise Lost and Private Lives.

Maurice Thompson was named associate director of the Theatre at San Francisco State College in 1972. He has directed over 70 productions at the university and at community theatre and has taught at UC Berkeley's Department of Theatre Arts. His most recent book is The Time of Your Life and The Selling of the President last season. He is currently seen in Paradise Lost.

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appeared in the 1969 touring company of The Show Off with George Crumb and Jesus Roque Llero and the Eastern University tour of The Misanthrope and Exit the King. He minster at the University Anglican church in New York. He can't take it with you and has appeared in a number of productions, including Moon in the Yellow River and Electa. Mr. Bird appeared as Dr. Campbell on the CBS dramatic serial, Love is a Many Splendored Thing and as a Newsman in The Merchant of Venice, Halidin VII, The Latent Heterosexual. As Emery, the son of the President, he is currently appearing at the Patty Elliott Casino in the Selling of the President. He is currently appearing in Paradise Lost and Caesar and Cleopatra.

LARRY CARPENTER, who holds a B.F.A. degree from Boston University, where he acted in and directed numerous productions as well as composed the score for a production of the Caucasian Chain Circle, comes to A.C.T. from the San Diego Shakespeare Festival, where he appeared in all of three of their productions this past summer. Mr. Carpenter's other credits include the Oregon Shakespearean Festival, the Brockport Summer Arts Festival, the Rochester Opera Theatre, and Thomas Wolfe Playhouse in North Carolina, where he has played major roles in such musicals and dramatic productions as West Side Story, Rosencrantz and Guildenstern Are Dead, The Tempest, A School for Scandal, The Fantasticks and King Lear with Morris Carnovsky. At present, Mr. Carpenter is on an extended leave from the University of Southern Methodist University's at school, where he was actively involved in graduate student productions. Mr. Carpenter is seen in Paradise Lost, as Guildenstern in Rosencrantz and Guildenstern Are Dead, in The Contractor and Caesar and Cleopatra.

JOY CARLIN, who appeared in a Miss Prism in The Importance of Being Earnest and in The Tavern during her first season at A.C.T., was graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. She is an original member of Chicago Playwright's Theatre, she has appeared on Broadway with the Second City, in several off-Broadway productions, and has starred in and supervised numerous radio and TV commercials and has played a assortment of roles in the Midwest, on TV, and in London. She teaches at UC Berkeley's Department of Theatre and in The Time of Your Life and The Selling of the President last season. She is currently seen in Paradise Lost.

LEE COOK, who has served as A.C.T.'s dance teacher for the past year and continued her studies in dance while attending Scripps College in Claremont, CA, and also studied with A.C.T. prior to her departure for England as a dancer and singer in the Seattle Opera. She is currently appearing in The production of Tommy, and was seen in A.C.T.'s productions of The Merchant of Venice, The Tempest and The Enemy of the People last season. Miss Cook appears this season in Rosencrantz and Guildenstern Are Dead and Caesar and Cleopatra.

RICHARD COUNCIL was a member of A.C.T.'s training program last season and appeared in The Merchant of Venice, his previous credits include the Festival of Shakespeare in the Pittsburgh Playhouse, and the Arena Stage in Washington D.C., prior to joining A.C.T. This season, he is seen in his first Bay area season, he was the Conservator, the head actor, appearing in eight different plays, often playing two roles in two different plays the same evening (one at each of A.C.T.'s two theatres). A graduate of Carnegie Mellon University, Mr. Doyle's roles have included First Sergeant Corin, Danforth in The Crucible, Grandma in The Father, and Party King in Hamlet. He also has appeared in Three Sisters, Rosencrantz and Guildenstern Are Dead, in The White Horse Murder Case at the New Committee Theatre. Last season at A.C.T. he was seen as Tomasso in The Tempest, with the Latent Heterosexual and An Enemy of the People. He is currently appearing in Paradise Lost and Live Private Lives.

PATRICK GORHAM came to A.C.T. last year after three seasons and eighteen productions at the Seattle Repertory Theatre. While studying theatre in Paris he worked as a clown in the Circo Medrano, played in the French Broadway equivalent of How To Succeed in Business Without Really Trying and several TV productions. In New York, he has appeared in the ANTA Maritime series and in the New York Shakespeare Festival and on television in the NBC series That Girl as Coward Clowns. After teaching Movement at A.C.T.'s 1970 Summer Training Convened, he appeared in films and television playing in the Matter of J. Robert Oppenheimer, directed by Allan Fuller at the University of Michigan. This summer he appeared in The White Horse Murder Case at the New Committee Theatre. Last season at A.C.T. he was seen as Tomasso in The Tempest, with the Latent Heterosexual and An Enemy of the People. He appears in Rosencrantz and Guildenstern Are Dead, Paradise Lost and Caesar and Cleopatra.

ROBERT CHAPLINE, A.C.T.'s master voice teacher, appeared in Antony and Cleopatra, his first acting assignment with A.C.T. since Ordinis Rex two seasons ago. The recipient of a Rockefeller Foundation Fellowship with Krstin Linklater in voice teacher training one year, Mr. Chapline has worked at the Mabouget Theatre Center, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, the theatre department at UCLA and, recently, at the New California Institute of the Arts in Los Angeles.

HERBERT FOSTER recently completed an engagement at New York's Lincoln Center Repertory Company. He appeared in Phile Cullen in Playhouse of the Western World and in the new dramatic review Scenes from a Life Iad Chinese red and Superb Game with A.C.T. in the title role of Little Murders. He appeared in Two Weeks with A.C.T and as an Enemy of the Week at the National Repertory Company. He has appeared in The American Shakespeare Festival production of Henry V and for the National Repertory Theatre in The Imaginary Invalid. For three seasons with the National Repertory Theatre, he toured under direction with LeCallie and Jack Sdow in illion, as Tony Lumpkin in She Stoats to Conquer and as Bob Acres in The Rivals. He has acted in England and with the Canadian Players, principally as the foil in King Lear and in Canadian radio and television dramatic serials in Toronto. Mr. Foster previously appeared with A.C.T. in the national tour of Black Comedy and White Lies, starring Jan Sterling and in the last summer in The Taming of the Shrew, A Midsummer Night's Dream and Antony and Cleopatra. He has appeared in two seasons of the West End in London, and in two films with Joan Fontaine and in There's A Girl in My Soup with Van Johnson. He is currently seen in Caesar and Cleopatra and The Contractor.

DUDLEY KNIGHT, in his second seaon with A.C.T., has recently appeared in 7/7 of A.C.T.'s productions, including Catavonese Nine and The White Horse Murder Case. Both at the New Committee Theatre. Mr. Knight will be seen in two forthcoming motion picture pictures, One is A Lonely Man and The Candidate. Prior to joining A.C.T., he performed with the Magic Theatre in Sausalito and as a member of the New Prospero in the Marin Shakespeare Festival production of The Tempest and The Tempest and The Tempest. The recipient of a Rockefeller Grant for work in television, he is currently appearing in New York. Mr. Knight holds a master's degree in acting from Yale Drama School, where he also received several national awards for poetry and short stories reading. Mr. Knight was seen last season in Halidin VII, The Time of Your Life and The Latent Heterosexual. He currently teaches acting at A.C.T. and is appearing in Paradise Lost.

ANNE LAWDER, A.C.T.'s speech teacher and the Therapist, went to school in Burlington, attended San Mateo Junior College, worked for Bob Bragg at Hillhead, was on the faculty at the College of Marin, and majored in drama at Stanford University. The wife of A.C.T.'s director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC's radio and drama workshops in New York. Miss Lawder spent several seasons with the Oregon Shakespeare Festival and recently appeared in the Seattle Repertory Theatre's production of The Merry Wives of Windsor. She has appeared in the Opera, Lysistrata, Mourning Becomes Electra and Our Town. She is seen in Paradise Lost as a sexual and The Time of Your Life last season, and is currently in Paradise Lost.
thope, A Deluxe Delicate, Little Murderer, Glorified Hallelujah, The Importance of Being Earnest, The Ghost of a Tattoo and The Tavern, as well as A.C.T.’s special production of director Peter Sellars’ production of The Merchant of Venice last season.

LARRY MARTIN comes to A.C.T. from the Oregon Shakespeare Festival, where he played major roles in A Midsummer Night’s Dream, Paradise Lost and Caesar & Cleopatra.

NANCY DONELON, who came to A.C.T. as a member of the training program, appeared in The Merchant of Venice as Ophelia and The Tempest at last season’s Shakespeare Festival in San Diego. She is currently seen in Paradise Lost and The Contractor.

K. RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyrone Guthrie Theatre in Minnesota, has appeared at the Dominion Theatre Wing and appeared with several leading actors. Mr. Ruta’s Broadway credits are Ross, Inherit the Wind with Melynn Doug- las, Devil Doll, and several Off-Broadway and Separate Stages. He appeared in the Phoenix Theatre productions of Doctor Faustus, Antipholus and the Lion, Hamlet and William Ball’s ori- ginal revue, Under Milkwood. In his sixth season with A.C.T., Mr. Ruta has played major roles in The Cru- cible, Endgame, Long Lake Tahoe, Man and Superman, Under Milkwood, Three Sisters, Rosencrantz and Guildenstern Are Dead, Glorified Hallelujah, The Host, Oedipus Rex, Uncle Vanya and Lysistrata. He is currently seen in Rosencrantz and Guildenstern Are Dead.

LARRY MARTIN comes to A.C.T. from the Oregon Shakespeare Festival, where he played major roles in A Midsummer Night’s Dream, Paradise Lost and Caesar & Cleopatra. For All Seasons and Under Milkwood. He holds a B.F.A. degree, and the University of Texas, and has served as resident actor at Vaas College and Scott Theatre Company. Mr. Martin’s credits include musical and dramatic produc- tions at the University of Southern California, Los Angeles, and El Camino College. He is currently seen in Paradise Lost and Caesar and Cleopatra.

WILLIAM PATTERSON acted with East- ern stock until 1947 when he began a 25-year association with the Cleve- land Playhouse. He is currently the director and as associate director of the theatre. From his association with Cleveland, Mr. Patterson ap- peared on television in New York, and in regional theatre in the United States. His one-man show, A Profile of Justice Oliver Wendell Holmes and A Profile of the Statue of Liberty among the many major roles he has played are: The Prodigal, The Man of Artois, Dordrecht, in Shaw’s Major Bar- bara, Con Melody in O’Neill’s Touch of the Poet at the theatre of the World; and in A Man for All Seasons at the Lake Tahoe Company. Mr. Patterson has also appeared frequently with resident theatres in Boston and Minneapolis. He is currently seen in Rosencrantz and Guildenstern Are Dead, Paradise Lost and The Contractor.

RAY REINHARDT, a charter member of A.C.T., has been with the company since its last season, played the Lawyer in the original Broadway production of Tiny Alice prior to playing the role in A.C.T.’s production. Well known for his performances, at the Phoenix The- atre in New York and the Arena Stage in Washington, D.C., Mr. Reinhardt has also appeared Off-Broadway with resident theatres in Boston and Minneapolis. He is currently seen in Rosencrantz and Guildenstern Are Dead, Paradise Lost and The Contractor.

PAUL SHERAN, a founding member of A.C.T. who returns this season after a year’s leave of absence, made his New York debut at the Circle in the Square, and was seen in six Charac- ters in Search of an Author off-Broadway. He played Valere in Tartuffe at Lincoln Center, has performed with summer stock companies, and played leading roles with the Milwaukee Repertory Theatre and the San Diego Shakespeare Festival. For A.C.T.’s Mr. Spera has appeared in 20 produc- tions, including major roles in Tiny Alice, Tartuffe, Under Milkwood, Man and Superman, Hamlet, Twelfth Night, Rosencrantz and Guildenstern Are Dead, The Devil’s Disciple, Room Se- rvice, Three Sisters and Oedipus Rex. He also has been seen with A.C.T. on Broadway in Tiny Alice and Three Sisters. His three seasons with A.C.T. as well as at San Diego’s Old Globe Theatre, where he appeared in the spring of a Midsummer Night’s Dream and Antony in Rosencrantz and Cleopatra. Mr. Ruta then starred as Rosencrantz in Guildenstern Are Dead, Paradise Lost, Private Lives and Caesar and Cleopatra.

HOWARD SHERMAN came to A.C.T. as a member of the 1970 Summer Training Congress and remained through last year’s training program. He appeared in Hadiad’s last season and was one of the four students selected by Wil- liam Ball this summer to present his final work at San Diego’s Old Globe Theatre. Mr. Sherman’s San Francisco credits include understudying both Mr. Reinhardt and Candace Hilligoss and playing in One Man Two Guises. He has been seen in Phoenix Theo- ries sculpting and a devout appreci- ation of Gustav Mahler. He appears in A.C.T.’s adaptation of Dostoevsky’s The Idiot and was seen in The Merchant of Venice and The Time of Your Life. After a summer in San Diego’s Old Globe Theatre, where he appeared as Bolshevik in a Midsummer Night’s Dream and as Antony in Rosencrantz and Cleopatra, Mr. Ruta returned to the latter company. The season and is currently seen in Ros- encrantz and Guildenstern Are Dead.
thope, A Delicate Balance, Little Murders, Glory, Hallelujah!), The Impresario, On Golden Pond, The Red Pony, Tatoo and The Tavern, as well as A.C.T.'s special production of Adapta-
iatt in The Merchant of Venice last sea-
s, where he played the lead. In a major role, he returned to the company,使 her professional debut, in Play It Again, Sam, with Woody Allen on Broadway. He has since appeared in Buffalo as Sonia in Uncle Vanya and Lemon Sky on Broadway. Among the major roles he has played are Alma in Summer and Smoke, Adelaide in Guys and Dolls, and Viola in Twelfth Night. Miss O'Hara is a veteran of numerous television commercials and a daytime series. She was seen last sea-
son at A.C.T. in The Latent Heter-
osexual. The Selling of the President is her Repalce. She is currently seen in Paradise Lost and The Contractor.

LARRY MARTIN comes to A.C.T. from the Oregon Shakespeare Festival, where he played major roles in A Midsummer Night's Dream, Paradise Lost and Macbeth. He holds a B.A. degree from the University of Texas, and has served as resident actor at Vassar College and Scott Theatre Company. Mr. Martin's credits include such musical and dramatic produc-
tions as The Mystery of Edwin Drood, Not For Burning, The Miracle Worker, Little Mary Sunshine, Inherit the Wind, Richard III, The Entertainer,

NANCY McDONEL, who came to A.C.T. as a member of the training program, appeared in The Merchant of Venice and Angels In America. She is currently seen in Paradise Lost and The Contractor.

RAY REYNOLDS, a member of A.C.T.'s training program, appeared in The Merchant of Venice and Angels In America. He is currently seen in Paradise Lost and The Contractor.

E. KERRIEG PRESCOTT joins A.C.T. this season as an actor/teacher and is currently seen in Rosencrantz and Guildenstern Are Dead, Cesar and Cleopatra and The Con-
tractor. Having trained at the Webster-
Douglas Academy of Dramatic Art in London, Mr. Prescott was the first American accepted into the Old Vic Theatre, where he played many roles, and later appeared with other major repertory theatres in England and Scotland. Prior to returning to this country, he worked with various television and film companies, acting in several roles in Miles Gloriosus and Sherill Bull.

WILLIAM PATTERSON acted with East-
ern stock until 1947 when he began a 25-year association with the Cleve-
dale Theatre. He is currently seen as the director and as associate director of the theatre's Roger the Yeoman. He is currently seen in Paradise Lost and The Contractor.

R. E. SIMPSON, who came to A.C.T. as a member of the training program in 1968, has since continued his training while appearing in several productions. A former member of the Xerogenes Dance Company, he ap-
ppeared in Three Sisters here, at the Kuwita Festival and on Broadway, and was also seen in the A.C.T. produc-
tion of Fat Bottomed Women. His other credits include Rosencrantz and Guildenstern Are Dead, Tiny Alice, Oedipus Rex, Saint Joan, and the National Tour of The Tempest. The latter was directed by William Ball. He appears in Rosencrantz and Guildenstern Are Dead, Paradise Lost and Caesar and Cleopatra.

MARC SINGER makes his San Fran-
cisco debut after a season with the National Shakespeare Festival in Seattle. He portrayed Lucanio in The Teming of the Shrew, De-
metius in A Midsummer Night's Dream and Antony and Cleopatra. Prior to his San Diego debut, he completed a season with the Seattle Repertory Theatre, appearing as Auerlie in Richard III, as Richard Charles-
lein, Sandy in Hay Fever, starring as Fred in The Mousetrap, Camille in A Flea in Her Ear, and as a triple role in Indiand by Arthur Miller. His credits include several seasons with the Oregon Shakespeare Festival, and his training (playing such roles as King Lear, Shylock and Tristago) and has studied mime, masque and commedia dell'arte.

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dell'arte.
DEBORAH SUSSEL, a graduate of Carnegie Institute of Technology and recipient of a Fullbright-Hayes grant for study at the London Academy of Music and Dramatic Art, came to A.C.T. after a year with the Theatre of the Living Arts in Philadelphia. In her fifth season with A.C.T. Miss Susssel has appeared in Oh Dad, Poor Dad, Caught in the Act, Under Milkwood, Twelfth Night, Tartuffe, A Flea in Her Ear, The Importance of Being Earnest, Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Eunuchs, and The Merchant of Venice, Time of Your Life, An Enemy of the People and The Selling of the President. She is currently in Paradise Lost, Caesar and Cleopatra and Private Lives.

SCOTT THOMAS, a member of A.C.T. in Pittsburgh who returned to the company last season, has appeared with resident theatres in Boston, Cincinnati and New Orleans, the American and National Shakespeare Festivals of Stratford, Conn. and San Diego, the Mark Taper Forum in Los Angeles and The American Festival Theatre where he played Milt Rust in Annie Christie this summer. Among his roles have been Angelo in Measure for Measure, Tom in The Glass Menagerie, Prince Hal in Henry IV, Part I and Jack Absolute in The Rivals. His recent television credits include leading roles in Bonanza, Land of the Giants, Death Valley Days, Hawkeye’s World, and the TV movie, Shadow on the Land. Mr. Thomas’ film credits include Kiss Coat, with Richard Boone, and Guns of the Magnificent Seven, with George Kennedy and James Whitmore. He was seen last season in The Merchant of Venice, Time of Your Life, An Enemy of the People and The Selling of the President. He appears in Caesar and Cleopatra and The Contractor.

ANN WELDON, as a singer, has dazzled audiences in San Francisco, Los Vegas, Reno, Los Angeles, New York and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manila. Last year, she made a highly successful appearance at the Village. Her numerous television credits include appearances with Tennessee Ernie Ford and Scrapy Seals. During A.C.T.’s 1967-68 season, Miss Weldon made her first professional appearance as an actress, playing a number of roles, including that of Ophelie in Hamlet. She also appeared as Miss Barker in The American Dream and Trinida in The Crucible, as well as being a featured performer in In White America and Caught in the Act. Miss Weldon appeared in A Flea in Her Ear at A.C.T. and on Broadway. She was seen as Sena in The Rose Tattoo and last season appeared in The Merchant of Venice, Time of Your Life and The Selling of the President. She is currently appearing in Caesar and Cleopatra.

MARK WHEELER, who came to A.C.T. last season, is a member of the Conservatory Group, attended Northwestern University, Emerson College in Boston and studied at the Art Institute of Chicago. His acting credits include leading roles in several productions at the Playhouse Theatre in New Haven, and he was seen in Oedipus Rex, Saint Joan, Rosencrantz and Guildenstern Are Dead, Hadrian VII and The Tempest during his first season at A.C.T. Mr. Wheeler taught acting at A.C.T. last season and teaches again this season. He appeared in The Merchant of Venice, Time of Your Life, An Enemy of the People and The Selling of the President last season and is currently seen in Paradise Lost and Caesar and Cleopatra.

Is your estate in order? If you think it is just because you’ve made a Will, you might be wrong.

This is why. In all probability, here’s what your widow would get:

A life insurance payment.

Social security payment.

A profit-sharing or pension plan payment.

A savings account or two. Some miscellaneous stocks and bonds.

Bits and pieces. Odds and ends. They’d drizzle in slowly. And they could dwindle away quickly.

But suppose you lumped those assets together. They’d add up to enough money to make money.

Suppose you made a Security Pacific Bank trust trust part of your Will. You’d incorporate your entire estate into one neat portfolio.

And here’s what your widow would get:

A good regular income. In one monthly check. For a good long time.

That’s because Security Pacific Bank’s trust specialists have a proud record in managing estates to support the people they’re supposed to support. And the result is a great many well-provided-for widows.

Now. Once again. Is your estate really in order? Think about it.
Is your estate in order? If you think it is just because you’ve made a Will, you might be wrong.

This is why. In all probability, here’s what your widow would get:

A life insurance payment. A social security payment. A profit-sharing or pension plan payment. A savings account or two. Some miscellaneous stocks and bonds.

And ends. They’d dribble in slowly. And they could dwindle away quickly.

But suppose you lumped those assets together. They’d add up to enough money to make money.

Suppose you made a Security Pacific Bank trust. You’d incorporate your entire estate into one neat portfolio.

And what’s your widow would get:

A good regular income. In one monthly check.

For a good long time.

That’s because Security Pacific Bank’s trust services have a proud record in managing estates to support the people they’re supposed to support. And the result is a great many well-provided-for widows.

Now. Once again.

Is your estate really in order? Think about it.
Bodega Harbour is...

the thunder of the sea crashing on its rocks, a salt breeze filling your sails on a sunlit bay, a flood tide of flaming color with every sunset, waiting on the dock for the day's crab catch.

These are the built-in delights of a seaside at Bodega Harbour—these and a hundred more, whether you build your home here for weekend enjoyment or for the rest of your life.

Your children's children will still marvel at the natural beauty of Bodega Harbour because we've taken steps now to preserve it. And we've made sure that more than half of these beautiful acres will always remain open space.

Your family will enjoy a mile and a half of sheltered beach and sand dunes ... walking the shore for driftwood and shells, learning about life in the tidepools, digging for clams, surfing and fishing. There's more, too — swimming in a heated private pool, tennis, golf, the luxurious facilities of The Beach and Country Club and The Boat Club, all bonded for competition in a specified time, as is complete development of the seashores.

Bodega Harbour is an invitation you won't want to resist. Buy land by the sea at Bodega Harbour. Seashores from $9,200.

(continued on p. 37)
Encore. Encore.

The good stuff

Bodega Harbour is...

the thunder of the sea crashing on its rocks,
a salt breeze filling your sails on a sunlit bay.
a flood tide of flaming color with every sunset,
waiting on the dock for the day's crab catch.

These are the built-in delights of
a seaside at Bodega Harbour—these
and a hundred more, whether you
build your home here for weekend
enjoyment or for the rest of your life.

Your children's children will still
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Bodega Harbour because we've taken
steps now to preserve it. And we've
made sure that more than half of
these beautiful acres will always re-
main open space.

Your family will enjoy a mile and
a half of sheltered beach and sand-
dunes, walking the shore for drift-
wood and rocks, learning about life
in the tidepools, digging for clams,
surfing and fishing. There's more, too:
swimming in a heated private pool,
tennis, golf, the luxurious facilities of
The Beach and Country Club and
The Boat Club, all bonded for com-
petition in a specified time, as is com-
plete development of the seascapes.

Bodega Harbour is an invitation
you won't want to resist. Buy land by
the sea at Bodega Harbour, Seascapes
from $9,200.

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THEATRE DINING
PIANO BAR
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Visa and Master Charge Credit Cards Honored

(continued on p. 37)
For Billy Mills, the first few thousand miles were the hardest.
For Billy Mills, the first few thousand miles were the hardest.

Billy Mills brought home a gold medal from the 1964 Olympics in Japan. He won the tough 10,000 meter run. But the really tough part was getting the money to get him and his teammates over to Tokyo. It takes a lot of money to field a winning Olympic team. And there's an easy way for you to help raise that money: buy Bank of America Travelers Cheques!

Because, every time you buy Bank of America Travelers Cheques, part of the proceeds from the sales go to the U.S. Olympic Committee. So by asking for our travelers' cheques at your bank, you help equip and train our athletes. Help them get to the Olympics. Help them win when they get there.

And it doesn't cost you anything extra. We think everybody should back our Olympic team. And if you buy that, you'll buy Bank of America Travelers Cheques. They're sold at leading banks everywhere.

They don't cost any more. They just do a lot more.

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7:00 PM—KRON/FM—Show Album
"FUNNY GIRL"
8:00 PM—KKFI/AM-FM—Philadelphia Orchestra

Mon., April 10
7:00 PM—KRON/FM—Show Album
"GUYS & DOLLS"
8:00 PM—KRON/FM—Monday Night Opera — "ORLANDO"
Handel

Tue., April 11
7:00 PM—KRON/FM—Show Album
"ST. LOUIS WOMAN" and "ON A CLEAR DAY YOU CAN SEE FOREVER"
8:00 PM—KKFI/AM-FM—Boston Pops

Wed., April 12
7:00 PM—KRON/FM—Show Album
"DAMES AT SEA"
8:00 PM—KKFI/AM-FM—Boston Symphony Orchestra
9:00 PM—KQED TV (Channel 9)—"Vibrations"

Thu., April 13
7:00 PM—KRON/FM—Show Album
"THE GREAT Waltz"

Fri., April 14
7:00 PM—KRON/FM—Show Album
"THE MOST HAPPY FELLA"
8:30 PM—KKFI/AM-FM—San Francisco Symphony Broadcast (Live)
Josel Kips, guest conductor
SCHUBERT: Symphony No. 2
STRAUSS: Till Eulenspiegel's Merry Pranks
BEETHOVEN: Symphony No. 7

Sat., April 15
11:00 AM—KKFI/AM-FM—New York Metropolitan Opera Broadcast (Live) "BER FREISCHUTZ" (Weber)
7:00 PM—KRON/FM—Show Album
"SONG OF NORWAY"
8:00 PM—KKFI/AM-FM—Philadelphia Orchestra

Mon., April 17
7:00 PM—KRON/FM—Show Album
"PLAIN AND FANCY"
8:00 PM—KRON/FM—Monday Night Opera—"I PURITANI"
(Bellini)

Tues., April 18
7:00 PM—KRON/FM—Show Album
"GERTRUDE STEIN'S FIRST READER"
8:00 PM—KKFI/AM-FM—Boston Pops

(continued on p. 39)
Introducing the new luxurious Caprice 4-Door Sedan. Because we want you to have a complete selection.

More Chevrolet buyers are showing a preference for sedans, so we're showing them more sedans to buy.

Just out is our new Caprice 4-Door Sedan with the power of a padded roofline and the look of a classic sedan. And though it's priced a little lower than our Caprice Sport Sedan and Coupe, it has all the features that make this luxury car a comfort to drive.

Things like a big Turbo-Fire 400 V8 engine. Variable-ratio power steering, power front disc brakes and Turbo Hydra-matic transmission. And that's just part of the standard equipment.

This new Caprice is one of America's roomiest cars, too. Fold down the front center armrest and relax, surrounded by pounds of soundproofing, yards of rich brocade upholstery and deep twist carpeting.

We put our best foot forward, because whichever new Caprice you buy we want it to be the best car you ever owned. There's so much to see, make sure you've allowed to see it. Buckle up.

The new Caprice 4-Door Sedan at Mt. Rushmore in South Dakota.

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"til 9 p.m. week nights.

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Wed., April 19
7:00 PM—KRON/FM—Show Album
"THE MERRY WIDOW"
8:00 PM—KKHI/AM-FM—Boston Symphony Orchestra
9:00 PM—KQED-TV (Channel 9)—"Vibrations"

Thu., April 20
7:00 PM—KRON/FM—Show Album
"THE ROTTISCHER"

Fri., April 21
7:00 PM—KRON/FM—Show Album
"LOVE STORY" and "THE RAILWAY CHILDREN"

Sat., April 22
11:00 AM—KKHI/AM-FM—New York Metropolitan Opera Broadcast (Live) "DON CARLO" (Verdi)
7:00 PM—KRON/FM—Show Album
"SWEET CHARITY"
8:00 PM—KKHI/AM-FM—Philadelphia Orchestra

Mon., April 24
7:00 PM—KRON/FM—Show Album
"THE BOY FRIEND"
8:00 PM—KRON/FM—Monday Night Opera—"CARRY ON!
NATION" (Moore)
8:00 PM—KQED-TV (Channel 9)
Two-Hour Music Special "BEETHOVEN IN LONDON" (Color)

Tue., April 25
7:00 PM—KRON/FM—Show Album
"CELEBRATION"
8:00 PM—KKHI/AM-FM—Boston Pops

Wed., April 26
7:00 PM—KRON/FM—Show Album
"WHAT MAKES SAMMY RUN!
8:00 PM—KKHI/AM-FM—Boston Symphony Orchestra
9:00 PM—KQED-TV (Channel 9)—
"Vibrations"

Thu., April 27
7:00 PM—KRON/FM—Show Album
"WALKING HAPPY"

Fri., April 28
7:00 PM—KRON/FM—Show Album
"HALLELUJAH, BABY"

Sat., April 29
7:00 PM—KRON/FM—Show Album
"DO I HEAR A WALTZ!"
8:00 PM—KKHI/AM-FM—Philadelphia Orchestra

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More Chevrolet buyers are showing a preference for sedans, so we're showing them more sedans to buy. Just out is our new Caprice 4-Door Sedan with the poise of a pillared roofline and the looks of a classic sedan. And though it's priced a little lower than our Caprice Sport Sedan and Coupe, it has all the features that make this luxury car a comfort to drive. Things like a big Turbo-Fire 400 V8 engine. Variable-rate power steering, power front disc brakes and Turbo Hydra-matic transmission. And that's just part of the standard equipment.

This new Caprice is one of America's roomiest cars too. Fold down the front center armrest and relax, surrounded by padded armrests, yards of rich brocade upholstery and deep twist carpeting.

We put our best into it, because whichever new Caprice you buy we want it to be the best car you ever owned.

There's so much to see, make sure you've arranged to see it.

The new Caprice 4-Door Sedan at Mr. Rockmore in South Dakota.

---

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+ ALSO: CHIRARDELLI 30 & 3222 FILLMORE

Wed., April 19
7:00 PM—KRON/FM—Show Album
“THE MERRY WIDOW”
8:00 PM—KKHI/AM-FM — Boston Symphony Orchestra
9:00 PM—KQED/TV (Channel 9)—
“Vibrations”

Thu., April 20
7:00 PM—KRON/FM—Show Album
“THE ROYAL CHILDREN”

Fri., April 21
7:00 PM—KRON/FM—Show Album
“LOVE STORY” and “THE RAILWAY CHILDREN”

Sat., April 22
11:00 AM—KKHI/AM-FM—New York Metropolitan Opera Broadcast (Live) “DON CARLO” (Verdi)
7:00 PM—KRON/FM—Show Album
“SWEET CHARITY”
8:00 PM—KKHI/AM-FM — Philadelphia Orchestra

Mon., April 24
7:00 PM—KRON/FM—Show Album
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8:00 PM—KQED/TV (Channel 9)—
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7:00 PM—KRON/FM—Show Album
“WALKING HAPPY”

Fri., April 28
7:00 PM—KRON/FM—Show Album
“HALLELUJAH, BABY”

Sat., April 29
7:00 PM—KRON/FM—Show Album
“DO I HEAR A WALTZ?”
8:00 PM—KKHI/AM-FM — Philadelphia Orchestra

Acting out your corporate role on a small stage? It’s time you put your firm in the limelight—at 50 Califor-nia, the new business address in the West. Reserve your office now—before the curtain goes down on choice locations, and...

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CRUISE GUIDE - PART II
March-December, 1972

THE PORTS of Los Angeles and San Francisco are becoming increasingly important as centers of the growing cruise industry. This year more travelers than ever before will set sail from these two cities aboard luxury liners cruising to almost every port in the world. The choice of destinations, range of fares and time spent at sea is as varied as the wide selection of seaside cruises presented in last month's issue of Performing Arts.

In winter, an entire fleet of cruise liners casts anchor from the West Coast in search of warm weather and sunny skies. And when summer comes, Alaskan waters beckon with the lure of the Midnight Sun.

The choice of cruises this year also includes a special sailing aboard an American President luxury liner to the Winter Olympics in Japan, a springtime trip through the Panama Canal to European ports aboard the Kongsholm, and a Pacific Circle adventure cruise on the German Atlantic-Hamburg.

In addition to such familiar names in West Coast cruising as the President Wilson and President Cleveland, the Mariposa and Monterey, several new ships will be docking at the ports of Los Angeles and San Francisco for the first time. These include the Royal Viking Star, which will be launched by Royal Viking Lines in '72, and Smita's Fairwind and Fairair. In November, the Viking Star will carry West Coast passengers to the Caribbean and in December, to Mexican waters for the holidays. The Fairwind and Fairair will take their passengers to Mexico and the tropical ports of the South Pacific.

No matter what the destination, half the fun is getting there. The cruise liner becomes a home away from home serving as hotel, restaurant and entertainment center both in port and on the high seas.

More important is the personal attention given every passenger. Once aboard ship, you only have to unpack once and you’re settled for the entire trip. From then on, there is plenty of time to make new friends, join in shipboard activities or just relax in a comfortable deck chair with a good book.

If you’re looking for the good life, cruising is decidedly the way to go.

— Laurie Howell

ABOUT THESE SCHEDULES
Within each geographical section, sailings are listed in chronological order, followed by number of days, the line, ship’s name and the itinerary. The following abbreviations are used for names of lines: APL—American President Lines, P&O—Pacific Far East Line, OOL—Overseas Orient Line, RV—Royal Viking Line, MF—Mitsui-OsK Line.

For further information or brochures on these cruises write to:

TRAVEL DEPARTMENT
Performing Arts
S&G Robertson Blvd.
Beverly Hills, CA 90211

PACIFIC CIRCLE

Departure: April 9 (S.F.), April 10 (L.A.), 60 days
GERMAN ATLANTIC — Hamburg. Cruise to Nuku Hiva, Papeete, Moorea, Pago Pago, Suva, Noumea, Port Moresby, Bali, Singapore, Bangkok, Hong Kong, Keelung, Kobe, Yokohama, and Honolulu.

Departure: June 21 (L.A.), June 22 (S.F.), 48 days
P & O—Orsova. Cruise to Honolulu, Suva, Auckland, Sydney, Hong Kong, Nagasaki, Kobe, Yokohama, and Honolulu.

Departure: September 12 (S.F.), September 14 (L.A.), 62 days
P & O—Arcadia. Cruise to Honolulu, Yokohama, Kobe, Nagasaki, Hong Kong, Manila, Sydney, Auckland, Suva, and Pago Pago.

Departure: September 27 (S.F.), September 29 (L.A.), 60 days
P&O—Monterey. Cruise to Honolulu, Yokohama, Kobe, Keelung, Hong Kong, Singapore, Djakarta, Bali, Port Moresby, Green Island, Sydney, Noumea, Suva, and Apia.

Departure: August 31 (S.F.), September 1 (L.A.), 52 days
P&O—Mariposa. See April 18.

ORIENT

Departure: April 9 (S.F.), April 10 (L.A.), 43 days
APL—President Cleveland. Cruise to Honolulu, Yokohama, Keelung, Hong Kong, Manila, and Kobe.

Departure: April 13 (S.F.), 70 days
OOL—Oriental Jade. Cruise to Yokohama, Kobe, Pusan, Keelung, Kaohsiung, Hong Kong, and Nagoya.

Departure: May 22 (L.A.), May 24 (S.F.), 23 days
MOL—Brazil Maru. Cruise to Honolulu, Yokohama, and Kobe.

Departures: June 18 (S.F.), 65 days
OOL—Oriental Pearl. See April 13; May 25 (S.F.), May 26 (L.A.).

APL—President Cleveland. See April 9; June 17 (S.F.), June 18 (L.A.), APL—President Wilson. See April 9; July 1 (S.F.), 65 days
OOL—Oriental Jade. See April 13; July 10 (S.F.), July 11 (L.A.), APL—President Cleveland. See April 9; August 2 (S.F.).

(continued on next page)
CRUISE GUIDE - PART II
March-December, 1972

PACIFIC CIRCLE

Departure: August 31 (S.F.), September 1 (L.A.), PFL — Mariposa. See April 18.
Departures: October 30 (S.F.), October 31 (L.A.), PFL — Mariposa. See April 18; November 1 (L.A.), November 4 (S.F.), SITMAR — Fairwind. See May 16; December 9 (S.F.), December 10 (L.A.), PFL — Monterey. See April 18.

ORIENT

Departure: April 9 (S.F.), April 10 (L.A.), 43 days, API — President Cleveland. Cruise to Honolulu, Yokohama, Keeling, Hong Kong, Manila, and Kobe.
Departure: April 13 (S.F.), 70 days, OOL — Oriental Jade. Cruise to Yokohama, Kobe, Pusan, Keelung, Kaohsiung, Hong Kong, and Nagoya.
Departure: May 22 (L.A.), May 24 (S.F.), 23 days, MOL — Brazil Maru. Cruise to Honolulu, Yokohama, and Kobe.
Departures: June 18 (S.F.), 65 days, OOL — Oriental Pearl. See April 13; May 25 (S.F.), May 26 (L.A.), PFL — President Cleveland. See April 9; June 17 (S.F.), June 18 (L.A.), API — President Wilson. See April 9; July 1 (S.F.), 65 days, OOL — Oriental Jade. See April 13; July 10 (S.F.), July 11 (L.A.), API — President Cleveland. See April 9; August 2 (S.F.), (continued on next page)

In addition to such familiar names in West Coast cruising as the President Wilson and President Cleveland, the Mariposa and Monterey, several new ships will be docking at the ports of Los Angeles and San Francisco for the first time. These include the Royal Viking Star, which will be launched by Royal Viking Lines in 1972, and Cunard’s Fairisland and Fairwind. In November, the Viking Star will carry West Coast passengers to the Caribbean and in December, to Mexican waters for the holidays. The Fairisland and Fairwind will take their passengers to Mexico and the tropical ports of the South Pacific.

No matter what the destination, half the fun is getting there. The cruise liner becomes a home away from home serving as hotel, restaurant and entertainment center both in port and on the high seas.

More important is the personal attention given every passenger. Once aboard ship, you only have to unpack once and you’re settled for the entire trip. From then on, there is plenty of time to make new friends, join in shipboard activities or just relax in a comfortable deck chair with a good book.

If you’re looking for the good life, cruising is the decided way to go.

— Laurie Howell

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For further information or brochures on these cruises write to:

TRAVEL DEPARTMENT
Performing Arts
147 S. Robertson Blvd.
Beverly Hills, CA 90211

South Pacific

Departure: August 18 (S.F.), April 19 (L.A.), 40 days, PFL — Monterey. Cruise to Moorea, Papeete, Auckland, Bay of Islands (New Zealand), Sydney, Suva, Niufo’ou, Pago Pago, and Honolulu.
Departure: June 15 (S.F.), June 16 (L.A.), PFL — Mariposa. See April 18.
ALASKA
Departure: June 19 (S.F.), June 20 (L.A.), 13 days, PFEL — Monterey. Cruise to Vancouver, Juneau, Glacier Bay, Skagway, Sitka, and Victoria.
Departure: June 24 (S.F.), June 25 (L.A.), 14 days, P & O — Oronaya. Cruise to Vancouver, Ketchikan, Juneau, Glacier Bay, Sitka, and Victoria.

Space does not permit listing of the numerous cruises to the Caribbean, to Europe and around the world departing from Los Angeles and San Francisco via such carriers as P & O, Princess, Cunard, Princess Lines, Princess, Cunard Atlantic, Royal Viking and others. Information on these cruises is also available from Performing Arts Travel Department.

MEXICO
Departure: March 6 (L.A.), 11 days, PRINCESS — Princess Italia. Cruise to Puerto Vallarta, Acapulco, and Mazatlan.
Departure: March 8 (L.A.), 12 days, SITMAR — Fairsea. Cruise to Puerto Vallarta, Acapulco, Zihuatenejo, and Mazatlan.
Departure: March 17 (L.A.), 14 days, PRINCESS — Princess Italia. Cruise to Puerto Vallarta, Manzanillo, Acapulco, Zihuatenejo, and Mazatlan.
Departure: March 20 (L.A.), 11 days, SITMAR — Fairsea. Cruise to Puerto Vallarta, Acapulco, and Mazatlan.
Departure: March 31 (L.A.), SITMAR — Fairsea. See March 8.
Departure: March 31 (L.A.), 7 days, PFEL — Monterey.
Departure: April 10 (L.A.), PRINCESS — Princess Italia. See March 6; April 12 (L.A.), SITMAR — Fairsea. See March 8; April 24 (L.A.), SITMAR — Fairsea. See March 20; May 5 (L.A.), SITMAR — Fairsea. See March 20; May 30 (L.A.), PRINCESS — Princess Italia. See March 17; June 16 (L.A.), SITMAR — Fairwind. See March 8; June 28 (L.A.), SITMAR — Fairwind. See March 8; July 10 (L.A.), SITMAR — Fairwind. See March 8; July 21 (L.A.), SITMAR — Fairwind. See March 8; August 2 (L.A.), SITMAR — Fairwind. See March 8; August 14 (L.A.), SITMAR — Fairwind. See March 20; August 25 (L.A.), SITMAR — Fairwind. See March 8; September 6 (L.A.), SITMAR — Fairwind. See March 8; September 18 (L.A.), SITMAR — Fairwind. See March 8; September 30 (L.A.), SITMAR — Fairwind.

HAWAII
(To Honolulu, unless indicated otherwise.)
Departure: March 31 (S.F.), April 1 (L.A.), 10 days, PFEL — Monterey.
Departure: May 28 (S.F.), May 29 (L.A.), 10 days, PFEL — Monterey.
Departure: June 2 (S.F.), 13 days, APL — President Wilson. Cruise to Honolulu, Nawiliwili, Lahaina, and Hilo.
Departure: June 8 (L.A.), 10 days, PFEL — Monterey.
Departure: July 15 (S.F.), July 16 (L.A.), 10 days, PFEL — Monterey.
Departure: July 30 (S.F.), July 31 (L.A.), 10 days, PFEL — Mariposa.
Departure: August 10 (L.A.), 10 days, PFEL — Mariposa.
Departure: August 20 (L.A.), 10 days, PFEL — Mariposa.
Departure: September 5 (S.F.), September 6 (L.A.), 10 days, PFEL — Monterey.
Departure: September 16 (S.F.), 10 days, PFEL — Monterey.
Departure: October 11 (S.F.), October 12 (L.A.), 10 days, PFEL — Mariposa. Cruise to Honolulu, Hilo, Lahaina, and Nawiliwili.
Departure: November 27 (S.F.), November 28 (L.A.), 10 days, PFEL — Monterey.
Departure: December 10 (S.F.), December 11 (L.A.), 10 days, PFEL — Mariposa.
Departure: December 19 (S.F.), December 20 (L.A.), 14 days, APL — President Wilson. Cruise to Honolulu, Nawiliwili, Lahaina, and Hilo.
Departure: December 21 (S.F.), December 22 (L.A.), 18 days, PFEL — Mariposa. Cruise to Honolulu, Hilo, Lahaina, and Nawiliwili.

Space does not permit listing of the numerous cruises to the Caribbean, to Europe and around the world departing from Los Angeles and San Francisco via such carriers as P & O, Princess, Cunard, Princess Lines, Princess, Cunard Atlantic, Royal Viking and others. Information on these cruises is also available from Performing Arts Travel Department.

A COOL SHOWER is always welcome to Jack Daniel's sawyers and rickers who make the charcoal to smooth out our Tennessee whiskey.

It gets pretty hot when we're burning ricks of hard maple. But the charcoal that results makes it all worthwhile. You see, it's ground up and packed tightly 12 feet deep in vats. Then our just-made whiskey is seeped down through it...drop by drop. This is called charcoal mellowing. And the rare sippin' smoothness it gives Jack Daniel's is worth all the rick-burning, rain or no rain.

CHARCOAL MELLOWED
DROP
BY DROP

TENNESSEE WHISKEY • 90 PROOF BY CHOICE
DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 30,1), TENN.
August 3 (L.A.), APL — President Wilson. See April 9.
August 25 (S.F.), August 26 (L.A.), APL — President Cleveland. See April 9. September 6 (S.F.), 65 days, OOL — Oriental Pearl. See April 13.

Departure: September 13 (S.F.), September 14 (L.A.), 28 days, P & O — Arcadia. Cruise to Honolulu, Yokohama, Kobe, Nagasaki, Hong Kong and Manila.

Departures: September 16 (S.F.), September 17 (L.A.), APL — President Wilson. See April 9. September 18 (S.F.), 66 days, OOL — Oriental Jade. See April 13; September 20 (L.A.), September 22 (S.F.), MOL — Brazil Mail. See May 22; October 12 (S.F.), October 13 (L.A.), APL — President Cleveland. See April 9; November 14 (S.F.), November 15 (L.A.), APL — President Wilson. See April 9; November 24 (S.F.), 66 days, OOL — Oriental Pearl. See April 13; November 28 (S.F.), November 29 (L.A.), APL — President Cleveland. See April 9; December 7 (S.F.), 68 days, OOL — Oriental Jade. See April 13.

MEXICO

Departure: March 6 (L.A.), 11 days, PRINCESS — Princess Italia. Cruise to Puerto Vallarta, Acapulco, and Mazatlan.

Departure: March 8 (L.A.), 12 days, SITMAR — Fairsea. Cruise to Puerto Vallarta, Acapulco, Zihuatanejo, and Mazatlan.

Departure: March 17 (L.A.), 14 days, PRINCESS — Princess Italia. Cruise to Puerto Vallarta, Manzanillo, Acapulco, Zihuatenejo, and Mazatlan.

Departure: March 20 (L.A.), 11 days, SITMAR — Fairsea. Cruise to Puerto Vallarta, Acapulco, and Mazatlan.

Departure: March 31 (L.A.), SITMAR — Fairsea. See March 8.

Departure: March 31 (L.A.), 7 days, PRINCESS — Princess Italia. Cruise to Puerto Vallarta and Mazatlan.

Departures: April 10 (L.A.), PRINCESS — Princess Italia. See March 6; April 12 (L.A.), SITMAR — Fairsea. See March 8; April 24 (L.A.), SITMAR — Fairsea. See March 8; May 5 (L.A.), SITMAR — Fairsea. See March 20; May 30 (L.A.), PRINCESS — Princess Italia. See March 17; June 16 (L.A.), SITMAR — Fairwind. See March 8; June 28 (L.A.), SITMAR — Fairwind. See March 8; July 10 (L.A.), SITMAR — Fairwind. See March 20; July 21 (L.A.), SITMAR — Fairwind. See March 8; August 2 (L.A.), SITMAR — Fairwind. See March 8; August 14 (L.A.), SITMAR — Fairwind. See March 20; August 25 (L.A.), SITMAR — Fairwind. See March 8; September 6 (L.A.), SITMAR — Fairwind. See March 8; September 18 (L.A.), SITMAR — Fairwind. See March 20; September 29 (L.A.), SITMAR — Fairwind.

See March 20; October 2 (L.A.) SITMAR — Fairwind. See March 20; November 24 (L.A.), SITMAR — Fairsea. See March 8; December 6 (L.A.), SITMAR — Fairsea. See March 8.

Departure: December 18 (S.F.), December 19 (L.A.), 16 days, RVL — Royal Viking Star. Cruise to Puerto Vallarta, Manzanillo, Acapulco, and Mazatlan.

Departures: December 18 (L.A.), SITMAR — Fairsea. See March 20; December 29 (L.A.), SITMAR — Fairsea. See March 8.

HAWAII

(To Honolulu, unless indicated otherwise.)

Departure: March 31 (S.F.), April 1 (L.A.), 10 days, PFEEL — Monterey.

Departure: May 28 (S.F.), May 29 (L.A.), 10 days, PFEEL — Monterey.

Departure: June 2 (S.F.), 13 days, APL — President Wilson. Cruise to Honolulu, Nawiliwili, Lahaina, and Hilo.

Departure: June 8 (L.A.), 10 days, PFEEL — Monterey.

Departure: July 15 (S.F.), July 16 (L.A.), 10 days, PFEEL — Monterey.

Departure: July 30 (S.F.), July 31 (L.A.), 10 days, PFEEL — Mariposa.

Departure: August 10 (L.A.), 10 days, PFEEL — Mariposa.

Departure: August 20 (L.A.), 10 days, PFEEL — Mariposa.

Departure: September 5 (S.F.), September 6 (L.A.), 10 days, PFEEL — Monterey.

Departure: September 16 (L.A.), 10 days, PFEEL — Monterey.

Departure: October 11 (S.F.), October 12 (L.A.), 18 days, PFEEL — Mariposa. Cruise to Honolulu, Hilo, Lahaina, and Nawiliwili.

Departure: November 27 (S.F.), November 28 (L.A.), 10 days, PFEEL — Monterey.

Departure: December 10 (S.F.), December 11 (L.A.), 10 days, PFEEL — Mariposa.

Departure: December 19 (S.F.), December 20 (L.A.), 14 days, APL — President Wilson. Cruise to Honolulu, Nawiliwili, Lahaina, and Hilo.

Departure: December 21 (S.F.), December 22 (L.A.), 18 days, PFEEL — Mariposa. Cruise to Honolulu, Hilo, Lahaina, and Nawiliwili.

ALASKA


Departure: June 19 (S.F.), June 20 (L.A.), 13 days, PFEEL — Monterey. Cruise to Vancouver, Juneau, Glacier Bay, Skagway, Sitka, and Victoria.

Departure: June 24 (S.F.), June 25 (L.A.), 14 days, P & O — Oronay. Cruise to Vancouver, Ketchikan, Juneau, Glacier Bay, Sitka, and Victoria.


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DROP
BY DROP

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DISTILLED AND BOTTLED BY JACK DANIELS DISTILLERY • LYNCHBURG (POP. 36), TENN.
SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, buy and browse)

KALUAD Bakery—436 Balboa St. (S.F.)
no phone
HOURS: Wed. thru Sun. 9 AM-7:30 PM
Being an addict of Russian soups, we’ve found this a great place to go, particularly for those bleak rain and fog days. We’ve sampled the borscht and spinach soups, finding them tasty and filling, especially when eaten with Ploski (deep-fried, meat-filled bun) or Pinogy (crusty pie filled with meat, cabbage or mushrooms). We haven’t eaten our way through the entire menu, but intend to make every effort to do so. On your way out, press your nose against the pastry display cases and drool. The staff won’t mind; after all, you may buy some to take home. Kaluda has those Russian candies, too, if you happen to fancy them.

CARLOS BOOK STALL—1115 San Carlos Ave. (San Carlos) 393-3192
HOURS: Tue. thru Sat. 11:30-5:30, Mon. 2:30-5:30, closed Sun.
This is your place to hide from the world. It is so multi-teted that it will take hours to get to know it, but the time is spent well. There are four or five rooms brimming with rare, out-of-date and antique books, plus an enor-
mous wall of second-hand paperback.
Carl Houtchen is the friendly proprietor. He believes in letting his clients browse at will, take all the time needed, and he never suggests that you buy. His books sell themselves somehow; we always come out with an armload. The shop is maintained strictly for people who love books, by a man who loves books.

Coca Cola Bottling Company—1500 Mission St. (S.F.) 431-7171
HOURS: open to public 8 AM—Noon and 1 PM—3 PM
Have you finally tired of eating all those hamburgers and drinking coke,
just to get the "free" glasses? Here's a real saving, since you can go direct
to the source and buy a dozen of the 8-ounce glasses for $1.35, and a like
amount of the 10-ounce glasses for $1.55! Shops on Union Street or in
Sausalito charge up to 88c per glass, so if you've ever had a yen for those
uniquely shaped glasses with the legend "Coca Cola" on one side and
"Drink Coke" on the other, save your foot here!

THE THIRD HAND STORE—1039 Divisadero St. (S.F.) 397-7332
HOURS: Tue. thru Sat. 1—6 PM
But, of course, you all know this wonderful place for their used clothes (costumes?). And you’ve all purchased items like beaded dresses from the
20’s, a cloak from the '30’s and a George Raft printjacket suit from the
40’s. You haven’t? Get hopping! Many cast members from Bay Area
shows, as well as producers and directors, shop here for clothes, furni-
shings and props, used both on and off
stage. We found the original sheet
music of Bing Crosby’s “When the
ing of the Night’ . . . there”!

SCONZA’S CANDY—919-81st Ave. Oakland
HOURS: Tuesday only between 11 AM—1 PM
You can buy bagged candies here on this one day only for $1.00 — five pounds for $1! They have a good vari-
ety of after dinner or filled mints, peanut candies and cashew brittle,
plus others that didn’t look as familiar. After picking up 5-10 pounds, jog
down the street to Saylor’s at 1005-81st, and you can buy fine chocolates
and specialty candy for $1.05 per pound, as opposed to the average
$2 in retail outlets. (A great way to impress someone—10 pounds of

NAPA OLIVE FACTORY—End of Char-
er Oak Road (St. Helena)
As you come up from the Bay Area on
Highway 29, turn right on Charter Oak
Road (look for aged and empty brick
buildings) and follow it until it be-
comes a dirt track. You’ll spot the
Olive Factory immediately. This is a
must for clearing the palate and pre-
serving other between wineries! There’s
an Irish coffee
is awaiting you
at the buena vista

The Lark Permamatic
You may want another one someday, but you’ll probably never need a new one.

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ously unbreakable, and put to-
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there’s nothing to dry, crack,
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(Next to City of Paris)

(continued)
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WITH PERFORMING ARTS

(secret places to eat, drink, buy and browse)

KALUDA Bakery—436 Balboa St. (S.F.)
no phone
HOURS: Wed, thru Sun, 8 AM—7:30 PM

Being an addict of Russian soups, we've found this a great place to go, particularly for those bleak rain and fog days. We've sampled the borscht and spinach soups, finding them tasty and filling, especially when eaten with Ploskha (deep-fried, meat-filled buns) or Pinog (crusty pie filled with meat, cabbage or mushrooms). We haven't eaten our way through the entire menu, but intend to make every effort to do so. On your way out, press your nose against the pastry display cases and drool. The staff won't mind; after all, you may buy some to take home. Kaluda has those Russian candies, too, if you happen to fancy them.

CARLOS BOOK STALL—1115 San Carlos Ave. (San Carlos) 593-3392
HOURS: Tue, thru Sat, 11:30—5:30; Mon. 11:30—5:30; closed Sun.

This is your place to hide from the world. It is so multi-taxed that it will take hours to get to know it, but the time is spent well. There are four or five rooms brimming with rare, out-of-date and antique books, plus an enormous wall of second-hand paperbacks. Carl Hosthens is the friendly proprietor. He believes in letting his clients browse at will, take all the time needed, and he never suggests that you buy. His books sell themselves somehow, we always come out with an armload! The shop is maintained strictly for people who love books, by a man who loves books. Mr. Houtchen also has a mynah bird to keep him company, and though he's usually quiet, he sometimes startling customers with a "Squawk. Birds can't talk!" plus the usual variety of whistles and hellos, in the upper rooms, along with human theatre, poetry and drama books, are collections of old sheet music, prints and miscellaneous graphic arts; however, the emphasis remains on books. This is one of our must-visit places for everyone—even those of you who don't passionately love books—just to see printing of past ages!

TRADER VIC'S
20 COSMO PLACE 776-2212

It's covered in nylon, shaped by a brand new process that makes it light as a feather yet virtually unbreakable, and put together without adhesives—so there's nothing to dry, crack, soften or smell. In short, it's the world's best travel investment. In a variety of sizes and covering at better stores.

The Lark Permamatic
You may want another someday, but you'll probably never need a new one.

Coca Cola Bottling Company
—1500 Mission St. (S.F.) 431-7171
HOURS: open to public 8 AM—11 PM and 1 PM—3 PM
Have you finally tired of eating all those hamburgers and drinking coke, just to get the "free" glasses? Here's a real saving, since you can go direct to the source and buy a dozen of the 6-ounce glasses for $1.55, and a like amount of the 10-ounce glasses for $1.55! Shops on Union Street or in Sausalito charge up to $9 per glass, so if you've ever had a yen for those uniquely shaped glasses with the legend "Coca Cola" on one side and "Drink Coke" on the other, save your feet here!

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SCOZIA'S CANDY—919-81st Ave.
Oakland
HOURS: Tuesday only between 11 AM—7 PM
You can buy bagged candies here on this one day only for $1.00—five pounds for $1! They have a good variety of after dinner or filled mints, peanut candies and chocolate brittle, plus others that didn't look familiar. After picking up 5-10 pounds, jog down the street to Saylor's at 1003-81st, and you can buy fine chocolates and specialty candy for 75c to $1.05 per pound, as opposed to the average $2 in retail outlets. (A great way to impress someone—10 pounds of candy!)

NAPA OIL FACTORY—End of Charter Oak Road (St. Helena)
As you come up from the Bay Area on Highway 29, turn right on Charter Oak Road (look for aged and empty brick buildings) and follow it until it becomes a dirt track. You'll spot the Olive Factory immediately. This is a "must" for clearing all the palate-sapping sugar between winters! There's not an olive in sight, but pound after pound of bulk cheeses in every variety and shape, several hundred salamis and a sublime small! Great place...
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