We open this program with a reminder.

When you return to business, think of the Business Bank.

And what we can do for you.
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UNION BANK

WHERE BUSINESS BANKS
PERFORMING ARTS

SAN FRANCISCO’S MUSIC & THEATRE MONTHLY
FEBRUARY 1973/VOL. 7, NO. 2

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PERFORMING BACCHUS

COLE PORTER’S CHRISTMAS DINNER FOR EDWARD, DUKE OF WINDSOR

January 16, 1947 — a memorable night at the Waldorf. The Duke and Duchess of Windsor were there, and so was Cole Porter’s lovely wife, Linda, who loved fine food and good wine, as much as her husband did. The four dined and wined at a holiday dinner which was as characteristically Cole Porter as “ Anything Goes” or “Love for Sale.”

More than anything else, Porter’s music and lyrics were marked by a happy and sometimes reckless mixture of contrasts. The same incongruities applied to his social life.

Dinner with the Porters was always very formal, and he preferred French cuisine. Yet every meal included one or more strictly American dishes — preferably from his home town of Peru, Indiana. He was crippled in a riding accident in 1937, and had to be carried by his chauffeur and valet to restaurants and theatres — a serious, tragic, thing. Yet Cole Porter always returned to his left leg as “My beloved Josephine” — because it was gentle and tractable, and accepted treatment well. His right leg he called Geraldine — a affection and a bitch, who required ministrations and baled at treatment . . . but he loved her, he said, as much as her sister Josephine. And, in the defiant mood of “Don’t Fence Me In” he included in the fabulous dinner for the Duke and Duchess a salad named for one leg and an entree named for the other.

“I am not a snob,” Cole would say to the reporters who watched him act like one, “just the best of everything.” And yet this international playboy, host to so many guests, and jet-set before there were jets, found it necessary to return each Christmas to his family home on West Lafayette in Indiana where he lived as a boy and his wife was the spice cake which Cousin Mudgie baked for the holidays. He served Cousin Mudgie’s cake to Edward VIII and his wife, and to the Duke of Windsor — “Any- thing Goes” — together with the most spectacular desert in French cuisine, Croquembouche à la Duchesse — a tower of tiny puffs held together with caramel and filled with whipped cream — cloud-light and tempting.

Cole arrived at his plain little midwestern home town in a private Pullman. An army of servants came with him bearing cotes and barrels and boxes of fresh lobsters and shrimp and oysters. And, of course, cases of vintage Champagne — Perrier-Jouet usually — and Grand Chambertin with guests or alone. Formality was “de rigueur.” Every day — and there was no exception — his secretary wrote out the menu on a gold embossed card. His meals were served on antique English china, with Tiffany silver and Belgian crystal. The coffee was served in gilded cups at that time each costing $100. But it was always accompanied by a piece of chocolate fudge made in a small candy store on Main Street in Peru, Indiana.

As his song goes, Cole Porter was true to himself in his fashion.

Just before Christmas I had occasion to travel the epicurean route which the Porters and the Windsors traversed a quarter century before. Instead of the Waldorf, it took place at Ernie’s, the elegantly intimate bistro, where our guests were, as usual, distinguished.

The evening was enhanced by a special Gotti touch which Cole Porter’s stern formality would not have allowed — but which added immeasurably to the pleasure of the evening: first, a cappella renderings of early Christmas carols and later, the familiar songs which helped Cole Porter pay for dinners such as this.

Cole Porter’s dinner for Edward VIII was recreated by Roy Andrews de Groot, Esquire’s famed food editor, and reproduced as authentically as possible in forty honored restaurants around the country.

I am sure it was nowhere reproduced in finer or more eloquent fashion than in San Francisco. Certainly, nowhere did it have more significance or a more appropriate setting. For the year 1947, in which this magnificent dinner was first served, has important meaning for the Gotti brothers, Victor and Roland. For it was in 1947 that they took over the operation of their famed dining institution from their father, Ambrogio. The complete menu, just as it was served at Ernie’s, accompanies this article. The food does not differ from that which the royal guests were served a quarter century ago.

Wines, however, do not live as long as men; and the Gotti brothers, especially Roland, selected wines which in both spirit and substance would have met Cole Porter’s patriotic standard.

The songwriter loved both Burgundy and Bordeaux — especially that of Chambertin and of Castelnuovo. He loved both so much and drank them so consistently that he had three names permanently engraved in gold on all the Porter menus. He also loved Champagne, as long as it was the best.

At Ernie’s historic dinner, all three were admirably evident.

The 1936 Burgundy of Louis Trapet was beautifully balanced, helping to explain why Napoleon considered a supply of Champagne as important to his wars as a campaign as guns and ammunition. The Aunon was 1935 — a legendary year — and in the company of a baron of mill-fed Indiana lamb the Saint-Emilion was the best wine of the evening.

And Champagne, such Champagne — not one, but two! Both were costly; Blanc de Blancs — made entirely from white Pinot Chardonnay grapes — but the second, which accompanied dessert — was a rarity indeed! Cole Porter, who lived in Paris for twenty years, may have encountered a true “Cremant” during that time — but occasionally — for this wine is only bottled in the finest years and is so limited that most proprietors will not allow general distribution.

It was a fitting finish to a handsomely repast, one that would give a special something to this Blanc de Blancs “Cremant” which is so little known on this continent.

“Cremant” means “creamy,” just a little lively, not as bubbly as ordinary champagne. (Technically, “creamy” is the word much preferred in a “cremant” as ordinary champagne would have.) When well made, as this Roederer ’67 was, it is a wine of extremely high quality, and possesses one big advantage over other champagnes: You are far better able to taste the wine. When the wine is as aristocratic as Pinot Chardonnay, it deserves to be somewhat free of bubbly distraction. Traditional “Creme- mants” are always made from the finest cuvées. They are always expensive — when you find them.
PERFORMING BACCHUS

by Fred Cherry

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“I am not a snob,” Cole would say to the reporters who watched him act like one. “I just want the best of everything.” And yet this international champagne lover — to quote an ancient jet-set before there were jets — found it necessary to return each Christmas to his family home of Westfield Farm in Indiana where he lived as a boy and ate at his own state house which was now the home of Cousin Mudge baked for the holidays. He served Cousin Mudge’s cake to Edward VIII and Stanley Hope too — “Anything Goes” — together with the most spectacular dessert in French cuisine, Cremant de la Duchesse — a tower of tarts stuffed with caramel and filled with whipped cream — cloud-light and compelling.

Cole arrived at his plain little midwestern home town in a private Pullman. An army of servants came with him — bearing caskets and barrels and boxes of fresh lobsters and shrimp and oysters. Of course, cases of vintage Champagne — Perrier-Jouet usually — and Grand Chambertin. With guests or alone, formality was “de rigueur.” Every day — and there was no exception — his secretary wrote out the menu on a gold-engraved card. His meals were served on antique English china, with Tiffany silver and Belgian crystal. The coffee served in gilded cups at that time cost $100. But it was always accompanied by a piece of chocolate fudge made in a small candy store on Main Street in Peru, Indiana.

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Just before Christmas I had occasion to travel the epicurean route which the Porters and the Windsors traversed a quarter century before.

Instead of the Waldorf, it took place at Ernie’s, a place where the Porters have been dining for years. The party was larger than that earlier banquet, but the guests, if not royal, were distinctively international.

The evening was enhanced by a special Gotti touch where Cole Porter’s stern formality would not have been allowed — but which added immeasurably to the pleasure of the evening. First, a cappella renditions of early Christmas carols and later, the familiar songs which helped Cole Porter pay for dinners such as this.

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(continued on p. 41)
Hong Kong is a gay, glossy pearl on the huge shell of its big neighbor, The People's Republic of China.

It is as Chinese as a delicately carved teak jewel box and as British as a tightly-rolled, black umbrella.

Hong Kong is a vast Oriental bazaar, a shopping center for the rest of the world. You can almost go for broke saving money on fine cameras, tape recorders, camphorwood and rosewood furniture, Swiss watches, cultured pearls, luggage, handmade shoes, British woolens, Thai silks, Chinese antiques, furs from Russian sables to Canadian sheepskin, Cloisonne vases and ladies wigs from China.

Hong Kong is a gourment's Chinese heaven where succulent and crisp Peking Duck dipped in plum sauce is a treasure. Where noodle soup is raised to a high art.

Hong Kong is decidedly "where it's at" whatever it is you want.
HONG KONG

by Ernst Beyl

A Chinese junk plies along at day's end.

Crown Colony

As a British Crown Colony, Hong Kong dates from 1842 when the Treaty of Nanking was signed. This international agreement ceded the island of Hong Kong to Britain. In 1860 the Convention of Peking added to the colony the tip of the Chinese mainland's Kowloon Peninsula and the small stonecutters island in the harbor. In 1898 the area was further extended by the lease for 99 years to the New Territories which included the rest of the Kowloon Peninsula and some 235 small islands in adjacent waters.

Wrong Guess

In 1842 the British Foreign Secretary, in a classic example of shortsightedness, had this to say about the colony, set in one of the world's most magnificent harbors: "It seems obvious that Hong Kong will not be a mart of trade." Today, Hong Kong is one of the greatest trade marts in the world, a vast port city dealing in a vast array of goods and merchandise.

Fragrant Harbor

The name Hong Kong came from the Chinese for "fragrant harbor" because years ago, near the anchorage at Aberdeen, ships would take on fresh water from a spring close by.

The Water People

Included in the population of the Crown Colony of Hong Kong which has a total of 4,000,000 persons, most of whom are Chinese, are some 100,000 water people. For more than a hundred years that section of Hong Kong known as Aberdeen, has been a fisherman's village where many of the people live out their lives on floating junks and other craft moored one against the other.

The Floating Restaurants

In recent years Aberdeen has become a tourist mecca. Today, moored in the middle of Aberdeen's narrow harbor are colorful floating restaurants that specialize in seafood served in the Cantonese style. The visitor can select his own fish from tanks built into the restaurant. At night hundreds of colored lights illuminate the restaurants which are multi-storied and appear as floating Chinese castles.

Tiger Balm Gardens

In 1933 a Chinese multimillionaire, Aw Boon Haw, patent medicine king of the Orient, had a marvelous dream. He dreamed of a palace, a memorial to himself, more unreal and disturbing than the opium dreams of Samuel Taylor Coleridge, the celebrated English poet who wrote the dream-like verse Kubla Khan.

Coleridge, in the preface to his poem, explained that during a drug-induced trance he dreamed of Kubla Khan, the Mongol emperor of China, who had built a strange and wonderful palace surrounded by a garden. When he awoke he set down the poem which begins:

In Xanadu did Kubla Khan
A stately pleasure-dome decree.
When Aw Boon Haw awoke from his dream, the Oriental, who made millions with a medicinal salve called Tiger Balm, ordered his strange and wonderful palace built, complete with pleasure dome—a graceful, nine-story, gleaming white pagoda. The mansion and pagoda are in Hong Kong, surrounded by a garden filled with wild and disturbing statuary and relics rivaling Coleridge's drug trances.

Aw Boon Haw's patent medicines, Tiger Balm, Headache Cure Powder, Balashin Sai, and Chinkwhite Mixture,

(continued on p. 11)

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are still sold throughout the Far East as "cures" for "coughs, colds, headaches, rheumata, sore throat, asthma, scorpion and other bites, stings, cuts, crotches and all chest complaints."

Of such stuff are dreams made. Aw Boon Haw gave over $20 million to Chinese charities, founded twelve newspapers throughout the Far East and received a medal from King George VI for his philanthropies. He died of a heart attack in 1954 and now lies in his tomb just below the Pagoda in Tiger Balm Gardens.

The Chinese tycoon believed he would die if he stopped building his palace and expanding his garden. So year after year he embellished them with fascinating, but sometimes grotesque curiosities or monstrosities, depending on the point of view of the beholder. The total cost of the memorial to Aw Boon Haw, who was later simply called Tiger Balm, was $6 million.

Each year thousands of tourists to Hong Kong flock to Tiger Balm Gardens and are fascinated and frequently shocked by what they see in plaster and concrete: grinning buddhas, fierce warriors, nude women with the heads of animals, all in wild inordinate colors. The figures illustrate legends and stories of ancient China in a raging kaleidoscope.

Like oil and water, it is said that art and business don't mix. This is open to interpretation when the subject is Tiger Balm Gardens. For if the grotesque figures of the garden can be considered art, surely art and business were mixed by a strange Chinese multi-millionaire, Aw Boon Haw.

A Series of Islands

The British Crown Colony of Hong Kong consists of several hundred islands and an adjacent portion of the mainland. The most populous and central of these islands is Hong Kong Island. To the North directly across the harbor from the island is the mainland known as the Kowloon Peninsula, also populated to a dense degree. A range of hills separates Kowloon from the New Territories. In general, the numerous other islands of Hong Kong are small, rocky and uninhabited.

The Star Ferry

Hong Kong's famous harbor covers an area of about 16 square miles and is from three to five miles wide. One of the best bargains in the world today is the Star Ferry that runs between Kowloon and Hong Kong Island. The fare is 25c for the upper deck, 10c for the lower. The ride takes four minutes from one side to the other, but what a four minutes. The ferry threads its way through

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

THE CANNERY

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

Regular Cannery Hours: Monday through Saturday 10 A.M. to 6 P.M. Sunday 11 A.M. to 6 P.M.


Worldly-wise people find their haven at R.A., the place for such sportives as these smash separates by Evan Picone.
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anchored freighters from all over the world. Big Chinese junks with red sails that look like sharks fins sail majestically. Small sampans scud along. Huge liners rest at the docks on the Kowloon side. And on the Hong Kong Island side, white apartments and office buildings push up into the sky toward Victoria Peak which rises 1,805 feet above everything.

Hong Kong Tailors

There once was a tailor named Wong. Who gladly sewed suits for a song. With tea in the kettle he tood on his treadle And set up a shop on Hong Kong. Going to a Hong Kong tailor can be delightful or unnerving, depending on the way you look at it. The unnerving aspects were well illustrated by the late Cameron Shopp, an elegant gentleman and writer of high repute, who once had a suit made in a Hong Kong tailor shop. Shopp later wrote to his friend (me) that while standing there holding a scissors and watch (what else would you hold when you go to see your tailor) an entire corps of tailors played him like the San Francisco Symphony Orchestra. They tore a pant leg here, and a sleeve there, he said, and disappeared only to reappear in awash to sew them on again.

The results though, provide the delightful rewards of the experience. Your pocketbook will be only slightly lighter: your wardrobe will be considerably richer.

The Cheong Sam

There are many excellent tailors who specialize in women’s clothing in Hong Kong. Here a few words about the cheong sam may be in order. A cheong sam is a Chinese garment modestly reaching from the neck to below the knee. It is also slit up each side from the hem as far as possible. The dress has dignity and charm when worn by Chinese women. Sometimes it looks awkward when worn by western women.

More on Hong Kong Tailors

If you visit your Hong Kong tailor in the morning he will offer you coffee. If you go after the sun is over the yardam he will offer you spinach or gin and perhaps tea.

Another dividend the Hong Kong tailor usually offers is a suitcase in which to carry home all the clothes you are probably going to have him make. In fact, one way to pick out a tourist in Hong Kong is to notice that the person is carrying an inexpensive, plastic or cardboard suitcase with the name of the tailor printed on its side.

The Hong Kong Arts Festival

These travelers who visit Hong Kong later this month or next will be there for what promises to be one of the most exciting cultural and artistic events ever to be held in the Orient. It is the Hong Kong Arts Festival which runs from February 26 through March 24. The festival will feature major performing artists from both Eastern and Western cultures. For example, Seiji Ozawa will conduct the Japan Philharmonic Orchestra, the Bristol Old Vic Theatre Company will perform as will the London Philharmonic.

The London Gala Ballet is scheduled with Dame Patricia Fonteyn, Galina Samsova and Andre Prokovsky. Other attractions will be the Royal Mexican Puro, German sopranos Iralbath Schurz and Fritz, famed violinist Yehudi Menuhin and Chinese pianist, Fou T’oung.

In addition to the above, there will be a number of popular musical entertainers as well as exhibits of paintings and sculpture by internationally-known artists. And such productions will be the City Concert Hall and the Hong Kong Theatre. Inquiries may be directed to the Hong Kong Tourist Association, 291 Ceyre Street, Suite 401, San Francisco 94102. Telephone number is (415) 989-5005.

Final Festival note: the company of Royal Dancers is the private troupe of H.R.H. the Sultan of Jugia-karta.

Peking Duck and Other Delights

As you would expect Peter Pan has a wide variety of magnificent restaurants serving all the various styles of Chinese cuisine. Here are the basic types of Chinese food: Cantonese—This style is probably more familiar to diners around the world than any other and really needs no explanation. Szechwan—Hot and peppery. Lots of small red chills in most dishes. Hunan—A cuisine based on wheat rather than rice. Mild.

Shanghai—Salty. Great seafood dishes in sauces instead of rice. You will remember it for that magnificent creation: Peking Duck, about which much could be written, but let this suffice: A Peking duck is roasted until crisp and juicy. You eat the skin, then you eat the meat, and finally you sip a soup made of its bones. Then you lick your fingers.

Mongolian Barbeque—Thin sliced meats and fresh vegetables cooked on a large outdoor griddle.

For some strange reason you are advene to the high art of Chinese cuisine, most other well-known national food styles are represented in Hong Kong. There are Russian, Italian restaurants for example, and even one establishment in Kowloon on Peking Road called the San Francisco Steak House.

Peak Tower

One Hong Kong dining establishment should be singled out because it is a fine tourist attraction. At the top of Victoria Peak on Hong Kong Island is the new Peak Tower Restaurant complex. A tramway built in 1888 takes you up Victoria Peak to the top. From the top you get a bird's eye view in all of Hong Kong and all of the Orient too. The new Peak Tower offers a fine lookout spot, bars, lounges and three restaurants.

Where to Stay in Hong Kong

There are so many hotels in Hong Kong that it is impossible to list them all here, or even to list the best. A few, personally researched are: Peninsula Hotel—Certainly one of the finest hotels in the Orient, perhaps one of the finest in the world. Deserves much more space than can be given here. Here a few hotel clues. Rolls Royce Silver Shadows (Brewster green in color) in which guests are picked up at the airport and whizzed back to the hotel, taken on special trips from the hotel, Hong Kong and Shanghai Hotels, Ltd. own and operate the Peninsula, as well as the Peak Tower mentioned before, and the Repulse Bay Hotel over on the other side of Victoria Peak.

The company also operates the Hong Kong Hotel on the Kowloon side and is building a new hotel, The Marco Polo which will be the largest in the Colony. But a few more words about the Peninsula Hotel: its lobby is world famous, an international conundrum to which it is said. Where there long enough, you will run into everyone you have ever wanted to see.

The Hong Kong Hilton—Big and grand as you would expect it to be. Hotel Miramar—Right on Kowloon’s Long Road, the main drag. Has a famous theatre restaurant that features elaborate Oriental reeves.

Grand Hotel—A good popular type of priced hotel conveniently located in Kowloon. I found the Grand to be an excellent buy which allows you to save a bit more money so you can buy more of those tailor-made shirts and skirts. It also has a good and friendly staff.

Obviously there are other hotels. Lots of them. But as I said before, these are the ones that I have personally researched.
anchored freighters from all over the world. Big Chinese Junk with red sails that look like sharks fins sail majestically. Small sampans scull along. Huge liners rest at the docks on the Kowloon side. And on the Hong Kong Island side, white apartments and office buildings push up into the sky toward Victoria Peak which rises 1,805 feet above everything.

Hong Kong Tailors

There once was a tailor named Wong. He gladly sewed suits for a song. With tea in the kettle he tood on his treacle

And set up a shop in Hong Kong. Going to a Hong Kong tailor can be delightful or unnerving, depending on the way you look at it. The unnerving aspects were well illustrated by the late Cameron Shopp, an elegant gentleman and writer of high repute, who once had a suit made in a Hong Kong tailor shop. Shopp later wrote to a friend (me) while standing there holding a scotch and water (what else would you hold when you go to see your tailor) an entire corps of tailors played him like the San Francisco Symphony Orchestra. They tore up a pant leg here, and a sleeve there, he said, and disappeared only to reappear in awhile to sew them on again.

The results though, provide the delightful rewards of the experience. Your pocketbook will be only slightly lighter; your wardrobe will be considerably richer.

The Cheong Sam

There are many excellent tailors who specialize in women's clothing in Hong Kong. Here a few words about cheong sam may be in order. A cheong sam is a Chinese garment modestly reaching from the neck to below the knee. It is also slit up each side from the hem as far as possible. The dress has dignity and charm when worn by Chinese women. Somehow it looks awkward when worn by most western women.

More on Hong Kong Tailors

If you visit your Hong Kong tailor in the morning he will offer you coffee. If you go after the sun is over the yardam he will offer you scotch or gin and perhaps tea.

Another dividend the Hong Kong tailor usually offers is a suit case in which to carry home all the clothes you are probably going to have him make. In fact, one way to pickup a tourist in Hong Kong is to notice that the person is carrying an expensive, plastic or cardboard suitcase with the name of the tailor printed on its side.

The Hong Kong Arts Festival

These travelers who visit Hong Kong later this month or next will be there for what promises to be one of the most exciting cultural and artistic events ever to be held in the Orient. It is the Hong Kong Arts Festival which runs from February 26 through March 24.

The festival will feature major performing artists from both Eastern and Western cultures. For example, Seiji Ozawa will conduct the Japan Philharmonic Orchestra, the Bristol Old Vic Theatre Company will perform as will the London Philharmonic.

The London Gaia Ballet is scheduled with Dame Lilac Fonteyn, Galina Samsova and Andre Prokovsky. Other attractions will be the Royal Ballet, Rolls Royce Silver Shadows (Brewers green in color) in which guests are picked up at the airport and whisked back to the hotel, taken on special trips from the hotel, Hong Kong and Shanghai Hotels, Ltd. owns and operates the Peninsula, as well as the Peak Tower mentioned before, and the Repulse Bay Hotel over on the other side of Victoria Peak.

The company also operates the Hong Kong Hotel on the Kowloon side and is building a new hotel. The Marco Polo which will be the largest in the Colony. But a few more words about the Peninsula Hotel: its lobby is world famous, an international cornucopia where it is said that there long enough, you will run into everyone you have ever wanted to see.

The Hong Kong Hilton — Big and good as you would expect it to be. Hotel Miramar — Right on Kowloon's Road, the main drag. Has a famous theatre restaurant that features elaborate Oriental reunit. Grand Hotel — A good popular priced hotel conveniently located in Kowloon. I found the Grand to be an excellent buy which allows you to save a bit more money so you can buy more of those tailor-made shirts and skirts. It also has a good and friendly staff.

Obviously there are other hotels. Lots of them. But as I said before, these are the ones that I have personally researched.
SHARE THE WEALTH WITH PERFORMING ARTS
(secret places to eat, drink, and browse)

INTERNATIONAL GOURMET DELICATESSEN — 1763 San Carlos Ave., San Carlos — 591-4476 HOURS: Mon-Thur 9:30-6:30; Fri 7-6 and 6 on Sat but if you’re really starving, the crew arrives about 8 a.m. and if you howl, or claw at the door, they’ll let you in for a cup of coffee!

Another victory is ours in the search for value and hot pastrami! This deli makes it the way we love it — fresh onion rolls, steaming hot and fragrant pastrami piled high, with crisp, cold kosher dills. Of course they have dozens of other sandwich options, including roast beef, smoked tongue, prosciutto and jambon and a full range of luncheon meats and salads. Wines, soft drinks, coffee and imported beers are all kinds are available. By the time we finished our sandwich — a full lunch and half a dinner — we were almost blinded to the stacks of goodies on the shelves and in the cases: meats, cheeses, jams, cookies, biscuits and canned delicacies from all over the world. A gourmet’s dream and a dieter’s nightmare. Attention partygoers: owner Danny De Rouen says he caters for parties of anywhere from twenty and over, within a fifteen mile radius. That isn’t bad, but we wish he were in our neighborhood.

YESTERYEAR — 15 Madonna, Mill Valley — 389-2725 HOURS: Wed-Sat 11-30

Owner Barbara Stockham knows her clients and potential clients well enough to know that the town has a certain group of people, “all...” “stuff...” we’ve seen in years! We found a few original Kewpie dolls, a signed photo of Shirley Temple (not for sale, unfortunately), lots of antique family Bibles, a Nevada-style very old slot machine that gives out gum, and an original French beaver hat with gold shoulder epaulets! Shall we continue? Old clothes, shoes for women with tiny sizes, a Mary Poppins hat (complete with black ceramic cherries on top!), books, records, mish-mash and so on. We were there an hour, but we suspect we didn’t even scrape the surface, so don’t be surprised if you see us there, breathlessly hunting through layer after layer of oddments, looking for our hearts’ desire!

SAN JOSE FLEA MARKET — Berryessa Road between Capitol Avenue & Highway 101 HOURS: Saturdays & Sundays 8-5
The easiest way is to get near the general vicinity and ask! What little sense of direction we have desserts us completely when we try to find the flea market, so we always take a guide. It looks so much like a State Fair, that one expects to see Pat Boone and his white buck shoes appear around the next corner! One exception, though, it doesn’t have a ferris wheel. However, it does have a merry-go-round, kiddie cars, a big slide and everything else from feather flowers to furniture. We can’t tell you that this place hasn’t been discovered! It takes about five policemen to control the traffic. But, and our compliments to the men in blue, they keep the crowds unsnarled enough to make going there a pleasant adventure, in spite of the mobs. This is a people-watcher’s paradise. There is very description of humanity there. In addition to a market place reminiscent of a Mexican village, where you buy fresh fruits and vegetables, Mexican cookies, eggs, meats, stereo sets, cut velvet couches and love seats, statues, antiques, handcrafts, leather clothes from Mexico. If you’ve ever been to other flea markets and like them, you’ll go out of your tree at this one. If you’ve never been to a flea market, this has to be the pinnacle of them all — so go there and skip the rest!

(Excerpts from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and B.I.’s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $5 per year, and can only be obtained by sending check or money order to SHARE THE WEALTH, 2216 Cenral Ave., San Francisco, CA 94118, or call 387-7728)

Now renting a car is as easy as signing your name.

Now Avis has an easy new way to rent a car. The Wizard® Golden File. With it, you call for a reservation, give us your Golden File number, and your rental form will be waiting for you by the time you get to the counter.

Then simply show your driver’s license and charge card, sign your name, and drive away in our sparkling new Plymouth or other fine car.

Nothing could be faster.

We recently introduced The Wizard of Avis, the most advanced computer system in the travel business, to make it easier to rent a car. And now The Golden File makes things even easier.

Avis. We try harder.
SHARE THE WEALTH
WITH PERFORMING ARTS
(secret places to eat, drink, and browse)

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YESTER YEAR — 15 Madrona, Mill Valley — 388-2725 HOURS: Wed-Sat 11-3.0
Owner Barbara Stockham knows her clients and potential clients well enough to keep bowls of hard candies and jelly beans at hand, as you might starve without them! The store is not large, but is stuffed to overflowing with the most amazing group of... well, “stuff”... we've seen in years! We found a few original Kenzie dolls, a signed photo of Shirley Temple (not for sale, unfortunately), lots of ancient family Bibles, a Nevada-style very old slot machine that gives out gum, and an original French beaver hat with gold shoulder epaulettes! Shall we continue? Old clothes, shoes for women with tiny sizes, a Mary Poppins hat (complete with black ceramic cherries on top!), purses, records, mosh-mash and so on. We were there an hour, but we suspect we didn't even scrape the surface, so don't be surprised if you see us there, breathlessly hunting through layer after layer of oddments, looking for our hearts' desire!

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Now Avis has an easy new way to rent a car. Yes, you can now rent a Golden File.
With it, you call for a reservation, give us your Golden File number, and your rental form will be waiting for you by the time you get to the counter.
Then simply show your driver's license and charge card, sign your name, and take a ride in our sparkling new Plymouth or other fine car.
Nothing could be easier.
We recently introduced The Wizard of Avis, the most advanced computer system in the travel business, to make it easier to rent a car. And now The Golden File makes things even easier.

The Avis Golden File.
Call 800-231-6000 for an application or send this in one to get your Golden File identification card.

Card to be used:
(please select only one) (include all letters)
☐ Avis
☐ Air Travel
☐ American Express
☐ Diners' Club
☐ Other (specify)
☐ No

Usual car preference:
☐ Luxury (Chrysler, Imperial, or equivalent)
☐ Standard (Ford, Polara, or equivalent)
☐ Intermediate (Satellite or equivalent)
☐ Economy (Duster, Demon, or equivalent)

Do you normally purchase the collision damage waiver as part of your rentals? ☐ Yes ☐ No
Do you normally purchase full-trip insurance as part of your rentals? ☐ Yes ☐ No

If you want an Avis Charge Card application, check here.

Mail to: Avis, 900 Old Country Rd., Garden City, N.Y. 11530
Attention: Wizard Golden File, Dept. 100
The best man at your wedding may not be the best man to execute your will.

Your friends are only human. That's the trouble. Leaving your estate in their hands can put it, and your heirs, at the mercy of inexperience, neglect and mismanagement. The fee is the same whoever executes your will. The law sees to that. But when Bank of America is executor, we work with your attorney and follow your instructions to the letter. And unlike some executors you could name, we know our business. We're efficient. And permanent. We never leave town or fall down on the job.

Helping to carry out your will is just one duty our Trust Department does well. As your Trustee, we can do another service for you. And your family.

Our Trust Department is made up of experts who make estate planning their life's work. They're experienced investment managers who are concerned only with overall growth, not speculation. They can put together an individual portfolio for you taken from the vast world of investment possibilities. Real estate. Municipal bonds. Anti-pollution bonds. Communications stock. Other holdings. It all depends on your long-term financial goals. And the plans you have for your beneficiaries.

Our Trust Department experts handle all the details and paperwork involved in your Trust. Modern, fast-thinking computers take care of the accounting. And your estate inherits more than just good investment advice. When your children are ready for college, we'll talk that over with them. When they need more spending money, that's our department, too.

For more information about our many Trust Services, see the manager at your local Bank of America. Or stop in at any of our District Trust Offices.
BULLETIN:
Next month, the greatest symphony orchestras of them all return to records.
And it is appropriate that Maestro Ozawa and the San Francisco Symphony Orches-
tra should choose to record for D-G, the hallmark of excellence in record manufac-
turing.

Discount Records wants every-
body to have these first re-
cordings at a special pre-
release price of just $3.99 per
record with the coupon below.
Record 1: Three Views of Ro-
meo and Juliet (Tchaikovsky,
Prokofiev, Berlioz)
Record 2: Bernstein: Sym-
phonic Dances from "West Side
Story"
Russo: Three Pieces for Blues
Band and Symphony Orches-
tra (with the Siegel-Schwall
Band)
Your records will be mailed to
you in early March. Please add
5.5 sales tax, plus 60c han-
dling for first record and 10c for each additional.

GARDEN ARTS
by Bob Goerner

As we carry on from last month's se-
lections among the many mail order
seed and plant catalogs available to
you and the armchair gardener dur-
ing the winter months, we turn to the
specialty growers here in the West. The
list has to be topped by "Roses of
Yesterday and Today," published by
Tillotson's Roses, Brown's Valley
Road, Watsonville, Ca., 95076. It will
cost you $1, which you may deduct
from your first order. It is doubtful
the dollar begins to cover the cost of
the 80 pages of prose and pictures
by owner Dorothy Stetler. It is with
in these pages that you will find os-
fed hundreds of roses from out of
the past, for the most part unobtain-
able elsewhere.

As I said some time ago on one of
my "Amateur Gardener" broad-
casts on KCBS, this is a work of
love and a work of art. Many of the
black and white photographs capture more of
the roses' personalities than any full
color reproduction. This is pri-
marily a catalog of old-fashioned
roses. And what are old-fashioned
roses? As Mrs. Stetler has said: "old-
-fashioned means out of style and any
type rose not the current rage could be
called old-fashioned."

Here you will find the American
Beauty rose, introduced nearly a
century ago and the darling of
the Gay Nineties. Even older is La Reine
Victoria which recently belied its age by
winning "Best Rose in Show" at the
Hillsborough Garden Club Rose Show. What's oldest in the catalog?
A candidate would be the Rosa Da-
scarina Bifora, simply labeled "an-
cient." Of it, Mrs. Stetler says: "I
approach describing this rose with
even, for it has been praised by Virgil
and Ovid . . . and was widely grown by
Roman florists. It is so charming
d and so fragrant I can almost forget
its great past and only think myself
fortunate to be smelling the intense
damask perfume of the blooms on
my desk. It is very old, but its beauty
has protected it."

I think this gives you the flavor of
the catalog, like no other in the world.
I hope it goes on and on —
and it will, so long as there are those
who prize individuality in a plant
above current fashion.

Not that current fashion is to be
denigrated. Many of us who would like
to shop for the latest fad, home are
referred to the Stocking Rose
Nursery, 755 N. Capitol Avenue, San
Jose, Ca. 95133, whose free catalog
lists over 100 varieties. Miniature
roses are the specialty of the Sequoia
Nurseries, 2519 E. Noble, Visalia, Ca.
93277. Their folder is also free.

As an inveterate garden catalog
browser I must confess I have fre-
quently been tempted to excavate
for a Lilly pool after leafing through
the spectacular listings of Van Ness
Water Gardens, 2400 N. Euclid Ave-
ue, Upland, Ca. 91784. They can
even make digging seem a pleasure.

The tropical lilies are described as
having "exquisite fragrance" which
I am prepared to accept after viewing
the ravishing color pictures. They
wouldn't dare be otherwise. For those
who must work during the day they
offer a number of night blooming
waxflowers which accommodate
themselves to your schedule. For foggy
San Francisco sites there is a range
of hardy water lilies that do well.

Also lotus and water iris. The
catalog is free.

Is it news to anyone that the
world's outstanding orchid grower
is right in our own backyard? Rod Mc-
Lellan Co., 1540 El Camino Real
South San Francisco, Ca. 94080, su-
titles itself "Acres of Orchids," and
if they can grow them, so can you.

Mostly in greenhouses, true, but the
cymbidiums and phalaenopsis have been thriving out-
doors all over the bay area for years.
(For the moment, we'll ignore the Big
December Freeze.) If you can't get
there in person, their catalog, with
lots of color photos, is $1.

Nearly in our backyard are the
be-gonia gardens of Antonelli Brothers,
2545 Capitol Road, Santa Cruz, Ca.
95062, whose list is free. If you are
recently arrived in this area make a
mental note to visit them during Au-
 gost or September. You'll see fields
of thousands of seedlings which will
become the tubers for next season's
world of investment possibilities. Real
estate. Municipal bonds. Anti-pollu-
tion bonds. Communications
stock. Other holdings. It all
depends on your long-term
financial goals. And the
plans you have for your
beneficiaries.

Our Trust Department
experts handle all the details and
paperwork involved in your
Trust. Modern, fast-
thinking computers
take care of the
accounting. And
your estate inher-
its more
than just
interest.

When your
children are
ready for college,
we'll talk that over
with them. When they
need more spending
money, that's our
too.

For more informa-
tion about our
many
Trust Services, see the
manager at your local
Bank of America. Or stop in at any
of our District Trust Offices.

The best man at your wedding
may not be the best man to execute your will.

Your friends are only human. That's the
trouble. Leaving your estate in their
hands can put it, and your heirs,
at the mercy of inexperience,
egregious and mismanagement.

The fee is the same whoever
executes your will. The law
sees to that. But when Bank of
America is executor, we work
with your attorney and follow your
instructions to the letter. And un-
like some executives you
could name, we
know our business.
We're efficient.
And permanent.
We never leave
town or fall
don the job.

Helping
to carry out
your will is just
one duty our
Trust Department does
well. As your Trustee,
we can do another
service for you. And
your family.

Our Trust
Department is made up of
experts who make estate
planning their life's work.
They're experienced
investment managers who are
concerned only with
growth and speculation.
They can put together an
individual portfolio for you
from the whole vast
continued on p. 4b
A little background on the Estate Bottled Wines of The Christian Brothers

Under the regulations that guide the labeling of wines, an “Estate Bottled” Wine is one made from grapes surrounding the home winery.

To The Christian Brothers, home is Mont La Salle, our Monastery and Winery high in the hills overlooking the verdant Napa Valley. We came here many years ago to make and age all of our premium table wines. Though it is a lovely setting for our cellar, it was really chosen for the splendid variety of wine growing soils, and climate. The fine European varietal grapes of the Vitis vinifera species that we use in our wines each have very demanding requirements.

For instance, our Pinot Saint George grapes are planted in soil that is volcanic ash and gravel, underlaid with shale. While the vine struggles for survival in such a soil, it produces a crop that is small, but superb in quality. Our Pinot Saint George is a full flavored, rich and smooth red, with a bit of earthiness in its taste.

The Pinot noir is another varietal that Bordtiershere, but in a gravelly loam which helps give this white wine grape its exceptional character. The quantity of wine we make from these two grapes is limited. But part of the joy of wine for the cellarmaster is being able to offer something rare and unusual.

RAFFALIO RESTAURANT, Mission between Ocean & Seventh, Carmel-by-the-Sea

Raffalio’s is a restaurant that we feel is extra special. Upon entering, you are greeted most warmly by host Danny d’Agliano, and are seated in a lovely room complete with fireplace. It is the relaxed atmosphere that adds to the enjoyment of the Northern Italian cuisine that you are about to savor.

Danny will be happy to suggest an appetizer and assist you in your selections from the menu. And what a menu it is. You may order a la carte or the full dinner, which includes soup, romanee salad and vegetables. There are several choices among the antipasti, but we certainly enjoyed the melon and prosciutto, and the pate de foie gras at the frutta del Perugusio.

If you come prepared to try it all, your homemade pasta consists of cannelloni, fettuccine, tagliatelle and lasagne verdi. It’s all beautiful. But, leave your calorie counter in the car! When it comes to your choice of dessert, it certainly can take quite a bit of time to decide. However, we’d like to mention just a few of their absolutely delicious specialties to whet your appetite.

In the fish category, there are many to choose from, but we selected and enjoyed their filet of sole poached in white wine sauce with herbs, rolled and stuffed with prawns.

Recommended from the poultry section is the duck with brandied orange sauce and the chicken Jerusalem.

Our favorite was on the menu, veal piccata (with lemon sauce) and it was superb. Just one bite and we were mentally back in Italy. If you are fond of veal, they serve it in many ways . . . pizzaola (with a delicate tomato sauce), scaloppine alla Toscana (with wine sauce, mushrooms and tomatoes), alla Milanesa (with fresh mushrooms), alla Piccante (with fontina cheese and truffles) and alla Romana (with prosciutto and mushroom sauce).

For dessert we had the zabaglione and it was perfect. We also had a taste of their strawberry mouse. You can also order a special dessert in advance. Sutcliffe place Grand Marquises, which is quite rich but very delicious.

It is important to point out that reservations are a must at Raffalio’s. They should be made quite a bit in advance by calling 408/324-1541.

There is an adequate wine list of California, French and Italian wines.

ZEKE’S WHARF, 701 Embarcadero, Morro Bay

Morro Bay is a delightful, relaxed town that lies on the coast about half way between San Francisco and Los Angeles. If you’re driving along the coast route (Highway 1), it’s about 20 miles South of the Hearst Castle at San Simeon. To approach it from Highway 101, it’s only 15 minutes from San Luis Obispo.

There are many restaurants along the Morro Bay waterfront, and they all feature seafood. The newest of these is Zeke’s Wharf and it is great food, service, and atmosphere all rolled into one.

It’s a rather large place, but cleverly constructed to provide enough privacy while you dine. There’s a spacious cocktail lounge complete with a gaming place.

You’ll start your dinner with delicious clam chowder, and then help yourself to whatever kind of salad you’d like at their beautiful salad bar. There are many entrees to choose from, but the specialty—and we’d recommend it—is Top’n’ Tail . . . top sirloin steak and lobster tails. Absolutely perfect, and big portions as well. We also sampled their mahi mahi, which is made with macadamia nuts, and the Zeke-O-Rib, which is a combination of seafoods on a skewer; they’re both excellently prepared by partner-chef Ron Meyers.

One thing that we appreciate upon entering a restaurant is a warm and friendly greeting. Partner-host George Barer, a former stock broker, gives you this greeting and really makes you feel at home. Ron and George opened their place last September and have been quite busy and deservedly so. Zeke’s Wharf is open from 5:30 to 10 p.m. 7 nights a week.

Zeke’s Wharf is right up over the water with a romantic view of the harbor and the fishing boats. It’s well worth the effort to dine there. It’s also a good idea to make reservations by calling 805/772-2269.

By the way, Zeke’s house wine is perfect and we’d recommend that too.
RAFFAELLO RESTAURANT, Mission between Ocean & Seventh, Carmel-by-the-Sea

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There are several choices amongst the antipasti, but we certainly enjoyed the melon and prosciutto, and the plate of field greens with truffles of Perigord. If you come prepared to try it all, your homemade pasta consists of cannelloni, fetuccine, tagliatelle and lasagne verdi. It's all beautiful. But, leave your calorie counter in the car!

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For dessert we had the zabaglione and it was perfect. We also had a taste of their strawberry mouse. You can also order a special dessert in advance. Sufficient glace Grand Marnier, which is quite rich but very delicious.

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By the way, Zeke's house wine is perfect and we'd recommend that too.
The Parliament recessed filter.
It works like a cigarette holder works.

The tip of a Parliament works like a cigarette holder works.

It has a sturdy outer shell that keeps the filter tucked back from your lips. Nests recessed.

So you never taste filter, just good clean Parliament flavor.

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

Kings: 15mg “tar”, 11mg nicotine — 100’s: 15mg “tar”, 11mg nicotine as per cigarette FTC August 27, 1972.
The Parliament recessed filter.
It works like a cigarette holder works.

The tip of a Parliament works like a cigarette holder works.

It has a sturdy outer shell that keeps the filter tucked back from your lips. Neatly recessed.
So you never taste filter, just good clean Parliament flavor.

Warning: The Surgeon General has determined that cigarette smoking is dangerous to your health.
curtain time: in response to nu-
erious requests, LATECOMERS WILL NOT BE SEATED — after curtain time or intermission con-
tain — until a suitable break in the performance.

please — while in the auditorium: OBSERVE SMOKING regula-
tions; do not use cameras or tape-
recorders; do not carry in refresh-
ments. please note the NEAREST EXIT. In emergency, WALK — do not run — to the exit. (by order of the mayor and the city's board of super-
visors) for your convenience: DOCTORS may leave the number 771-9903 with their call services and give name and seat number to house manager. those who wish TO MEET PERFORM-
ers during the performance may use the stage door entrance (around corner on Mason Street).

Marines' Memorial Theatre: (Sutter and Mason Sts). Tickets are sold in advance at the Geary Theatre Box office, the Marines' Memorial Theatre box office opens 90 minutes prior to each performance.

credit: HANK KRANZLER and WILLIAM GANSLEN for photography.

February Cover Photos: Elizabeth Huddle, John Hancock and Howard Shaw Cover in The Mystery Cycle; Don-
ald Ewers and Robert Mooney in Cyr-
ano de Bergerac; Joseph Bird, Paul Shenar; Barbara Colby and Marc Sing-
er in The Merchant of Venice; Manha Mason in Cyrano; Jay Carlin and Ed Flanders in The House of Blue Leaves; and Peter Donat in Cyrano.

BROADWAY'S 'CHAMPIONSHIP' PLAYWRITE

THAT CHAMPIONSHIP SEASON

By JASON MILLER

Directed by ALLEN FLETCHER

Associate Director: BONAVENTURA

Scenery by RALPH FUNICELLO

Costumes by J. ALLEN HIGHFILL

Lighting by FRED KOPP

The following are excerpts from an interview with Glenn Loney with Jason Miller, author of That Championship Season, the prize-winning drama of a relived football coaching career that will be presented in the fall. Miller's play, produced by Joseph Papp, previewed last May at the New York Public Theatre and moved to Broad-
way in September amid critical ac-
claim. Miller, a football writer, has a leading role in the forth-
coming film version of his play, The Staty's novel, The Exorcist. The inter-
view from which the excerpts below are taken occurred in January, 1973, issue of After Dark magazine.

I think the theater should never strip itself down to one definition, one style of the performance may use the

cast

Tom Daley PAUL SHENAR

George Skiwoski RAY REINHARDT

James Daley ED FLANDERS

Phil Romano RAMON BIERI

Coach DANA LECAR

The place: The Coach's House somewhere in the Lackawanna Hollow.

Act I A warm summer evening

Act II Immediately thereafter

Act III Immediately thereafter

There will be two ten-minute intermissions

understudies

Toms: Henry Hoffmann; George: Andy Backer; Howard: Sherman; Phil: Coach: Charles Hallahan

Presented by arrangement with the NEW YORK SHAKESPEARE FESTIVAL, Joseph Papp, Producer.
TO THE AUDIENCE...

please — while in the auditorium:

CURLING, NO SMOKING, NO RECORDERS — use no cameras or tape- recorders; do not carry in refreshments. Please note the NEAREST EXIT. In emergency, WALK — do not run — to the Exit. (By order of the mayor and the city’s board of supervisors)

for your convenience:

DOCTORS may leave the number 771-9903 with their call service and give name and seat number to house manager.

Those who wish TO MEET PERFORMERS onstage during the performance may use the stage door entrance (around corner on Mason Street).

Mariners’ Memorial Theatre: (Sutter and Mason Sts) Tickets are sold in advance at the Geary Theatre box office, The Marion’s Memorial Theatre box office opens 90 minutes prior to each performance.

credits — HANK KRANZLER and WILLIAM GANSLEG FOR PHOTOGRAPHY.

February Cover Photos: Elizabeth Hudge, John Hancock and Howard Sherm as “The Mystery Cycle” by Donald Evers and Robert Mooney in Cyn- arno de Bergareci; Joseph Bird, Paul Shenar, Barbara Colby and Marc Sing- er in The Merchant of Venice; Martha Mason in Cynar; Jaya Carlin and Ed Flinders in The House of Blue Leaves; and Peter Donat in Cynarono.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

BROADWAY’S “CHAMPIONSHIP PLAYRIGHT”

curtain time: in response to nu- merous requests, LATECOMERS WILL NOT BE SEATED — after the first fifteen minutes, con- tain — until a suitable break in the performance.

THAT CHAMPIONSHIP SEASON

By JASON MILLER

Directed by ALLEN FLETCHER

Associate Director: BONAVENTURA

Scenery by RALPH FUNICELLO

Costumes by J. ALLEN HIGHFILL

Lighting by FRED KOPP

The following are excerpts from an interview by Glenn Lowry with Jason Miller, author of That Championship Season, the prize-winning drama of a relieved basketball immortal who finally, at the age of forty, finds his expansive reunion with four of his former star players — and with event themselves in their thirties. Miller’s play, produced by Joseph Papo, premiered last May at the Neighborhood Playhouse, and opened on Broadway in September amid critical ac- claim. Miller, a publishing writer, has a leading role in the forth- coming 1978 San Francisco Open. The novel, The Exorcist, the inter- view from which the excerpts below are adapted, was published in January, 1973, issue of After Dark magazine.

I think the theater should never slip trap itself to one definition, one style or one method. As for the well-made play idea, I prefer to write that way. In terms of “well-made” having the connotation of “craft.” I believe in craftsmanship. The only type of theater I dislike is “preaching theater.” I dislike being preached at. It leads to bad playwrit- ing. Usually dealing with car- icatures instead of characters. And with bad dialogue — “journalistic” rather than dramatic. I’d rather- approach a problem through a microcosm and not an allegory. It illustrates the larger truth. If there is any ideology behind That Championship Season, it is a fabrication. I didn’t write that play to push an idea.

With Championship Season, for ex- ample, I started with the abstract idea of reunion. There are thousands, mil- lions of stories of reunions. And for one of those, I started to create char- acters. The concept of a reunion gives you “The Event.” The entire behav- ior. And reunion has so many con- nections, so many facets. So I began with a concept, but usually I begin with characters. But I’m not sure I didn’t have the idea of the Coach running along with the idea of a re- union even when I first sat down and began with all the defini- tions and the stories. And the ideas are now have for the play. After I had my five guys, I got to know them. I thought about them. I wrote them down. And then I wrote them down.

In a strange way — and not too many years ago — I wrote a movie. I have something to say about individualism in this country, if it ever ex- isted. Several people have comment- ed on that to me. But I didn’t write the play to say that.

If there is anything of tragedy in my play, it is that these men cannot change. Oh, a lot of easy changes are being made about Championship Season. That’s it’s a play about middle America. That’s it’s a play about the lower classes. I believe that the am- bitions of the same thing in these characters are the same as those at a much higher level. With very little change in dialogue, this play could be in the conference rooms at General Mo- tor.

It’s all there: the ambition, the fail- ure, the sense of death, the sense of the ending of things and the sense of not having the ability to begin anew. And there’s fear! Their creative pow- ers are dead. What these men face is a long, monotonous landscape of repetition. That’s what terrifies them. And the endless repetition of the familiar. Watching the same old faces grow older, . . . Driving their cars at 150 miles an hour . . . Familiarizing them- selves with each others’ wives. These men never dared anything. And now they are dying with boredom — and other terrifying.

The paradox is: as friendly and as close as they’ll try to be for the rest of their lives, they never really know one another. Never again will they have the chance to love for one another which they once bad. A love which came from just being on the team.

As for self-knowledge and change, they can’t ever conceive of getting out of that town. They can’t even think of even the woman who’s having the affair. Someone asks, “Why doesn’t she leave? And the answer is: “Where is she going to go at thirty- eight?” How can you start over when there is a point of no return in certain people’s lives. For these men, there are no alternatives. What they really know is this: “I’m committed to this road. I have to walk it because I don’t have the courage—even the imagination—to do anything else.” These men are locked in.

But these men are capable of know- ing who they are. Phil knows who the hell he is. They all know who they are — they just can’t accept that knowledge.

The Coach leads them in this. A lot of the things he says were once fundamental. American values have now been perverted. The Coach is the character most critics — and also the audiences — try to label. And yet, to me, he’s the most mysterious, the most difficult to un- derstand. Many of the things he says are fundamentals on which this coun- try is built, foundations on which you could build any country, and which you hope to maintain to hold the American identity together. But they’ve somehow become perverted now. One sportswriter gave the play an unfavorable review. He totally missed the point of the play. He thought I was trying to define the nature of the Jocks. These men are not Jocks. They once were, long ago. That is past tense. Now, they are human beings, for better or for worse. Even then, they transcend their own fear, their own pettiness. Nothing else they could ever do would top that mo- ment. Only now are they beginning to realize that. When they won, they thought they could conquer the world. Now, with twenty years pers- pective, they realize that that was the height. What they did was, to them, beyond achievement. It was a trans- cendence . . . When the Coach talks about their all being of one flesh. “You were my trophies and you were a legend in your time.” You find men like those in small towns all over America. The great team, still revered, almost a religious symbol. You go into bars — their pictures are on walls all over the place. But, curiously, is a religious instinct under their mask so long after the real event. It is a religious instinct that cannot find another expression.

These men never really cultivated themselves. They are five lost men who have existed with false visions of self for thirty-eight years or so. This night, they finally realize the falsity of those visions and the error of the behav- ior by which they live. But it’s too late to change. They have to go on. They make repairs, but they do not change.

I think all good theater has some- thing religious about it. That goes for contemporary works as well. Perhaps the most obvious explicit in Champion- ship Season, but there’s a feeling of the notion God and the Church, two or three times in the play. But I still think in some ways it is a kind of religious.

I hope the public will reserve its taste for going to the theater. Recap- ture that whole religious experience of the theater. There is a sense of community in the theater. You don’t pet that from movies or TV. When I’m watching a movie, I feel very iso- lated. The audience around me doesn’t influence me very much. In the theater, it’s entirely different.

Presented by arrangement with the NEW YORK SHAKESPEARE FESTIVAL, Joseph Papp, Producer

Cyrano Boots

RAINBOW COWBIRDS of San Francisco

SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. performances at the Geary and Marines Memorial The- atres in groups of 25 or more. Com- plete details are available from Robin Moore, A.C.T., 450 Geary St., San Francisco 94102, telephone (415) 771- 3800.

FOR TICKET INFORMATION, tele- phone the Geary Box Office (415) 673-6440—from 9 a.m. to 9:30 p.m. Monday through Saturday.

TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY or Swing Name and Address to: A.C.T., Mailing List, A.C.T., 450 Geary St., San Francisco 94102.

understudies

Tom: Henry Hoffman; George: Andy Backer; James: Howard Sherman; Phil: Coach: Charles Hallahan

Act I A warm summer evening
Act II Immediately thereafter
Act III Immediately thereafter

There will be two ten-minute intermissions

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NOTES ON "CYRANO DE BERGERAC"

The American Conservatory Theatre's presentation of "Cyrano de Bergerac" by Antoni Havelok Jr.

Theatregoers all over the world have lustily applauded Edmund Rostand's play for three-quarters of a century as a classic of the modern stage — and a work that is great fun as well as great theatre.

How to explain the enduring appeal of the play and its famous hero, cursed with a snorting nose that usurps his grace and often matches wit and courage? The playwright's wife, Rosemond Gerard, once offered a basic explanation: "There are certain people," she observed, "who always inspire sympathy because they possess charm." Cyrano has his own kind of charm, to be sure, but his appeal is also a matter of his many facets.

As other characters in the play describe him, he is a poet, swordsman, musician, philosopher. Always ready — and consummately able — to fight a duel or compose a verse. Cyrano dazzles us at one point early in the play by doing both simultaneously. His vivacity, presence and bombastic wit give the play a terrific vitality, even beneath the Three Musketeers' heroic exterior. Another mother facet of Cyrano, his tireless striving for the ideal in all things.

He uses his brilliance and bravado to attack hypocrisy and corruption, to defame the pompous and expose the scoundrel. He remains a poor man rather than compromise his honor for a position of wealth and power.

But though he will unleash a torrent of lacerating wit on any man foolish enough to provoke his ire, he cannot manage even a few words to reveal his love to Roxane, the beautiful woman who has inspired it.

Cyrano, about whom the play revolves in a swirl of color and action, is based on an actual seventeenth-century Frenchman who was a sort of minor folio hero. Rostand recalled him from the past and doing so, gave him immortality. The real Cyrano de Bergerac is said to have had a very similar physical appearance to the hero of the play. His long nose, which was probably a result of his rhinoplasty operation, was the subject of much comment.

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

the cast

Cyrano de Bergerac: PETER DONAT
Christian de Neveuillette: MARC SINGER
Comte de Guiche: PAUL SHARK
Le Brest: DONALD EWER
Ragueneau: ROBERT MOONEY
Ligniere: HENRY HOFFMAN
Jim Moriarty: JIM CORTI
Kerrigan: PRESCOTT:
Rrosemonde: DAVID GILLIAM
Monteillaye: CHARLES HALLAHAN
Bellemare: PATSY BROWN
Jodelle: HOWARD SHERRON
Mr. Hidalgo: JERRY BURCH
Porter: ANDY BACKER
Cut Puir: JOHN HANCOCK
Musqueton: STEVEN WINTER
Capucin: ANDY BACKER
Roxane: MARSHA MASON
Duenna: ELIZABETH HODUE
Orange Girl: JANIE ATKINS
Lise: KATHRYN CROSBY
Mother Marguerite: SHIRLEY BLATER
Sister Marthe: KATHLEEN KNAIZ


ACT I (1640) Scene 1: A performance at the Hotel de Bourgogne Scene 2: The Bakery of the Poets
ACT II Scene 1: Roxane's Kitchen
ACT III Scene 1: The Cadets of Gascony
Scene 2: (15 years later): Cyrano's Gazebo

There will be two seven-minute intermissions

understudies

Cyrano de Bergerac: E. Kerrigan
Christian de Neveuillette: David Gilliam; Comte de Guiche: Andy Backer; Le Brest, Ligniere: Howard Sherman; Ragueneau: Charles Hallahan; Marquis, Cut, Porter, Capucin: Pat Crosse.

J. B.: Michael Bland; Mme. de Neveuillette: Joanie McNeil; Liliane: Boucher: Robb: Cline; Girl: Lise: Christine: Rochelle: Porter: Frank Otwilla; Roxanne, Orange Girl: Deborah May; Duenna, Mother Marguerite: Ann Lawler; Lise: Barbara Colby

Stage Manager: JAMES HARE

"His plays," says director Peter Brook about Shakespeare, "are as contemporary as or more fashionable as making love or eating an apple."

Brook, whose Royal Shakespeare Company production of Shakespeare's A Midsummer Night's Dream has become a worldwide phenomenon since its premiere at Stratford-on-Avon two years ago, views the famous comedy about magical goings-on in an enchanted forest as "a story about love and illusion, love and role-playing, love and all the different aspects of making love."

"I'm not sure how much impact the story has had on the audience," he was quoted as saying. "It's a very serious play, but all this seriousness is treated as something joyful. And we set out from the beginning to make this a celebration of the possibilities that are open to an actor." Following its 1981 world tour, a Midsummer Night's Dream travelled to New York, where it played on Broadway with capacity houses in the wake of unprecedented critical praise. In the vanguard was the New York Times critic Clive Barnes, who called it simply "the greatest production of Shakespeare in decades."

The San Francisco engagement is part of a world tour that will take A Midsummer Night's Dream throughout Europe, the Middle East and Western Europe, North America and the Far East. A.C.T. is proud to welcome the distinguished Royal Shakespeare Company to the Bay Area.

Peter Brook's unique production of Shakespeare's A Midsummer Night's Dream is "a celebration of love," and makes extraordinary use of травка и акробатики.

"Midsummer' In March"

Peter Brook's unique production of Shakespeare's A Midsummer Night's Dream is "a celebration of love," and makes extraordinary use of травка и акробатики. It celebrates the misunderstanding of love..." Explaining how he and his acting company arrived at their unique production concept, Brook added, "At the same time, it is a celebration of what at first seems to have nothing to do with any of this. It celebrates the art of the theater. It's about a group of men putting on a play. The whole play, every part of the play, has something to do with the power of the imagination, with the power of human beings to step out of this world and into an imaginary one. "It's a very serious play, but all this seriousness is treated as something joyful. And we set out from the beginning to make this a celebration of the possibilities that are open to an actor." Following its 1981 world tour, a Midsummer Night's Dream travelled to New York, where it played on Broadway with capacity houses in the wake of unprecedented critical praise. In the vanguard was the New York Times critic Clive Barnes, who called it simply "the greatest production of Shakespeare in decades."

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(Cyrano Notes continued)
In recognition of his loyalty, leadership and wisdom, the members of the American Conservatory Theatre dedicate this production of "Cyrano de Bergerac" to Morimer Fieldhacker Jr.

the cast
Cyrano de Bergerac PETER DONAT
Christian de Neuvillette MARC SINGER
Comte de Guiche PAUL SHARK
Le Bret DONALD EWER
Raguenau ROBERT MOONEY
Ligniere HENRY HOFFMAN
Victome de Valverte JIM CORTI
Garnier Marquis JAMES PRESCOTT
Coigny DAVID GILLIAM
Montpellier CHARLES HALLAHAN
Bellegarde EMMETT BROWN
Idefelt HOWARD SHERMAN
Medallion JASON BIRCH
Porter ANDY BACKER
Cut Purse JOHN HANCOCK
Musketier STEVEN WITBER
Capuchin ANDY BACKER
Rosane MARSHA MAISON
Duenna ELIZABETH HUDLE
Orange Girl JANIE ATKINS
Lisa KATHRYN CROSBY
Mother Margaret SHIRLEY BLATER
Sister Marthe JUDITH KNIZA


ACT 1 (1640) Scene 1 A performance at the Hotel de Bourgogne Scene 2 The Bakery of the Poets ACT II Scene 1 Roussac's Kitchen ACT III Scene 1 The Cadets of Gascony Scene 2 (15 years later) Cyrano's Gazette

There will be two seven-minute intermissions

understudies
Cyrano de Bergerac: E. Kergin
Christian de Neuvillette: David Gilliam
Comte de Guiche: Andy Backer
Le Bret, Ligniere: Howard Sherman
Raguenau: Charles Hallahan, Marquis, Coigny, Cut Purse, Capuchin: J. French-Bond; Mother Margaret: Diane McTavish; Duke: Bill Robichaline; Porter: Frank Ottwell; Rosane, Orange Girl: Deborah May; Duenna, Mother Marguerite: Anne Lawder; Lisa: Barbara Colby
Stage Manager: JAMES HARE

"His plays," says director Peter Brook about Shakespeare, "are as contemporary or as old-fashioned as making love or eating an apple."

Brook, whose Royal Shakespeare Company production of Shakespeare's A Midsummer Night's Dream has become world famous since its premiere at Stratford-on-Avon two years ago, views the famous comedy about magical goings-on in an enchanted forest as "a story about love and illusion, love and role-playing, love and all the different aspects of making love..."

Acclaimed wherever it has played, the Brooklyn version of A Midsummer Night's Dream joins A.C.T.'s current season for a special three-week guest engagement. March 5 through 24, made possible by grants from Crocker Bank and Standard Oil Company of California. A.C.T. subscribers will automatically see the production as part of their season ticket benefits. The limited number of remaining seats will be on sale to the general public.

The extraordinary show takes place amid a dazzling white setting and makes use of a galaxy of props, a play of glistening and acrobatics. "The whole play is a celebration," Brook told reporters during a preview visit to A.C.T. last fall. "It was written to celebrate a wedding, and it celebrates marriage, celebrates sex, celebrates love, celebrates the misunderstanding of love..."

Explaining how he and his acting company arrived at their unique production concept, Brook added, "At the same time, it is a celebration of what at first seems to have nothing to do with any of this. It celebrates the art of the theater. It's about a group of men putting on a play. The whole play, every part of the play, has something to do with the power of the imagination, with the ability of human beings to step out of this world and into an imaginary one. It's a very serious play, but all this seriousness is treated as something joyful. And we set out from the beginning to make this a celebration of the possibilities that are open to an actor."

Following its London debut, A Midsummer Night's Dream travelled to New York, where it played on Broadway to capacity houses in the wake of unprecedented critical praise. In the vanguard was the New York Times' Clive Barnes, who called it simply "the greatest production of Shakespeare in decades."

The San Francisco engagement is part of a world tour that will take A Midsummer Night's Dream through Central and Eastern and Western Europe, North America and the Far East. A.C.T. is proud to welcome the distinguished Royal Shakespeare Company to the Bay Area.

Peter Brook's unique production of A Midsummer Night's Dream is "a celebration of love," and makes extraordinary use of stage props and acrobatics.

Cyrano Notes continued
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

YOU CAN'T TAKE IT WITH YOU

By George S. Kaufman and Moss Hart

Directed by Jack O'Brien

Based on Ellis Rabb's original A PA Reproduction

Associate Director: JAMES HAIRE

Scenery and Costumes by ROBERT BLACKMAN

Lighting by FRED KOPP

The cast

Penelope Sycamore . MARY WICKES
Essie . JUDITH KNIAZ
Rheba . SARINA C. GRANT
Paul Sycamore . E. KERRIGAN PRESCOTT
Mr. De Pinna . JOSEPH BIRD
Ed . HENRY HOFFMAN
Donald . R. AARON BROWN
Martin Vanderhof . WILLIAM PATRICK
Alice . MARSHA MASON
Henderson . CHARLES HALSHAN
Tony Kirby . MARC SINGER
Boris Kolenkovich . RAY REINHARDT
Gay Wellington . ELEANOR HULL
Mr. Kirby . DONALD EWER
Mrs. Kirby . JOY CARLIN
Three Men . ANDY BACKER, HOWARD SHERMAN, J. STEVEN WHITE

Olga . BECCA ELIAS

The scene is the home of Martin Vanderhof, New York

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

ACT II
Act III
The next day

There will be two ten-minute intermissions

undertakes

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

Stage Manager: JAMES L. BURKE

Presented by special arrangement with Samuel French Inc.

"A DOLL'S HOUSE" NOTES

There are two kinds of moral laws, for two kinds of conscience, one for men and one, quite different, for women. They don't understand each other; but in practical life, woman is judged by masculine law, and if she isn't what wasn't a woman but a man . . .

A woman cannot be herself in modern society: it is an exclusively male society, with laws made by men and with prosecutors and judges who assess female conduct from a masculine standpoint. . . A mother in modern society, like certain men, retires and dies once she has done her duty by propagating the race . . .

Although this declaration of principle reads like an excerpt from an impassioned 1972 speech on behalf of women's liberation, the words were, in fact, lifted down in a notebook nearly a century ago by Henrik Ibsen, the author of "A Doll's House." The play was first performed on November 22, 1879, at the Royal Theatre in Christiania, Norway, with a cast headed by Sigrid Onegin, one of Ibsen's best-known characters. The play was first performed in English in 1885, in London, and has since been translated into dozens of languages and performed in countless productions around the world. It is a seminal work in the history of modern drama and is considered one of the greatest achievements of the 19th century. The play's central character, Nora Helmer, is a complex and multi-dimensional female character who challenges traditional gender roles and expectations. The play's themes of marriage, love, and independence continue to resonate with audiences today. 

CROCKER BANK AND STANDARD OIL COMPANY GET INTO THE ACT

The American Conservatory Theatre's presentation of the Royal Shakespeare Company of England in A Midsummer Night's Dream will be underwritten by special grants from CROCKER BANK and STANDARD OIL COMPANY OF CALIFORNIA. The two corporations will each contribute $25,000 to bring the internationally acclaimed production of Shakespeare's comedy to the Geary next month as part of A.C.T.'s San Francisco season. A.C.T. very gratefully acknowledges these generous grants as they represent unprecedented corporate support of live theatre in Northern California, affording Bay Area audiences the opportunity to enjoy one of the great Shakespearean productions of our time.
"YOU CAN'T TAKE IT WITH YOU" NOTES

Both halves of the famous playwriting team of George S. Kaufman and Moss Hart were active independently and with other collaborators in the country's theatre throughout their respective careers. Yet today they are best remembered for the comedies they wrote together—especially Once In A Lifetime (1930), You Can't Take It With You (1936) and My Man Godfrey (1936). Of their collaborations, the Pulitzer Prize-winning You Can't Take It With You has proved the most enduring, having its original Broadway run of 837 performances to become a classic of American comedy. Frank Capra and Robert Riskin brought it to the screen in 1936, and it was honored with an Oscar as the year's best film. In the 1960s, Ellis Rabb started a production for the A.P.R. Repertory Company in New York, which a typical dinner menu is likely to consist of cornbread, watermelon, candy and possibly some kind of meat. Grandpa Martin Vanderhof is the head of the family, a wise old man who walked out on his job thirty-five years earlier and never returned. The play's cast of characters includes three generations of Vanderhofs and their husbands, wives and friends. All their lives reflect Grandpa's philosophy that life is best when people do as they like rather than as they should. His daughter Penny, for example, is a playwright unadulterated by the fact that her scripts are never produced. His granddaughter Essie tirelessly practices dancing in preparation for a ballet career, in spite of her instructor's brutally candid appraisal to the effect that, "Confidentially, the rendition!" Among the large cast of A.C.T. players in You Can't Take It With You is Mary Wicks, who has been associated with George S. Kaufman in included featured roles in five Broadway productions and directed by him. The most celebrated is probably that of the acerbic Nurse Preen in The Man Who Came to Dinner, which she created for the original Broadway production, played again in the hit film version and recreated for the recent television version starring Ossie Davis.
THEIR TICKETS ENTER AT INTERMISSION!

That's right. Your ticket to this A.C.T. performance doesn't include the last half of the show. We aren't going to ask you to leave, only our enthusiasm. Here's a basic fact about A.C.T.'s survival: Ticket sales pay for only about half the cost of a repertory performance. The essential other half must come from subscriptions like you who want to keep the finest in professional theatre available to the entire community.

Like ballet, opera, symphony orchestras, museums and libraries, theatre like A.C.T. needs added support from Bay Area individuals and corporations. Your contribution helps to keep ticket prices within the reach of playgoers of all ages.

And that's not all. When you support A.C.T. with a contribution, you help to maintain the high standards of the company's Conservatory program, currently offering professional theatre training to some 75 talented young people from all over the region. A.C.T.'s student scholarship fund needs your help.

Every season, A.C.T. also presents a Student Matinee Program in cooperation with schools throughout the Bay Area. This year, more than 30,000 students will attend special afternoon performances and discussions of A.C.T. productions. The program depends on your continued support.

This year, the Ford Foundation has provided A.C.T. with a grant of $300,000. A.C.T. receives this sum only when it has been matched by an equal sum raised from the Bay Area community. Your contribution will help us match the Ford Foundation grant at the same time it supports all of A.C.T.'s cultural and educational programs.

Contributors of $25 or more are listed in Perform ing Arts. We ask you to share theatrical billing with the A.C.T. company by sharing in its support.

Please help to guarantee a future for your resident professional repertory theatre. Send your contribution to A.C.T.'s fund-raising sponsor, the California Theatre Foundation, 760 Market Street, San Francisco 94102. Thank you.

Limited space prevents us from listing the thousands of supporters whose additional contributions are less than $25. Though their names won’t appear here, we are deeply grateful for their generosity.

(Active as of January 1, 1973)
The California Theatre Foundation is a non-profit organization that supports the American Conservatory Theatre organization through fund raising and community programs.

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Your Ticket Expires at Intermission!

That's right. Your ticket to this A.C.T. performance doesn't include the last half of the show. We aren't going to ask you to leave. It is only our way of ensuring a basic fact about A.C.T.'s survival: Ticket sales pay only for half of the cost of a repertory performance. The essential other half must come from sources other than you who want to keep the finest in professional theatre available to the entire community.

Like ballet, opera, symphony orchestras, museums and libraries, theatre like A.C.T. needs added support from Bay Area individuals and corporations. Your contribution helps to keep ticket prices within the reach of playgoers of all ages.

And that's not all. When you support A.C.T. with a contribution, you help to maintain the high standards of the company's Conservatory Program, currently offering professional theatre training to some 75 talented young people from all over the country. A.C.T.'s student scholarship fund needs your help.

Every season, A.C.T. also presents a Student Matinee Program in cooperation with schools throughout the Bay Area. This year, more than 30,000 students will attend special afternoon performances and discussions of A.C.T. productions. The program depends on your continued support.

This year, the Ford Foundation has provided A.C.T. with a grant of $300,000. A.C.T. receives this sum only when it has been matched by an equal sum raised from the Bay Area community. Your contribution will help us match the Ford Foundation's grant at the same time it supports all of A.C.T.'s cultural and educational programs.

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*Active as of January 1, 1973*
A DOLL’S HOUSE

by HENRIK IBSEN

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

the cast

Torkel Helmer: a lawyer PETER DONAT
Nora, his wife MARY MAISON
Doctor Rank PAUL SHENAR
Kristine Linde BARBARA COLBY
Nils Krogstad, a solicitor DONALD EWER

Anne-Marie, the Helmer’s nurse-maid ANNE LAWDER
A house-maid SHIRLEY SLATER
A porter ANDY BACKER
Mailman JERRY FITZPATRICK

Party Guests: Christopher Cara, Robert Dicken, Barbara Dinickson, Jerry Fitzpatrick, Barbara Herring, Viori Pappas, Rebecca Sand, Wanner Boksh, Sandy Timpson, Franey-Walsh

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

There will be two intermissions.

Dance Sequence by JIM CORTI

undertudies

Helmer: Howard Sherman; Nora: Joy Carlin; Doctor Rank: Andy Backer; Kristine Linde: Elizabeth Huddell; Krogstad: Robert Mooney; Anne-Marie and Housemaid: Janie Atkins

Stage Manager: DIANA CLARKE

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. This season he directs the opening production, Edmond Rostand’s Cyrano de Bergerac, as well as Margaret Kenney’s Tartuffe. Prior to A.C.T.’s beginnings, he edited the highly acclaimed Lincoln Center production of Tartuffe in New York and Homage to Shakespeare, starring Lillian Gish, Edith Evans and Margaret Leighton, at the Conlon Hall. His Off-Broadway productions include 56 Characters in Search of an Author, which won him the Outer Circle Critics, Obie and D’Annunzio awards; Under Milkwood, honored with the D’Annunzio and Outer Critics Circle awards; and Ivanov, winner of the Obie and Vernon Rice Drama Desk awards. In 1964, he re-created his production of Six Characters in London with a cast headed by Ralph Richardson and Michael O’Sullivan. Among the operas he directed at the New York City Center are Don Giovanni, A Midsummer Night’s Dream, Porgy and Bess, The Inspector General, Cool Fandango, Tutte and Six Characters in Search of an Author. He served as both director and librettist of Lee Hoiby’s Antinio, a new opera commissioned by the New York City Opera and directed at the City Center. Mr. Ball has worked as guest director at all major North American theatre festivals, including the American Shakespeare Festival, Stratford, Conn.; the Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington D.C., the Alley Theatre in Houston, and the Antioch and Toledo Shake- spere Festivals, respectively. He was the recipient of the Francisco directorial debut in 1959 with the Actors’ Shop production of The Devil’s Disciple. A graduate of the Carnegie Institute of Technology, he is the recipient of a Fulbright Scholarship, a Ford Foundation Chairman’s Directorial Grant, and an NBC/RCA Director’s Fellowship. He directed the A.C.T. productions of Aeschylus’ The Oresteia, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Tiny Alice, Oedipus Rex, Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead and Caesar and Cleo- patra. In addition to his work as a director, Mr. Ball teaches in the company’s Conservatory training pro- grams and last year served as an inspir- ing and dramatic national theatre workshop at the invitation of a government spon- sored foundation.

JAMES R. MCKENZIE, Executive Pro- ducer, is one of the country’s most active theatrical producers. In addi- tion to his considerable duties with A.C.T., he is producer of the West- port Country Playhouse in Conn. and Peninsula Players Theatre Foundation in Wisconsin, co-producer of the Parker Playhouse in Fort Lauderdale, and president of the Producing Man- agers Co. in N.Y. O.N. He owns the Lake Cinema, an art film house, op- erates the Players Tavern, a theatrical restaurant, and is President of TIP and TKF Plays, Inc. His third Broadway production opened off-Broadway in New York City in addition to his 14th North American touring company, Mr. McKenzie is on the Board of Directors of the Council of Stock Theatres, a director of the League of Resident Theatres and Council of Resident Summer Theatres, as well as a member of the League of Professional Theatre Managers, the Independent Booking Organization, and the Organization of Legitimate Theatres. He is a working member of the Association of Theatrical Press Agents and Managers, the Interna- tional Alliance of the Theatrical Stage Employees, and Actors Equity Association. McKenzie has produced or managed over 1,000 plays, including Broadway hits, national road tours, regional theatre, summer and winter stock companies. He has been an executive at numerous theatres, including the Milwaukee Repertory Theatre and New York’s ANTA, and last summer produced the Phoenix Summer Festival (Arizona).

EDWARD HASTINGS, Executive Di- rector and Resident Stage Director, was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broad- way, he co-produced The Saintliness of Margery Kempe, Epitaph for George Dilton and he directed the recent regional production at the University of Kentucky of The Country Wife. He served as guest director of The Rake’s Progress, Lemon Sky and A Man for All Seasons in colleges and regional theatres. Mr. Hastings’ pro- ductions of Charlie’s Aunt and Our Town were seen during A.C.T.’s first two seasons. In New York he guided the Henry Fonda revival of Our Town with an all-star cast. He has directed seven other A.C.T. productions, most recently The Time of Your Life and Dandy Dick. This season, Mr. Hast- ings heads the new play program, Plays In Progress, and directed The House of Blue Leaves.

ALLEN FLETCHER, Resident Stage Di- rector and Conservatory Director, is former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera, the Penn- sylvania State Festival Theatre, the Antioch Area Shakespeare Festival, the APA, the McCarter Theatre in Princeton, New Jersey, and the Boston University Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace and The Hostage, as well as co-direct- ed The Crucible, which entered the repertory at the San Francisco Summer Festival in 1967. Mr. Fletcher also di- rected A.C.T.’s highly successful pro- ductions of Hadrian VII, The Latent Heterosexual and An Enemy of the People. Last season, he directed An- tony and Cleopatra and Paradise Lost, and directs his new translation of The Doll’s House and That Championship Season for the 1972-73 repertory.

EDITH MARKSON, Development Di- rector, was instrumental in the found- ing of A.C.T. in Pittsburgh in 1965 and has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginnings. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and was a member of the steering committee of the young APA Repertory Company there in the 1950’s season. She also brought Wil- liam Ball to that theatre, where he first directed Charlie’s Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, where he first directed The Crucible. Mrs. Markson currently serves on the exec- utive board of directors of The Theatre Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.

JACK O’BRIEN, Guest Director, re- turned to A.C.T. for the third time to direct You Can’t Take It With You. He staged The Importance of Being Earnest in 1970, and two years ago was in residence as lyricist of A.C.T.’s first musical, The Selling of the Pres- ident, which played on Broadway last season. O’Brien joined Ellis Riis’ APA Repertory in 1963 after graduating from the University of Michigan and teaching at Hunter College, and served as Riss’ assistant and later Associate Director of the Company,reviving You Can’t Take It With You, War and Peace and other productions of the rep, and creating productions of O’Casey’s The Plough and the Stars, Dooly Dandy and Beckets’s Play. O’Brien directed A Comedy of Errors for the San Diego Shakespeare Festi- val in 1969, and last summer staged their production of The Merry Wives of Windsor. This past summer he travelled to Chicago where he directed Brian Bed- ford and Tammy Grimes in Cohan’s The Tavern. He comes back to San Francisco from Dallas where he has recently directed his first opera, Dillo and Années for the Dallas Civic Opera with Jon Vickern and Tatiana Troy- ano. O’Brien is currently working on a new opera commission with Bob James, composer of The Selling of the President, and O’Brien’s partner since college, to be produced next fall.
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associate director: EUGENE BARCONE

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PETER DONAT

Nora, her wife

MARTHA MASON

DOCTOR RANK

PAUL SHEAR

KRISTINE LINDE

BARBARA COLBY

NILS KROGSTAD, a solicitor

DONALD IWTER

THE HELMERS, children

PANDORA BEDNAR

DAVID DARLING

TONY COSTA

ANNE-MARIE, THE HELMERS' NURSE-MAID

ANNE LAWDER

A HOUSE-MAID

SHIRLEY SLATER

A PORTER

ANDY BACKER

MAILMAN

JERRY FIGHTZAK

Christopher Cara, Robert Dicken, Barbara Dinickson, Jerry Fitzpatrick, Barbara Herrig, Victor Pappas, Rebecca Sand, Wanner Bokk, Sandy Timpson, Francis Wahy

the action takes place in the helmers' apartment in a norwegian city.

there will be two intermissions.

dance sequence by jim corti

undestudies:

helmer: Howard Sherman; nora: joy carlin; doctor rank: andy backer; kristine linde: elizabeth huddly; nils krogsstad: robert mooney;

anne-marie and housemaid: janie atkins

stage manager: DIANA CLARKE

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James R. McKenzie:

JACK O'BRIEN:

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THE ACTING COMPANY

JANIE ATKINS, who holds a B.A. in English from Mills College and also attended the University of London, was a student in the A.C.T.'s Conserva-
tory for two years, appearing in The Merchant of Venice, Antony and Cleo-
patra, Caesar and Cleopatra and Electra and Goldenlight. She was seen locally in One Foot Over the Other in 1970 at the Playhouse, Joy, at the Marin Shakespeare Festival as Miranda in The Tempest and Phebe in In As You Like It. Miss Atkins spent last summer at the Oregon Shakespeare Festival where she ap-
ppeared as Cressida in Troilus and Cressida and Katherine in Love's Labo-
ure. She is in San Francisco.

JOY CARMAN, who appeared as Miss Prism in The Importance of Being Earnest and in The Tavern during her first year at A.C.T., is back at the University of Chicago where she has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwrights Theater, she has appeared on Broadway with the Second City, in several off-Broadway productions, and with resident companies. Miss Carmán has also been seen in The Time of the Conchos at Los Angeles Cody and in the current Off-Broadway production, Paradise Lost and Dandy Dick.

ROBERT CHAPLINE, A.C.T.'s master voice teacher, appeared in Antony and Cleopatra last season, his first acting assignment with A.C.T. since Oedipus Rex two seasons ago. The recipient of a Rockefeller Foundation Fellowship with Konstan Linklater in voice teaching training one year, Mr. Chapline has also taught at the Minne-
toba Theatre Center, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., The Mark Taper Forum of the Los Angeles Mu-
tropolitan Recreation and Park depart-
ment at UCLA, and, most recently, at the New York Institute of the Arts in Los Angeles.

BARBARA COBY, returning to A.C.T.

A.L., 1224.0x792.0
JANIE ATKINS, who holds a B.A. in English from Mills College and also attended the University of London, was a student in A.C.T.'s Conserva-
tory for two years, appearing in The Merchant of Venice, Antony and Cleo-
patra, Caesar and Cleopatra and Cormorant and Goldenfins Are Dead. She was seen locally on One in Three Over the Moon, A Tale of the Sea, at the Marin Shakespeare Festival as Miranda in The Tempest and Phoebe in As You Like It. Miss Atkins spent last summer at the Oregon Shakespeare Festival where she ap-
ppeared as Cressida in Troilus and Cressida and Katherine in Love's Labo-
rors Lost. She is seen in Cyrano.

ANDY BACKER, a newcomer to A.C.T. this season, holds a Master of Fine Arts degree from Stanford University and has been seen in more than 75 stage productions. He served as the leader of the Charismatic Arc a Summer Repertory (New York), and was a member of the Siena Repertory and Ledges Playhouse in Michigan, play-
ing such roles as Iago in Othello, and the title roles in Scapin and St. Mau-
grave’s Dance. As a participant in the 1972 Playwrights Conference at the Eugene O'Neill Memorial Playwriting Residency Center in Conn., Mr. Backer per-
fomed in five original plays, includ-
ing Ron Cowan’s Porcelain Time, with Michael Sacks, star of the current film, Slaufer-Slav. Five days a week a number of radio and television character assignments, he is currently seen in Cyrano and A Doll’s House.

Ramon Bieri, returning to A.C.T. after several seasons’ absence, has appeared in numerous productions on the West Coast, including Portland’s Pioneer Theatre Company and the Vancouver Playhouse. His television credits include City Hospital and the Medical Center, and he was co-
nosted last season with George Ken-
ner in Jase. He has also appeared in such movies as Andromeda Strain, R.P.M., The Hornet, and Brother From Another Mother. Mr. Bieri has also appeared with several resi-
dent theaters, including the New York Shakespeare Festival, the Cin-
cinnati Playhouse-in-the-Park and the San Diego Shakespeare Festival. He has played major roles in a number of A.C.T. productions, including That-
tulfe, Two for the Seagull, The Se-
gull, Long Day’s Journey into Night, Long Live Life, The Crockle, and Staircase. Mr. Bieri is seen as Phil Roman in That Championship Season.

JANIE ATKINS

JOY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Tavern during her three years in A.C.T.’s Conserv-
atory, was also a student in the University of Chicago’s Theatre Program and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwright’s The-
atre, she has appeared on Broadway with the Second City, in several off-
Broadway productions, and with resi-
dent and summer theaters, made nu-
merous radio and TV commercials, and appeared on such television series as The BRICK’S World, The Seagull, Six Characters, Under Milk-
wood, and The Day of the Locust. Delicate Balance. Miss Colly appeared last summer in Bilbo Bifat with Tammy Grimes and Brian Bed-
pord and prior to that in the LA Music Center’s Mark Taper Forum world premiere of Miss Murphys, Angels in The West and the first season of The New West for Now, Father’s Day and Ten Clooz Zip Club. She is cur-
rently appearing in A Doll’s House and You Can’t Take It With You.

JIM CORLI, new to A.C.T. this season, doubles as a dancer and actor in is seen in Cyrano. He is a graduate of the New York School of The Performing Arts in Santa Monica where he appeared in the title role of Caesar and Cleopatra and also served as choreographer. He at-
tended Loyola University in Chicago where he played Caesar and Juliet and Cockey in The Roar of the Greasepaint, Off-Broadway. At the Architect and the Emperor of Assyria, the Importance of Being Earnest, Six Characters in Search of a Director, and The Devil’s Disciple he was seen as Caesar and Cleopatra. For the past two seasons he has been seen at A.C.T. in Caesar and Cleopatra and The Tavern and Paradise. In Cyrano Mr. Bieri is currently appearing in In the West and You Can’t Take It With You.

JIM CORLI

ROBERT CHAPLINE, A.C.T.’s master voice teacher, appeared in Antony and Cleopatra last season, his first acting assignment with A.C.T. since Oedipus Rex two seasons ago. The recipient of a Rockefeller Foundation Fellowship with Ken Linlisk in voice tea-
vices, this past summer he appeared at the Old Globe Shak-
espeare Festival in San Diego. He has been seen at A.C.T. in The Merchant of Venice, Hadrian VII, The Latent Heterosexual, An Enemy of the Peo-

KATHY CROSBY, who graduated from the University of Texas, ap-
peared the company’s original 1969-70 produc-

BARRABARA COBLY, returning to A.C.T. after several seasons absence, studied at Carnegie Tech and received her Bachelor’s Degree from Bard College. She was seen on Broadway in The Devil, with Jason Robards and Anne Bancroft, and Murderous Angels, and off-Broadway in William Ball’s Six Characters in Search of an Author. She appeared on TV in the premiers of Colombo, with Peter Falk, and a forthcoming ABC Movie of the Week with Cloris Leachman. Miss Colby appeared in Candida and The Day of the Locust. Delicate Balance. Miss Colly appeared last summer in Bilbo Bifat with Tammy Grimes and Brian Bed-
pord and prior to that in the LA Music Center’s Mark Taper Forum world premiere of Miss Murphys, Angels in The West and the first season of The New West for Now, Father’s Day and Ten Clooz Zip Club. She is cur-
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rently appearing in A Doll’s House and You Can’t Take It With You.

KATHY CROSBY

Peter Donat plays the role of Sir Henry in A.C.T.’s production of The Taming of the Shrew. He is a graduate of the University of Minnesota and has appeared in numerous Broadway productions, including Sicilian Snow, The Silver Bow, and The Goodbye Girl. He is currently appearing in A Doll’s House and You Can’t Take It With You.
His numerous TV credits include Hallow- 
 nine Five-O, Daniel Boone, Cade's County, 
 and the popular sitcoms, "The Family 
 " and "Lost in Space." He has also been 
 named one of People Magazine's 50 Most 
 Beautiful Women. He received his M.F.A. 
 from the University of Illinois and is a 
 member of the Screen Actors Guild. He 
 has been married to his wife, Jeanne, for 
 25 years, and they have two children, 
 a son and a daughter. He currently resides 
 in Los Angeles with his family. 

Hoffman is best known for his role as 
精子 in the classic film "The Graduate," for which he received an Academy 
 Award nomination. He has also appeared 
 in numerous other films and televisions, 
 including "The King of Queens," "The 
 Nanny," and "The West Wing." He has 
 also appeared on Broadway in productions of 
 "A Christmas Carol," "Waiting for Godot," and 
 "The Diary of Anne Frank." His 
 most recent film role was in the 
 thriller "The Da Vinci Code," in which he 
 played the role of Robert Langdon. 

Hoffman is known for his 
 dedication to his craft and his 
 commitment to his family. He is 
 a devoted father and husband, 
 and he is respected for his 
 intelligence and his 
 humanitarian efforts. He is 
 a vocal advocate for 
 education and has 
 supported numerous 
 causes and organizations 
 throughout his career. 

His numerous TV credits include Hallow-
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 and the popular sitcoms, "The Family 
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and with resident theatres in Boston and Memphis. He appeared in Marat/Sade at the Manitoba Thea-
tre Center in Canada and as Father Daniel Rentigan in the San Francisco production of The Trial of the Ca-
tonsville Nine. Mr. Reinhard's television credits include several award-
winning NET dramas and roles in Gunsmoke, Annie and Nichols. He appeared in the film Bulletin with Steve McQueen. Among the roles Mr. Rein-
hard has played for A.C.T. are Stan-
ley in A Streetcar Named Desire and
Claudius in Hamlet, as well as major
roles in A Flea in Her Ear, Rosen-
crantz and Guildenstern Are Dead, Room Service, Oedipus Rex, Saint
Joan and The Rose Tattoo. He was
seen last season in The Conductor, Par-
dise Lost, The Tavern and as And-
rew Wylie this summer in A.C.T.'s
long running Sleuth. He is currently
in You Can't Take It With You and
That Championship Season.

Shirley Slater

PAUL SHENAR, a founding member of
the A.C.T. returns this fall for his
seventh season with the company.
He made his New York debut at the
Circle-in-the-Square, has been a
member of the Lincoln Center Rep,
done several seasons of summer stock, appeared with the Milwaukee Repertory Theatre and San Diego Shakespeare festival for two seasons. For A.C.T., Mr. Shenar has appeared in 36 productions, including the title roles in Hamlet, Oedipus Rex and The Devil's Disciple, and memorable performances in Tiny Alice and Thieves, which were seen on Broadway in 1964. Last season, he played Etxot in Private Lives and was seen in An-
tony and Cleopatra, Paradise Lost, Caesar and Cleopatra, and Rosen-
crantz and Guildenstern Are Dead. He is currently in Cyrano and A Doll's
He is currently in Cyrano, A Doll's
House and That Championship Sea-
son.

HOWARD SHERMAN came to A.C.T.
as a member of the 1970 Summer Training Congress and remained in the advanced training program for a season, appearing in Hadrin VII, and was one of four students selected by William Ball to present scenes from As You Like It at Lake Tahoe in the Summer of 1971. Last season, he ap-
ppeared in Caesar and Cleopatra, Ros-

crantz and Guildenstern Are Dead, Dandy Dick and The Conductor. Mr. Sherman is currently seen in Cyrano.

Howard Sherman

HOWARD SHERMAN

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

SHIRLEY SLATER, a former student of
A.C.T.'s training programs, taught
film and TV for the 1972 Summer
Congress and repeats that assignment this season as well as appearing cur-
rently in Cyrano and A Doll's House. Understudy to Dorothy Loudon in A.C.T.'s production of The Effect of Gamma Rays on Man-in-the-Moon Marigolds last season, she was seen as Beatrice a number of times, and has also appeared locally in leading roles in The Trial of the Catanosville Nine, The White House Murder Case and One Flew Over the Cuckoo's Nest. A veteran of several films, including The Candidate and a major role in Mary, to be released this fall, Mrs. Slater is also a published poet and short story writer and film writer.

producer. Her numerous TV credits include series for NET, many network
commercials, and the distinction of having been one of the first women
film and TV directors in the U.S.

CROCKER BANK

J. STEVEN WHITE, a specialist in sword and combat choreography who will teach those skills at A.C.T. this season, comes to his first season with the company from the American Shakespeare Festival in Stratford, Conn. He was twice recipient of the Bob Hope Scholarship at Southern Methodist University, from which he holds a Bachelor of Fine Arts Degree, and appeared in the Bob Hope Thea-
tre there in such roles as Atahualpa in Royal Hunt of the Sun and Edmund in King Lear, with Morris Carnoysh. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Puck in A Midsummer Night's Dream, Tybalt in Romeo and Juliet and Claudio in Much Ado About Nothing. He is currently ap-
ppearing in You Can't Take It With You.

MARY WICKES, has created roles in 18 Broadway stage productions (five written and directed by George S. Kaufman), has been featured in 30 major films and most of the major television programs, and has ap-
ppeared in over 200 productions in important stock companies. The Na-
tional Television Academy selected her as one of five best supporting
actresses after performances with Ronald Colman in The Halls of Ivy, Lucille Ball, Erin Pina, Gertrude Berg and the creation of the role of Mary Poppins for CBS. A graduate of St. Louis' Washington University, from which she holds an honorary Doctori-
of Arts Degree, she is currently com-
pleting her Master's Degree at UCLA and is seen in You Can't Take It With You.
and with resident theatres in Boston and Memphis. He appeared as Marius in Marat/Sade at the Manitoba Thea-

tre Center in Canada and as Father DanielRentigan in the San Francisco production of The Trial of the Ca-
tonsville Nine. Mr. Reinhardt's televi-
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AIR, SEA, SKI
by Jim Crockett

You arrive at the dock in plenty of time, maybe even a little too early. Your luggage is piled away so there’s no mystery place between the bottom of the “Boat,” then soon it’s time to board and you’re shown to your room. Maybe yours is a cabin of rambler, a affair with bunk beds and a single window, or maybe you have a luxurious stateroom with two beds and four port holes. Either way, there’s a view for you, having just as mysteriously reappeared and waiting. You survey your quarters, opening each of the tiny drawers and cabinets.

Then before long, friends and skyline disappear as the Oronaya heads out through the Golden Gate. You’re in a whole new city now. It’s not as large as your own certainly, but it’s a city nonetheless. So you begin to jump on the streets immediately by strolling the various docks and walkways, unrestricted since there are no classes onboard. There is the little hundred-seat cinema, an assortment of bars and lounges, a comfortable library, two large dining rooms, gift shops, and one of the few areas of town that has, except muggers.

Teenage girls passengers hang around on deck to let the only slightly older passengers get a glimpse. Parents have already disappeared, quickly discovering that the price of cocktails is significantly lower. Older travelers have already begun meeting new bridge partners. Your steward, maybe a Cockney or Scot, has tidied your room after you unpacked, and though the ship might not feel the same, you’re still trying to get your “sea legs.” By evening you’re starting to spot familiar landmarks, you’re strolling to the Kilt and Thrill bar like a seasoned passenger. You’ve found the legendary Cuban cigar on sale, too.

The sea cruise. It’s perfect. We can all get away for a couple of weeks sometime during the year! Steaming to Europe or the Orient is perhaps a little much for some of us. Nonetheless, there is an excellent solution: a short cruise to British Columbia. Sailing to France cuts your available sightseeing time substantially, but the beautiful city of Vancouver is only two-and-a-half days away on, say S.S. Oronaya which we took. And then you can save some time by flying back after your holiday.

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CHARCOAL MELLOWED IT DROP BY DROP


(continued on p. 48)
AIR, SEA, SKI

by Jim Crockett

You arrive at the dock in plenty of time, maybe even a little too early. Your luggage is piped away to some mysterious place in the bottom of "The Boat," then soon it's time to board and you're shown to your room. Maybe yours is a diminutive affair with bunk beds and a single window, or maybe you have a luxurious state room with two beds and four portholes. Either way, there's your baggage, having just as mysteriously reappeared and waiting. You survey your quarters, opening each of the tiny drawers and cabinets.

Then before long, friends and skyline disappear as the Oronaya heads out through the Golden Gate. You're in a whole new city now. It's not as large as your own certainly, but it's a city nonetheless. So you begin to acquaint yourself immediately by strolling the various decks and walkways, unrestricted since there are no classes onboard. There is the little hundred-seat cinema, an assortment of bars and lounges, a comfortable library, two large dining rooms, gift shops, and even a little bowling alley. This city has, except muggers.

Teenage girl passengers hang around on deck to let the only slightly older crewmen get a glimpse. Parents have already disappeared, quickly discovering that the price of cocktails is sinfully low. Older travelers have already begun meeting new bridge partners.

Your steward, maybe a Cockney or Scot, has tidied your room after you unpacked, and though the ship is as steamily clean as you suspect you're still trying to get your "sea legs." By evening you're starting to spot familiar landmarks, you're strolling to the Kilt and Thistle bar like a seasoned veteran, and you've found those legendary Cuban cigars on sale, too.

Gentle bells tell you it's time for the evening meal, and you arrive at the dining room to meet new friends with whom you'll be enjoying your meals during the trip. For dinner you perhaps sample soup and onion or a crab cocktail for starters, followed by entrees flavored with sherry, then fillets of Plache Bonne-Femme or maybe Roast Spring Chicken. Some salad, too, and assorted vegetables, and for dessert Creme Florentine, French pastries or cheeses and fruit.

You gallop, or "table steward" you soon learn, is from a village in India, and since he is assigned only two or three tables you've never had such convenient service. Fifty cooks are baking bread daily, preparing four or five main dishes for each meal, relishing and cooking thirty bags of potatoes a day.

That night it's after-dinner drinks, maybe some dancing, or off to the cinema for a first-run film. Afterward a glass of port in the lounge, and a silent walk on deck. Then to bed, snug to sleep by the waves, and rocked by the almost imperceptible soothing vibrations of the ship's engines.

In the morning your steward wakes you at the pre-arranged hour with orange juice and biscuits. Then maybe you enjoy a hot shower and a refreshing deck walk before breakfast. In the dining room the menu is as varied as the night before, but with assorted sausages, eggs, juices and pastries. The rest of the morning is spent writing letters, watching a school of porpoises follow the ship and gazing dreamily at the sea. A pass at the gift shop yields an exotic perfume, a Scottish shawl and some English candies. Then a couple of games of deck quot fires (an old version of ring toss) build up a good lunchtime appetite.

The ship's kitchen offers a choice of fish, duck, sausage, salad, eggs or a cold buffet, followed by pudding, ice cream, fruit or jelly-O. And you swear you'll eat it all again. Not until dinner.

It's too cold for swimming, so you bundle up and head on deck for a chair. It may be windy, even raining, but you always manage to find a calm spot somewhere. You're outside, a part of the weather and the sea, your scarf pulled tight, your jacket collar up close. Maybe you have one of those mildly rich Navas, or your favorite pipe. And a copy of the London's Sea Wolf which you always meant to read. Then before you know it, it's seven o'clock. Hungry and Wolf Larsen have been battling The Ghost through several storms, and where in the distance you hear thunder rumbling godlike.

But now it's time to dress for dinner, your last before Victoria. You've only been onboard a few days, but there is still a type of sadness that the cruise is coming to an end. (continued on p. 48)

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Performing Arts
Second Annual Guide to
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The greatest impact, however, has been made by the introduction of sea-air programs. Now passengers who have a limited amount of time for travel can combine the luxury and relaxation of shipboard life with the speed of jet transportation.

There are sea-air programs ranging from a week to six weeks, taking travelers from the West Coast to a great variety of destinations.

Many are designed with the harassed businessman in mind. And, of course, there are few wolves who will turn down the opportunity to take an ocean voyage. There is just enough time at sea to unwind — away from the telephone — before sailing into a foreign port relaxed and ready to go.

Most of the programs provide a few days to explore the new destination before boarding a jetliner for a quick ride home. Flexibility is the key word, and many travel plans can be tailored to the interests of the individual traveler who might want to spend a week or so away from home after arriving in a country by ship.

Other travelers may choose to fly to their destination and board an ocean liner for the return trip, arriving rested and prepared for the pressures of the day. It's also a smart idea since most shipping lines allow an enormous amount of free baggage per passenger. Shopping for bargains at the duty-free ports is never a problem with the ship's baggage allowance.

Ships are no longer merely a means of transportation. Today, they are floating resorts rivaling some of the world's best hotels for service, cuisine and entertainment. The ratio of staff to passengers in many cases is 1 to 2, which means that everyone is pampered. All meals are included in the price of the cruise, and that's not merely three meals a day. In most cases, passengers are served five meals and can order a snack whenever they are so inclined.

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Although a cruise might satisfy your instincts to be another Captain Cook, Magellan or even Christopher Columbus — rest assured they have never had it so good.

— Laurie Howell

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  - Departures: Every Friday (LA & SF), 7 days—Song of Norway. Fly to Miami. Cruise San Juan, St. Thomas, Nassau, Miami. Fly home.

- Royal Viking Line & Pan American World Airways
  - Departures: April 21, June 27, Sept. 4 (LA & SF), 10 days—Island Princess. (See April 2 schedule.)

- Mexico
  - Princess Cruises & Western Airlines
  - Departure: April 20, May 4 (LA), 10 days—Island Princess. (See April 2 schedule.)

- Pacific Circle
  - Pacific Far East Line & Pan American World Airways, Ltd.
    - Departures: April 21, June 27, Sept. 4 (LA & SF), 10 days—Island Princess. (See April 2 schedule.)

- Orient
  - German Atlantic Line & Pan American World Airways
    - Departure: April 22 (LA), 35 days—Hamburg. Fly to Sydney, then Bali and Singapore. Cruise Bangkok, Hong Kong. (6 days), Nagasaki, Kobe, Tokyo, Honolulu, Los Angeles.

- Mexico, Caribbean & Scandinavia
  - German Atlantic Line & Pan American World Airways

- Hawaii
  - Pacific Far East Line & Pan American World Airways, United Airlines
    - Departures: May 14, 27, June 16, 26, July 10, 21, Aug. 10, 22, Sept. 2, 21 (LA and SF), 15 days—Monterey or Mariposa. Fly to Hilo. Spend 9 days. Cruise home.

- Opera Tour to New York
  - KKHI and Jackson Travel Service
    - Seven Days of Opera in New York
      - Escorted by Peter Bessel
        - Schedule:
          - April 15: Departure to New York
          - April 16: Gounod’s Romeo and Juliet at the Met with Mollo and Cordelli
          - April 17: Massenet’s Manon, NYC Opera with Sills
          - April 18: Strauss—Der Rosenkavalier at the Met with Ryanske, Rieger
          - April 19: Rossini—Barber of Seville at the Met with Hone, Boselli
          - April 20: Puccini, Tosca at the Met with Bundy and Cordelli
          - April 21: (M) Donizetti, Lucia at the Met with Stott, Kyoto; (E) Verdi, Trovatore at the Met (closing performance with Caballé, Cestico)
        - April 22, Return to San Francisco

- Price: $549.00 includes: Round trip jet—San Francisco/New York. Round Trip transfers airport and hotel. Hotel accommodations, seven nights (double occupancy). Choice orchestra seating for all opera performances. Tour of the Met Opera House.

- For reservation or information contact: Jackson Travel Service, 1607 Jackson Street, S.F. 928-2501
  - Peter Bessel - 861-1330

- KKHI 1530 am -95.7 fm—Listen to the live broadcast in stereo of the San Francisco Symphony on February 2, 16, 23 and March 16 and 30, direct from the War Memorial Opera House.
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University of California Extension
Performing Arts Series
Concerts and Commentary

Presented in cooperation with the
San Francisco Conservatory of Music
A music series in an intimate hall
including concert, lecture-demonstration,
and dialogue between musician
and audience.

Thursday, February 22, MILTON AND
PEGGY SALKIND
An evening of four-hand music with
selections from Schubert, Ravel,
Chopin, Mozart, and contemporary
works especially commissioned by the
Salkinds.

Thursday, March 29, ELYNE JONES
A program to demonstrate the
orchestral functions of all components
of the percussion section from snare
drum to cymbals. Elyne Jones will
be accompanied by a pianist.

Tuesday, April 24, ARTHUR KREHBIEL
Three centuries of horn trios. Selections
include the Trio for French Horn,
Violin, and Cello by Joseph Haydn; Trio No. 2 for Piano,
French Horn, and Violin by Brahms; Trio by
Leonno Berkeley; and parts of Moz-
zart’s Concerto for Natural Horn of
Waldhorn.

Performers:
MILTON AND PEGGY SALKIND, pi-
ano duo, are graduates of Juilliard
School of Music. They have been fea-
tured soloists on the Bell Telephone Hour on television, appeared in con-
cert at the Library of Congress, and completed five concert tours of Eu-
rope. Milton Salkind is President of
the San Francisco Conservatory of
Music. Peggy Salkind is head of the
piano department at Lone Mountain
College.

ELYNE JONES, currently tympanist
with the San Francisco Symphony,
was formerly tympanist with the
American Symphony Orchestra under
Leonid Stokowski, the Brooklyn Phil-
harmonic, and the Westchester Sym-
phony.

ARTHUR KREHBIEL, co-principal horn of
the San Francisco Symphony, was
formerly associate first horn with the
Chicago Symphony, and principal
horn and soloist with the Detroit
Symphony. He has also been a mem-
ber of Metropolitan, a rock group
made up of members of the Detroit
Symphony Orchestra.

Schedule: February 22, March 29,
April 24, from 8:30 to 10:30 p.m.;
University of California Extension
Center, 55 Laguna Street, San
Francisco.

Fee: $12 for the series of three per-
formances. Single admissions at $5
each will be sold at the door if space
is available.

For information telephone 861-5452
in San Francisco.
PERFORMING BACCHUS
(continued from p. 41)

And so, let us raise a glass of Chamberlin or Ausone or Cremant, if we can afford them. To the wonderful world of Cole Porter. "You're the Top!"

ERNIE'S RESTAURANT
presents
MENU DU DINNER DE COLE PORTER

AMUSE-GUEULES
A Mixed Bowl of Natural Nuts and Seeds

SOUPE
Cole Madrilene à la Mimoso

POISSON
Le Campanile de Crepes aux Fruits de Mer del Palazzo Rezzonico

ENTREES
Le Canard à la Marengo de Josephine

ENTREMETS
Le Sorbet au Gingembre Wunderbar

ROT
The Baron of Indiana

DESSERTS
Kiss Me Kate Spice Cake, Croquembouche à la Duchesse

to Begin The Beguine
Spanish Sherry, Pando Fino

Leine White
1970 Chateau de Sancerre

Bordeaux Red:
1961 Pape Clement, St. Emilion

Champagne:
Blanc de Blancs Brut

Burgundy Red:
1966 Louis Trapet Chambertin

Blanc de Blanc "Cremant"
1967 Louis Roederer

Peru Indiana Chocolate Fudge
Cognac X.O., Hennessy

Le Propriétaires:
M. Victor & Roland Gotti

Le Chef de Cuisine:
Mr. Jean La Font

French haute cuisine dictates that two contrasting entrees be served. Poultry is first, cooked with damp heat; followed by meat, roasted with dry heat.

Between the two appears the "Entremets." — something light, something sweet.

Here is the recipe for the dish which was served between the duck and the lamb:

Le Sorbet au Gingembre Wunderbar

The Sorbet is a delicate balance between Canton ginger and Champagne laced with lemon. A pungent, thin syrup is first made of finely chopped ginger, Sauternes and sugar. The amounts of the above are variable depending on the strength of the ginger and the sweetness of the Sauternes. Taste it. Next a base is made of one part sugar to two parts water and two parts Champagne with the juice of two lemons and an egg white for each quart of liquid. The base is whipped lightly for several minutes, the syrup added and the whole frozen.

Laguna Estate.
New Chevelle-size wagon.

Actually, Laguna is a whole new kind of wagon. It's more spacious than Chevelles of old, especially for people in the second seat. It has a whole new kind of tailgate. It's a hatchback that lifts straight up. It has a whole new kind of front end. It retracts on minor impact to hydraulically cushioned shocks. You could learn to love a wagon like that.

New hatchback tailgate for easy loading even in close quarters.

Grille end lights are housed in a nose cone of resilient urethane.

1973 Chevrolet. Building a better way to see the U.S.A. Chevy.
PERFORMING BACCHUS
continued from p. 6
And so, let us raise a glass of Chamberlin or Ausone or Cremant, if we can afford them. To the wonder-
ful world of Cole Porter. "You're the Top!"

ERNIE'S RESTAURANT
presents
MENU DU DINER DE COLE PORTER

AMUSE-GUEULES
A Mixed Bowl of Natural Nuts
and Seeds

SOUPE
Cole Madrilène à la Mimosa

POISSON
Le Campanile de Crêpes aux Fruits
de Mer del Palazzo Rezzonico

ENTREES
Le Canard à la Marengo
de Josaphine

ENTREMETS
Le Sorbet au Gingembre

Wunderbar

ROT
The Baron of Indiana

Milk-Fed Lamb

. . . Legumes de Saison . . .

. . . Batons de Pommes de

Terre . . .

SALADE
Le Doré de la Belle Gérardine

FROMAGES
Le Plateau de Fromages de France

DESSERTS
Kiss Me Kate Spice Cake

Croquantbouche à la Duchesse

Demi-Tasse
Peru Indiana Chocolate Fudge

Cognac X.O., Hennessy

Le Propriétaires:
Maison Victor & Roland Gotti

Le Chef de Cuisine:
Mr. Jean de Font

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Cole Porter first served this menu — to the Duke and Duchess of Windsor at the Waldorf on January 16, 1947.
This dinner was again served — to a group of San Franciscans and visitors at Ernie's Restaurant on December 15, 1972.

Laguna Estate.

New Chevelle-size wagon.

Laguna Estate Wagon at Reddington, Massachusetts. of front. End. It retracts on minor impact to hydrau-
ologically cushion shocks. You could learn to love a wagon like that.

Actually, Laguna is a whole new kind of wagon. It's more spacious than Chevelle wagons of old, especially for people in the second seat. It has a whole new kind of tailgate. It's a hatchback that lifts up straight up. It has a whole new kind

New hatchback tailgate for easy loading even in close quarters.

Grille and lights are housed in a nose cone of resilient urethane.

1973 Chevrolet. Building a better way to see the U.S.A.
University of California Extension

Anatomy of a Production: A.C.T.'s A Doll's House

Share in the backstage excitement of a major theatrical event through an evening of informal discussions and demonstrations with the director, actors, and designer of Henrik Ibsen's pioneer piece for women's rights. Discussions directed by LYNN KRAUFMAN, Extension Instructor in Drama; ALAN FLETCHER, Director, A.C.T.; MARSHA MARINO, actress; PETER DONAT, actor; and RALPH FU- NIGELLO, designer.

Saturday, February 24, Geary Theatre, 415 Geary Street, San Francisco. Discussion session 10 a.m. to 12:30 p.m.; matinee starting at 2:30 p.m.; fee: $13; or $10 for morning session only.

For information telephone 861-5482 in San Francisco.

GARDEN ARTS

(continued from p. 16)
buyers. This month and next is the time to take delivery for your own display this summer, so no time for delay.

Briefly, a few more western specialists: Nuccio's Nurseries, 3335 Clay Street in San Francisco, has been growing rare roses, peonies, and azalea since 1935, and selling by mail all over the country. Naturally they have hundreds of varieties, but once the nursery can't afford to stock. Epiphyllums are jungle cacti, growable in pots, and though some call them orchids, Cactus they have no relationship to McClanahan's specialty. Reaumur Gardens, 6866 Paloma Street, Pasadena, Ca 91107, have an absolutely incredible list of them. It shows what happens when you get carried away. It's free. And if you're planning a propagation program get in touch with Suter Nursery, 3220 Silverado Trail, St. Helena, Ca 94574. Their list of bareroot evergreens: pine, cedar, cypress, fir, sequoia, spruce and some miscellaneous items is the best in the West. All deliverable to your door. Better yet, visit them in person. They are closed Sundays until the end of the digging season in March. Their list is also free. They do sell in quantities as small as five of one variety.

To the north is bulb country, Mc Cormick Lilacs, Box 700, Cambria, Ca 93428, or 870237, tells what seems to be the full range of dGeRaaf hybrids. This isn't exactly the season to plant, but if you may want to obtain their catalog for future reference. Shreve's Garden, 3625 Quinta Road, Salinas, Ca 93937, sells iris exclusively. Their large, full color 44 page catalog is opulent for this day. A new edition will be published around the end of April.

And a final note takes us to the mid-west. Gilbert, Hilb and Son, Inc., Sarcoxie, Mo 64862, also sells irises but adds peonies and daylilies. The latter probably do not get enough daytime warmth to perform as well as they could in a full sun, but not in shade. If you feel adventurous 50c will reserve you a copy of their new catalog to be published also in April.

If you're late in making a New Year's resolution you might consider a vow to plant several new perennials in your garden this year. The way you start is to send off for an appealing catalog this month. You see, it is possible to do some gardening by mail!

ATTENTION:

OPERA HOUSE PATRONS

As you readily know, dining out has always been a problem when you attend a performance at the San Francisco Opera House. There are not too many convenient restaurants and it also presents a problem in parking and re-parking.

We are happy to announce that the San Francisco War Memorial Opera House has appointed Prophets Foods, a division of General Foods Corporation, to handle its food service.

You hungry Opera House patrons might like to know that the Lower Level Lounge now has food service for every performance. The Opera House doors usually open one hour before each evening performance and two hours before each Thursday afternoon performance. Food service begins at the same time.

Besides providing liquor service at the various bars on each level of the Opera House, the Lower Level Lounge serves sandwiches and cold plates, plus tea, coffee and soda.

Nick Vasel, manager for Prophets Foods, announced that additional services are in the planning stages. Mr. Vasel stated that construction is slated to begin this summer in the Lower Level Lounge so that hot food service can be served beginning with the forthcoming 1973 San Francisco Opera season in September.

Mr. Vasel said that Prophets Foods will be striving to serve consistently good quality food at moderate prices, together with convenience and fast service.

Another service that Prophets now provides is the reservation of your meal at the Lower Level Lounge at intermission time. You may call 864- 1958 or 864-1753 in advance and reserve your table. At the same time, you may also give them your beverage order and it will be ready and waiting at your table.

We certainly hope that Opera House patrons will take advantage of this new and most desirable service.

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Best choice for the idea man who’s going places. Battery-operated, fully featured dictating machines. Records ideas, notes, memos anywhere, on cassette-by-mail tape capsule. Leather travel pouch.

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S A P C E  O U T  E F F I C I E N T L Y

end. Your new friends will go their own ways, there'll be no more decks to stroll or sea to watch, no more stewards to wake you with juice and biscuits, no more books to read without guilt of time wasted.

You're in Vancouver, a lovely city many people have likened to San Francisco in its appearance and feeling.

There are many good popular priced hotels in Vancouver. We choose the Ritz International, located right in the heart of the city.

It's been said that for skiers, staying in Vancouver is like staying in San Francisco and skiing on Mt. Tamalpais, because barely twenty minutes from the Ritz International is Grouse Mountain, one of Western Canada's most interesting ski areas. In the evening, you ride the enclosed gondola to Grouse's peak, dine in gourmet fashion in one of Vancouver's finest restaurants while viewing the city at night in true black klassic fashion. And if night skiing is your love, Grouse has some of the best and most beautiful. A perfect evening.

The next morning you leave for Whistler, British Columbia's best known ski resort, just an hour-and-a-half drive away. There you can try your hand at helicopter skiing on the virgin snows of a 9000 foot glacier. Then on to Apex, Big White, Baldy or any of the other 49 ski areas which make B.C. a winter joy.

Pacific Western Airlines takes you back to Vancouver and, after a week of skiing, snow-sunning and nightly entertainment, you're ready for home. You've been on the powder slopes of Western Canada's most beautiful mountains every day, and you're pooped. You've loved it all, but you really want to be back home in your own beds.

Simple matter. A two dollar cab ride gets you to the Vancouver airport, then after just two hours on a CP Air jet you're in San Francisco. You've allowed an extra day to get yourself back home, but, thank heaven, you're off to work—just waiting for someone to ask you how the trip went.

Sure, those treks to the beach and those days on the lake are good for the soul. But now you know they're just hors d'oeuvres. The all-sea-ski package is the main course.

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Quick-Fix Sausage
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On tap: over 1800 chateaux, vineyards, areas, terms in French, German, Italian, Spanish and Portuguese as pronounced by wine merchant lingualis. Available as a 90-minute extra long tape in either cassette or 3 ips reel-to-reel. Includes 24-page Quick Fox Index. Only $12.50, postpaid, plus 5% sales tax.

WINETAPES
P.O. Box 510-B
Corte Madera, Ca 94925.
AIR, SEA, SKI
(continued from p. 39)
end. Your new friends will go their own ways, there’ll be no more decks to stroll or sea to watch, no more stewards to waken you with juice and biscuits, no more books to read without guilt of time wasted.

* * *

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We certainly hope that Opera House patrons will take advantage of this new and most desirable service.
The Chicago Commodity Exchange describes commodity speculation as "trading in the foods and manufactures of tomorrow." When you purchase a commodity futures contract on May, 1973 sugar, for example, you are buying the right to possess 112,000 pounds of sugar to be delivered in May, 1973. The sugar producer is willing to sell his sugar at today's price, say $10 a pound, to insure a fixed, acceptable return on his efforts.

If, between today and the first of May, the price of sugar rises, you can sell your futures contract for, perhaps, $12 a pound, and earn a profit of $1120 (112 x 10,000) on your investment. If, however, the price of sugar drops to $8, and you sell, you lose $1120. In either case, you never actually achieve physical delivery of the sugar, you merely trade in the futures contracts. Probably, a large sugar user will purchase May sugar futures contracts at market prices in April to insure that he has the sugar he needs in May, and your sugar will actually be delivered to some place like Hershey, Pennsylvania.

The factors which influence the price of sugar are weather, shipping costs, storage costs, and political conditions. As very few private investors can acquire and analyze data about such factors as effectively as the large commodity traders, most small investors eventually lose money trading in commodity futures. And, while commodity futures are nominally liquid, if the market for sugar drops the "limit" (the maximum amount the Exchange rules will allow the price of the commodity to change in one day, for sugar it is $5), it may not be able to sell your contract that day because everyone expects sugar to drop further the next day, and the price decline was arbitrarily halted at $5 by the Exchange's limit rule. You are "locked in" and must suffer declines you can't control by selling out and taking an acceptable loss.

Commodity Options...a New Market

Commodity options are a relatively new investment vehicle which allow you to trade in commodities with strictly limited risk. On certain commodities (sugar, copper, platinum, silver, copper, plywood), you can purchase a put or call option on a commodity futures contract. These options function just like puts and calls on common stocks except that, with commodity options, there are no brokers commissions to pay, and you give the right to buy or sell a futures contract at a fixed price, the market price on the day the option is bought (at any time over a fixed period usually 6 months and 5 days). You pay a premium for the option (typically $1,000 for a single 6-month put or call on sugar). If the price of sugar goes up, and you've bought a call option, you earn $1120 per cent rise in the price of sugar, and you sell your option to collect your profit. If the price plummets by 5c a pound (possible, for example, if the U.S. agrees to disembarco Cuban sugar in return for an anti-Skyjacking treaty with Cuba), you don't lose $500. You simply don't exercise your option, limiting your loss to the $1,000 premium you originally paid.

Double Options

A unique and valuable investment vehicle for highly volatile commodities is the "double option". The double option is both a put and a call on the same commodity, at the same price. Double options cost less than twice the cost of a put or a call, and allow you to profit whichever way the commodity's price moves. Indeed, on many occasions, you can profit on both sides of a double option at different times during its 6-month life. The effect of the availability of commodity options has been to allow many small investors to add the fast action of commodity trading to their portfolios without incurring unacceptable risks. Goldstein, Samuelson, Inc. (by far the largest commodity option broker) has grown to more than fifty offices worldwide in two years through concentration on commodity option brokerage.

Performing Arts readers are invited to write for a detailed description of this new investment tool. Please send your request to: Commodity Options, Investment Department, Performing Arts, 651 Brannan Street, San Francisco, California 94107.
THE MARKET SCENE
COMMODITY OPTIONS—a new investment vehicle
by Eric Vesely, Goldstein, Samuelson, Inc.

Conventional Commodity Futures Trading
The Chicago Commodity Exchange describes commodity speculation as "trading in the foods and manufactures of tomorrow." When you purchase a commodity futures contract on May, 1973 sugar, for example, you are buying the right to receive 112,000 pounds of sugar to be delivered in May, 1973. The sugar producer is willing to sell his sugar at today's price, say $10 a pound, to insure a fixed, acceptable return on his efforts.

If, between today and the first of May, the price of sugar rises, you can sell your futures contract for, perhaps, $12 a pound, and earn a profit of $1120 (1x112,000) on your investment. If, however, the price of sugar drops to $8, and you sell, you lose $1120. In either case, you never actually accept physical delivery of the sugar, you merely trade in the futures rights. Probably, a large sugar user will purchase May sugar futures contracts at market prices in April to insure that he has the sugar he needs in May, and your sugar will actually be delivered to some place like Hershey, Pennsylvania.

The factors which influence the price of sugar are weather, shipping costs, storage costs, and political conditions. If a few private investors can acquire and analyze data about such factors as effectively as the large commodity traders, most small investors eventually lose money trading in commodity futures. And, while commodity futures are nominally liquid, if the market for sugar drops the "limit" (the maximum amount the Exchange rules will allow the price of the commodity to change in one day, for sugar it's .75c) you may not be able to sell your contract that day because everyone expects sugar to drop further the next day, as the price decline was arbitrarily halted at .75c by the Exchange's limit rule. You are "locked in" and must suffer declines you can't control by selling out and taking an acceptable loss.

Commodity Options . . . A New Market
Your commodity options are a relatively new investment vehicle which allow you to trade in commodities with strictly limited risk. On certain commodities (sugar, copper, platinum, silver, copper, plywood), you can purchase a put or call option on a commodity futures contract. These options function just like puts and calls on common stocks except that, with commodity options, there are no brokers commissions to pay, and you give the right to buy or sell a futures contract at a fixed price. The market price on the day the option is bought (at any time over a fixed period usually 6 months and 5 days). You pay a premium for the option (typically $1,000 for a single 6-month put or call on sugar). If the price of sugar goes up, and you've bought a call option, you earn $1120 per contract as a profit. If the price plummets by 5c a pound (possible, for example, if the U.S. agrees to disband the Cuban sugar trade for an anti-Skyaking treaty with Cuba), you don't lose $5600. You simply don't exercise your option, limiting your loss to the $1,000 premium you originally paid.

Double Options
A unique and valuable investment vehicle for highly volatile commodities is the "double option." The double option is both a put and a call on the same commodity, at the same price. Double options cost less than twice the cost of a put or a call, and allow you to profit whichever way the commodity's price moves. Indeed, on many occasions, you profit on both sides of a double option at different times during its 6-month life.

The effect of the availability of commodity options has been to allow many small investors to add to the fast action of commodity trading to their portfolios without incurring unacceptably high risks. Goldstein, Samuelson, Inc. (by far the largest commodity option broker) has grown to more than fifty offices worldwide in two years through concentration on commodity option brokerage.

Performing Arts readers are invited to write for a detailed description of this new investment tool. Please send your request to: Commodity Options, Investment Department, Performing Arts, 651 Brannan Street, San Francisco, California 94107.

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FAIRMONT HOTEL
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MILLS BROTHERS
thru Feb. 14

Tonga Room
Dancing to the Copa and Santos Quartet (nightly)

S. ANTONIO HILTON
Hemri's Room at the Top
dancing to the San Francisco Orchestra Orchestra (nightly)

WEINER'S CAFE
thru Feb. 2 — The World's Greatest Jazz Band

MARK HOPKINS HOTEL
Top of the Mark
dancing to the Dick Turner Trio (Tue thru Sat)
dancing to the John Cooper Trio (Sun and Mon)

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

SIR FRANCIS DRAKE
Starlight Roof
dancing to the Richie Ferris Trio (nightly)

MIYAKO HOTEL
Garden Bar (3 shows nightly — Thu thru Sat)
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NEVADA ENTERTAINMENT GUIDE for MARCH 1973
RENO
Harrah’s Reno (Headliner Room)
Mar. 1-21—Wayne Newton
Mar. 22-25—Open
Mar. 26-Apr. 4—Carroll O’Connor
Ponderosa Hotel (dancing)
Mar. 1-11—Open
Mar. 12-24—The Happy Jesters
Mar. 25-31—Open
Nugget (Sparks)
Mar. 2-3—Buck Owens Show
Mar. 9-10—Open
Mar. 16-17—Open
Mar. 23-24—Open
Mar. 29-Apr. 18—Jimmy Dean & The Imperials
LAKE TAHOE
Harrah’s Tahoe (South Shore Room)
Mar. 2-4—Jerry Lewis
Mar. 9-11—Sheb Wooley
Mar. 16-18—Sandler & Young with Leo de Lyon
Mar. 22-Apr. 4—Sonny & Cher
Sahara Tahoe (High Sierra Room)
Mar. 2-4—Pearl Bailey
Mar. 9-11—Marty Robbins
Mar. 16-18—Robert Goulet
Mar. 23-25—Rowan & Martin
Mar. 30-Apr. 1—Jonathan Winters

LAS VEGAS
Caesars Palace
Mar. 7—Steve Lawrence & Eydie Gorme
Mar. 8-21—Andy Williams
Mar. 22-Apr. 4—The Osmond Brothers
Desert Inn
Mar. 19—Jimmy Dean
Mar. 20 thru Apr. 9—Trini Lopez & Joan Rivers
Dunes
Currents—“Casino de Paris”
Flamingo
Mar. 21—Marty Allen & Mama Cass Elliott
Mar. 22-Apr. 18—Sandler & Young with Corbett Monica
Frontier
Mar. 14—Robert Goulet & Norm Crosby
Mar. 15-Apr. 4—Phil Harris
Las Vegas Hilton
Mar. 16—Ann-Margret
Mar. 17-Apr. 6—Bill Cosby
Riviera
Mar. 20—Don Rickles
Mar. 21-Apr. 10—Totie Fields
Sahara
Mar. 25—Open
Mar. 29-Apr. 7—Rowan & Martin
Sands
Mar. 13—Bob Newhart & Florence Henderson
Mar. 14-31—Open
Sandcastles
Mar. 18—“Lido de Paris”
Tropicana
Mar. 11—“Folies Bergere”

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Cheese and Beef Fondue
Dinners Nightly except Monday
605 Post St. near Taylor • 885-5040
One block from Geary Street theaters

Bobby Short, sophisticated supper club and recording favorite, returns to San Francisco for his third annual visit to entertain his loyal followers with a Sunday, February 18 concert at the civilized hour of 5:00 PM at the Geary Theatre. He will sing and play selections by Kern, Duke, Gershwin, Bacharach and, of course, Cole Porter. His new album, “The Best of Bobby Short,” has just come out on the Atlantic label.

Bobby Short may, after all these house-hold word if Saturday Review, The New Yorker, Stereo Review, Newswise, and the Los Angeles Free Press have their say. All these diversely-oriented publications have seen fit to let out the secret: Bobby is unique; Bobby is dynamic; and Bobby has been undiscovered nationally quite long enough.

Bobby regularly performs at New York’s Cafe Carlyle, where he does three shows a night, five nights a week, 35 weeks a year.

Bobby’s last two appearances in San Francisco in February 1971 and February 1972 were both sell-outs. Everybody loves a winner, and now that the rest of the country is being made aware of this fantastic artist, it’s fun to realize that most of the audience here will be saying, “We knew it all the time!”

San Francisco’s new place to meet before the performance.

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CHAMPAGNE
HARNESS RACING
NOW thrus March 3
Dinner Service
Cocktails
Calendar of RACING DAYS

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Dinner Service
Cocktails
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Sands
Thru Mar. 13—Bob Newhart &
Florence Henderson
Mar. 14-31—Open
Stardust
Currents—"Lido de Paris"
Tropicana
Currents—"Folies Bergere"

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PARDING
Entrance:
PERFORMING ARTS
MONTHLY ADVANCE GUIDE TO SPECIAL MUSICAL PRESENTATIONS ON TV, AM AND FM RADIO FOR MARCH 1973

Thu, Mar. 1
7:00 PM — KRON/FM (Stereo, 96.5 mc) — Show Album — "ANNIE GET YOUR GUN"
8:00 PM — KRE/AM (1400 kc) — Showtime — "HIDDLER ON THE ROOF"

Fri, Mar. 2
7:00 PM — KRON/FM — Show Album — "SKYSKRAPER"

Sat, Mar. 3
7:00 PM — KRON/FM — Show Album — "ALL AMERICAN"
8:00 PM — KKFI/FM (Stereo, 97.5 mc) and KKFI/FM (Stereo, 97.5 mc) and Philadelphia Orchestra

Sun, Mar. 4
7:30 PM — KQED (Channel 9) — Evening at Pops with Arthur Fiedler
8:00 PM — KKKH/AM-FM — Sunday Night Opera — "COSETTE"

Mon, Mar. 5
7:00 PM — KRON/FM — Show Album — "GENTLEMEN PREFER BLONDES"
8:00 PM — KKKH/AM-FM — Boston Symphony
8:00 PM — KRE/AM — Showtime — "POUT"

Tue, Mar. 6
7:00 PM — KRON/FM — Show Album — "I CAN GET IT FOR YOU WHOLESALE"
8:00 PM — KKKH/AM-FM — Boston Symphony
8:00 PM — KRE/AM — Showtime — "Oklahoma!"

Wed, Mar. 7
7:00 PM — KRON/FM — Show Album — "TWO GENTLEMEN OF VERONA"
8:00 PM — KKKH/AM-FM — Boston Symphony
8:00 PM — KRE/AM — Showtime — "TAKE SIX"

Thu, Mar. 8
7:00 PM — KRON/FM — Show Album — "MY FAIR LADY"
8:00 PM — KKKH/AM-FM — Boston Symphony
8:00 PM — KRE/AM — Showtime — "DON'T BUG YOUR WAGON"

Fri, Mar. 9
7:00 PM — KRON/FM — Show Album — "GENTLEMEN PREFER BLONDES"
7:176" 8:00 PM — KKKH/AM-FM — Philadelphia Orchestra
8:00 PM — KRE/AM — Showtime — "COPPER"

Sun, Mar. 11
7:30 PM — KQED (Channel 9) — Evening at Pops with Arthur Fiedler
8:00 PM — KKKH/AM-FM — Boston Symphony
8:00 PM — KRE/AM — Showtime — "THE MAGIC FLUTE"

Mon, Mar. 12
7:00 PM — KRON/FM — Show Album — "CABARET"
8:00 PM — KRE/AM — Showtime — "JESUS CHRIST SUPERSTAR"
8:00 PM — KRON/FM — Monday Night Opera — "LUZIA DI LAMMERMOR" (Donizetti)

Tue, Mar. 13
7:00 PM — KRON/FM — Show Album — "ONCE UPON A MATTRESS"
8:00 PM — KKKH/AM-FM — Boston Pops
8:00 PM — KRE/AM — Showtime — "TAKE ME ALONG"

Wed, Mar. 14
7:00 PM — KRON/FM — Show Album — "ON YOUR TOES"
8:00 PM — KKKH/AM-FM — Boston Symphony
8:00 PM — KRE/AM — Showtime — "THE MERRY WIDOW"

Thu, Mar. 15
7:00 PM — KRON/FM — Show Album — "SHE LOVES ME"
8:00 PM — KRE/AM — Showtime — "GUYS AND DOLLS"

Fri, Mar. 16
7:00 PM — KRON/FM — Show Album — "COMPANY"
8:00 PM — KKKH/AM-FM — "TWO BY TWO"
8:30 PM — KKKH/AM-FM — San Francisco Symphony (live)

Sat, Mar. 17
7:00 PM — KRON/FM — Show Album — "TENNIS' RAINBOW"
8:00 PM — KKKH/AM-FM — Philadelphia Orchestra
8:00 PM — KRE/AM — Showtime — "CABARET"

Sun, Mar. 18
7:30 PM — KQED (Channel 9) — Evening at Pops with Arthur Fiedler
8:00 PM — KKKH/AM-FM — Sunday Night Opera — "MEDEA IN CORINTO" (Mary)

Mon, Mar. 19
7:00 PM — KRON/FM — Show Album — "HALF A SIXPENCE"
8:00 PM — KKKH/AM-FM — Sunday Night Opera — "MEDEA IN CORINTO" (May)

Wed, Mar. 21
7:00 PM — KRON/FM — Show Album — "BY JUPITER"
8:00 PM — KKKH/AM-FM — Boston Symphony
8:00 PM — KRE/AM — Showtime — "BRIGADOON"

Thu, Mar. 22
7:00 PM — KRON/FM — Show Album — "NO, NO, NANETTE"
8:00 PM — KRE/AM — Showtime — "HAIR"

Fri, Mar. 23
7:00 PM — KRON/FM — Show Album — "A BOY NAMED CHARLIE BROWN"
8:00 PM — KRE/AM — Showtime — "MUSIC MAN"

Sat, Mar. 24
7:00 PM — KRON/FM — Show Album — "BYE BYE BIRDIE"
8:00 PM — KKKH/AM-FM — Philadelphia Orchestra
8:00 PM — KRE/AM — Showtime — "BELLS ARE RINGING"

Sun, Mar. 25
7:30 PM — KQED (Channel 9) — Evening at Pops with Arthur Fiedler
8:00 PM — KKKH/AM-FM — Sunday Night Opera — "THE MERRY WIDOW"
8:00 PM — KRE/AM — Showtime — "LA BOHEME"

Mon, Mar. 26
7:00 PM — KRON/FM — Show Album — "LA BOHEME"
8:00 PM — KKKH/AM-FM — "I WANT TO GET OFF"
8:00 PM — KRE/AM — Showtime — "KISS ME KATE"
8:00 PM — KRON/FM — Monday Night Opera — "AIDA" (Verdi)

Tue, Mar. 27
7:00 PM — KRON/FM — Show Album — "THE FANTASTICKS"
8:00 PM — KKKH/AM-FM — Boston Pops
8:00 PM — KRE/AM — Showtime — "SUBWAYS ARE FOR SLEEPING"

Wed, Mar. 28
7:00 PM — KRON/FM — Show Album — "MUSIC MAN"
8:00 PM — KKKH/AM-FM — Boston Symphony
8:00 PM — KRE/AM — Showtime — "FINNIE'S RAINBOW"

Thu, Mar. 29
7:00 PM — KRON/FM — Show Album — "GERTRUDE STEIN'S FIRST READER"
8:00 PM — KRE/AM — Showtime — "LIL ABNER"

Fri, Mar. 30
7:00 PM — KRON/FM — Show Album — "ILLY LILY"
8:00 PM — KRE/AM — Showtime — "THE KING AND I"
8:30 PM — KKKH/AM-FM — San Francisco Symphony (live)

Sat, Mar. 31
7:00 PM — KRON/FM — Show Album — "WONDERFUL TOWN"
8:00 PM — KKKH/AM-FM — Philadelphia Orchestra
8:00 PM — KRE/AM — Showtime — "NO, NO, NANETTE"


cartoon image of a New Yorker

Introducing the Deli Buffet

Think of it as a six-mile-high, do-it-yourself, just-the-way-you-like-it sandwich.

When you fly United's Morning New Yorker, you're going to find something new aboard the Great Wide Way. Oh sure, we begin with a delicious breakfast—brunch well, whatever you choose it to be. Just take your pick of omelettes or another breakfast entree. All with side orders of fresh fruit, meats or as you like. As our delectable deli spreads, you can make just the sandwich your appetite desires. Whatever you choose, pace yourself.

Because at lunchtime, we're putting out a fantastic deli spread; Filled with lox and bagels and cream cheese, Salami, roast beef, turkey, and ham. And chopped liver and cheeses and four kinds of bread. It's a unique idea in in-flight dining. And it's all buffet. So you can make just the sandwich your appetite desires. However you choose, pace yourself.

Travel Agent, or United at 397-2100, there's something else you should know about our United's Morning New Yorker. We leave at 8:30 a.m. A half-hour before our competitors. And since we leave San Francisco at such a good time, you have a whole evening for a good time in New York.

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MONTHLY ADVANCE GUIDE TO SPECIAL MUSICAL PRESENTATIONS ON TV, AM AND FM RADIO FOR MARCH 1973

Thu, Mar. 1
7:00 PM — KRON/FM (Stereo, 96.5 mc) — Show Album — "ANNIE GET YOUR GUN"
8:00 PM — KRE/A (1400 kc) — Showtime — "HIDDLER ON THE ROOF"

Fri, Mar. 2
7:00 PM — KRON/FM — Show Album — "SKYSCRAPER"

Sat, Mar. 3
7:00 PM — KRON/FM — Show Album — "ALL AMERICAN"
8:00 PM — KKH/AM-FM (Stereo, 95.7 mc) — Philadelphia Orchestra

Sun, Mar. 4
7:30 PM — KQED (Channel 9) — Evening at Pops with Arthur Fiedler
8:00 PM — KKH/AM-FM — Sunday Night Opera — "COSSI FAN TUTTE" (Mozart)

Mon, Mar. 5
7:00 PM — KRON/FM — Show Album — "I CAN GET IT FOR YOU WHOLESALE"
8:00 PM — KKJH/AM-FM — Boston Pops
8:00 PM — KRE/A — Showtime — "OKLAHOMA"

Wed, Mar. 7
7:00 PM — KRON/FM — Show Album — "TWO GENTLEMEN OF VERONA"
8:00 PM — KKH/AM-FM — Boston Symphony
8:00 PM — KRE/A — Showtime — "WHEN YOU WAGON"

Thu, Mar. 8
7:00 PM — KRON/FM — Show Album — "BESIDE THE FAIR LADY"
8:00 PM — KRE/A — Showtime — "I TAUGHT YOUR WAGON"

Fri, Mar. 9
7:00 PM — KRON/FM — Show Album — "GENTLEMEN PREFER BLONDES"

Sat, Mar. 10
7:00 PM — KRON/FM — Show Album — "JUDE"
8:00 PM — KKH/AM-FM — Philadelphia Orchestra
8:00 PM — KRE/A — Showtime — "OPERA"

Sun, Mar. 11
7:30 PM — KQED (Channel 9) — Evening at Pops with Arthur Fiedler
8:00 PM — KKH/AM-FM — Sunday Night Opera — "THE MAGIC FLUTE" (Mozart)

Mon, Mar. 12
7:00 PM — KRON/FM — Show Album — "CABARET"
8:00 PM — KRE/A — Showtime — "JESUS CHRIST SUPERSTAR"
8:00 PM — KKH/AM-FM — Monday Night Opera — "LUZIA DI LAMMERMOOR" (Donizetti)

Tue, Mar. 13
7:00 PM — KRON/FM — Show Album — "ONCE UPON A MATTRESS"
8:00 PM — KKH/AM-FM — Boston Pops
8:00 PM — KRE/A — Showtime — "TAKE ME ALONG"

Wed, Mar. 14
7:00 PM — KRON/FM — Show Album — "ON YOUR TOES"
8:00 PM — KKH/AM-FM — Boston Symphony
8:00 PM — KRE/A — Showtime — "CHERRY" (Mozart)

Thu, Mar. 15
7:00 PM — KRON/FM — Show Album — "SHE LOVES ME"
8:00 PM — KRE/A — Showtime — "GUY'S AND DOLLS"

Fri, Mar. 16
7:00 PM — KRON/FM — Show Album — "COMPANY"
8:00 PM — KRE/A — Showtime — "TWO BY TWO"
8:30 PM — KKH/AM-FM — San Francisco Symphony (live)

Sat, Mar. 17
7:00 PM — KRON/FM — Show Album — "TENIYA'S RAINBOW"
8:00 PM — KKH/AM-FM — Philadelphia Orchestra
8:00 PM — KRE/A — Showtime — "CABARET"

Sun, Mar. 18
7:30 PM — KQED (Channel 9) — Evening at Pops with Arthur Fiedler
8:00 PM — KKH/AM-FM — Sunday Night Opera — "MEDUSA"

Mon, Mar. 19
7:00 PM — KRON/FM — Show Album — "HALF A SIXPENCE"
8:00 PM — KQED (Channel 9) — Special of the Week (opera, ballet, etc.)
8:00 PM — KRE/A — Showtime — "COMPANY"
8:00 PM — KKH/AM-FM — Monday Night Opera — "ELEKTRA"

Tue, Mar. 20
7:00 PM — KRON/FM — Show Album — "PAINT YOUR WAGON"
8:00 PM — KKH/AM-FM — Boston Pops
8:00 PM — KRE/A — Showtime — "ALL AMERICAN"

Wed, Mar. 21
7:00 PM — KRON/FM — Show Album — "BY JUPITER"
8:00 PM — KKH/AM-FM — Boston Symphony

Thu, Mar. 22
7:00 PM — KRON/FM — Show Album — "NO, NO, NANETTE"
8:00 PM — KRE/A — Showtime — "HAIR"

Fri, Mar. 23
7:00 PM — KRON/FM — Show Album — "A BOY NAMED CHARLIE BROWN"
8:00 PM — KRE/A — Showtime — "MUSIC MAN"

Sat, Mar. 24
7:00 PM — KRON/FM — Show Album — "BYE BYE BIRDIE"
8:00 PM — KKH/AM-FM — Philadelphia Orchestra
8:00 PM — KRE/A — Showtime — "BELLS ARE RINGING"

Sun, Mar. 25
7:30 PM — KQED (Channel 9) — Evening at Pops with Arthur Fiedler
8:00 PM — KKH/AM-FM — Sunday Night Opera — "THE MARTEL BAG OF FIGARO" (Mozart)

Mon, Mar. 26
7:00 PM — KRON/FM — Show Album — "LA MAÇON DU MONDE, I WANT TO GET OFF"
8:00 PM — KRE/A — Showtime — "KISS ME KATE"
8:00 PM — KRON/FM — Monday Night Opera — "NIGER Tie" (Verdi)

Tue, Mar. 27
7:00 PM — KRON/FM — Show Album — "THE FANTASTICS"
8:00 PM — KKH/AM-FM — Boston Pops
8:00 PM — KRE/A — Showtime — "SUBWAYS ARE FOR SLEEPING"

Wed, Mar. 28
7:00 PM — KRON/FM — Show Album — "MUSIC MAN"
8:00 PM — KKH/AM-FM — Boston Symphony
8:00 PM — KRE/A — Showtime — "FINIAN'S RAINBOW"

Thu, Mar. 29
7:00 PM — KRON/FM — Show Album — "GERTRUDE STEIN'S FIRST READER"
8:00 PM — KRE/A — Showtime — "LIL ABNER"

Fri, Mar. 30
7:00 PM — KRON/FM — Show Album — "ILLY LILLY"
8:00 PM — KRE/A — Showtime — "THE KING AND I"
8:30 PM — KKH/AM-FM — San Francisco Symphony (live)

Sat, Mar. 31
7:00 PM — KRON/FM — Show Album — "WONDERFUL TOWN"
8:00 PM — KKH/AM-FM — Philadelphia Orchestra
8:00 PM — KRE/A — Showtime — "NO, NO, NANETTE"

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