The Japanese arrange flowers to express the mystery and the beauty of life. So do the Guerlains.

Only on American’s 747 LuxuryLiner.

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

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

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

Why fly any other airline.

American Airlines LuxuryLiners
Our passengers get the best of everything.
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1740 Van Ness Avenue, San Francisco
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PERFORMING BACCHUS

WINE OF THE PEOPLE

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

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

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

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

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

The show irrelevant, as some say it was, in supreme modern expression of devotion — Anatole France's "Juggler" in long hair and jeans.

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

THE UNSOUR PEACH

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

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

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

BASTARD—WHITE OR BROWN

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

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

In the taverns of that time there was a large choice of wine, as you may well find enumerated in this passage from the third act of Henry IV's play, "Fair Maid of the West":

Clem: You are welcome, gentlewoman, what wine will you drink? Claret, methexie, or moscadelle? Cider, or perry, to make you merry? Aragossa, or Peter-sea-me? Canary? Or Chambord? But, by your nose, Sir, you should have a cup of Madeira; you shall have a cup of the best in Cornwall.

Good-bye: Here's a brave drawer, will quarrel with his wine.

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

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

THE DRUNKEN SAINT

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

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

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

THE WINE MERCHANT

Fourteen years ago Paul Fromm, a prosperous Chicago wine merchant, and the son of a cultured Bavarian wine merchant, sat across the restaurant table from Igor Stravinsky. Fromm started to order coffee, but Stravinsky demanded champagne. With the champagne the waiters brought, he raised his glass to Paul Fromm with this toast: "Contemporary music has many friends—but only a few lovers."

The wine merchant expresses his love of contemporary music in a very practical way—with money. Each year Paul Fromm sets aside as much as $50,000 which, through a Music Foundation, is distributed in commissions to some ninety of the greatest composers alive today.

"Composers," he says, "are the source of musical culture, yet their status in the musical world is uncertain. They are professionals without a profession." Now 65, wine salesman Fromm has shifted some of the duties of his Foundation to Harvard University and hopes that it will extend his work after he is gone.

And so I raise my glass of Hans Kornell's superb champagne—Sekt Trocken—to wine salesman Paul Fromm, and to his delightful way of quoting Max Web when he is asked about new music: "Too much of a good thing is wonderful!"
PERFORMING BACCHUS

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Was it as the Rev. W. was by some say, Dr. W. was a supreme modern expression of devotion—Anatole France’s “ Jegude” in long hair and jeans?

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

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VIII

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The Silver Martini

For people who want a silver lining without the cloud.
Pleasure cruising, especially from West Coast ports, is enjoying a rebirth of gigantic proportions. Familiar names in cruising are being joined by a number of newcomers offering travelers a wide choice of luxurious and exciting ocean liners.

Exotic names, usually appearing in newspaper crossword puzzles, are now featured destinations for ship travelers. Cruise schedules for 1973 include ports of call from Aruba to Montserrat and from Acapulco to Valparaiso.

There are South Pacific, Circle Pacific, Trans-Pacific, and Coastal Pacific Cruises. Name almost any place - Alaska, Hawaii, South America, the Caribbean - and you'll find an ocean liner ready to sail there.

Even the traditional jetsetters are climbing their wings to take advantage of our shipboard living. And why not? Where else can they find first class service, fine restaurants, fancy night clubs, a party every night and fresh ocean air.

There's nothing quite like shipboard life for the businessman, it's a way to regain his sanity away from the constant demands of the telephone. For the young family, it's a place where mom and dad can relax while the ship's crew entertains the youngsters, and for people with time on their hands, it's a way to see the world at a leisurely pace.

And no other nostalgia or man's standing love affair with the sea is responsible for the new surge in ship travel, one reason is certain: Cruising has universal appeal.

To the young, it may be a search for romance. Sun-filled days backing on the deck of an ocean liner are followed by starlit nights of dancing, costume parties and a stroll in the moonlight.

To the more well-traveled, cruising represents the good life. There's dining that's fit for a king, relaxation and good fellowship. Most importantly, there's none of the hassle sometimes involved in travel. You unpack once and forget about the suitcases. There are no airplanes to catch or time schedules to meet.

With all of this talk of relaxation, the word "boredom" is not part of the ship's vocabulary. Every few days, the cruise line comes upon a new port of call. Planned shore excursions are available or seafarers can wander off on their own to explore the new destination.

During the days on the high seas, passengers can be as active as they wish. Most ships have swimming pools, libraries, and other deck sports. For the group-minded, the ship's entertainment director usually has a lot of surprises up his sleeve.

Shipboard entertainment runs the gamut. While cruising the seven seas, passengers can board on up bridge, learn how to paint, improve their photographic skills or take ballet lessons. There are classes in interior design, lectures on business and investments and even working courses in navigation.

So, if friends are raving about cruising, there's a lot more behind it than just the lure of the sea. From the first champagne cork that popped to the last blast of the ship's horn, pleasure cruising is the way to go.

— Laurie Howell

ABOUT THESE SCHEDULES

Within each geographical destination group, sailings are listed in chronological order, followed by number of days, the name of the cruise line, name of ship (in italics) and the itinerary. The following abbreviations are used for names of the lines : GAL: German Atlantic Line; PFE: Pacfic Far East Line; RVL: Royal Viking Line; OOL: Overseas Orient Line; PGL: Prudential Cruise Line; DLF: Dick Fosburgh Cruises; SAL: Scandinavian American Line.

Schedules prepared in cooperation TRAVELAGE WEST magazine.

For further information or brochures on these cruise write to:

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

PACIFIC CIRCLE

Departure: March 30 (LA), March 31 (SF), 60 days, GAL — Hamburg, Nuku Hiva, Papeete, Moorea, Aplak, Niuatou’a, Suva, Honi, Madang, Bali, Singapore, Bangkok, Hong Kong, Nagasaki, Kobe, Yokohama, Honolulu, Los Angeles, San Francisco.


Departure: Nov. 18 (SF), Nov. 17 (LA), 44 days, GAL — Hamburg (see Oct. 5 schedule).

SOUTH PACIFIC

Departures: April 15 (SF), April 16 (LA), 43 days, PFE — Monterey; Honolulu, Moorea, Tahiti, Raratonga, Auckland, Bay of Islands, Sydney, Suva, Niuatou’a, Pago Pago, Honolulu, San Francisco.

Departure: June 11 (SF), June 12 (LA), 43 days, PFE — Monterey; September 15 (SF), September 16 (LA), 43 days, PFE — Mariposa (see April 15 schedule for the preceding).


Departures: Nov. 5 (SF), Nov. 6 (LA), 43 days, PFE — Monterey; Dec. 15 (SF), Dec. 16 (LA), 43 days, PFE — Mariposa (see April 15 schedule).

ORIENT

Departure: March 20 (LA), 60 days, OOL — Oriental Musician, Yokohama, Nagoya, Kobe, Pusan, Inchon/Yousu, Keelung, Kaohsiung, Hong Kong, Keelung, Kobe, Yokohama, Los Angeles (with layover April 27 — May 7 in Hong Kong).

Departure: March 21 (LA), 45 days, OOL — Oriental Ruler, Yokohama, Nagoya, Kobe, Pusan, Inchon/Yousu, Keelung, Kaohsiung, Hong Kong, Keelung, Kobe, Yokohama, Los Angeles (layover April 29 — May 16 in Hong Kong).

Departure: April 3 (SF), 60 days, OOL — Oriental Jade, Yokohama, Kobe, Pusan, Inchon/Yousu, Keelung, Kaohsiung, Hong Kong, Kobe, Nagoya, Yokohama, San Diego.

Departure: April 10 (LA), 65 days, OOL — Oriental Helix (see March 20 schedule, with layover May 20 — June 7 in Hong Kong).

Departure: April 14 (SF), April 17 (LA), 68 days, OOL — Oriental Carnival, Los Angeles, Vancouver, Vancouver Island ports, Yokohama, Kobe, Nagasaki, Hong Kong, Keelung, Keelung, Kobe, Yokohama, Vancouver, Vancouver Island ports, San Francisco.

Departure: May 12 (SF), 60 days, OOL — Oriental Pearl (see April 3 schedule). May 18 (LA), 60 days, OOL — Oriental Amiga (see March 21 schedule); June 9 (LA), 60 days, OOL — Oriental Fantasia (see March 21 schedule); June 22 (SF), 60 days, OOL — Oriental Lady (see April 3 schedule); July 9 (LA), 60 days, OOL — Oriental Musician (see March 20 schedule); August 3 (SF), 60 days, OOL — Oriental Pearl (see April 3 schedule).

Departure: Oct. 30 (SF), Oct. 31 (LA), 45 days, PFE — Mariposa, Honolulu, Yokohama, Kobe, Shanghai, Canton, Hong Kong, Manila, Guam, Wake Island, Honolulu, San Francisco, Los Angeles. (Keelung and Nagasaki may be substituted for Shanghai and Canton.)

HAWAII

Departure: March 9 (SF), 10 days, PFE — Monterey, Honolulu, Los Angeles, San Francisco.

Departure: March 20 (LA), March 21 (SF), 18 days, PFE — Monterey. Honolulu, Los Angeles, San Francisco.


Departure: May 30 (SF), May 31 (LA), 10 days, PFE — Monterey, Honolulu, San Francisco, Los Angeles.

Departure: June 19 (SF), 10 days, PFE — Mariposa, Honolulu, Los Angeles.

Departure: June 30 (LA), 10 days, PFE — Mariposa, Honolulu, San Francisco, Los Angeles.

Departure: July 27 (SF), 10 days, PFE — Monterey, Honolulu, Los Angeles.


Departure: Sept. 5 (SF), Sept. 6 (LA), 10 days, PFE — Monterey, Honolulu, San Francisco, Los Angeles.

Departure: Sept. 17 (SF), Sept. 18 (LA), 18 days, PFE — Monterey (see March 20 schedule).

Departure: Oct. 5 (SF), Oct. 6 (LA), 10 days, PFE — Monterey, Honolulu, San Francisco, Los Angeles.

Departure: Oct. 11 (TA), 17 days, PFE — Princess Island (see April 13 schedule).

MEXICO

Departure: March 9 (LA), 12 days, SITEMAR CRUISES — False A, Puerto Vallarta, Acapulco, Zihuatanejo, Mazatlan, Los Angeles.

Departure: March 9 (LA), 14 days, PFE — Monterey, Honolulu, Los Angeles, San Francisco.

Departure: March 20 (LA), March 21 (SF), 18 days, PFE — Monterey. Honolulu, Los Angeles, San Francisco.


Departure: May 30 (SF), May 31 (LA), 10 days, PFE — Monterey, Honolulu, San Francisco, Los Angeles.

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(continued on p. 11)
PEACE CIRCUIT, especially from West Coast ports, is enjoying a rebirth of gigantic proportions. Familiar names in cruising are being joined by a number of newcomers offering travelers a wide choice of luxurious and exciting ocean liners. Exotic names, usually appearing in newspaper crossword puzzles, are now featured destinations for ship travelers. Cruise schedules for 1973 include ports of call from Alaska to Miami and from Acapulco to Valparaiso.

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— Laurie Howell

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Departure: Nov. 18 (SF), Nov. 17, (LA), 44 days, GAL — Hamburg (see Oct. 5 schedule).

SOUTH PACIFIC

Departures: April 15 (SF), April 16 (LA), 43 days, PFE — Monterey, Honolulu, Moorea, Tahiti, Raratonga, Auckland, Bay of Islands, Sydney, Suva, Nisalo’atu, Pago Pago, Honolulu, San Francisco.

Departures: June 11 (SF), June 12 (LA), 43 days, PFE — Monterey, September 15 (SF), September 16 (LA), 43 days, PFE — Mariposa (see April 15 schedule for the preceding).


Departures: May 5 (SF), May 6 (LA), 40 days, PFE — Monterey, Dec. 15 (SF), Dec. 16 (LA), 43 days, PFE — Mariposa (see April 15 schedule).

ORIENT

Departure: March 20 (LA), 60 days, OOL — Oriental Musician, Yokohama, Nagoya, Kobe, Pusan, Inchon/You, Keelung, Kaohsiung, Hong Kong, Keelung, Kobe, Yokohama, Los Angeles (with layover April 27 — May 12 in Hong Kong).

Departure: March 21 (LA), 85 days, OOL — Oriental Ruler, Yokohama, Nagoya, Kobe, Pusan, Inchon/You, Keelung, Kaohsiung, Hong Kong, Keelung, Kob, Yokohama, Los Angeles (with layover April 29 — May 16 in Hong Kong).

Departure: April 3 (LA), 60 days, OOL — Oriental Jade, Yokohama, Kobe, Pusan, Inchon/You, Keelung, Kaohsiung, Hong Kong, Kobe, Nagoya, Yokohama, San Diego.

Departure: April 20 (LA), 65 days, OOL — Orient Horizon (see March 20 schedule, with layover May 20 to June 7 in Hong Kong).

Departure: April 24 (SF), April 17 (LA), 68 days, OOL — Oriental Carnival, Los Angeles, Vancouver, Vancouver Island, Port Yokohama, Kobe, Nagasaki, Hong Kong, Kaohsiung, Keelung, Kobe, Yokohama, Vancouver, Vancouver Island ports, San Francisco.

Departure: May 12 (SF), 60 days, OOL — Oriental Pearl (see April 3 schedule). May 18 (LA), 60 days, OOL — Oriental Amiga (see March 21 schedule); June 9 (LA), 60 days, OOL — Oriental Fantasia (see March 21 schedule); June 22 (SF), 60 days, OOL — Oriental Lady (see April 3 schedule). July 29 (LA), 60 days, OOL — Oriental Musician (see March 20 schedule); August 5 (SF), 60 days, OOL — Oriental Pearl (see April 3 schedule).

Departure: Oct. 30 (SF), Oct. 31 (LA), 45 days, PFE — Monterey, Honolulu, Yokohama, Kobe, Shanghai, Canton, Hong Kong, Manila, Guam, Wake Island, Honolulu, Los Angeles, San Francisco. (Keelung and Nagasaki may be substituted for Shanghai and Canton.)

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Departure: March 9 (LA), 10 days, PFE — Monterey, Honolulu, Los Angeles, San Francisco.

Departure: March 20 (LA), March 21 (SF), 18 days, PFE — Monterey. Honolulu, Hawaii, Honolulu, Los Angeles, San Francisco.


Departure: May 30 (SF), May 31 (LA), 10 days, PFE — Monterey, Honolulu, San Francisco, Los Angeles.

Departure: June 5 (SF), June 6 (LA), 10 days, PFE — Mariposa, Honolulu, Los Angeles.

Departure: June 30 (LA), 10 days, PFE — Mariposa. Honolulu, San Francisco, Los Angeles.

Departure: July 25 (SF), 10 days, PFE — Monterey, Honolulu, Los Angeles.


Departure: Aug. 26 (SF), 27 (LA), 17 days, PRINCESS — Princess Italia, Ensenada, Honolulu, Nawiliwili, Lahaina, Kona, Hilo, San Francisco.

Departure: Sept. 5 (SF), Sept. 6 (LA), 10 days, PFE — Monterey, Honolulu, San Francisco, Los Angeles.

Departure: Sept. 17 (SF), Sept. 18 (LA), 18 days, PFE — Monterey (see March 20 schedule).

Departure: Oct. 5 (SF), Oct. 6 (LA), 10 days, PFE — Monterey, Honolulu, San Francisco, Los Angeles.

Departure: Oct. 11 (LA), 17 days, PRINCESS — Island Princess (see April 13 schedule).

Departure: Oct. 17 (SF), Oct. 18 (LA), 18 days, PFE — Monterey, Honolulu, Dec. 20 (SF), Dec. 21 (LA), 18 days, PFE — Monterey (see March 20 schedule).

MEXICO

Departure: March 9 (LA), 12 days, SITMAR CRUISES — Faisse, Puerto Vallarta, Acapulco, Zihuatanejo, Mazatlan, Los Angeles.

Departure: March 9 (LA), 14 days, Mola, Honolulu, Mazatlan, Acapulco, Puerto Vallarta, Acapulco, Zihuatanejo, Mazatlan, Cabo San Lucas, Los Angeles.

Departure: March 17 (LA), 10 days, P & O — Spirit of London, Mazatlan, Manzanillo, Acapulco, Puerto Vallarta, Acapulco, Zihuatanejo, Mazatlan.

Departure: March 22 (LA), 11 days, SITMAR CRUISES — Santa Maria, Puerto Vallarta, Acapulco, Zihuatanejo, Mazatlan, San Diego, Los Angeles, San Francisco.

(continued on p. 11)
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 more to see, and there is. There always will be. Come back to THE CANNERY

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Departure: March 28 (LA), 10 days, P & O — Spirit of London (see March 17 schedule).
Departure: April 2 (LA), 11 days, PRINCESS — Island Princess, Puerto Vallarta, Manzanillo, Acapulco, Mazatlan, Los Angeles.
Departure: April 2 (LA), 11 days, SITMAR — Fairwind (see March 22 schedule).
Departure: April 6 (LA), 7 days, PRINCESS — Island Princess, Puerto Vallarta, Mazatlan, Los Angeles.
Departure: April 13 (LA), 7 days, PRINCESS — Island Princess (see April 6 schedule).
Departure: April 14 (LA), 10 days, P & O — Spirit of London (see March 17 schedule).
Departure: April 20 (LA), 14 days, PRINCESS — Island Princess (see March 9 schedule).
Departure: April 20 (LA), 7 days, SITMAR — Fairssea, Puerto Vallarta, Mazatlan, Los Angeles.
Departure: April 25 (LA), 10 days, P & O — Spirit of London (see March 17 schedule).
Departure: April 30 (LA), 11 days, SITMAR — Fairssea (see March 22 schedule).
Departure: May 4 (LA), 14 days, PRINCESS — Island Princess (see March 9 schedule).
Departure: May 5 (LA), 10 days, P & O — Spirit of London (see March 17 schedule).
Departure: May 14 (LA), 11 days, SITMAR — Spirit of London (see March 22 schedule).
Departure: May 16 (LA), 10 days, P & O — Spirit of London (see March 17 schedule).
Departure: May 18 (LA), 7 days, PRINCESS — Island Princess (see Apr. 6 schedule).
Departure: May 25 (LA), 10 days, PRINCESS — Island Princess, Puerto Vallarta, Acapulco, Mazatlan, Los Angeles.
Departure: June 4 (LA), 10 days, PRINCESS — Island Princess (see May 25 schedule).
Departure: June 8 (LA), 7 days, PRINCESS — Island Princess (see Apr. 6 schedule).
Departure: June 15 (LA), 12 days, SITMAR — Fairssea (see March 9 schedule).

Departure: June 27 (LA), 12 days, SITMAR — Fairssea (see March 9 schedule).
Departure: July 9 (LA), 11 days, SITMAR — Fairssea (see March 22 schedule).
Departure: July 20 (LA), 12 days, SITMAR — Fairssea (see March 22 schedule).
Departure: August 2 (LA), 11 days, SITMAR — Fairssea (see March 22 schedule).
Departure: August 13 (LA), 11 days, SITMAR — Fairssea (see March 22 schedule).
Departure: August 24 (LA), 12 days, SITMAR — Fairssea (see March 9 schedule).
Departure: September 17 (LA), 11 days, PRINCESS — Princess Italia (see April 2 schedule).
Departure: Nov. 19 (SF), Nov. 20 (LA), 9 days, GAL — Harbor, San Francisco, Los Angeles, Mazatlan, Puerto Vallarta, Guadalupe, Los Angeles, San Francisco.
Departure: Nov. 27 (LA), Nov. 28 (SF), 9 days, GAL — Harbor (see Nov. 19 schedule).

CARIBBEAN

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

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DEPARTURE:
March 28 (LA), 10 days, P & O — Spirit of London (see March 17 schedule).
April 2 (LA), 11 days, PRINCESS — Island Princess, Puerto Vallarta, Mazatlan, Los Angeles.
April 2 (LA), 11 days, SITMAR — Fairwind (see March 22 schedule).
April 6 (LA), 7 days, PRINCESS — Island Princess, Puerto Vallarta, Mazatlan, Los Angeles.
April 13 (LA), 7 days, PRINCESS — Island Princess (see April 8 schedule).
April 14 (LA), 10 days, P & O — Spirit of London (see March 17 schedule).
April 20 (LA), 14 days, PRINCESS — Island Princess (see March 9 schedule).
April 20 (LA), 7 days, SITMAR — Fairsea, Puerto Vallarta, Mazatlan, Los Angeles.
April 25 (LA), 10 days, P & O — Spirit of London (see March 17 schedule).
April 30 (LA), 11 days, SITMAR — Fairsea (see March 22 schedule).
May 4 (LA), 14 days, PRINCESS — Island Princess (see March 9 schedule).
May 5 (LA), 10 days, P & O — Spirit of London (see March 17 schedule).
May 14 (LA), 11 days, SITMAR — Spirit of London (see March 22 schedule).
May 16 (LA), 10 days, P & O — Spirit of London (see March 17 schedule).
May 18 (LA), 7 days, PRINCESS — Island Princess (see April 6 schedule).
May 25 (LA), 10 days, PRINCESS — Island Princess, Puerto Vallarta, Acapulco, Mazatlan, Los Angeles.
June 4 (LA), 10 days, PRINCESS — Island Princess (see May 25 schedule).
June 8 (LA), 7 days, PRINCESS — Island Princess (see Apr. 6 schedule).
June 15 (LA), 12 days, SITMAR — Fairsea (see March 9 schedule).
June 27 (LA), 12 days, SITMAR — Fairsea (see March 9 schedule).
July 9 (LA), 11 days, SITMAR — Fairsea (see March 22 schedule).
July 20 (LA), 12 days, SITMAR — Fairsea (see March 22 schedule).
August 2 (LA), 11 days, SITMAR — Fairsea (see March 22 schedule).
August 13 (LA), 11 days, SITMAR — Fairsea (see March 22 schedule).
August 24 (LA), 12 days, SITMAR — Fairsea (see March 9 schedule).
September 17 (LA), 11 days, PRINCESS — Princess Italia (see April 2 schedule).
Nov. 19 (SF), Nov. 20 (LA), 9 days, GAL — Hamburg, San Francisco, Los Angeles, Mazatlan, Puerto Vallarta, Guadelupe, Los Angeles, San Francisco.
Nov. 27 (LA), Nov. 28 (SF), 9 days, GAL — Hamburg (see Nov. 19 schedule).

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

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Departure: March 15 (LA), 56 days, PCL — 391, Santa Mercedes, Puerto Vallarta, Manzanillo, Mazatlan, Acapulco, San Salvador, Puntarenas, Galapagos Islands, Panama Canal. Departure: April 3 (LA), 21 days, DLF — Xanadu (see March 15 schedule).

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

ALASKA

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

Departure: June 8 (LA), June 9 (SF), 14 days, P & O — Spirit of London. San Francisco, Victoria, Ketchikan, Juneau, Glacier Bay, Skagway, Sitka, Vancouver, Los Angeles, San Francisco. Departure: June 15 (SF), 14 days, SITMARK — Fairwind (see June 1 schedule).

Departure: June 15 (LA), June 16 (SF), 14 days, PRINCESS — Island Princess, Victoria, Ketchikan, Juneau, Skagway, Prince Rupert, Vancouver, Los Angeles, San Francisco. Departure: June 22 (LA), June 23 (SF), 14 days, P & O — Spirit of London (see June 8 schedule). Departure: June 29 (LA), June 30 (SF), 14 days, PRINCESS — Island Princess (see June 15 schedule).

DEPARTURE: June 29 (SF), 14 days, SITMARK — Fairwind (see June 1 schedule).

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

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CENTRAL & SOUTH AMERICA
Departure: March 15 (LA), 56 days, PCL — Santa Mercedes, Puerto Vallarta, Manzanillo, Mazatlan, Acapulco, San Salvador, Punta Arenas, Galapagos Islands, Panama Canal. Departure: April 3 (LA), 21 days, DAL — Xanadu (see March 15 schedule).
Departure: April 7 (LA), 56 days, PCL — Santa Mariana, May 1 (LA), 56 days, PCL — Santa Maria; May 24 (LA), 56 days, PCL — Santa Mercedes (see March 15 for the preceding).

ALASKA
Departure: June 1 (SF), 14 days, Sitmar — Fairwind, Vancouver, Ketchikan, Juneau, Sitka, Seattle, Victoria, San Francisco.
Departure: June 15 (SF), 14 days, Sitmar — Fairwind (see June 1 schedule).
Departure: June 15 (LA), June 16 (SF), 14 days, Princess — Island Princess, Victoria, Ketchikan, Juneau, Sitka, Skagway, Prince Rupert, Vancouver, Los Angeles, San Francisco.
Departure: June 22 (LA), June 23 (SF), 14 days, P & O — Spirit of London (see June 8 schedule).
Departure: June 29 (LA), June 30 (SF), 14 days, Princess — Island Princess (see June 15 schedule).
Departure: June 29 (SF), 14 days, Sitmar — Fairwind (see June 1 schedule).
Departure: July 6 (LA), July 7 (SF), 14 days, P & O — Spirit of London (see June 8 schedule).

EUROPE
Departure: April 3 (LA), 51 days, SAL — Kungsholm, Puerto Vallarta, Acapulco, Cristobal, Pt. Everglades.

July 10 (SF), July 11 (LA), 13 days, P & O — Mariposa, Vancouver, Juneau, Glacier Bay, Skagway, Sitka, Victoria, San Francisco, Los Angeles.
July 13 (SF), July 14 (LA), 14 days, P & O — Spirit of London (see June 8 schedule).
July 20 (LA), July 21 (SF), 14 days, P & O — Spirit of London (see June 8 schedule).
July 23 (SF), July 24 (LA), 13 days, P & O — Spirit of London (see June 8 schedule).
July 27 (SF), July 28 (LA), 14 days, P & O — Spirit of London (see June 8 schedule).
August 4 (LA), August 5 (SF), 14 days, P & O — Spirit of London (see June 8 schedule).
August 7 (LA), 13 days, P & O — Spirit of London (see June 8 schedule).
August 10 (SF), 14 days, Sitmar — Fairwind (see June 1 schedule).
August 10 (LA), August 11 (SF), 14 days, Princess — Island Princess (see June 1 schedule).
August 17 (LA), August 18 (SF), 14 days, P & O — Spirit of London (see June 8 schedule).
August 19 (SF), August 20 (LA), 13 days, P & O — Spirit of London (see June 10 schedule).
August 24 (SF), 14 days, Sitmar — Fairwind (see June 1 schedule).
August 31 (LA), September 1 (SF), 14 days, P & O — Spirit of London (see June 1 schedule).
September 1 (SF), 14 days, P & O — Spirit of London (see June 8 schedule).
September 14 (LA), September 15 (SF), 14 days, P & O — Spirit of London (see June 8 schedule).

You won't be stunned by New Zealand's fiords. Not after you've seen New Zealand's alps, glaciers, geysers, volcanoes, fern forests and beautiful beaches.

Alps covering an area larger than all Switzerland; geysers hurling steamy plumes high into the air; smoking volcanoes; the largest glacier anywhere in the world outside the Pole. For sheer scenic splendor, New Zealand is unmatched by any country on earth. For warm hospitality, you can't meet the match of the friendly New Zealanders. For more information about New Zealand, see your travel agent or send the coupon to us, and we'll send you our new Frei Kiwi Travel Pack, containing colorful brochures which will tell you everything you will want to know about New Zealand...the Land of the Long White Cloud.

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

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

Fares, of course, include transportation, cabin accommodations and meals (always hearty, often gourmet and with plenty of chances for shore excursions). But that's only part of the tale for regular passenger vessels. Let's begin with ship-boarding time, when the fun starts. Bars and lounges are open, though Customs regulations usually restrict bottle sales. So if a cabin-bottle-voyage party is planned, order ahead or bring your own bottle aboard. Ice, set-ups and hors d'oeuvres are readily available. After the ship sails, you can buy duty-free liquor. On many lines, while the vessel is at sea, that modest sailing day charge for "the making" (except liquor and wine) is waived. Keep that in mind for future cabin get-togethers on your itinerary. It's the way to entertain in style for very little. Parties at sea need not be in cabins. It's simple to make arrangements through the Chief Steward for reserving part of public rooms or even taking over a small lounge—and have fancy hors d'oeuvres—at a fraction of the tab. There's also lots of great special dress-up nights as part of the cruise program.

Cruise staffs organize activities to keep passengers going steadily from sun-up to dawn, if the passenger wants to take in everything. Day-long chances to swim and play deck games are augmented by special tournaments. There's no sports charge except for items like skeet shells or a bucket of old golf balls to whack off the ship. Dance and bridge instructors give no-fee lessons, and contests with prizes add to the fun. Movies, several times a day, require no admission tickets, and you can take in all you want. Or pick a deck chair, read the ship's newspaper (delivered without charge to your cabin every morning) or a book borrowed from the extensive ship's library. Or you can luxuriate in relaxation, talking to new friends and contemplating the sea. If you're relaxing around the pool, working up a tan, and you want a cooling drink, a waiter will quickly bring it. The same applies at tea time, if you're on deck, but there's no chit for the tea and goodies.

Before dinner, the cocktail hour brings soft music, drinks and all sorts of toasty treats. Dinner is full-course, but frequently made festive by wine or champagne (tablemates take turns in buying, so it never gets too expensive). Evenings bring dancing to the ship's orchestra, followed by entertainment that varies each night, more dancing and usually a late, late bar with songs for the real night owls. It's like being "on the town" every night, except for the fancy price of drinks (and a midnight snack is part of the fun).

Shipboard birthdays and anniversaries are celebrated with special cakes or desserts—no charge. Duty-free shopping for a wide choice of foreign goods in the ship's Shop means savings up to 50% on side prices. Illustrated talks by experts tell about ports of call beforehand so you can get the most from the visit. You may invite shore-side friends to come aboard for cocktails and dinner, again for less than a similar evening ashore. And so it goes. In fact, there's even free stationery you can use to write the folks back home about how you're living like royalty on a working man's budget aboard the TPCI ship.
Living it up at little cost is a double treat, and a rare one. But it's possible, the Trans-Pacific Passenger Conference reports, for travelers who explore the vast Pacific Ocean by cruise liner.

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A 400-year-old English tradition that became the first name for the martini.
NEW ZEALAND FOR THAT GET-AWAY-FROM-IT-ALL VACATION

By Thomas R. Talamini

If you’re one of those romantics who looks toward the South Pacific for the get-away-from-it-all vacation, take a long look at New Zealand which has all the lures of a typical South Sea paradise read about on those travel brochures. They have beaches, swaying palms, friendly native people, and the enjoyment of visits—plus much, much more.

Just off the South Pacific coast, New Zealand island has fittingly no other place to rival the South Pacific coast, New Zealand. New Zealand is the world’s only island nation and offers the fun and relaxation of a typical South Sea paradise. For free of charge, New Zealand offers the fun of a typical South Sea paradise. For free of charge, New Zealand is a place where you can enjoy the fun of a typical South Sea paradise.

There are countless lakes and streams on both islands where you can fish and swim and boat. But what about the typical South Pacific scene? That’s here, too, mostly on the North Island. New Zealand boasts numerous fine beaches from Wellington in the South to the thin strip of land north of Auckland, culminating at Ninety Mile Beach which goes on and on and . . . .

At Arikikapakapa Golf Links, stream vents form unique natural hazards, where an ermit golf ball might very well be cooled before you can reach it.

Rotoa, too, is the center of Maori culture and activities. There’s a convict community almost every night in town where the Maoris don elaborately patterned shirts and cloaks of flax and feathers and perform ancestral halas and dances for which their forebears were famous. One of the most impressive spots to see a concert—or to join the locals at a modern dance—is at Tama Te Kupu Meeting House, where the walls are adorned with carved representations of the lives of various families over the centuries, basically the family trees in carving.

At Whakarewarewa (shortened to Whaka locally), two miles from the center of town, is a model Maori pa (village), an authentic replica of those built by their ancestors. Nearby is the Maori Arts and Crafts Institute, organized by the Government some years ago to preserve the fine carving skills of the Maoris. Indians are invited to visit the Institute for a close-up look at the canoes at work. A small store displays the products created at the Institute and if you’re going to buy a wood carving in New Zealand, this is one of the best places to make the purchase. You’ll find no better work anywhere else in the country, and the prices are reasonable by American standards.

One of the newest attractions in the area is the New Zealand Exposition at nearby Rotorua, which offers visitors about 110 acres of parkland featuring a splendid Maori paddock of New Zealand breeds of sheep and cattle and various displays of Maori life, both ancient and modern.
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Las Vegas, Nevada (702)414-7110

This will be an evening you'll long remember. The staff at The Baccanal has made an outstanding effort to anticipate and satisfy your every wish, both in the magnificence of your surroundings and in the abundance and superlative quality of their cuisine. It is truly an adventure in gourmet dining. Each component part of the dinner is carefully selected to complement each other item within that dinner. All is done with a great deal of sophistication and charm, in a pleasant setting. The service is first-class and the food is exquisite. The dinner is a truly luxurious experience, well worth the cost. Highly recommended for a special occasion.

INDONESIA RAJA
Pacific Grove, CA
(408)372-6685

This unique little restaurant, owned by Johanna Cady, serves the classic Indonesian cuisine. And it's authentically Indonesian, as Mrs. Cady was born in Indonesia. There are two pleasant restaurants in Tokyo before moving her American-born husband to the Monterey Peninsula. If you've never eaten Indonesian food before, it is a must to order their Rastafarian (the Dutch word for "rice table"), which is an excellent assortment of all of their specialties. The Indonesian Raja's Rastafarian, which costs just $10.50 for two persons, includes a plate of Soto Ayam (chicken soup Indonesian style), Gado-Gado (mixed boiled vegetables with eggs and peanut dressing), Kari Ayam (chicken curry), Udang Krla (shrimp stew), Sate Sapi (charcoal broiled beef on skewers with pepper sauce), and Acar Goreng (Indian mixed bean and vegetable salad). Also, they serve excellent Indonesian dishes like Nasi Uduk (rice with coconut milk), Daging Panggang (roast beef), Sambal Bali (spicy pineapple), Ikan Goreng (Indian fried fish), Ebi (shrimp), and Kari Aji (chicken stew). The food is quite delicious and the service is very good. Definitely worth trying.

NEW ZEALAND FOR THAT GET-AWAY-FROM-IT-ALL VACATION

By Thomas R. Talamini

If you're one of those romantics who looks toward the South Pacific for the getaway-from-it-all vacation, take a look back at New Zealand, which has all the lures of a typical South Sea paradise. We read about these travel spots in magazines, see the beaches, sway palm trees, smile at the native folks, and wish we could be there to enjoy the enjoyment of visions—plus much, much more.

In the South Pacific, New Zealand is like a two-island neighbor. The two islands have hilly, mountainous terrain that is a classic mixture of the regions of its island. The North Island has the capital city of Wellington, the South Island is the mountainous region with stunning views. The islands are connected by a bridge that allows for easy travel between the two islands.

In the mid-1970s, New Zealand was experiencing a tourism boom, with millions of visitors flocking to its beautiful beaches, lakes, and natural wonders. The country was known for its adventure sports, such as skydiving, bungee jumping, and white-water rafting. However, the country faced a downturn in tourism in the late 1990s due to a decline in global travel and a shift in preference towards more exotic destinations.

Today you can visit the wooden Treaty House at Waitangi, now a national monument. The site of the historic Treaty of Waitangi between British settlers and the Maoris, the house was discovered by New Zealand's National Parks staff. The house is open every day, except Tuesday, from 9 a.m. to 5 p.m. You can also visit the Waitangi Treaty Grounds, which contains several historic buildings and monuments, and a Maori cultural center. The area is also home to several hiking trails and nature reserves.

At Whakarewarewa (shortened to Whaka locally), two miles from the town of Rotorua, is a park where the Maoris have been practicing the traditional Maori cuisine for centuries. The Maoris are a proud and ancient people, and they have a deep respect for nature and the land they call home. Visitors can learn about the culture and history of the Maoris through guided tours and cultural performances.

At Arakikapapa Gorge Links, a magnificent natural view, where an event golf ball might very well be cooked before you can reach it.

Rotorua, too, is the center of Maori culture and activities. There's a concert stage almost every night of the week with Maori dancers, and a nightly Maori cultural performance at Te Puia. The area is also home to several thermal pools and hot springs, where visitors can soak in the warm water and enjoy the stunning views.

The Maoris are a strong and proud people, and they have a deep respect for nature and the land they call home. Visitors can learn about the culture and history of the Maoris through guided tours and cultural performances. The area is also home to several thermal pools and hot springs, where visitors can soak in the warm water and enjoy the stunning views.

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If we could have managed Mr. E. A. Poe's estate, he might not have died penniless.

Mr. Poe had a lot of talent. And, he might have had a lot of money too, had he been a better manager.

Unfortunately, it often takes most of a man's waking hours just to tend to his livelihood. There just isn't enough time left over to manage the assets he's already acquired.

That's where Security Pacific Bank comes in. Our Trust Department offers something special in the way of money management. It's called a private trust.

Under a private or "living" trust agreement, our experts will (at your direction) assume partial or total responsibility for managing your portfolio. This means that we handle your securities in exact accord with your stated objectives. We take care of all bookkeeping and recordkeeping.

And while we hope this won't be the case, we keep on managing your finances in the event of an incapacitating accident or illness. So you or your family won't have to worry about money on top of everything else.

Such a trust could also mean a large savings in probate costs and taxes. It could mean more money for your children. And their children.

Why not talk to a Trust Officer at any of the more than 400 branches of Security Pacific Bank. He'll have something special to say about your money management worries.

"Nevermore!!"
One of the great privileges of the music lover is to hear the glorious voice of Leonard Price in the past. He is known for his clear and soulful rendering of traditional songs. Price has recorded many albums over the years, each one capturing the essence of his unique style.

AMERICAN CONSERVATORY THEATRE of San Francisco

1972-73 Repertory Season
Cyrano de Bergerac, by Edward Albee
The House of Four Leavers, by John Guare
The Mystery Circle, adapted by Nigel Jackson
A Cat's House, by Patrick Breen

EDITH MARXON, Development Director

THE ACTING COMPANY
Jane Akins, Anita Wasch, Janice Wood, R. Allen Brown, Joy Carrin, Robert Childress, Barbara Creely, Bill Codd, Barbara Drucker, Gene Ecke, Peter Oszko, Donald Sevi, Ed Floridian, Stan Gliboff, Sanna Harkness, Celia Hartley, Nancy Hoffman, Elizabeth Huddle, Judith Knudt

THE DIRECTING COMPANY
Benjamin Alpern, Production Director
David Capodilupo, Associate Director
Lenora Dale, Production Manager
Valerie Dyer, Production Assistant

STAFF
Katherine Conde, Production Manager
Robert Dickens, Stage Manager
Sallie Elliott, Administrative Assistant
Lynn Estes, Administrative Secretary
Ronald Ewbank, Business Manager
Mary Ann Haines, Administrative Secretary
Dave Henson, Business Manager
Mary Ann Haines, Administrative Secretary

PRODUCTION STAFF
Donald Davis, Publicity, Advertisement Manager
Richard Deary, Director of Publicity
Karen Dalrymple, Director of Audience Development

MANAGEMENT DEPARTMENTS
Renee Cassady, General Manager
Donna Smith, Executive Assistant

SHERRY KIRBY, Executive Director

Benson & Hedges 100's.

WARNING: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous To Your Health.

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

by HENRIK IBSEN

Translated and Directed by ALLEN FLETCHER

Associate Director: EUGENE BARCONE

Scenery by RALPH JANUCCELLO

Costumes by ROBERT BLAUMAN

Lighting by FRED KOPP

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

A DOLL'S HOUSE

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

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

Although this declaration of principles reads like an excerpt from an impassioned 1872 speech on behalf of women's liberation, the words were, in fact, printed down in a notebook nearly a century ago by Henrik Ibsen under the heading, "Notes for A Modern Tragedy."

The notes reveal that in October 1871, at the age of fifty, Ibsen was coming to grips with ideas that, six months later, would begin to take dramatic form as he started the actual writing of A Doll's House. The great writer had by this time already published such plays as Peer Gynt, The League of Youth, Brand and Pillars of Society. Indeed, Ibsen had been working playwright since 1850, and his fame had spread beyond his Norwegian homeland to the capitals of Western Europe.

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

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

For the first time, Nora recognizes her role as a sweated obedient doll-wife and mother existing only as part of the household. Torvald expects to find her on his return each evening from the office. When he discovers, without any suspicion and characteristically to her, that "no man would sacrifice his honor for the one he loves," she shocks her husband by turning on him with a memorable reply that has forever haunted the hearts of a hundred thousand women who have done it! To mothers and theater audiences of the 1870s, the idea that she would hold such thoughts, let alone give voice to them, was profoundly disturbing.

As biographer Michael Meyer notes in his essential 1973 study, Ibsen, "No play had ever before contributed so momentously to the social debate, or been so widely and furiously discussed among people who were not normally interested in theatrical questions, even artistic matters. Even Stendhal, who disapproved of it as being calculated to encourage just the kind of woman he dreaded most (and was infallibly divorced and attacked in his volume of stories, Marriage (1885), admitted in his preface that, thanks to A Doll's House, marriage as a whole was revealed as being a far from a divine institution, people stopped regarding it as an automatic provider of absolute bliss, and divorce between incompatible parties came at last to be regarded as conceivably justifiable." What other play has achieved as much?

Meyer goes on to remind us that A Doll's House is, after all, not really a play about women's rights but more simply any more than Shakespeare's Richard III is about the divine rights of kings, or Ghosts about phylactis, or

undertitles

Helmer: Howard Sherman; Nora: Jay Caflin; Doctor Rank: Andy Backer; Kristine Linde: Roberta Ennino; Nils Krogstad: Donald Ewer; Nanna: Pamela Dennis; Anne-Marie and Housemaid: Janie Atkins

Stage Manager: DIANA CLARKE
TO THE AUDIENCE...

The American Conservatory Theatre of San Francisco presents

A DOLL'S HOUSE

by Henrik Ibsen

Translated and Directed by Allen Fletcher

Associate Director: Eugene Barcone

Scenery by Ralph Puninello

Costumes by Robert Blomback

Lighting by Fred Kopp

The cast

Torvald Helmer, a lawyer
Peter Donat

Nora, his wife
Marsha Mason

Doctor Rank
Paul Shenar

Kristine Linde
Barbara Colby

Nils Krogstad, a solicitor
Donald Ewer

The Helmer's children

Pandora Bednar

Emilie

Toney Costa

Anne-Marie, the Helmer's nurse's maid
Anne Lawder

A house-maid
Shirley Slater

A porter
Andy Backer

Party Guests:

Christopher Cara, Robert Dicken, Barbara Dickson, Jerry Fitzpatrick, Barbara Herring, Victor Pappas, Rebecca Sand, Warner Shook, Sandy Timpson, Franco Walsh

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

There will be two intermissions.

 Undertitles

Helmer: Howard Sherman; Nora: Jay Caffin; Doctor Rank: Andy Backer; Kristine Linde: Luise Morley; Nils Krogstad: Robert Mossey; Anne-Marie and Housemaid: Janie Atkins

Stage Manager: Diana Clarke

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

A woman cannot be herself in modern society. It is an exclusively male society, with laws made by men and with preachers and judges who assess feminine conduct from a masculine standpoint...

A mother in modern society, like certain insects, retries and dies once she has done her duty by propagating the race...

Although this declaration of principles reads like an excerpt from an impassioned 1972 speech on behalf of women's liberation, the words were, in fact, printed down in a notebook nearly a century ago by Henrik Ibsen under the heading, "Notes for a Modern Tragedy." The notes reveal that in October of 1878, at the age of fifty, Ibsen was coming to grips with ideas that, six months later, would begin to take dramatic form as he started the actual writing of A Doll's House. The great writer had by this time already published such plays as Peer Gynt, The League of Youth, Brand and Pillars of Society. Indeed, Ibsen had been working playwright since 1859, and his fame had spread beyond his Norwegian homeland to the capitals of Western Europe.

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

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

As biographer Michael Meyer notes in his essential 1973 study, Ibsen, "No play had ever before contributed so momentously to the social debate, or so been so widely and furiously discussed among people who were not normally interested in theoretical, even artistic matters. Even Stendhal, who disapproved of it as being calculated to encourage just the kind of woman he dreaded most (and was infallibly drawn to), attacked it in his volume of stories, Marriage (1885), admitted in his preface that, thanks to A Doll's House, "many" of his stories "were revealed as being a far from a divine institution, people stopped regarding it as an automatic provider of absolute bliss, and divorce between incompatible parties came at last to be regarded as conscionably justifiable." What other play has achieved as much?

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An Enemy of the People about public hygiene, its theme is the need of every individual to find out the kind of person he or she really is and to strive to become that person. Ibsen knew what Freud and Jung were later to assert, that liberation can only come from within...

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

The story of Laura Kieler's later life, however, is a chronicle of misfortunes, for an act of forgery compelled her to assume the identity of a wealthy Napoleon, and the playwright felt that her plight represented that of millions of other women.

While the world has changed mightily since Ibsen's day, Nora and her ideas remain true in both dramatic and human terms. As Meyer points out, "The effect of A Doll's House in the theater today is less explosive than when it was written, but equally less hypocritical, because there is hardly a married woman in the audience who does not sometimes want or has not at some time wanted to leave her husband. The unspoken thoughts in the trap and in the remaining carriages of ninety years ago."
NOTES ON
"CYRANO DE BERGERAC"

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 startling nose that usurps his face and blurs the matchless 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 and philosopher. Always ready — and consummately able — to fight a duel or compose a verse. Cyrano dares us at one point early in the play by doing both simultaneously. His virile exuberance and boundless vitality give the play a topsy-turvy, yet beneath the Three Musketeers there exists another facet of Cyrano, his tireless striving for the ideal in all things.

He uses his brilliance and bravado to attack hypocrisy and corruption, to deflate 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 unleash a torrent of lacerating wit on any foolfoot enough to provoke him, he cannot manage even a few words to reveal his love to Roxane, the bright and beautiful woman who has inspired him.

Cyrano, about whom the play revolves, is a wilder of evil, and action, is based on an actual seventeenth-century Frenchman who was sort of a minor folk hero before Rostand recalled him from the past and, in doing so, gave him immortality. The real Cyrano de Bergerac was no less of a great and grand figure like his theatrical namesake, was a soldier, poet and swordsman who actually did win one-hundred and seventy duels. We should be looking in his wait for his friend Chevalier de l’Ecluse, though there is no recollection of exactly how he did it. His best-known literary works are Voyage to the Sun and Voyage to the Moon, both forerunners of modern science fiction and both combining imaginative cosmological speculations with sharp satire of the society and politics of his author’s time.

In dramatizing Cyrano’s life, the twenty-five-year-old Rostand blended fact and fiction freely. The result was a larger-than-life figure at once universal and highly individual, and perhaps best characterized by that uniquely French term, “panache,” a special grace, an essence distilled from pride, gallantry, swagger, courage,concert and conscious superiority.

Part Don Quijote, part Romeo, part Quasimodo and part Robin Hood, this is an actor’s dream, and many distinguished performers have played him over the years. The latest is Peter Donat, who portrays Cyrano under William Ball’s direction in the A.C.T. production. The earliest was Constant Coquelin, for whom Rostand created the role. He played opposite Sarah Bernhardt as Roxane, a critic for the past since she was the playwright’s mistress at the time.

Theatregoers today would undoubtedly enjoy the purity and the respectable-looking Coquelin in odd choice for the role, but turn-of-the-century audiences gave him hearty ovations and Rostand dedicated the play to him when it was published, saying, “It was to Cyrano’s soul that I intended to dedicate this poem, and the soul of his passion has passed into you, Coquelin, I dedicate it to you.”

In the words of Brian Hooker, whose much-admired English version of the play — written in 1965 for the Old Vic in Walton Hampden — is used in A.C.T.’s production, “To explain Cyrano de Bergerac is simply to explain the Theatre. It is not only a great play, it is typically and peculiarly a great play; not only literary and dramatic, but triumphantly stage and theatrical. Its artistry makes no concealment of art; it swagger and parades the means and methods, the powers and limitations and devices of the Theatr- as its hero flaunts his own personality, with all frankness and equal charm. So it is more than any other way to play for playwrights and players and all whose enjoyment increases by understanding the magic and the means. For the scenes and the theatre ever made a play so great; nor was ever a great play so obviously of the Theatre.”

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

CYRANO DE BERGERAC

by EDMOND ROSTAND

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Fencing Choreography by PATRICK CREAN

Music by LEE HOBY

Translated by BRIAN HOOKER

Adaptation by DENNIS POWERS

In recognition of his loyalty, leadership and wisdom, the members of the American Conservatory Theatre dedicate this production of “Cyrano de Bergerac” to Montimer Fletcher Jr.

THE MYSTERY CYCLE

Compiled and Adapted by Nagle Jackson

Directed by Nagle Jackson

Associate Director: Paul Blake

Setting by Robert Blackman

Costumes by James Edmund Brady

Lighting by Fred Kopf

Music arranged by Lorraine Greenberg

THE ACTUAL ORDER (In alphabetical order)

JANIE ATKINS  —  Salome
JOSEPH BIRD  —  Joseph, Sir
R. AARON BROWN  —  Jim Crot
SARAENA G. GRANT  —  Mac’s Wife
CHARLES HALLAHAN  —  Reveling Angel/Judah/Melchior
JOHN HANCOCK  —  God
HENRY HOFFMAN  —  Absh/Esh/King David/2nd Shepherd/Bib/Israh
ELIZABETH HUDSON  —  Judith Knaph
DEBORAH MAY  —  Eve/Mother of a slain child
WILLIAM PATRICK  —  Abraham/Caspian
E. KEVIN PRESTON  —  First Shepherd/Soldier
RAY REYNARD  —  Caesar/Hero
HOWARD SHERMAN  —  Adam/Cain/Mack
MARC SINGER  —  Rebellin Angel
SHIRLEY SALTER  —  Mother of a slain child
J. STEVEN WHITE  —  Rebellin Angel/Ham/Sebastian
MARY WICKES  —  Noah’s wife/Nurse of Hero’s child

PART ONE: The Play of the Creation
PART II: The Play of Adam and Eve
PART III: The Play of Cain and Abel
PART IV: The Play of Noah
PART V: The Play of Abraham
PART VI: The Play of Caesar Augustus

PART TWO: The Play of the Annunciation
PART THREE: The Play of the Shepherds
PART FOUR: The Play of the Magi
PART V: The Play of Herod
PART VI: The Play of the Flight into Egypt

There will be ten minute intermissions

Stage Manager: JAMES HAIRE

Understudies:

Noah, Joseph: Andy Backer; Eve: Janie Atkins; Melchior: Brian Hooker; Donald: Michael Good; Paul: Sherman; Abel: Jim Crot; Mary: Kathryn Crosby; Caesar, Herod: Robert Mooney; Israh, Gabriel: David Gilliam; Mack’s wife: Shirley SALTER; Noah’s wife: Judith Knaph; Lucifer: Charles Hallahan

“Atmosphere created for the Milwaukee Repertory Theatre Company

(continued next page)
NOTES ON
“CYRANO DE BERGERAC”

Theatergoers 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 theater.

How to explain the enduring appeal of the play and its famous hero, cursed with a startling nose that usurps his face and blurs his matchless 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 and 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 witticism and banter will give the play a tone of lightheartedness, yet beneath the Three Musketeers’ heroines there exists another facet of Cyrano, his tireless striving for the ideal in all things.

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

But though he unleashes a torrent of faceting wit on any fool foolish enough to provoke him, he cannot manage even a few words to reveal his love for Roxane, the bright and 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 folk hero before Rostand recalled him from the past and, in doing so, gave him immortality. The real Cyrano de Bergerac, like his theatrical namesake, was a soldier, poet and swordsman who actually did lose one-half of his nose. Capuchin: J. Steven White, Montee: R. L. Brown, Medecin: Robert Chapline; Porter: Frank Ottwell, Roxanne: Orange Girl: Deborah May; Duenna: Mother Marguerite: Anne Lawler; Lisse: Barbara Colby.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents
CYRANO DE BERGERAC
by EDMOND ROSTAND
Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Lighting by T. MITCHELL DANA
Fencing Choreography by PATRICK CREAM
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THE MUSICAL CYCLE
Compiled and Adapted by Nagle Jackson*

Directed by Nagle Jackson
Associate Director: Paul Blake
Setting by Robert Blackman
Costumes by James Edmund Brady
Lighting by Fred Kopf
Music arranged by Lorraine Greenberg

THE CAST
(Alphabetical order)

JANIE ATKINS Joseph Sirnas
J. AARON BROWN Joseph Sirnas
JIM CORTI Third Shepherd/Mme
SARINA C. GRANT Ma’s Wife
CHARLES HALLAHAN Rebellng Angel/Jabot/Melchior
JOHN HANCOCK God
HENRY HOFFMAN Abbe/King David/2nd Shepherd/Ballad

ELIZABETH HUDDOLE

JUDITH NAUDIN

TEBELL

DEBORAH MAY

Eve/Mother of a slave child

WILLIAM PATTERSON Abrahm/Casep

RAY REINHARDT Caesar/Herod

HOWARD SHERMAN Adam/Cain/Mak

MARC SINGER Rebellng Angel/Mother of a slave child

SHIRLEY SLATER Rebellng Angel/Hym

J. STEVEN WHITE

MARRY WICKES Nos’t wife/Nurse of Herod’s child


ACT I 1640: Scene 1: A performance at the Hotel de Bourgogne Scene 2: The Ball of the Poets ACT II 1: Roxanne’s Plume Scene 3: The Cades of Gascony Scene 2: (15 years later): Cyrano’s Gaze

There will be two seven-minute intermissions

ACT III Scene 1: The trial of the Shepherds Scene 2: The Play of the Magi Scene 3: The Play of Herod Scene 4: The Play of Egypt

There will be one ten minute intermission

Stage Manager: JAMES HAIRE

Undertakers:
Collins: Joseph; Abner Backer; Eve: Janie Atkins; Jabot: Paul; Shemarey: Rick; God: Mary; Caesar: Herod: Robert Moorey; Alcot: Daniel; God: Bill; Nurse of Herod’s child: Mary; Nurse of Herod’s child: Judas: Charles Hallahan

As originally created for the Milwaukee Repertory Theatre Company

(Cyrano Notes continued)

and of exactly how he did it. His best-known literary works are Voyage to the Sun and Voyage to the Moon, both forerunners of modern science fiction and both combining imaginative cosmological speculations with satiric ridicule of the society and politics of its author’s time.

In dramatizing Cyrano’s life, the twenty-five-year-old Rostand blended fact and fiction freely. The result was a longer-than-life figure at once universal and highly individual, and perhaps best characterized by that uniquely French term, “panache,” a special grace, an essence distilled from pride, gallantry, swagger, courage, concision and conscious superiorit.

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The Cyrano today would undoubtedly find the partly and respecktably-lookinng Coquelin an odd choice for the role, but turn-of-the-century audiences gave him highly ovations and Rostand directed the play to him when it was published, saying, “It was to Cyrano’s soul that I intended to dedicate this poem. And his soul has passed on to you, Coquelin, I dedicate it to you.”

In the words of Brian Hooker, whose much-admired English version of the French—written in 1974 for Hal Winter—Hammed— is used in A.C.T.’s production, “To explain Cyrano de Bergerac is simply to explain the Theatre. It is not only a great play, it is typically and peculiarly a great play; not only literary and dramatic, but triumphantly stage and theatrical. Its artistry makes no concession of art; it swagger and parades the means and methods, the powers and limitations and devices of the Theatr; as its hero flaunts his own personality with such frankness and equal charm. So it is more than any other play for playwrights and players and all whose enjoyment increases by understanding the game and joie de vivre; the sheer theatrics ever made a play so great; nor was ever a great play so obviously of the theatre.”

(continued next page)
YOU CAN'T TAKE IT WITH YOU

By GEORGE S. KAUFMAN and MOSS HART

Directed by JACK O'BRIEN
Based on ELLIS RABIN'S original APA Production
Associate Director: JAMES HARE
Scenery and Costumes by ROBERT BLACKMAN
Lighting by FRED KOPP

the cast

Penelope Sycamore MARY WICKES
Elsie ROBERT KNAZ
Rhea SARINA C. GRANT
Paul Sycamore E. KERRIGAN PRISCOtt
Mr. De Pinna JOSEPH BIRD
Ed HENRY HOFFMAN
Donald R. AARON BROWN
Martin Vanderhof WILLIAM PATERSON
Alice MARSHA MASON
Henderson CHARLES HALLAHAN
Tony Kirby MARC SINGER
Boris Kolenkhov RAY REINHARDT
Gay Wellington ELIZABETH HUDDLE
Mr. Kirby DONALD IVER
Mrs. Kirby JOY CARLIN
Three Men ANDY BACKER
Howard SHERMAN
J. STEVEN WHITE
Olga BARBARA COLBY

The scene is the home of Martin Vanderhof, New York

ACT I

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

ACT II

A week later

ACT III

The next day

understudies

Penelope Sycamore: Anne Lawder; Elsie: Janie Atkins; Paul Sycamore: Mr. De Pinna: Robert Mooney; Ed: J. Steven White; Donald: John Hancock; Martin Vanderhof: Joseph Bird; Alice: Deborah May; Henderson: Mrs. Kirby: Shirley Slane; Tony: Howard Sherman; Boris Kolenkov: Paul Blake; Gay Wellington: Olga: Kathryn Crosby.

Stage Manager: JAMES L. BURKE

Presented by special arrangement with Samuel French Inc.

CORNFLAKES FOR DINNER

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

Of their collaborations, the Pulitzer Prize-winning You Can't Take It with You has proved the most enduring, outsourcing its original Broadway run of 637 performances to become a classic of American comedy, Frank Capra and Robert Risdon brought it to the screen in 1938, and it was honored with an Oscar as the year's best film. In the 1960s, Ellis Rabin's production for the A.P.A. Repertory Company made You Can't Take It with You a Broadway hit all over again.

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

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

The play's cast of characters includes three generations of Vanderhofs and their husbands, wives and friends. All their lives reflect Grandpa's philosophy that life is best when people do as they like rather than as they should. His daughter Penny, for example, is a playwright undaunted 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, she stinks!"

The household is a triumph of free-form communal living—until the outside world intrudes. For one thing, Essie's younger sister Alice—who has somehow "escaped the tinge of mild insanity" that permeates the rest of the family, where she nevertheless lives daily—wants to marry her boss' son. One of the comedy's most memorable scenes takes place when Alice invites her stuffy parents to the Vanderhof home for dinner.

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

George S. Kaufman with Mary Wickers. (Calter Pictures)

CROCKER BANK AND STANDARD OIL COMPANY GET INTO THE ACT

The American Conservatory Theatre's presentation of the Royal Shakespeare Company of England in its 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 in March, 1973, as part of A.C.T.'s San Francisco repertory season.

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

"ANATOMY"

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

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

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

The "Anatomy of A Production" is open to the public. Enrollment deadline for the discount matinee tickets is February 10. After that date, regular box office prices will be in effect. For all enrollment information, please call (415) 861-3453.
YOU CAN'T TAKE IT WITH YOU

By GEORGE S. KAUFMAN and MOSS HART

Directed by JACK O'BRIEN
Based on ELIS RABIN's original APA Production
Associate Director: JAMES HARE
Scene and Costumes by ROBERT BLACKMAN
Lighting by KEN NER

the cast

Penelope Sycamore  MARY WICKES
Essie  ROBERT KNAUZ
Betha  SARINA C. GRANT
Paul Sycamore  E. KERRIGAN PRISCOV
Mr. De Pinna  JOSEPH BIRD
Ed  HENRY HOFFMAN
Donald  R. AARON BROWN
Martin Vanderhof  WILLIAM PATerson
Alice  MARSHA MASON
Henderson  CHARLES HALLAHAN
Tony Kirby  MARG MENCER
Boris Kolenkoff  RAY REINHARDT
Gay Wellington  LIZZIE HULDALE
Mr. Kirby  DONALD IVER
Mrs. Kirby  JOY CARLIN
Three Men  ANDY BACKER
Howard Sherman  J. STEVEN WHITE
Olga  BARRABA COLBY

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

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

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- That as a contributor, you provide a crucial student Matinee Program which gives younger students the chance to share their experiences of live theatre at greatly reduced prices!
- That large-scale funding of A.C.T. by the federal government depends on local support at the local level!

For these reasons and many more, many, many, we ask you to share theatrical billing in this program by sharing in the support of A.C.T.

Send your contribution to the California Theatre Foundation, 760 Market Street, San Francisco 94102.

Limitless support is procured from 760 Market Street, San Francisco 94102.

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(Due as of November 1st)

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THE MYSTERY CYCLE NOTES
By Nagle Jackson

Perhaps the first mystery to clear up concerning the plays in The Mystery Cycle is that they were called mystery plays. They have nothing to do with either Sherlock Holmes or an Oxford don named Dr. Watson, though in the same manner in which the word "mystery" may refer to the theological mysteries or unexplained paradoxes of the Christian faith, it may also be applied to the mysteries of the rotary. The term may be bastardized by the Latin "mysterium," which is pronounced, and merely refers to the fact that the plays were originally performed by members of various guilds each of which boasted a private trade or "mystery." During the feast of Corpus Christi, for instance, in Shakespeare's time to denote a craft. In Measure for Measure the clerk asks the executioner: "Do you, sir, your occupation a mystery?"

These plays were first performed in the 14th and 15th centuries, but having been performed by various guilds representing their particular trade or "mystery" would not have selected a story from the Old or New Testament and present it on a stage. It was the medium for which they were written and it was the guild that was responsible for the performance of the play Noah since it was the guild that procured their modern play and dance costumes.

Nagle Jackson

WILLIAM BALL, General Director, founded the American Conservatory Theatre in San Francisco in 1973. The company produces new work and renews and expands the repertory. Edmond Rostand's Cyrano de Bergerac, as directed by John Turturro. Prior to A.C.T.'s beginnings, they staged the highly acclaimed Tarcisio Bellini's Cavaradossi, a production which was nominated for a Tony Award. The company's first major production was "The Day of the Owl." The first national theatre workshop at the University of California, Berkeley, was government sponsored.

JAMES B. MCKENZIE, Executive Pro- 
ducer, is one of the country's most active theatre producers. In addition 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.C. He owns the Lake Cinema, an art film house, opera- 
es the Players Tavern, a theatrical restaurant, and is President of TPF and TKF Plays, Inc. His Third Broad- way play, "Carnival," opened at the New York City in addition to his 14th North American touring Company. Mr. McKenzie was a member of the Board of Directors of the National Council of Stock Theatres, a director of the League of Resident Theatres and the Board of Directors of the American Theatre Wings, as well as a member of the Legislative Committee of the Actors and Independent Booking Organization, and the Organization of Legitimate Theatres. He is a working member of the American Society of the Theatrical Press Agents and Managers, the Interna- 
tional Alliance of the Theatrical Stage Employees, and Actors Equity Asso- ciation. McKenzie has produced or managed over 1,000 plays, including Broadway, his, national road tours, regional theatres and summer and winter stock companies. He has been an executive at numerous theatres, including the Milwaukee Repertory Theatre and New York's ANTA, and was producer of the Phoenix Summer Festival (Arizona).

David Merrick after joining A.C.T. as a founding member, Off-Broad- way, he co-produces "The Sandal- ion of Margery Kempe, Epitaph for George Diller, and As You Like It," and has been the national touring company of "Oliver!" He serves as guest director of "The Baker's Dozen," "Hamlet," "Les Misérables," and "Man for All Seasons" in colleges and regional theatre. He is a member of the American Theatre Wing, and has been president of the Henny Fonda Revival of "Our Town" with an all-star cast. He has directed seven other A.C.T. productions, most recently "The Time of Your Life" and "Daddy Dick. This season, Mr. Han- 
nings leads the new play, "Play in Progress," and directed "The House of Blue Leaves."

EDWARD HASTINGS, Executive Di- rector and Resident Stage Director, was a production Stage Manager for "Tempest, Rosencrantz and Guildenstern Are Dead and Caesar and Cleop- atra." In addition to his work as a director, Mr. Ball teaches in the com- pany's Conservatory training pro- gram which has graduated over 500 students. The company's national theatre workshop at the University of California, Berkeley, was government sponsored.

Edith Markson, Development Di- rector, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the Board of Trustees ever since. She has been actively involved in the theatre movement since its beginnings. Mrs. Markson was one of the founders of the American Academy of Dramatic Arts, and was responsible for bringing the young AFA Repertory Company to San Francisco for a season. She also brought Wil- liam Ball to that theatre, where he was the first director of the theatre. Mr. McKenzie was the first director of The Crucible. Mrs. Markson currently serves on the executive board of directors of The Theatre Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.

Allen Fletcher

Nagle Jackson

ANNE FLETCHER, Resident Stage Di- rector and Conservatory Director, is former artistic director of the Seattle Repertory Company. He is a graduate of the University of Oregon's American Shakespeare Festival. Mr. Fletcher has directed "The American Museum," "Vanya," and "The Fighting插件, Aceson, and Old Lady's Revenge," and "The Hasty Pudding," as well as co-direct- ed the Crucible, which entered the repertory at the Stanford Summer Fes- tival in 1967. Mr. Fletcher also di- rected A.C.T.'s highly successful produc- tion of "The Devil's Disciple." He is an expert in Heterosexual and An Enemy of the People. Last season, he directed "Man and Superman," "Cleopatra and Paradise Lost," and directed his new translation of A.D.'s "Mona Lisa" at the 1973 opera. The company's national theatre workshop at the University of California, Berkeley, was government sponsored.

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Nagle Jackson

Artistic Director of the Milwaukee Repertory Theatre for whom he compiled and adapted The English Mystery Plays last season, re- turns to A.C.T. to direct a similar version here, The Mystery Cycle. As a resident director with A.C.T. for three seasons, he staged several produc- tions, including Little Murders and Room Service, and is also appearing as a member of the faculty at Whitman Col- lege in Washington and recipi- ent of The Milwaukee Journal's "Outstanding Director Award." In Paris, Mr. Jackson has performed with numerous theatres, including events of the Oregon Shake- spearean Festival, where he also served as director for such produc- tions as "Volpone," "The Comedy of Errors" and Richard II, and was a member of the Julius Caesar and Titus Andronicus re- viewing group in New York. Mrs. Markson in 1973 reviewed in New York as well as a member of the Circle-in-the-Square Directing Workshop. Other director- ial credits include the American pre- mic of "The Gentleman Caller" for the March for the St. Louis Repertory Theatre and various assignments for the Inner-City Cultural Center (Los Angeles), the Seattle Rep- ertory, the Hartford Stage Company (Conn.) and the Old Globe Theatre (San Diego). At the Milwaukee Rep- ertory, Mr. Jackson directed the first Cat Among the Pigeons. Mea- sure for Measure and The Journey of the Sun.
Perhaps the first mystery to clear up concerning the plays in The Mystery Cycle notes are the so-called mystery plays. They have nothing to do with either Sherlock Holmes or the Penguin mystery series. These mystery plays may refer to the theological mysteries or unexplained beliefs, rather than to the mysteries of the rosary. The term may be a bastardization of the Latin term "mysterium" which merely refers to the fact that the plays were originally performed by men of various gilds each of which boasted a private trade or "mystery." The plays were probably introduced into Shakespeare's time to denote a craft. In Measure for Measure the clock asks the executioner: "Do you, sir, occur your mystery a mystery?"

These plays were first performed in the 14th and 15th centuries by the various gilds representing their particular trade. Each gild would select a story from the Old or New Testament and present it on a giant waggon which would be carried around the town on the Feast of Corpus Christi. It is the procuring of our modern day float parades. Generally a guild of workmen would choose a story that was appropriate to their trade or mystery, for the primary purpose was to perform the play of Noah since they could most easily and professionally build the necessary ark.

These, then, were simple plays presented by simple citizens of a blissedly uneducated society. The stories were clear eye, perhaps naive view of the world. The players were usually the laborers that gives these plays their freshness, humor, and profound religious fervor. For although they were found in "earthly" language and occasional flat verse, they were still the expression of a society that had to face the effects on people who lived "literally their religion twenty-four hours a day and who to fundamental was their belief.

Unfortunately, these plays are rarely performed because it is little known of them in didactic terms. The plays are mysteries. Each mystery play, and The Play and The Play of Abraham are occasionally performed and often taught in Theatre 101 courses. Many players are taught as curios or something that has "to be read." They certainly are formidable looking in their original language and one of the first problems involved modernizing these plays is a sense, translating them for the modern ear without losing the poetic simplicity of the original. The plays may refer to the theological mysteries of the rosary, the mysteries of the rosary, the term may be a bastardization of the Latin term "mysterium." For instance, York has its own cycle of plays, as do Chester, Covent, Wakefield, etc. We are using essentially the Wakefield cycle (originally called the Townley plays) as our basic cycle with interpolations from York, Chester, Cornwall and others.

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

We are using many primitive stage devices; waving fabric to suggest the rising sea of Noah's flood, drums and tollers to suggest the sound of infernal chaos or the wrath of God; fire and smoke effects for the monstrous earthy killings.

The plays tell the story of the Bible beginning with the Creation of the Angels, and terminating with the Flight Into Egypt. Those who are expecting reports about religious pageantry will be delightedly surprised by the freshness and lack of pretense of these works. They are, great, moving, comic and extraordinarily theatrical works that should bring the stage with gusto and humanity—no still life here. The production sees a great deal of care in minimalism and, instrumentally and vocally by the company of actors.

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

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. He is also serving the opening production, Ed- mond Rostand's Cyrano De Bergerac, as director and producer. Prior to A.C.T. beginnings, he staged the highly acclaimed Colón Center production of Tartuffe in New York and in Hollywood to Shakespearian productions with Edith Evans and Margaret Leighton, at Philharmonic Hall. His Off-Broadway productions include Six Characters in Search of an Author, which won him the Outer Circle Critics, Ohne and D'Annunzio awards; Under Milk- wood, honored with the D'Annunzio and Outer Circle Critics awards; and Ivanhoe, winner of the Ohio and Vein- ris Rome Drama Desk award.

In 1964, he re-created his production of Six Characters in London with a cast headed by Ralph Richardson and Michael O'Sullivan. Among the operas he directed at the New York City Center, he staged Rigoletto, Die Fledermaus, and the world première of Jonathan Harris'. The following season he directed the world première of Frank Loesser's Summertime at the City Center. His directorial triumphs have been the world première of Thomas Nelson's A Poet's Life and, in the same year, the world premiere of New York City in addition to his 14th North American touring Company. Mr. Ball also serves as President of the Board of Trustees, a director of the League of Resident Theaters, and President of the Council of Stock Theatres, a director of the League of Resident Theaters and the Council of Stock Theatres, as well as a member of the Legislative Committee of the New York City Council. He is independent Booking Organization, and the Organization of Legitimate Theaters. He is a working member of the Association of the Theatrical Press Agents and Managers, the Interna- tional Alliance of the Theatrical Stage Employees, and Actors Equity Asso- ciation. McKnight has produced or managed over 1,000 plays, including Broadway hit, national road tours, regional theaters and summer and winter stock companies. He has been an executive at numerous theaters, including the Milwaukee Repertory Theatre and New York's ANTA, and last year was M.D. of the Phoenix Summer Festival (Arizona).

Huang Edwards, 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 Sandpiper of Margery Kempe, Enthral for George Doliv and as a national touring company of Oliver! He served as guest director of The Rabbi's Sons and as Guest Director of the Man for All Seasons in colleges and regional theaters. Mr. Huang's produc- tions of Chaucer's Aesop's Fable and Town were seen during A.C.T.'s first two seasons for which he was the Henny Fonda review 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 Daddy Dick This Season. Mr. Huang heads the new play program, Plays in Progress, and directed The House of Blue Leaves.

EDITH MARKSON, Development Di- rector, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the Board of Trustees ever since. She has been a member of the New York literary movement since its beginnings. Mrs. Markson was one of the founders of the New York University's Writers Guild and was responsible for bringing the young AFA Repertory Company to A.C.T. for a season. She also brought William Ball to that theatre, where he directed the 1968 production of A Midsummer Night's Dream in Search of an Author, and the first directed The Crucible. Mrs. Markson currently serves on the executive board of directors of the Theatre Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.

NAGLE JACkSON, Artist Director of the Milwaukee Repertory Theatre for whom he compiled and adapted The English Plays, last season, re- turns to A.C.T. to direct a similar version here, The Mystery Cycle. As a resident director with A.C.T. for three seasons, he staged several productions, including Little Murders and Room Service, and also appeared as a Duke in the Stratford and Whitman Col- lege in Washington and recipient of the International Society of the Arts in Paris. Mr. Jackson has performed with numerous theaters, including eight seasons with the Oregon Shake- spearean Festival, where he also served as director for such productions as Volcano; The Comedy of Errors and Richard II, and he was a member of the Julius Caesar, Venus Revues in New York as well as a member of the Circle-in-the-Square Drama Workshop. Other directorial credits include the American pre- miere of As You Like It, a joint March for the St. Louis Repertory Theatre and various assignments for the Inner-City Cultural Center (Los Angeles), the Seattle Repertory The- atre, the Hartford Stage Company (Conn.) and the Old Globe Theatre (San Diego). At the Milwaukee Rep- ertory Theatre, Mr. Jackson directed Cat Among the Pigeons, Measure for Measure and The Journey of the Cursed.
JANIE ATKINS, who holds a B.A. in English from Mills College and also attended the University of London, was a student at A.C.T.'s Conserva-
tion for two years, appearing in "The Merchant of Venice," "Antony and Cleo-
patra," "Casanova" and Cleopatra in "Othello" and "Roscenrant and Guildenstern Are Dead." She was seen locally in "One for the Money" and "The Cuckoo's Nest" at the Marin Shakespeare Festival and in "The Play by Phoebe in As You Like It." Miss Atkins spent last summer at the Oregon Shakespeare Festival, where she appeared as Creusa in "Trosilus and Cressida" and Katherine in "Love's La-
boult's Lost." She is seen in "Cyrano" and "The Mystery Cycle."  

JANIE ATKINS

ANDY BACKER, a newcomer to A.C.T. this season, holds a Master of Fine Arts degree from Cornell University and has been seen in various stock and repertory stage productions. He served as the leading character actor with the Ithaca Summer Repertory (New York), the Nebraska Summer Repertory and Studio Playhouse in Michigan, playing such roles as Iago in "Othello," and the roles of Scapin and Sig in "Machin-
vare's Grains." At a participant in the 1972 Playwrights Conference at the University of Iowa, and later Associate Producer of "The Good Woman of Setzuan" in both 1976 and 1978, he was seen in "The Mystery Cycle." He and his wife, Arlene, reside in the Bay Area with their son, Andrew.

ROBERT CHAPLENE, A.C.T.'s master voice actor, appeared in "Antony and Cleopatra," "Casanova," and "The Mystery Cycle" acting assignment with A.C.T. since Oedipus Rex two seasons ago. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training one year, Mr. Chapleine has also taught at the Mani-
toba Theatre Centre, the Stratford Festival, and the American Stage Institute in Philadelphia. Mr. Chapleine is currently appearing in "Cyrano, the Mystery Cycle" and "You Can't Take It With You."  

JOEY CARIN, who appeared as Mikey in "The Importance of Being Earnest" and in "The Taming of the Shrew" during her first season at A.C.T., is a graduate of the University of Chicago and has also attended Antioch School and with Lee Strasberg. As an original member of Chicago Playwright's Theatre, she appeared on Broadway with the Second City in "City of Broadway" productions, and with resident and summer theatres, made nu-

JEROME BROWN, who returns for a third season at A.C.T., holds a mas-
ter's degree from the University of Southern California. A feature actor in 13 productions at the A.C.T. Repertory Theatre Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that com-
pany. A past participant in the 1969 tour-
ing company of "The Show Off" with George Grizzard and Jessica Reyce Landis and the Eastern University tour with "The Misalliance and Exit the King" in which he made his Broadway debut in "You Can't Take It With You," and has appeared in 10 Off-Broadway pro-
ductions, including Moon in the Yellow-

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BARBARA COLOBY, returning to A.C.T. after several seasons abroad, stud-
ed at California 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 Washington Square First Edition Characters in Search of an Auditor. She has appeared on TV in the preludes of Colombo, with Peter Falk, and a forthcoming ABC Movie of the Week with Clea Lewis. Miss Coloby has been a leading actress with New York City Television, as well as including the The Terrence Theatre of Boston, the American Shakespeare Festival, and the Shakespeare Festival of St. Louis, in the first two of which she appeared in "As You Like It" and "The Tempest."  

JOEY CARIN

PETER DONAT in his sixth season with A.C.T., has appeared on Broad-
way last season in "The Secret Life of Mrs. War- rington," and previously in "The Chinese Prime Minister, The Entertain-
er, The Country Wife" and "The

Barbara Colby
THE ACTING COMPANY

JANIE ATKINS, who holds a B.A. in English from Mills College and also attended the University of London, was a student in A.C.T.'s Conservauia for two years, appearing in The Merchant of Venice, Antony and Cleopatra, Caeasar and Cleopatra and Rosencrantz and Guildenstern Are Dead. She was seen locally in One Flew Over the Cuckoo's Nest at the Marin Shakespeare Festival and in The Cherry Orchard at the Shakespeare Festival in San Diego. She has performed in the role of Bell in Much Ado About Nothing at the San Francisco Shakespeare Festival and will appear in A.C.T.'s production of The Taming of the Shrew.

JOSEPH BIRD, who returned for a third season at A.C.T., holds a master of Fine Arts degree from Cornell University and has appeared in several major stage productions. He served as the leading character actor in the film The War Room and in The Secret Life of Walter Mitty.

JIM CORTI, now to A.C.T. this season, completes his first year with the San Francisco Shakespeare Festival and has also appeared in The Taming of the Shrew. His first season with A.C.T. was last year, where he appeared in the role of The Merchant of Venice. He has also been seen in The Time of Your Life, The Selling of the President, Paradise by the Dashboard Light and The Grenadines. He is currently appearing in You Can't Take It With You. 

ROBERT CHAPLUNE, A.C.T.'s master voice teacher, appeared in Antony and Cleopatra last season. He is currently on acting assignment with A.C.T. since Oedipus Rex two seasons ago. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training one year, Mr. Chaplin has also taught at the San Francisco Theatre Center, the Strand Festival, the Arts Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, and is an instructor at A.C.T. in the Arts of Los Angeles.

MARGARET COOK, who came to A.C.T. last season after a ten-year career in television, has been seen in The Taming of the Shrew, The Cherry Orchard, and in the recent production of The Elephant Man at the San Francisco Shakespeare Festival.

BARBARA COLBY, returning to A.C.T. after several seasons abroad, attended at Carnegie Tech and received her Bachelors Degree from Bard College. She has been seen on Broadway in The Devil's Arithmetic, with Jason Robards and Anne Bancroft, and Murderous Angels and Off Broadway in Willy Russell's Six Characters in Search of an Author.

JOEY CARIN, who appeared as Miny in The Importance of Being Earnest and in The Taming during her first season at A.C.T., graduated from the University of Chicago and has also appeared at the University Club in Chicago and with Lee Strasberg. She is an original member of Chicago Playwright's Theatre, which she appeared on Broadway with the Second City in several Off-Broadway productions, and with resident and summer theatres, made numerous radio and TV commercials and has had an assortment of roles in TV and film. She has also been seen in The Time of Your Life, The Selling of the President, Paradise by the Dashboard Light and The Grenadines. She is currently appearing in You Can't Take It With You.

JOY CARIN, who appeared as Miny in The Importance of Being Earnest and in The Taming during her first season at A.C.T., graduated from the University of Chicago and has also appeared at the University Club in Chicago and with Lee Strasberg. She is an original member of Chicago Playwright's Theatre, which she appeared on Broadway with the Second City in several Off-Broadway productions, and with resident and summer theatres, made numerous radio and TV commercials and has had an assortment of roles in TV and film. She has also been seen in The Time of Your Life, The Selling of the President, Paradise by the Dashboard Light and The Grenadines. She is currently appearing in You Can't Take It With You.

THE Fifth Horse. Just prior to coming here, Mr. Jackson directed the opening production of the new season, The Two Gentlemen of Verona.

BONAVENUTRA, a charter member of A.C.T., has held the position of Artistic and Repertory Director since the company was founded in 1963. He has served as Associate Director for many productions, including Ellis Rabb's The Merchant of Venice, which he directed during the 1968-1969 season. Bonaventura was Associate Director of the Berkeley Repertory Theatre, which he founded in 1964 and of which he was the artistic director until 1970, when he rejoined the company. He has also directed plays at the Berkeley Playhouse, which he started for its extended 21-week engagement last summer. He has also been a guest director at The South Coast Repertory Theatre in Costa Mesa, the University of Alberta in Canada, and San Diego's Old Globe Shakespeare Festival, where he directed The Racket. He also attended film school at UCLA and devised and directed the special movie sequences for A.C.T.'s production of Little Murders.

ANDY BACKER, a newcomer to A.C.T.'s this season, holds a Master of Fine Arts degree from Cornell University and has been seen in several major stage productions. He served as the leading character actor in the film The War Room and in The Secret Life of Walter Mitty.

R. AARON BROWN, who recently completed his Master of Fine Arts degree in drama from Carnegie Tech, has been seen on Broadway in The Taming of the Shrew, with Jason Robards and Anne Bancroft, and in Murderous Angels and Off Broadway in Willy Russell's Six Characters in Search of an Author. He has also appeared on TV in the premiere of Colombio, with Peter Falk, and a forthcoming ABC Movie of the Week with Cleo Laine. Miss Collby is an accomplished actress with a strong background in music. She is currently appearing in The Mystery of Edwin Drood and The Taming of the Shrew.

Barbara Colla, who appeared as Misy in The Importance of Being Earnest and in The Taming during her first season at A.C.T., graduated from the University of Chicago and has also appeared at the University Club in Chicago and with Lee Strasberg. She is an original member of Chicago Playwright's Theatre, which she appeared on Broadway with the Second City in several Off-Broadway productions, and with resident and summer theatres, made numerous radio and TV commercials and has had an assortment of roles in TV and film. She has also been seen in The Time of Your Life, The Selling of the President, Paradise by the Dashboard Light and The Grenadines. She is currently appearing in You Can't Take It With You.

JOEY CARIN, who appeared as Miny in The Importance of Being Earnest and in The Taming during her first season at A.C.T., graduated from the University of Chicago and has also appeared at the University Club in Chicago and with Lee Strasberg. She is an original member of Chicago Playwright's Theatre, which she appeared on Broadway with the Second City in several Off-Broadway productions, and with resident and summer theatres, made numerous radio and TV commercials and has had an assortment of roles in TV and film. She has also been seen in The Time of Your Life, The Selling of the President, Paradise by the Dashboard Light and The Grenadines. She is currently appearing in You Can't Take It With You.

PETER DONAT in his sixth season with A.C.T., has appeared on Broadway last season in The Seven Year's Itch and previously in The Chinese Prime Minister, The Entertainer, The Country Wife, and The First Gentleman, for which he won the Theatrical World Award as best featured actor. He appeared in The Three Sisters Off-Broadway, and in a film made with the Stratford Ontarian Shakespeare Company where he was a featured actor for six seasons. He is currently appearing this past summer, Mr. Donat's TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including I Spy, Mission Impossible, Mannix, Run for Your Life, Liddil for the Defense, FBI, Bracken's World, Medical Center, Young Lawyers and most recently in Banacek. He appeared in A.C.T.'s productions of Under Milkwood, Tar Zafira, How Now, Brown Cow, God, Staircase, Little Murders, The Architect and The Emperor's New Assyria, The Importance of Being Earnest, Six Characters in Search of an Author, The Importance of Being a Fool, She, Saint Joan, VII, as Shylock in The Merchant of Venice, An Enemy of the People and The Selling of the President. He directed The Tavern this past season and appeared as Caesar in Caesar and Cleopatra. He is seen as Cyano de Birgerac in A Doll's House.

DONALD EWER, a veteran of 25 years in the theatre, films and television, has worked in the native land, from which he emigrated to Canada in 1954. While in the Royal Navy, he met John Gielgud who influenced him toward acting and soon after attended the Royal Academy of Dramatic Art. His Broadway credits include Alie, Under Milkwood and the recent There's One in Every Marriage, and he has appeared off-Broadway in Billy Liar and The Man with a Chair. Donald Ewer won the 1970 Olie Award with. 25 TV roles, six Ed Sullivan Show appearances and a chance to sing in New York's Ed Sullivan. He also has his credit. Mr. Ewer has also been seen on TV with Jack Klugman in the series The Dick Van Dyke Show and with William Shatner in Touched By A Good. They all drank Minute Maid and do the Bing Crosby Christmas Show. Mrs. Crosby appears in Cyrano.

JOSEPH BIRD, who returns for a third season at A.C.T., holds a master's degree from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company appeared in the 1969 touring company of The Show Off with George Grizzard and Jessie Royce Landis and the Eastern University tour with The Mis represented and Exit the King. He made his Broadway debut in You Can't Take It With You, and has appeared in 10 Off-Broadway productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love. A Man Splendored Thing. This past summer, he appeared at the Gianni Shakespeare Festival in San Diego. He has been seen in several productions of the Arts Center, as well as The Merchant of Venice, Hadrian VII, The Letter of a Besated Man, An Enemy of the People, The Man with a Chair, and Cleopatra, Antony and Cleopatra. The Tavern and Paradise Lost. Mr. Bird is currently appearing in Cyrano, The Mystery Cycle and You Can't Take It With You.

KATHRYN CROSBY, who graduated from the University of Texas, appeared in Dear Brutus, Much Ado About Nothing, First Lady and The Enchanted, returning twice as guest professor while appearing in Regeneration and The Prime of Miss Jean Brodie. As Kathryn Grant, Mrs. Crosby was under contract to Paramount Studios, and as Kathryn Grant, employed by Columbia Pictures. She has also participated in three USO tours to the Far East and Europe, and been seen in numerous productions of the California Repertory Company on Sunday in New York, Sabrina Fair, Peter Pan, Arms and the Man, Mary, Mary and The Prime of Miss Jean Brodie. She is married and the mother of four children. She says, "I like being on stage, but I think I like being in bed."

DAVID GIULIAM, returning to A.C.T., recently in A Doll's House.
after a year’s absence, she has studied at A.C.T.’s training program, S.F. State, Acting Openhand in Berkeley, and in Los Angeles with Joan Darling and Walter Becker. She has been a member of NYU’s Actors Studio. His stage credits include The Theatre West Workshop premiere of Jeremiah’s Operation, John Argue’s Eros and Psyché at Berkeley, and appearances with the Mill Valley Center for the Performing Arts and the Marin Shakes-peare Festival. He is also a regular guest on Owen Marshall Counselor-at-Law and in the new series Search. His film credits include Frogs, in which he co-starred with Ray Milland, and The Ideal Thing. In two seasons with A.C.T., he was seen in The Tavern, The Time of Your Life, The Late Honeymoon, and An Enemy of the People. Mr. Gilliam appears in Cyano.

SARINA C. GRANT, who attended the American Academy of Dramatic Arts, comes to A.C.T. from New York where she appeared in Henry V on Broadway and Istanbul off-Broadway. She has appeared in many productions in New York, including Light and Shadow Light and numerous commercials, including those for Pan-American Airways. Miss Grant has also appeared with the American Shakespeare Festival, the Long Wharf Theatre, and the Edinburgh Festival (Scotland), and was seen in Iphigenia in Aulis at Williamstown. Her motion picture credits include To Find A Man and The Hospital. She is seen in The Mystery Cycle and You Can’t Take It With You.

HENRY HOFFMAN, who holds a BA from Cal State at Fullerton and an MFA in acting from the University of Illinois, returned to the Bay Area this past summer to play Milo Tindle in A.C.T.’s long-running Sleuth. He was most recently with the Colloquial Shakespeare Festival, where he played major roles for the past three years, including Iago in Othello and Edmund in King Lear. A Woodrow Wilson Scholar and Fulbright Fellow, Mr. Hoffman directed the Colloquial’s Shakespeare in the Park at Stanford and directed and studied at the Actors’ Studio’s with Harold Clurman and directing with Edwin Dews. The author of a book of poetry called The Reach, published in 1967, is a former member of Hillbilly Knee Deep, played appearances in numerous American and international television productions, and has appeared in the films Holly Dolly and Such Good Friends. He is currently in Cyano, The Mystery Cycle and You Can’t Take It With You.

ANNE LAVENDER, A.C.T.’s speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College, worked for Bob Brauns at Hillbarn Theatre in San Mateo and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lavender has sung with the New York City Opera and worked on the West Coast in the custom shop work for New York, Miss Lavender spent several seasons with the Oregon Shakespeare Festival and most recently appeared in the Seattle Repertory Theatre production of Orpheus Descending. She has appeared in a number of television productions, including such comedy revue (A Night at the Mark) this past summer. She has played leading roles in such productions as A Midsummer Night’s Dream, Awake and Sing, directed by Allen Fletcher and Trial By Jury (Gilbert and Sul- van). She was also chosen to perform in A.C.T.’s production of Scapin in the summer of 1972. She is in The Mystery Cycle.

ROBERT MOONEY has spent the past three years as associate director and a leading actor of the Berkeley Repertory Theatre. His performances there include Sir Epuree Mammon in The Alchemist, Father Barrie in Devils, Holodeem in Love’s Labour’s Lost, and Dr. Waldersee in Idoneus’ Delight. Co-founder with Eric Christian of the University Theatre Company of Santa Cruz, Mr. Mooney holds an M.F.A. in English from UC Berkeley and currently teaches drama at Stanford University. He trained at A.C.T. as an acting fellow in 1968, and he appears in Cyano.

FRANK OTTIEWELL has served the company as its teacher of the Alexander Technique since the Conservatory’s beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Sollitsvich School of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to Alexanderizing A.C.T.’s actors, Mr. Ottiewell has appeared as an actor in such productions as Three Sisters, Oedipus Rex and The Merchant of Venice.

WILLIAM PATTERSON acted with East Co. stock theatre before he began a 20-year association with the Cleveland Play House as a leading actor, director and associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Paterson appeared on television in New York, and made five national tours of his one-man shows, A Profile of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among, the many major roles he has played are the General in Waltz of the Tore- danauns, Undershaw in Shaw’s Major Barbara, Con Melody in O’Neill’s The Touch of the Poet and O’D. R. in Sun- rise at Campbello. Since joining A.C.T. in 1967, Mr. Paterson has appeared in numerous productions, including Oh Calcutta! The Revenger’s Tragedy, The Nightingale, The Devils Disciple, Three Sisters, Husbands VII, The Time of Your Life, The Tavern and Dandy Dick. His TV credits include many in the current and other series. He is currently in You Can’t Take It With You and The Mystery Cycle.

KERRIGAN PRESCOTT (joined A.C.T. last season as an actor-teacher and was seen in Aesop’s and Guild- eastern Are Dead, Caesar and Cleo- patra, Paradise Lost and The Com- tractor, having trained at the Webber- Douglas Academy of Dramatic Art in London. Mr. Prescott was the first American accepted into the Old Vic Theatre, where he has worked. He recently and later appeared with other major repertory theatres in England and Scotland. Prior to returning to this country, he appeared in numerous stage and television roles and performed before Queen Elizabeth and the Royal Family in Salisbury at the centre Royal in Windsor. Besides acting in and directing university productions at UC, Berkeley, where he obtained a B.F.A. in 1960 and taught until 1972, he was a founding member of the Theatre of the Bay centre of Berkeley, acting the title roles in Miller’s Glorious and Sheriff Bill. Mr. Prescott is currently appearing in Cyano, The Mystery Cycle and You Can’t Take It With You.
HENRY HOFFMAN, who holds a BA from Cal State at Fullerton and an MA in Theatre from the University of Illinois, returned to the Bay Area this past summer to play Milo Tindel in A.C.T.'s long-running Slee. He was most recently with the Colloquial Shakespeare Festival, where he played major roles for the past three years, including Iago in Othello and Edmund in King Lear. A Woodrow Wilson Scholar and Fulbrighter, Hoffman taught and directed at Illinois State U. for a year and studied at the Actors Studio with Harold Clurman and directing with Edwin Oren. The author of a book of poetry called The Reach, published in 1967, he is a former member of Hilltop Rep in Detroit, appeared with the Berkeley Repertory Theatre in both Julius Caesar and Angel Street, and his appeared in 17 Shakespearean roles in the past five years as well as being seen as Snoopy in the New York production of You're A Good Man, Charlie Brown. Mr. Hoffman is currently seen in Cyrano, The Mystery Cycle and You Can't Take It With You.

JUDITH KNAIZ comes her first season with A.C.T. from the Broadway company of No, No, Nanette, where she was seen as understudy to Helen Gal- lagher. She was also seen in the revue That's Entertainment on Broadway, and her off-Broadway credits include That's Entertainment at Sea as well as a revue at the Upstairs at the Downstairs. A member of the national company of Cactus Flower with Craig Stevens and Alexis Smith, he has appeared with several stock companies, including The Eugene O'Neill Theatre in Upstairs at the Downstairs. She also appeared in productions as Barefoot in the Park and Mary, Mary. She was seen in Norman Mailer's film Beyond the Law and just recently completed a new film, Blume In Love, co-starring with George Segal. Miss Knais is currently seen in Cyrano, You Can't Take It With You and A Doll's House.

ANNE LAWDER, A.C.T.'s speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College, worked for Bob Brauns at Hillbarn Theatre in San Mateo and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked freelance as a director. She was drama workshop in New York, Miss Lawder spent several seasons with the Oregon Shakespeare Festival and most recently appeared in the Seattle Repertory Theatre (Dingwall, Olympia). Miss Lawder is currently seen in The Tempest, The Last Heterosexual, The Time of Your Life, Paradise Alley, The Diary of a Chambermaid and is currently in A Doll's House.

DEBORAH MAY, who came to A.C.T. as a Conservatory student last year, holds a bachelor's degree and teaching certification from the University, her home state. Selected Miss Indiana 1970-71, she was also the Grand Teton Talent Contest Miss Congeniality at the Miss America Pageant in Atlantic City. Miss Congeniality at the Miss America Pageant. She began her career in television as a model and go-go dancer. A.C.T.'s musical comedy revue (A Night at the Market) this past summer. She has played leading roles in such productions as A Midsummer Night's Dream, Awake and Sing, directed by Allen Fletcher and Trial By Jury (Gilbert and Sullivan). She was also chosen to perform in A.C.T.'s production of Scapin in the summer of 1972. She is in The Mystery Cycle.

WILLIAM PATRICK, who was born in 1944 in Stockton, Calif., received a 20-30 year association with the Cleveland Play House as a leading actor, director and associate director of the theatre. During leave-of-absence from Cleveland, Mr. Patrick appeared on television in New York, and made five national tours of his one-man shows, A Profile of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among the many major roles he has played are the General in Walsh of the Toreadors, Uncle Shadrack in Major Barbara, Con Melody in O'Neill's Touch of the Poet and F.D.R. in Sun- rise at Campobello. Since joining A.C.T. in 1967, Mr. Patrick has appeared in numerous productions, including A Midsummer Night's Dream, The Devil's Disciple, Three Sisters, Hysteria VII, The Time of Your Life, Sadie Thomson, The Tavern and Danny Dick, his TV credits include a number of series and one dramatist. He is currently in You Can't Take It With You and The Mystery Cycle.

E. KERRIGAN PRESCOTT (joined A.C.T. last season as an actor and teacher) was a student in Ayckbourn and Guildenstern Are Dead, Casus and Chlo- paits, Paradise Lost and The Chrsopher, having trained at the Webber-Douglas Academy of Dramatic Art in London. Mr. Prescott was the first American accepted into the Old Vic Theatre, where he trained for almost a year and later appeared with other major repertory theatres in England and Scotland. Prior to returning to this country, he appeared in numerous stage and television roles and performed before Queen Elizabeth and the Royal Family in Salisbury at the Theatre Royal in Windsor. Besides acting and directing, Mr. Prescott is currently appearing in Cyrano, The Mystery Cycle and You Can't Take It With You.

R. STEPHEN REYNARD, a charter member of Kroll's stock company, began a 20-30 year association with the Cleveland Play House as a leading actor, director and associate director of the theatre. During leave-of-absence from Cleveland, Mr. Reynolds appeared on television in New York, and made five national tours of his one-man shows, A Profile of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among the many major roles he has played are the General in Walsh of the Toreadors, Uncle Shadrack in Major Barbara, Con Melody in O'Neill's Touch of the Poet and F.D.R. in Sun- rise at Campobello. Since joining A.C.T. in 1967, Mr. Patrick has appeared in numerous productions, including A Midsummer Night's Dream, The Devil's Disciple, Three Sisters, Hysteria VII, The Time of Your Life, Sadie Thomson, The Tavern and Danny Dick, his TV credits include a number of series and one dramatist. He is currently in You Can't Take It With You and The Mystery Cycle.

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A. KERRIGAN PRESCOTT (joined A.C.T. last season as an actor and teacher) was a student in Ayckbourn and Guildenstern Are Dead, Casus and Chlopaits, Paradise Lost and The Christopher, having trained at the Webber-Douglas Academy of Dramatic Art in London. Mr. Prescott was the first American accepted into the Old Vic Theatre, where he trained for almost a year and later appeared with other major repertory theatres in England and Scotland. Prior to returning to this country, he appeared in numerous stage and television roles and performed before Queen Elizabeth and the Royal Family in Salisbury at the Theatre Royal in Windsor. Besides acting and directing, Mr. Prescott is currently appearing in Cyrano, The Mystery Cycle and You Can't Take It With You.
hard his also appeared off-Broadway and with resident theatres in Boston and Memphis. He appeared as Max in Sadie at the Manitoba Theatre Centre in Canada and as Father Daniel Berrigan in the San Francisco production of The Trial of the Catfordville Nine. Mr. Bankhard's television credits include several award-winning NET drama and roles in Cossomo, Amle and Nichlos. He appeared in the film Bulletin with Steve Martin and in The Great American Dream. Mr. Bankhard has played for A.C.T. for some years. Among his roles in the company's repertoire are as Dade, Jersey, and Coleslaw in Our Father the Teen. He has appeared in his last season in The Catfordville Nine. He also appeared in a recent production of The Great American Dream, as Jersey in Jersey. He has appeared in a number of television shows, including as a guest star on The Carol Burnett Show.

The rainy weather season in Northern California has its compensations for gardeners. Now is the time to plant the bulbs, the soil, the compost, and the plants that will produce flowers and vegetables. The catalog for this season's bulbs is now available at the nursery.

Paul Shenon, a founding member of the A.C.T., returns this fall for his seventh season with the company. He has appeared in several summer shows of the company's repertory, including in The Catfordville Nine, as a guest star in Jersey. He has also appeared in productions of The Great American Dream, as a guest star in Jersey. He has appeared in a number of television shows, including as a guest star on The Carol Burnett Show.

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hard his also appeared off-Broadway and with resident theatres in Boston and Memphis. He appeared as Marat/Sade at the Manhattan Theatre Center in Canada and as Father Daniel Bergman in the San Francisco production of "The Trial" of the Catskillville Nine. Mr. Beardsley's television credits include several award-winning NET dramas and roles in "Columbo," "M*A*S*H," and "Fried Green Tomatoes." He appeared in the film "Bullitt" with Steve McQueen, and in "The Taking of Pelham One Two Three" with Walter Matthau.

MARC SINGER returns to A.C.T. for his second season. Last year he appeared as Rosencrantz in "Rosencrantz and Guildenstern Are Dead," Dandy Dick in "The School for Scandal," and in "The Mystery Cycle." He has been described as having "the voice of a man who has been through a lot of things," and is known for his ability to convey a wide range of emotions.

J. STEVEN WHITE, a specialist in stage and costume design who will teach those skills at A.C.T., returns this season as costume designer for the "Rosencrantz and Guildenstern" production. His work has been praised for its "innovative and imaginative use of color and texture," and for "capturing the essence of each character." He is currently at work on several major productions, including "The Importance of Being Earnest," "The Tempest," and "A Midsummer Night's Dream." His designs have been described as "bold and visually striking," and he is known for his "keen sense of detail and accuracy in bringing characters to life."
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with Robin’s help. You’ll find deer-
proof, fire control and drought re-
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Clyde Robin himself, Pines of the
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answer to plantings around a vaca-
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Lamb Nurseries of Spokane offer
plants only—no seeds and you may
wonder why you should send off a
thousand miles instead of shopping
at your neighborhood nursery. The
answer is simply that your local
plantman can’t afford to stock slow
movers and, as they put it, there are
an awful lot of things they don’t
carry. Lamb lists many chrysan-
themums, over six dozen, plus chry-
anthemum maximum which we know
as Shasta Daisy. And what we know
as Hosta, they call Funkia. It sounds
vaguely contemporary. Over fifty
pages of perennials in all. This
list might have something for you.
Write Lamb Nurseries, E. 101 Sharp
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A reminder about the two standard
seed catalogs that gardeners all over
America have been depending on for
years. Both are free and both contain
much valuable cultural information
and are available in 1973 editions this
month. Write for them to Geo. W.
Park Seed Co., Greenwood, S.C.
29446, and to W. Atlee Burpee Co.,
Riverside, CA, 92502. Next month
we’ll cover the specialty growers
with the accent on the West.

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The Harrah’s
Automobile Collection,
(Repository for an Endangered Specie)

by Ernest Bynell

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

The collection is an attraction of Harrah’s hotel-casino,
and if you are easily bored at the casino gambling
tables, a visit to this fine auto museum is a good diversion
for a few hours.

It stands as the largest and perhaps one of the most
impressive collections of any mechanical object in
history, and it is certainly the largest collection of
automobiles anywhere. On display are hundreds of
antique, vintage and classic automobiles, and they are
simply magnificent.

When was the last time you saw a car with a wicker
picnic basket strapped to its running board? When was
the last time you saw a running board for that matter?

In Harrah’s collection there are autos of classic
beauty by all great automobile pioneers and many of
whom you probably never heard.

Do you recall some of these? How about the auto
touring car of 1910, or the Barney, a six cylinder, 50 horse-
power model of 1922? Or, whatever happened to
the Dunt or the Empire, the Hanover, the Kessel, the
Minerva, the Palmer-Singer or the Packard?

It is difficult to imagine, but more than 5000 makes of
automobiles have been manufactured in the U.S. Most
of these were one or two of a kind models; experimental
or promotional vehicles. The Harrah’s Automobile Col-
collection has about 5000 cars with about 3000 on display.
The cars in the showrooms are either finely preserved
or have been painstakingly restored to their original
beauty and operating standards. The rest are being restored
at a rate of about 20 to 25 a year in Harrah’s own shops
right on the premises.

The ten-acre complex that houses the collection
is three miles from Harrah’s Hotel and casino in
downtown Reno. It’s easy to find and if you have a auto, a motor-
ized San Francisco cable car will take you to it from
the hotel. Admission is $2.50 for adults; $1.00 for kids.

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

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

Incidentally, Bill Harrah’s present car is a persimmon-
coated Ferrari, Daytona 365, a sleek charger that gets
special attention. In fact, Harrah acts as the western
distributor for Ferrari and he’s a quiet but effective
salesman.
trouble-free, no-work garden is your dream you just might bring it off with Robin's help. You'll find deer-proof, fire control and drought resistance varieties. More Pines here, 62 of them. Over 50 Eucalyptus. Did you know that California Poppies come in a dozen varieties, from bright carmine, mahogany red, scarlet or purple. More ceanothus than you'll find even in specialty nurseries. In addition to over a thousand kinds of seeds sold separately there are many mixtures, for dry or moist places, to bloom in a certain season or climate, for a child's garden, for survival lists of plants for special purposes. And a few select books, including one by Clyde Robin himself, Pines of the World, a compendium of every species of Pines in existence. This catalog might be the long-looked-for answer to plantings around a vacation home. The current edition is dated 1971-1974 and will cost you $1.00 postpaid from Clyde Robin, P.O. Box 2091, Castro Valley, Ca. 94546.

Lamb Nurseries of Spokane offer plants only—no seeds and you may wonder why you should send off a thousand miles instead of shopping at your neighborhood nursery. The answer is simply that your local plantman can't afford to stock slow movers and, as they put it, there are an awful lot of things they don't get a call for. Lambs lists many chrysanthemums, over 600, and chrysanthemum maximum which we know as Shasta Daisy. And what we know as Hosta, they call Funkia. It sounds vaguely contemporary. Over fifty pages of perennials in all. This list might have something for you. Write Lamb Nurseries, E. 101st Sharp Avenue, Spokane, Washington 99202.

A reminder about the two standard seed catalogs that gardeners all over America have been depending on for years. Both are free and both contain much valuable cultural information and are available in 1973 editions this month. Write for them to Geo. W. Park Seed Co. Greenwood, S.C. 29246, and to W. Atlee Burpee Co., Riverside, Ca. 92502. Next month we'll cover the spry growers with the accent on the West.

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"CLANEY"—reads the Nevada State Bronze plate on a re-stored 1916 Cable Car which transports visitors to Harrah's Automobile Collection from Harrah's Hotel in Reno.

The Harrah's Automobile Collection
(Repository for an Endangered Species) by Reyn Belay

The Harrah's Automobile Collection, a unique and magnificent collection of over 1,000 cars, is housed in a glass-enclosed showroom in the Harrah's Hotel in Reno, Nevada. The cars are displayed in chronological order, starting with the earliest models and ending with the latest. The collection includes classic cars, race cars, and luxury cars from around the world. The showroom is open to the public, allowing visitors to admire the craftsmanship and design of these historic vehicles. The Harrah's Automobile Collection is a testament to the passion and dedication of its founder, William Frazier (Bill) Harrah, who was a successful businessman and car enthusiast. The collection is a permanent repository for an endangered species of automotive history, preserving these vehicles for future generations to enjoy and appreciate. The Harrah's Automobile Collection is an essential part of the history of the automotive industry and a must-see for car lovers and enthusiasts alike.
1907 Thomas Flyer following restoration by Harrah’s Automobile Collection, Reno, Nevada.

There are 70 craftsmen at the museum who are kept busy with the restorations. If any original part can’t be found, it is built in one of the museum’s shops. All parts must contain the same materials as the original, whether it is wood, leather, metal or fabric. Harrah insists on this.

While the main attraction of the collection is, of course, the cars, one special corner of the museum is set aside to display a 1928 Ford Tri-Motor aircraft. It took four-and-a-half years to restore completely this old-timer and it actually flies. The museum also has a P-38 pursuit plane from World War II and an ancient Curtiss Jenny. There are also some classic motorcycles and even a 1923 style camper. But it is the cars that dominate the scene.

If Bugattis are your idea of the classic auto, Harrah’s museum will show you several: They range from the electric scooters of 1937 to a wonderful machine — the 1931 Bugatti Type 41 Royale, an 8-litre 4-cylinder, 360 horsepower vehicle that cost $45,000 when new. Only seven Bugatti Royales were built and they are still rare. Of the two in the Harrah’s collection one was Ettore Bugatti’s personal vehicle. The car has the longest wheelbase of any production auto — 170 inches. The Bugatti-built body of the Royale is all wood and was made by using hundreds of small blocks and veneer panels to its many contours. The car is painted a two-toned yellow and black.

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

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

Quite a few automobiles in the Harrah’s collection look like what in other times we called horseless carriages. One is the Black Motor Buggy of 1909. And that’s what it is, a buggy with a motor. If you had bought one in 1909 you would have paid $475. The sales literature for this gem says in all candor, “The Black Motor Buggy combines the appearance of a luxurious vehicle with the advantages of an automobile.” Top speed was a sensuous 20 miles per hour.

My favorite automobile in the museum is the 1907 Thomas Flyer. This another fine example of the Royale is all wood and was made by using hundreds of small blocks and veneer panels to its many contours. The car is painted a two-toned yellow and black.

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1937 Thomas Flyer following restoration by Harrah's Automobile Collection, Reno, Nevada.

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If Bugatti were your idea of the classic auto, Harrah's museum will show you several. They range from the electric scooters of 1927 to a wonderful machine—the 1931 Bugatti Berline de Voyage, type 41 (Royale), an eight-cylinder, 301-horsepower vehicle that cost $45,000 when new. Only seven Bugatti Royales were built and still exist. Of the two in the Harrah's collection one was Ettore Bugatti's personal vehicle. The car has the longest wheelbase of any production auto—170 inches. The Bugatti-built body of the Royale is all wood and was made by using hundreds of small blocks and veneer panels to its many contours. The car is painted a two-toned yellow and black.

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

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

My favorite automobile in the museum is the 1907 Thomas Flyer. This was an acceptable vehicle in 1907, and the ideal vehicle in Harrah's vast collection for it was the winner of the longest automobile non-stop run ever made. Harrah's left San Francisco for New York to Paris—the hard way.

In 1907, a 5-ton automobile in the touring France, Germany, Italy and the United States took off at the starter's gun from Times Square in New York City. More than 250,000 passengers witnessed the event. It started that day with 22,000 cars. All 304 miles were by land across the U.S., Japan, Siberia, Murmansk, Russia, Germany and France.

The American entry was a four cylinder, 70 horsepower, 1907 Thomas Flyer. It was manufactured by the E. R. Thomas Company of Buffalo, N.Y., it was the stock model and had been selected only six days before the big race was to start. The Flyer crossed the U.S. in 42 days. That was 11 days ahead of its nearest rival. This was mid-winter and the car ploughed along through blizzards, mud and snowflakes. From San Francisco the race route called for the cars to travel by ship to Alaska and then on to Siberia. When this route was declared impractical, the Flyer was taken to Seattle where it was loaded on a ship bound for Japan.

On arrival it was driven 350 miles across Japan, then went by ship to Vladivostok. From there it all was the way on the ground to Paris. And that's a long way. In fact, it was over 8000 miles and it took the Flyer 72 days.

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

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

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

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

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

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

And oh yes, there is a Volkswagen in the collection too.

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| Group | Intermediate (Satellite or Equivalent) | No
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RUN, SPOT, RUN!

The Vernal Equinox Arrives Early

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

Consequently, spring officially begins in San Francisco February 13, 1973. That’s the day Spring Opera Theater (affectionately known as SOTO by its loyal fans) ushers in its new season—the 16th in the Curran Theater. And officially, this spring lasts until March 4. Officially, of course, spring is allowed to continue in spirit, for Spring Opera Theater performances have a habit of enduring throughout the year. Plenty of people will tell you that, believe them. They are satisfied SOTO subscribers.

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

Productive! A casual glance about the Curran lobby takes in faces familiar at the San Francisco Opera’s fall season and at Symphony concerts. Ergo, Spring Opera Theaters demand high musical standards. And those ACI customers you see: could they have entered the door by mistake, thinking the Curran was the Geary? No, they too have found that the word theater in the SOTO name is more than just window dressing or publications’ plea; the era of the single actor is new, and Spring Opera Theater is deeply involved in it.

All of San Francisco Opera Theater productions are performed in English, therefore, don’t be surprised to catch a glimpse of your friends who are fans of the Civic Light Opera and Dollar Opera. As you can see, it is difficult too to classify SOTO subscribers according to entertainment preferences. It is this heterogeneity of appeal that has made SOTO a tradition in just two short years—in a city that does not establish traditions carelessly, nor treat them lightly.

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

And what an experience it was—provocative, occasionally controversial, but never boring. This year’s production of Offenbach’s La Belle Héléne, conducted by Maestro Böhm, was a triumph, and the audience received it with enthusiasm. The production featured a cast of international Mozart, including Junice Johnson, and the Minnesota Opera Company’s new production of Faust’s Faust, a music theatre collage incorporating Berlioz, Bizet, Rossini, and many others.

Critics lauded last season’s offerings lavishly, calling The Barber of Seville “the funniest show in town,” the production of Monteverdi’s 365-year-old Orfeo “beautiful and moving” and finally Kurt Weill’s and Bertolt Brecht’s The Rise and Fall of the City of Mahagonny “bold and brazen.”

In 1973 Spring Opera Theater plans four “shows”—and you can bet believed that in the truest sense of entertainment—representing three centuries of musical accomplishment. The season opens with one of the supreme artistic achievements of mankind, J. S. Bach’s universally loved The Passion According to St. Matthew, in May, in America, this has been an intimate masterpiece staged. The production team includes Abraham Kaplan, long associated with the New York Philharmonic and Tanglewood, conducting, Gerald Freedman, returning after last year’s Orfeo, to direct, and Ming Cho Lee, one of the best known designers in opera and theergus.
RUN, SPOT, RUN!
The Vernal Equinox Arrives Early

Spring, some people will try to tell you, is the new year. Perhaps that's a truism. But for us in the Bay Area, where spring comes in March, it's a reminder that winter is not over yet. But with the sun shining and the flowers blooming, it's not hard to forget about the cold weather.

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

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

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And what an experience it was—provocative, occasionally controversial, but never dull. It was a gargantuan success. The first season (1971) included four distinctively different works, Mozart's rarely performed Titania, a new interpretation of the favorite Verdi drama Rigoletto, a unique approach to Don Pasquale, setting this Donizetti comedy in San Francisco, in 1909, and the Minnesota Opera Company's production of Faust Counter Faust, a music theater collage incorporating Berlioz, Boito, Gounod, Goethe, Marlowe and others. Critics lauded last season's offerings lavishly, calling The Barber of Seville “the funniest show in town,” the production of Monteverdi's 356-year-old Orfeo “beautiful and moving” and finally Kurt Weill's and Bertol Brecht's The Rise and Fall of the City of Mahagonny “bold and brazen.”

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The season opens with one of the supreme artistic achievements of mankind, J. S. Bach's universally loved Passion According to St. Matthew. Even in America, this has been a masterpiece that has been played. The production team includes Abraham Kaplan, long associated with the New York Philharmonic and Tanglewood, conducting, Gerald Freedman, returning after last year's Orfeo, to direct, and Ming Cho Lee, one of the best known designers in opera and the-
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PRAISE FROM CAESAR

Maggie Smith, the Academy Award
winner now starring in MGM's
Travels With My Aunt, is one of
the most distinguished actresses
in the history of the stage and
screen. She is a master of
expression and movement, and
her performance in Travels With
My Aunt is a triumph of acting.

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

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

After Miss Smith won her Academy
Award for her performance in
Travels With My Aunt, she
declared her intention to
return to the stage. She has
been seen recently in London and
New York, bringing a touch of
class and elegance to the
London stage and the New York
Broadway.

Ariadne Smith

Mills Brothers
Dancing the Terrell Prude
Quartet (nighy)

Tonga Room
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Dancing to the Earl Heckscher
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Triol (nighy)

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Mervin Wallace—Don José

Theater, will create sets and costumes. The central figure, Jesus Christ, will be portrayed by bass Dwayne Lawrence. Tenor Richard Shadley will be the Evangelist, and the cast includes soprano Carmen Arles Balbontin, mezzo Carol Waites, tenor William Hamness and bass Philip Booth.

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

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

Arias: "Je veux vivre" and "Deh, vieni amor tormento"

PRAISE FROM CAESAR

Maggie Smith, the Academy Award-winning actress now starring in MGM's 'Travels With My Aunt,' is not one to pull punches when an honest opinion is called for. She had a great deal to say about the classic motion picture version of the tale, which was completed just before the September premiere.

"In the theater," said Miss Smith, "there is no difference between you and the audience, although you can see them if you really want to. As they respond to your performance, you can feel a growing bond between yourself and them. You find yourself acting better and each night you can alter your mood to fit the particular audience." She said that there is no danger, on the stage, of a director saying 'Cut!' in the middle of a scene causing you to lose the thread of the character you're playing. "But this is not the case in motion pictures. Once a scene is done, you need to improve it on the previous day's work.'

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

Maggie Smith plainly misses that living, breathing audience out there when she is appearing in a film. "In a film studio, all is silence and there is that camera lens staring at you in the face. You must remember never to exaggerate for even a single arrow of change or change of expression in the eyes becomes larger than life on that big screen.

"And you can't move around as much as you would in a live theater. You must really land each time on a certain mark. Once the character's positions are defined, they are not absolutely rigid so that if you take some extra steps the players on stage can be adjusted!"

"Maggie Smith's decision to return to the stage with My Aunt, George Cukor, notes that she has had no difficulty in adapting her talents to the demands of the screen. It is Cukor's view that her movements are specific, her comic timing faultless and she, at all times, seems unaware of the nearness of the camera. And coming from an honored director like Cukor, these words are praise from Caesar himself!"
Most of us involved in the stock market feel relieved to see 1972 behind us. Looking at a chart of the Dow Jones Industrial Average, one can see that stocks took a roller-coaster ride in 1972—up and down, then up again—leaving many investors exhausted. The new year brings hope for better times ahead.

The stock market was volatile throughout 1972, with the Dow Jones Industrial Average dropping sharply in the fall and then rebounding in the spring. The year was characterized by high interest rates, inflation, and political uncertainty, which made investing difficult for many investors.

However, the new year brought some optimism, as investors hoped for a return to more stable economic conditions. The belief was that the high inflation rates of the previous year would begin to decrease, allowing the economy to recover.

The market was also influenced by political events, such as the Watergate scandal, which distracted investors from focusing on economic fundamentals. Nevertheless, the hope remained that the new administration of President Nixon would bring stability to the economy.

In conclusion, 1973 was a year of uncertainty for investors. The market remained volatile, and investors were urged to remain patient and focus on the long-term fundamentals of the economy. The hope was that the new administration would bring stability and allow the market to recover.
Most of us involved in the stock market feel relieved to see 1972 behind us. Looking at a chart of the Dow Jones Industrial Average, it was, for the most part, a split-level affair...with a few of the glamour stocks going through the floor, while the rest of the market waited at the median line until November. When President Nixon said "going up?"

Now that the Dow Jones Industrial Average has broken 1000, some are left to worry about how far the market will go, and when it will start to turn down. But these are important factors best answered by forecasting in economic projections.

For years, Wall Street analysts have spoken of the "peace dividend" which will accrue to our economy when the war ends. It is highly likely, however, that the economic effect of a cease fire will be minimal. The expenditures going to the Vietnam War have been winding down for some years now, and the elusive "peace dividend" has been eaten away by government pay increases and new social welfare programs.

This in turn has accentuated the government's deficit spending, adding to the inflationary woes of the late 1960's and early 1973.

The forthcoming federal budgets are of great importance to economists and portfolio managers alike. President Nixon has made it clear that he intends to hold the 1973 fiscal budget close to $225 billion. The concern is that Nixon enjoyed a landslide victory, and some are wondering if the President will face a more cooperative Congress which would adhere closely to the budget ceiling. Only the President will undoubtedly face a more liberal Congress and may well run into severe opposition on limiting spending, especially for social welfare programs. If the Nixon administration does succeed, there will be less emphasis on tax reforms such as the introduction of a Wealth Tax (WAT) being instituted in 1974.

If, on the other hand, we have large increases in government spending, which cause outpacing of the economy's basic demand, the inflation will lead us into a 1974 growth recession instead of just a growth slowdown.

The Wage and Price Boards will continue to play an important part in holding inflation at tolerable levels, at least through 1973. These boards will concentrate their efforts almost exclusively on the large corporations. Although "big business" is now content to live with Jackson Grayson, they may expect an apple cart. The coming year will see numerous showdowns between the Wage Commission and management, and the unions. Accordingly, we expect to see many more strikes, and many fringe benefits planned out, but inflation will be controlled.

Keeping that fact in mind, it is interesting to consider the economic psychology which has plagued this country for so long can be blamed. This will, in fact, depend on the efficiency of the Price and Wage Commissions and the ability of the administration to control federal spending. All of this will be watched closely by Arthur Burns and the Federal Reserve Board.

At this juncture, it appears there will not be a credit crunch in 1973. With the economy entering a period of consolidation late this year, the ultimate full-blown recession would be to cut off normal flows of credit. Although free-reserves have become less negative of late, and short-term interest rates have risen, the Federal Reserve Board appears far from 

Also, there is a "jawboning" about limiting the prime rate of banks than to reduce the money supply.

Assuming the aforementioned policies are implemented, the economic scenario for 1973 calls for greater consumer spending and fixed business investment, the former being caused by increased social security benefits, substantial tax reform, a lower personal savings rate, and smaller price increases. Most of this spending will be in the area of consumer durables (cars, household appliances, etc.) Fixed business investment will pick up more strength, especially in the business equipment area (machine tools should do well), and non-residential structure (housing starts will decline, but only slightly, to a 1.5 million/year which was considered to be about a "boom" proportions only a few years ago.

Overall, the Gross National Product could increase to $1260 billion, a 9.6% increase over the $1150 billion projected for 1972. (Of this, 4.5% is inflation, and 6.0% is real growth.) The money supply should grow at a slower rate, probably around 6%, versus the 11% experienced in 1972. More importantly, corporate profits (after taxes) should grow by 13%. A closer examination, however, reveals that corporate profits may slip a little in the first quarter of 1974. A fact which suggests that profit margins in 1973 will be all about. The market typically discounts economic events six months in advance of their occurrence. Most leading fundamental analysts believe stock market prices are tied to growth rates and net income levels for the U.S. economy. Although a large part of the corporate profits reported to shareholders is derived outside the United States. However, we must rely on our domestic econometric model in order to formulate projections for the stock market.

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

1. The real growth of GNP in 1972 and 1973 will be below the long term secular trend of economic demand in our country, and it will appear especially overheated in view of the end of the war. The slowdown in the population growth rate will affect the changes in socioeconomic conditions.
2. Fiscal stringency will cause less government spending for defense and non-defense items, in an amount about $2 billion per year, which is a substantial reduction in the federal budget ceiling guide lines.
3. Flat profit margins will be in evidence, as the peak of productivity occurred in late 1972. Productivity gains in production (unit volume) from 6-7 in 1972 will slow to 4-5 in 1973. Unit labor costs will go up and unit prices will remain steady, causing a profit-margin squeeze.

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

When relating the dynamics of the stock market to an econometric model, it is necessary to use a factor model which takes into account the current economic conditions. This factor model represents a broad spectrum of the U.S. economy. That means it should not only include industrial companies, but utilities, railroads, banks, and other non-manufacturing industries as well. It is important to include medium-size companies, along with the giants. And these should be relevant historical data available. (E.g., earnings-per-share, dividends-per-share, book value-per-share, and meaningful price index calculations).

The index that best fills these requirements is the Standard & Poor's 500 Stock Index. Although initially, many investors related to Dow Jones Index, many experts have found that the S & P 500 can be projected into the future with considerably greater degree of accuracy.

By using an econometric model to project net income as defined by the Department of Commerce, one can formulate an algorithm to produce earnings-per-share projections for the S & P 500 on a quarterly basis. The projection for the S & P 500 in 1974 is $51.50, a year-on-year basis. As a result, the S & P 500 can be projected into the future with considerably greater degree of accuracy.

During 1972 it would appear that the S & P 500 stocks earned $6.30 for the year versus $7.30 in 1971. In other words, the Index can earn $7.00 for all of 1973—an 11% increase over 1972. Assuming that this earnings level is fully discounted by mid-1973, the index should be between 725 and 775. If the projection of 725 on the S & P 500 is accurate, it is a good time to invest new funds into the market.

That question is probably best answered by comparing stock market returns to yields on alternative investments. Presently, one may purchase liquid money market instruments with a yield of 8-9%. If your principal amount is large enough, a well-diversified portfolio of 8-9% bonds can be purchased.
far less risky than investing in the stock market, with a long term return equal to that of buying and holding a diversified blue chip portfolio.

Accordingly, more aggressive investors should seek annual returns well in excess of 8% because the risk of investing in the stock market, especially near the end of the bull market, is infinitely greater than buying bonds. For practical purposes, one can add 3 percentage points to bond yields as a "risk premium"; and 2% for additional commissions that one would incur upon getting into and out of the stock market. Thus, 14% becomes a desirable return. Based on this figure, one might say that any time the S & P 500 index is below 10%, during the first few months of the new year would be a good time to invest in the market. This would provide one with an annualized return in excess of 14%, assuming the market hits 125 in the third quarter. Unfortunately, one invests in stocks— not the stock market. And because of this, "risk" increases exponentially. And so the question of portfolio composition becomes vital.

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

Because of this fickleness, it has become difficult for investors to generate capital gains of sufficient continuity and magnitude to offset the risks inherent in holding common stocks. Consequently, the concept of risk-adjusted return of investment (capital gain plus dividend or interest income) has become far more important than the desire to "make as much as I can." In other words, it is possible, through the use of high-yielding but slower growing equities, real estate investment trusts, and fixed-income investments, to change the overall-return on a portfolio from 2% yield and 12% potential capital gain to 6% yield and 7% potential capital gain, while at the same time reducing volatility (relative to the market average) by 75%. There are other ways to change performance characteristics. Through the addition of real property or tax incentive investments (such as partnerships in which no guarantees are made), one can substantially reduce taxability and volatility. Even commodity trading and venture capital have their place in portfolios.

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

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

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

It would seem that the most sensible recommendation to be made to any investor at this time would be to think about replacing his or her stocks with bonds—at mid-year when the secondary growth issues have made their move. Then, when the stock market has dropped noticeably over at least a six-month period and things appear to be going to the dogs, the smart investor will buy quality growth stocks—and hold on to them! Performance Arts readers who are interested in a more thorough analysis of anticipated investment possibilities may write to Performance Arts Investment Department, 651 Brannan Street, San Francisco 94107.

Call: JERRE FRIEDMAN General Manager Performance Arts 781-8931

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

Accordingly, more aggressive investors should seek annual returns well in excess of 8% because the risk of investing in the stock market, especially near the end of the bull market, is infinitely greater than buying bonds. For practical purposes, one can add 3 percentage points to bond yields as a "risk premium" and 2% for additional commissions that one would incur upon getting in and out of the stock market. Thus, 14% becomes a desirable return. Based on this figure, one might say that anything the S & P 500 is below 110 for the first few months of the new year would be a good time to invest in the market. This would provide one with an annualized return in excess of 14%, assuming the market hits 125 in the third quarter. Unfortunately, one invests in stocks—not the stock market. And because of this, "risk" increases exponentially. And so the question of portfolio composition becomes vital.

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

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

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

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

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

It would seem that the most sensible recommendation to be made to any investor at this time would be to think about replacing his or her stocks with bonds—at mid-year. For the second growth cycle has made their move. Then, when the new cycle has dropped noticeably over at least a six-month period and things appear to be going to the dogs, the smart investor will buy quality growth stocks—and hold on to them.

Performing Arts

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NEVADA ENTERTAINMENT GUIDE for FEBRUARY 1973
RENO
Harral's Reno (Headliner Room)
Feb. 15—Kenny Rogers
Feb. 16—Crosby, Stills, Nash & Young
Feb. 17—Steve Lawrence & Eydie Gorme
Feb. 19—John Denver
Feb. 20—Oliver Buck
Feb. 21—Eddy Arnold
Feb. 22—Lynn Anderson
Feb. 23—Janet Winfield
Feb. 24—Carroll Baker & Carol Burnett
Feb. 25—Ray Price
Feb. 26—Frankie Laine
Feb. 27—Donnie Relatives
Feb. 28—Louis Jordan
Mar. 1—Little Anthony & The Imperials
Mar. 2—The Ventures
Mar. 3—The Righteous Brothers
Mar. 4—The Osmonds
Mar. 5—Jerry Butler
Mar. 6—Joe Cuba & The Latin Legends
Mar. 7—Dion & The Belmonts
Mar. 8—The Smithereens
Mar. 9—The Turtles
Mar. 10—The Crypts
Mar. 11—The Washboard Union
Mar. 12—The Isley Brothers
Mar. 13—The Drifters
Mar. 14—The Dells
Mar. 15—The J. Geils Band
Mar. 16—The Commodores
Mar. 17—The O'Jays
Mar. 18—The Pointer Sisters
Feb. 1—Kris Kristofferson
Feb. 2—Gene Pitney & The Turtles
Feb. 3—The Righteous Brothers
Feb. 4—The Osmonds
Feb. 5—Jerry Butler
Feb. 6—Joe Cuba & The Latin Legends
Feb. 7—The Smithereens
Feb. 8—The Turtles
Feb. 9—The Crypts
Feb. 10—The Washboard Union
Feb. 11—The Isley Brothers
Feb. 12—The Dells
Feb. 13—The J. Geils Band
Feb. 14—The Commodores
Feb. 15—The O'Jays
Feb. 16—The Pointer Sisters

LAKE TAHOE
Harral's Tahoe (South Shore Room)
Feb. 10—Kris Kristofferson
Feb. 11—Gene Pitney & The Turtles
Feb. 12—The Righteous Brothers
Feb. 13—The Osmonds
Feb. 14—Jerry Butler
Feb. 15—Joe Cuba & The Latin Legends
Feb. 16—The Smithereens
Feb. 17—The Turtles
Feb. 18—The Crypts
Feb. 19—The Washboard Union
Feb. 20—The Isley Brothers
Feb. 21—The Dells
Feb. 22—The J. Geils Band
Feb. 23—The Commodores
Feb. 24—The O'Jays
Feb. 25—The Pointer Sisters

LAS VEGAS
Caesars Palace
Feb. 1—Kris Kristofferson
Feb. 2—Gene Pitney & The Turtles
Feb. 3—The Righteous Brothers
Feb. 4—The Osmonds
Feb. 5—Jerry Butler
Feb. 6—Joe Cuba & The Latin Legends
Feb. 7—The Smithereens
Feb. 8—The Turtles
Feb. 9—The Crypts
Feb. 10—The Washboard Union
Feb. 11—The Isley Brothers
Feb. 12—The Dells
Feb. 13—The J. Geils Band
Feb. 14—The Commodores
Feb. 15—The O'Jays
Feb. 16—The Pointer Sisters
Feb. 17—Kris Kristofferson
Feb. 18—Gene Pitney & The Turtles
Feb. 19—The Righteous Brothers
Feb. 20—The Osmonds
Feb. 21—Jerry Butler
Feb. 22—Joe Cuba & The Latin Legends
Feb. 23—The Smithereens
Feb. 24—The Turtles
Feb. 25—The Crypts
Feb. 26—The Washboard Union
Feb. 27—The Isley Brothers
Feb. 28—The Dells
Feb. 29—The J. Geils Band
Feb. 30—The Commodores
Feb. 31—The O'Jays
Mar. 1—The Pointer Sisters
Mar. 2—Kris Kristofferson
Mar. 3—Gene Pitney & The Turtles
Mar. 4—The Righteous Brothers
Mar. 5—The Osmonds
Mar. 6—Jerry Butler
Mar. 7—Joe Cuba & The Latin Legends
Mar. 8—The Smithereens
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Mar. 16—The O'Jays
Mar. 17—The Pointer Sisters

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METROPOLITAN PARKING
NEW ZEALAND (continued from p. 18)

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

One of the best ways to see New Zealand is by rental car. Because of the country’s compactness, it can be explored easily and leisurely; there are no long distances to drive and the roads are good and well maintained. There’s also an excellent system of internal transportation — bus, rail or air. Bus travel everywhere, the services are frequent and the costs are extremely low — about $5.50 to $4 for a half-day journey; $5 to $9 for a full-day trip.

New Zealand has two major internal air carriers — National Airways Corporation, which serves all the major cities on both islands with regular flights, and Air New Zealand, which operates on the South Island and flies into all the leading resort centers (Mount Cook, Milford Sound, Queenstown, Fox and Franz Josef Glaciers, Marlborough Sounds). Mount Cook also operates the spinting “flightseeing” excursions into the snow-capped Southern Alps. Tiny, ski-equipped planes fly over the alpine regions and set down on icy glaciers 2,000 to 3,000 feet up, where passengers are invited to walk about this land of snow and ice.

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

And for those with Scotch blood, there’s Dunedin, further south. New Zealand’s little bit of Scotland, in light and lavish style, has dazzling marinas, and a host of restaurants, and, of course, the South Island, referred to as the “garden city,” is typically British — with the picturesque Avon River meandering through town between sloping, grassy banks fringed with English willows, and its Gothic cathedral, whose tall spire dominates almost every vantage point.

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NEW ZEALAND
New Zealand is a land of contrasts and diversity. From the towering peaks of the Southern Alps to the golden beaches of the North Island, there's something for everyone to explore. For outdoor enthusiasts, there are endless opportunities for hiking, mountaineering, and skiing. And for those who prefer to relax, the country's beautiful coastline offers serene beaches and crystal-clear waters.

GLACIERS, MARLBOROUGH SOUNDS
Mount Cook operates the scenic "flightseeing" excursions into the snow-capped Southern Alps. Tiny, sleek-equipped planes fly over the alpine regions and set down on icy glaciers 7,000 to 8,000 feet up, where passengers are invited to walk about this land of snow and ice.

As for city life, New Zealand has that, too. The gateway city of Auckland, the country's largest city with a population of more than 600,000, has many excellent restaurants and night spots and a wide choice of first-class accommodation. Wellington, the capital, is a city of a thousand and one views and boasts one of the finest deep-water harbors in the world. The cable car ride to the 400-foot-high suburb of Kelburn must be one of the world's great travel bargains—less than 10 cents for a spectacular panoramic view of the city and harbor.

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And for those with Scottish blood, there's Dunedin, further south. New Zealand's little bit of Scotland, in light and verdant scenery and补充

WINE ART OF AMERICA—4324 Geary Blvd, San Francisco (415-527-1373) Hours: Mon-Sat 11:00-5:00, Sun 12:00-5:00

How about making and then drinking your own wine? To cur- rently make an end of the winemaker's art. This store is full of items not found elsewhere, such as wine bases of passion fruit, plum, rhubarb and elderberry (don't even think of drinking "American and Old Icetea", as well as the red and white wine bases. You can pick up an oak barrel for aging wine, decanters and servers, books on making wine, beer, root beer and sauerkraut! If you really want to throw yourself into the subject first, they have a wine press for $280 (you supply the feel). Wine Art has everything, for the novice or expert. And if, after spending an afternoon there, you head is swimming, they'll send a catalogue home with you to remember your leisure.

HOU KIO HOUSE—2083 Vine St, Berkeley (510-549-5000) Hours: Tues-Fri 11:30-2:30, 5-9 (dinner)

Closed Sun & Mon

Dieters—here is your dinner spot! But all you many slim people should try it, too. You cook dinners yourself at your table, in a bubbling hot pot. You can order shrimp, chicken or beef, or a combination, all served with Chinese-style vegetables which you cook. Hot sake is the perfect warm-up for this dinner, or they have tea for the teetotalers. After you cook your meal, you entertain yourself by chasing small meatballs around the bottom of the pot (not the sauce up), ending by tipping the tasty broth in which everything has cooked. A super dinner, for under $41.

THE POSTER PLACE—3235 Sacramento St, San Francisco (415-229-2815) and 1221 Westwood Blvd, San Carlos (650-347-7221) Hours for both: Tues-Sat 10:30-6, Fri til 8, Closed Sun & Mon

This franchise operation, young and vibrant, opened in San Francisco with Kidney Patterson and Kristin O'Donnell at the helm, while Linda Lindquist opened the Westwood outlet. All sorts of wonderful contemporary posters are here for very little money. Some of the silkscreen images are large and lithos go for as little as $10 unframed and $30 framed in clovex box frames. You will also find a few signed limited editions limited for $300 and up. Although most posters are displayed in the shops, the parent shop in Washington, D.C., each carries a few specialties, and the parent shop is a must-to-see if you are interested in posters by local artists.

JODY'S JUNCTION—160 Almonte Blvd, Mill Valley (415-383-4662) Hours: Mon-Sat 10:30-4:30

We recently spent all of a Saturday looking for super-groovy spots for us all. Unfortunately, although we had places to check in other Marin towns, we never got past Mill Valley, which was a complete failure. We wound up at Jody's Fabulous, sprawling junk store, which has some values within, albeit we fell for Nalpatho soap (circa the '40s) too high at $1. However, we did find a fabulous and chic black wool coat, banded around the hem, with grey fox, for $20. The coat belonged to one Zita Moulton, a vamp from the '20s who evidently toured the country in vaudeville shows, and even starred in a Francis X. Bushman movie. She can ask Judy about her—the stories are great! And if you're looking for an ancient ice-box or stove, check her supply, since we thought they were most reasonable and attractive (love the O'Keefe and Merrill). You'll see the usual assortment of ancient silver, glass, china, pots and rusty and wonderful junk.

THE ABBOR—2523 Sacramento St. S.F. (415-473-27) HOURS: Thurs thru Sat

Closed Sun & Mon

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

(Excerpted from SHARE THE WEALTH: a monthly newsletter highlighting San Francisco and L.A.'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 made payable to SHARE THE WEALTH, 2316 Geary Blvd., San Francisco, CA 94118, or call 378-2778.)

THE WINE PRONUNCIATION GUIDE

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Introducing Laguna. The new top-of-the-line Chevelle.

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

Laguna is a new kind of Chevelle, the top of the line. The distinctively styled front end is covered completely by resistent, protective urethane to resist dents.

Laguna has a special body-color rear bumper.

Inside: special fabrics, special steering wheel and woodgrain accents.

Laguna, like all '73 Chevelles, has new front disc brakes, flow-through power ventilation, more glass area for improved visibility and more back seat leg room.

A power-operated moonroof and swing-out front bucket seats can be added. You're going to like the Laguna. A lot.

1973 Chevrolet. Building a better way to see the U.S.A.
PERFORMING ARTS
MONTHLY ADVANCE GUIDE TO SPECIAL MUSICAL PRESENTATIONS
ON TV, AM and FM RADIO
FOR FEBRUARY 1972

Thu., Feb. 7
7:00 PM-KRON/FM Stereo, 96.5 mc—Show Album—"ALICE'S ADVENTURES IN WONDERLAND"
8:00 PM-KKE/AM (1400 kc)—Showtime—"ANNIE GET YOUR GUN"

Fri., Feb. 8
7:00 PM-KRON/FM—Show Album—"GINGO"
8:00 PM-KKE/AM—Showtime—"SWEET CHARITY"

Sat., Feb. 9
7:00 PM-KRON/FM—Show Album—"CAMELOT"
8:00 PM-KKh/AM-FM—Show Album—"HELLO DOLLY"
8:00 PM-KKE/AM—Show Album—"THE SOUND OF MUSIC"
8:00 PM-KKE/AM—Show—"SOUTH PACIFIC"

Sun., Feb. 10
7:30 PM-KQED (Channel 9)—"THE SILENCE OF THE LAMBS"
8:00 PM-KKh/AM-FM—Wednesday Night Opera—"BARBER OF SEVILLE"

Mon., Feb. 11
7:00 PM—KRON/FM—Show Album—"GIRL CRAZY"
8:00 PM—KKF/AM-FM—Special of the Week
8:00 PM—KKE/AM—Show—"FIDDLER ON THE ROOF"

Tue., Feb. 12
7:00 PM—KRON/FM—Show Album—"HELLO DOLLY"
8:00 PM—KKF/AM-FM—Special of the Week
8:00 PM—KKE/AM—Show—"SOUTH PACIFIC"

Wed., Feb. 13
7:30 PM—KQED (Channel 9)—"HONEY"
8:00 PM—KKE/AM—Show—"CABARET"

Thu., Feb. 14
7:00 PM—KRON/FM—Show Album—"YOU'RE A GOOD MAN, CHARLIE BROWN"
8:00 PM—KKF/AM-FM—"SOUTH PACIFIC"
8:00 PM—KKE/AM—Showtime—"JACQUES BREIL IS ALIVE AND WELLD"

Fri., Feb. 15
7:00 PM—KRON/FM—Show Album—"THE SILENCE OF THE LAMBS"
8:00 PM—KKF/AM-FM—"SOUTH PACIFIC"
8:00 PM—KKE/AM—Showtime—"SOUTH PACIFIC"

Sat., Feb. 16
7:30 PM—KQED (Channel 9)—"TWILIGHT ZONE"
8:00 PM—KKE/AM—Show—"OLIVER"

Sun., Feb. 17
7:00 PM—KKE/AM—Show Album—"THROUGH THE LOOKING GLASS"
8:00 PM—KKF/AM-FM—"THE SILENCE OF THE LAMBS"

Mon., Feb. 18
7:30 PM—KQED (Channel 9)—"THE SILENCE OF THE LAMBS"
8:00 PM—KKF/AM-FM—"SOUTH PACIFIC"

Tue., Feb. 19
7:00 PM—KRON/FM—Show Album—"CABARET"
8:00 PM—KKE/AM—Show—"SOUTH PACIFIC"

Wed., Feb. 20
7:00 PM—KQED (Channel 9)—"THE SILENCE OF THE LAMBS"
8:00 PM—KKh/AM-FM—"SOUTH PACIFIC"
8:00 PM—KKE/AM—Showtime—"SOUTH PACIFIC"

Thu., Feb. 21
7:00 PM—KRON/FM—Show Album—"GIRL CRAZY"
8:00 PM—KKF/AM-FM—"SOUTH PACIFIC"
8:00 PM—KKE/AM—Showtime—"SOUTH PACIFIC"

Fri., Feb. 22
7:00 PM—KQED (Channel 9)—"THE SILENCE OF THE LAMBS"
8:00 PM—KKh/AM-FM—"SOUTH PACIFIC"
8:00 PM—KKE/AM—Show—"SOUTH PACIFIC"

Sat., Feb. 23
7:00 PM—KRON/FM—Show Album—"THE SILENCE OF THE LAMBS"
8:00 PM—KKE/AM—Show—"SOUTH PACIFIC"

Sun., Feb. 24
7:00 PM—KQED (Channel 9)—"THE SILENCE OF THE LAMBS"
8:00 PM—KKh/AM-FM—"SOUTH PACIFIC"
8:00 PM—KKE/AM—Show—"SOUTH PACIFIC"

Mon., Feb. 25
7:00 PM—KKh/AM-FM—"SOUTH PACIFIC"
8:00 PM—KKE/AM—Show—"SOUTH PACIFIC"

Tue., Feb. 26
7:00 PM—KQED (Channel 9)—"THE SILENCE OF THE LAMBS"
8:00 PM—KKh/AM-FM—"SOUTH PACIFIC"
8:00 PM—KKE/AM—Show—"SOUTH PACIFIC"

Wed., Feb. 27
7:00 PM—KQED (Channel 9)—"THE SILENCE OF THE LAMBS"
8:00 PM—KKh/AM-FM—"SOUTH PACIFIC"
8:00 PM—KKE/AM—Show—"SOUTH PACIFIC"

Thu., Feb. 28
7:00 PM—KQED (Channel 9)—"THE SILENCE OF THE LAMBS"
8:00 PM—KKh/AM-FM—"SOUTH PACIFIC"
8:00 PM—KKE/AM—Show—"SOUTH PACIFIC"

Introducing Laguna. The new top-of-the-line Chevelle.

Good news, Chevelle people. You can move up to more car without leaving the make you love most.
Laguna is a new kind of Chevelle, the top of the line. The distinctive styled front end is covered completely by resilient, protective urethane to resist dents. Laguna has a special body-color rear bumper. Inside: special fabrics, special steering wheel and woodgrain accents.
Laguna, like all '73 Chevelles, has new front disc brakes, flow-through power ventilation, more glass area for improved visibility and more back seat leg room. A power-operated moonroof and swing-out front bucket seats can be added. You're going to like the Laguna. A lot.

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

Iceberg 10

Icy menthol flavor and only 10 mg. ‘tar’

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