

PERFORMING ARTS

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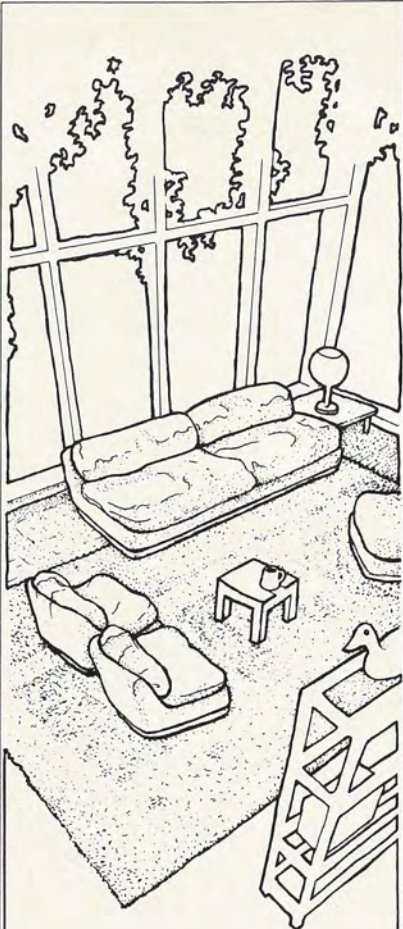
WHERE BUSINESS BANKS

PERFORMING ARTS

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

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director of sales

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PERFORMING BACCHUS by Fred Cherry

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

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

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

Dinner with the Porters was always very formal, and he preferred French cuisine. Yet every meal included one or more strictly American dishes — preferably from his home town of Peru, Indiana.

He was crippled in a riding accident in 1937, and had to be carried by his chauffeur and valet to restaurants and theatres — a serious, tragic thing. Yet Cole Porter always referred to his left leg as "My beloved Josephine" — because it was gentle and tractable, and accepted treatment well. His right leg he called Geraldine — a "hellion and a bitch," who resented ministrations and balked at treatment . . . but he loved her, he said, as much as her sister Josephine. And, in the defiant mood of "Don't Fence Me In" he included in the fabulous dinner for the Duke and Duchess a salad named for one leg and an entree named for the other.

"I am not a snob," Cole would say to the reporters who watched him act like one. "I just want the best of everything." And yet this international playboy, host to and guest of the jet-set before there were jets, found it necessary to return each Christmas to his family home of Westleigh Farm in Indiana where he lived as a boy and ate the spice cake which Cousin Mudgie baked for the holidays. He served Cousin Mudgie's cake to Edward and Wally Windsor, too—"Anything Goes"—together with the most spectacular dessert in French cuisine, Croquembouche à la Duchesse — a tower of tiny puffs held together with caramel and filled with whipped

cream — cloud-light and compelling.

Cole arrived at his plain little mid-western home town in a private Pullman. An army of servants came with him — bearing crates and barrels and boxes of fresh lobsters and shrimps and oysters. And, of course, cases of vintage Champagne — Perrier-Jouet usually — and Grand Chambertin.

With guests or alone, formality was "de rigueur." Every day — and there was no exception — his secretary wrote out the menu on a gold engraved card. His meals were served on antique English china, with Tiffany silver and Belgian crystal. The coffee was served in gilded cups at that time each costing \$100. But it was always accompanied by a piece of chocolate fudge made in a small candy store on Main Street in Peru, Indiana.

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

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

Instead of the Waldorf, it took place at Ernie's elegant and fashionable restaurant. The party was larger than that earlier banquet, but the guests, if not royal, were distinguished.

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

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

I am sure it was nowhere reproduced in finer or more eloquent fashion than in San Francisco. Certainly, nowhere did it have more significance or a more appropriate setting. For the year 1947, in which this magnificent dinner was first served, has important meaning for the Gotti brothers, Victor and Roland. For it

was in 1947 that they took over the operation of their famed dining institution from their father, Ambrogio.

The complete menu, just as it was served at Ernie's, accompanies this article. The food does not differ from that which the royal guests were served a quarter century ago.

Wines, however, do not live as long as menus; and the Gotti brothers, especially Roland, selected wines which in both spirit and substance would have met Cole Porter's patrician standards.

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

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

The 1966 Burgundy of Louis Trapet was beautifully balanced, helping to explain why Napoleon considered a supply of Chambertin as important to his war campaigns as guns and ammunition. The Ausone was 1955 — a legendary year — and in the company of a baron of milk-fed Indiana lamb the Saint-Emilion was the best wine of the evening.

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

It was a fitting finish to a handsome repast, so let me tell you something about this Blanc de Blancs "Cremant" which is so little known in this country.

"Cremant" means "creaming" — just a little lively, not as bubbly as ordinary champagne. (Technically, there is about half as much pressure in a "cremant" as ordinary champagne would have.) When well made, as this Roederer '67 was, it is a wine of extremely high quality, and possesses one big advantage over other champagnes: You are far better able to taste the wine. When the wine is as aristocratic as Pinot Chardonnay, it deserves to be somewhat free of bubbly distraction. Traditional "Cremants" are always made from the finest cuvées. They are always expensive — when you find them.

(continued on p. 46)

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HONG KONG

by Ernest Beyl

A Chinese junk ploughs along at day's end.



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

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

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

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

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

Crown Colony

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

Wrong Guess

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

Fragrant Harbor

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

The Water People

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

The Floating Restaurants

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

Tiger Balm Gardens

In 1935 a Chinese multimillionaire, Aw Boon Haw, patent medicine king of the Orient, had a marvelous dream. He dreamed of a palace, a memorial to himself, more unreal and disturbing than the opium dreams of Samuel Taylor Coleridge, the celebrated English poet who wrote the dream-like verse, *Kubla Khan*.

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

In Xanadu did Kubla Khan

A stately pleasure-dome decree.

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

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

(continued on p 11)



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A sampan in Hong Kong harbor.



A street beauty parlor.

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

Of such stuff are dreams made.

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

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

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

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

A Series of Islands

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

The Star Ferry

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

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anchored freighters from all over the world. Big Chinese junks with red sails that look like sharks fins sail majestically by. Small sampans scud along. Huge liners rest at the docks on the Kowloon side. And on the Hong Kong Island side, white apartments and office buildings push up into the sky toward Victoria Peak which rises 1,805 feet above everything.

Hong Kong Tailors

There once was a tailor named Wong Who gladly sewed suits for a song. With tea in the kettle he trod on his treadle

And set up a shop in Hong Kong.

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

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

The Cheong Sam

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

More on Hong Kong Tailors

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

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

The Hong Kong Arts Festival

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

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

The London Gala Ballet is scheduled with Dame Margot Fonteyn, Galina Samtsova and Andre Prokofsky. Other attractions will be the Royal Javanese Dancers, Paco Peña's Flamenco Puro, German soprano Elisabeth Schwarzkopf, famed violinist Yehudi Menuhin and Chinese pianist, Fou Ts'ong.

In addition to the above, there will be a number of popular musical entertainers as well as exhibits of paintings and sculpture by internationally-known artists.

Sites for the various productions will be the City Concert Hall and theater, and the Lee Theatre. Inquiries may be directed to the Hong Kong Tourist Association, 291 Geary Street, Suite 401, San Francisco 94102. Telephone number is (415) 989-5005.

Final Festival note: the company of Royal Javanese Dancers is the private troupe of H.R.H. the Sultan of Jogjakarta.

Peking Duck and Other Delights

As you would expect Hong Kong has a wide variety of magnificent restaurants serving all the various styles of Chinese cuisine. Here are the basic types of Chinese food.

Cantonese—This style is probably more familiar to diners around the world than any other and really needs no explanation.

Szechwan—Hot and peppery. Lots of small red chilis in most dishes.

Hunan—A cuisine based on wheat rather than rice. Mild.

Shanghai — Salty. Great seafood dishes in sauces and gravies.

Peking — Common throughout Northern China. Again, based on wheat instead of rice. You will remember it for that magnificent creation, Peking Duck, about which much could be written, but let this suffice: A Peking duck is roasted until crisp and brown. You eat the skin, then you eat the meat, and finally you sip a soup made of its bones. Then you lick your fingers.

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

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

Peak Tower

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

Where to Stay in Hong Kong

There are so many hotels in Hong Kong that it is impossible to list them all here, or to even list the best. A few, personally researched are:

Peninsula Hotel — Certainly one of the finest hotels in the Orient, perhaps one of the finest in the world. Deserves much more space than can be devoted to it here. Has a fleet of Rolls Royce Silver Shadows (Brewster green in color) in which guests are picked up at the airport and whisked back to the hotel, or taken on special trips from the hotel. Hong Kong and Shanghai Hotels, Ltd. owns and operates the Peninsula, as well as the Peak Tower mentioned before, and the Repulse Bay Hotel over on the other side of Victoria Peak.

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

The Hong Kong Hilton — Big and good as you would expect.

Hotel Miramar — Right on Kowloon's Nathan Road, the main drag. Has a famous theatre restaurant that features elaborate Oriental revues.

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

Obviously there are other hotels. Lots of them. But as I said before, these are the ones that I have personally researched.

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

YESTERYEAR — 15 Madrona, Mill Valley — 388-2725 HOURS: Wed-Sat 11:30-5

Owner Barbara Stockham knows her clients and potential clients well enough to keep bowls of hard candies and jelly beans at hand, as you might starve without them! The store is not large, but is stuffed to overflowing with the most amazing group of . . . well, "stuff" . . . we've seen in years! We found a few original Kewpie dolls, a signed photo of Shirley Temple (not for sale, unfortunately), lots of ancient family Bibles, a Nevada-style very old slot machine that gives out gum, and an original French beaver hat with gold shoulder epaulets! Shall we continue? Old clothes, shoes for women with tiny sizes, a Mary Poppins hat (complete with black ceramic cherries on top!), books, records, mish-mash and so on. We were there over an hour, but we

suspect we didn't even scrape the surface, so don't be surprised if you see us there, breathlessly hunting through layer after layer of oddments, looking for our hearts' desire!

SAN JOSE FLEA MARKET — Berryessa Road between Capitol Avenue & Highway 101 HOURS: Saturday & Sunday 8-5

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

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and B.J.'s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is \$5 per year, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Geary Blvd., San Francisco, Ca. 94118, or call 387-1728).

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BULLETIN:

Next month, the greatest symphony orchestra of them all returns to records.

And it is appropriate that Maestro Ozawa and the San Francisco Symphony Orchestra should choose to record for D-G, the hallmark of excellence in record manufacturing.



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GARDEN ARTS

by Bob Goerner

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

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

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

I think this gives you the flavor of the catalog, like no other in all the world. I hope it goes on and on — and it will, so long as there are those

who prize individuality in a plant above current fashion.

Not that current fashion is to be denigrated. Rosarians who would like to shop for the latest close to home are referred to the Stocking Rose Nursery, 785 N. Capitol Avenue, San Jose, Ca 95133, whose free catalog lists over 100 varieties. Miniature roses are the specialty of the Sequoia Nursery, 2519 E. Noble, Visalia, Ca 93277. Their folder is also free.

As an inveterate garden catalog browser I must confess I have frequently been tempted to excavate for a lily pool after leafing through the spectacular listings of Van Ness Water Gardens, 2460 N. Euclid Avenue, Upland, Ca 91786. They can even make digging seem a pleasure. The tropical lilies are described as having "exquisite fragrance" which I am prepared to believe after viewing the ravishing color pictures. They wouldn't dare be otherwise. For those who must work during the day they offer a number of night blooming tropicals which accommodate themselves to your schedule. For foggy San Francisco sites there is a range of hardy water lilies that do well. Also lotus and water iris. The catalog is free.

Is it news to anyone that the world's outstanding orchid grower is right in our own backyard? Rod McLellan Co., 1450 El Camino Real, South San Francisco, Ca 94080, subtitles itself "Acres of Orchids", and if they can grow them here, so can you. Mostly in greenhouses, true, but the cymbidiums have been thriving outdoors all over the bay area for years. (For the moment, we'll ignore the Big December Freeze). If you can't get there in person, their catalog, with lots of color photos, is \$1.

Nearly in our backyard are the begonia gardens of Antonelli Brothers, 2545 Capitola Road, Santa Cruz, Ca 95060, whose list is free. If you are recently arrived in this area make a mental note to visit them during August or September. You'll see fields of thousands of seedlings which will become the tubers for next season's

(continued on p. 49)

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

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

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

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

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world of investment possibilities. Real estate. Municipal bonds. Anti-pollution bonds. Communications stock. Other holdings. It all depends on your long-term financial goals. And the plans you have for your beneficiaries.

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



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Trust Department

Brother Timothy's
Napa Valley Notebook
4th of a series



A little background on
the Estate Bottled Wines of
The Christian Brothers

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

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

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

The Pineau de la Loire is another varietal that flourishes here, but in a gravelly loam which helps give this white wine grape its exceptional character.

The quantity of wine we make from these two grapes is limited. But part of the joy of wine for the cellarmaster is being able to offer something rare and unusual.

Brother Timothy F.S.C.

Brother Timothy, F.S.C., Cellarmaster
The Christian Brothers Winery
Napa Valley, California

Worldwide Distributors: Fromm and Sichel, Inc.
San Francisco, California



with
Epicurus

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

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

Danny will be happy to suggest an aperitif and assist you in your selections from the menu. And what a menu it is. You may order a la carte or the full dinner, which includes soup, romaine salad and vegetables.

There are several choices amongst the antipasti, but we certainly enjoyed the melon and prosciutto, and the pate de foie gras aux truffes de Perigueux.

If you come prepared to try it all, their homemade pasta consists of cannelloni, fettuccine, tagliatelle and lasagne verdi. It's all beautiful. But, leave your calorie counter in the car!

When it comes to your choice of entree, it certainly can take quite a bit of time to decide. However, we'd like to mention just a few of their absolutely delicious specialties to whet your appetite.

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

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

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

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

It is important to point out that reservations are a must at Raffaello's. They should be made quite a bit in advance by calling 408/624-1541.

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

**ZEKE'S WHARF,
701 Embarcadero, Morro Bay**

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

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

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

You'll start your dinner with delicious clam chowder, and then help yourself to whatever kind of salad you'd like at their beautiful salad bar.

There are many entrees to choose from, but the specialty—and we'd recommend it—is Top 'n Tail . . . top sirloin steak and lobster tails. Absolutely perfect, and big portions as well. We also sampled their mahi mahi, which is made with macadamia nuts, and the Zeke-O-Bob, which is a combination of seafoods on a skewer; they're both excellently prepared by partner-chef Ron Myers.

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

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

By the way, Zeke's house wine is perfect and we'd recommend that too.

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AMERICAN CONSERVATORY THEATRE of San Francisco

1972-73 Repertory Season:

Cyrano de Bergerac, by Edmond Rostand
The House of Blue Leaves, by John Guare
The Mystery Cycle, adapted by Nagle Jackson
A Doll's House, by Henrik Ibsen

You Can't Take It With You, by Kaufman and Hart
That Championship Season, by Jason Miller
A Midsummer Night's Dream, by William Shakespeare
The Merchant of Venice, by William Shakespeare
The Crucible, by Arthur Miller

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 Sarina C. Grant
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* On leave of absence

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.

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

please — while in the auditorium: Observe the "NO SMOKING" regulations; do not use cameras or tape-recorders; do not carry in refreshments. ■ Please note the NEAREST EXIT. In emergency, WALK — do not run — to the exit. (By order of the mayor and the city's board of supervisors.)

for your convenience: DOCTORS may leave the number 771-9903 with their call services and give name and seat number to house manager. ■ Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance (around corner on Mason Street).

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

credits ■ HANK KRANZLER and WILLIAM GANSLER for photography. ■ February Cover Photos: Elizabeth Huddle, John Hancock and Howard Sherman in *The Mystery Cycle*; Donald Ewers and Robert Mooney in *Cyrano de Bergerac*; Joseph Bird, Paul Shenar, Barbara Colby and Marc Singer in *The Merchant of Venice*; Marsha Mason in *Cyrano*; Joy Carlin and Ed Flanders in *The House of Blue Leaves*; and Peter Donat in *Cyrano*.

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■ SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. performances at the Geary and Marines' Memorial Theatres in groups of 25 or more. Complete details are available from Robin Moore, A.C.T., 450 Geary St., San Francisco 94102, telephone (415) 771-3880.

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presents

THAT CHAMPIONSHIP SEASON

By JASON MILLER

Directed by ALLEN FLETCHER

Associate Director: BONAVENTURA

Scenery by RALPH FUNICELLO

Costumes by J. ALLEN HIGHFILL

Lighting by FRED KOPP

the cast

<i>Tom Daley</i>	PAUL SHENAR
<i>George Sikowski</i>	RAY REINHARDT
<i>James Daley</i>	ED FLANDERS
<i>Phil Romano</i>	RAMON BIERI
<i>Coach</i>	DANA ELCAR

THE PLACE: The Coach's House somewhere in the Lackawanna Valley

Act I A warm summer evening

Act II Immediately thereafter

Act III Immediately thereafter

There will be two ten-minute intermissions

understudies

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

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

BROADWAY'S 'CHAMPIONSHIP' PLAYWRIGHT

The following are excerpts from an interview by Glenn Loney with Jason Miller, author of *That Championship Season*, the prize-winning drama of a retired basketball coach who hosts an explosive reunion with four of his former star athletes, all now in their thirties. Miller's play, produced by Joseph Papp, premiered last May at the New York Shakespeare Festival's Public Theatre and moved to Broadway in September amid critical acclaim. Miller, an actor as well as writer, has a leading role in the forthcoming film version of William Peter Blatty's novel, *The Exorcist*. The interview from which the excerpts below are taken originally appeared in the January, 1973, issue of *After Dark* magazine.

I think the theater should never strap itself down to one definition, one style or one type of performance. As for the well-made play idea, I prefer to write that way. In terms of "well-made" having the connotation of "craft." I believe in craftsmanship.

The only type of theater I dislike is "Preaching Theater." I dislike being preached at. It leads to bad playwrighting. Usually, you're dealing with caricatures instead of characters. And with bad dialogue — "journalese" rather than effective speech. I'd rather approach a problem through a microcosm—a simple situation which illustrates the larger truth. If there is any ideology behind *That Championship Season*, it certainly wasn't prefabricated. I didn't write that play to push an idea.

With *Championship Season*, for example, I started with the abstract idea of *Reunion*. There are thousands, millions of types of reunions. And for one of those, I started to create characters. The concept of a reunion gives you "The Event." The entire behavior. And reunion has so many connotations, so many facets. So I began with a concept, but usually I begin with characters. But I'm not so sure I didn't have the idea of the Coach running along with the idea of a reunion even at the beginning . . .

When I began, I didn't know whether that reunion would turn out to be happy or not. I really did not sit down and begin with all the definitions and interpretations that people now have for the play. After I had my five guys, I got to know them. I thought a lot about them, and then I wrote them down . . .

In a strange way — and not too many people picked it up — the play has something to say about individualism in this country, if it ever existed. Several people have comment-

ed on that to me. But I didn't write the play to say that.

If there is anything of tragedy in my play, it is that these men cannot change. Oh, a lot of easy categories are being made about *Championship Season*. That it's a play about Middle America. That it's a play about the lower classes. I believe that the ambitions operating in these characters are the same as those at a much higher level. With very little change in dialogue, this play could be set in the conference rooms at General Motors!

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

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

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

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

The Coach leads them in this. A lot of the things he says were once fundamental American values which have now been perverted. The Coach is the character most critics — and audiences — try to categorize, to label. And yet, to me, he's the most mysterious, the most difficult to understand. Many of the things he says

are fundamentals on which this country was built, foundations on which you could build any country, and which you hope to maintain to hold the country together. But they've somehow become perverted now.

One sportswriter gave the play an unfavorable review. He totally missed the point of the play. He thought I was trying to define the nature of the Jock. These men are not Jocks. They once were, long ago. That is past tense. Now, they are human beings, for better or for worse. Even then, they were amateurs, not professionals. That Championship game gave them their one moment of transcendence. They transcended their own fears, their own pettiness. Nothing else they could ever do would top that moment. Only now are they beginning to realize that. When they won, they thought they could conquer the world. Now, with twenty years perspective, they realize that that was the height. What they did was, to them, beyond achievement. It was a . . . transcendence . . . When the Coach talks about their all being of one flesh — "You were my trophies and you were a legend in your time." You find men like those in small towns all over America. The great team, still revered, almost a religious symbol. You go into bars — their pictures are all over the place. And, curiously, there is a religious instinct under this adulation so long after the real event. It is a religious instinct that cannot find another expression.

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

I think all good theater has something religious about it. That goes for contemporary works as well. Perhaps there's nothing explicit in *Championship Season*, but there's a feeling about it. I mention God maybe only two or three times in the play, but I still think in some ways it is a kind of religious play.

* * *

I hope the public will regain its taste for going to the theater. Recapture that whole religious experience of theater-going. There is a sense of community in the theater. You don't get that from movies or TV. When I'm seeing a movie, I feel very insulated. The audience around me doesn't influence me very much. In the theater it's entirely different.

NOTES ON "CYRANO DE BERGERAC"

Theatre-goers 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 blessed with 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 virile exuberance and bombastic wit give the play a terrific vitality, yet beneath the *Three Musketeer*-heroics 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 will unleash a torrent of lacerating wit on any man foolish enough to provoke his anger, he cannot manage even a few words to reveal his love to 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 Savienien, like his theatrical namesake, was a soldier, poet and swordsman who actually did rout one-hundred men lying in wait for his friend Chevalier de Ligniere, though there is no rec-

(continued next page)

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 F. MITCHELL DANA

Fencing Choreographed by PATRICK CREAN

Music by LEE HOIBY

Translated by BRIAN HOOKER

Adaptation by DENNIS POWERS

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

the cast

<i>Cyrano de Bergerac</i>	PETER DONAT
<i>Christian de Neuville</i>	MARC SINGER
<i>Comte de Guiche</i>	PAUL SHENAR
<i>Le Bret</i>	DONALD EWER
<i>Ragueneau</i>	ROBERT MOONEY
<i>Ligniere</i>	HENRY HOFFMAN
<i>Vicomte de Valvert</i>	JIM CORTI
<i>Chavigny</i>	E. KERRIGAN PRESCOTT
<i>Marquis</i>	DAVID GILLIAM
<i>Cuigy</i>	CHARLES HALLAHAN
<i>Montfleury</i>	R. AARON BROWN
<i>Bellerose</i>	HOWARD SHERMAN
<i>Jodelet</i>	JOSEPH BIRD
<i>Meddler</i>	ANDY BACKER
<i>Porter</i>	JOHN HANCOCK
<i>Cut Purse</i>	J. STEVEN WHITE
<i>Musketeer</i>	ANDY BACKER
<i>Capuchin</i>	MARSHA MASON
<i>Roxane</i>	ELIZABETH HUDDLE
<i>Duenna</i>	JANIE ATKINS
<i>Orange Girl</i>	KATHRYN CROSBY
<i>Lise</i>	SHIRLEY SLATER
<i>Mother Marguerite</i>	JUDITH KNAIZ
<i>Sister Marthe</i>	

and

Phoebe Alexander, Bonita Bradley, Christopher Cara, Robert Chapline, Katherine Conklin, Tony Costa, Jennifer Dawson, Robert Dicken, Barbara Dirickson, Robert Ellerbee, Jerry Fitzpatrick, Lou Ann Graham, Ross Graham, Barbara Herring, Michael Hume, Rob Insabella, Daniel Kern, Roger Kern, Judith Knaiz, Anne Lawder, Deborah May, Arthur Michael, Frank Ottiwell, Victor Pappas, John Rue, Rebecca Sand, Karen Schwartzman, Donovan Scott, Olga Solis, Warner Shook, Sandra Timpson, William Todd Tressler, Francy Walsh, Kathleen Worley, Stephen Yates, Ric Winter

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

There will be two seven-minute intermissions

understudies

Cyrano de Bergerac: E. Kerrigan Prescott; Christian de Neuville: David Gilliam; Comte de Guiche: Andy Backer; Le Bret, Ligniere: Howard Sherman; Ragueneau: Charles Hallahan; Marquis, Cuigy, Cut Purse, Capuchin: J. Steven White; Montfleury: R.L. Brown; Meddler: Robert Chapline; Porter: Frank Ottiwell; Roxanne, Orange Girl: Deborah May; Duenna, Mother Marguerite: Anne Lawder; Lise: Barbara Colby
Stage Manager: JAMES HAIRE

'MIDSUMMER' IN MARCH

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

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

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

The extraordinary show takes place amid a dazzling white setting and makes use of ladders, trapezes, juggling and acrobatics. "The whole play is a celebration," Brook told reporters during an advance visit to A.C.T. last fall. "It was written to celebrate a wedding, and it celebrates marriage, celebrates sex, celebrates love, cel-

brates the misunderstanding of love..."

Explaining how he and his acting company arrived at their unique production concept, Brook added, "At the same time, it is a celebration of what at first seems to have nothing to do with any of this. It celebrates the art of the theater. It's about a group of men putting on a play. The whole play, every part of the play, has something to do with the power of the imagination, with the capability of human beings to step out of this world and into an imaginary one.

"It's a very serious play, but all this seriousness is treated as something joyful. And we set out from the start to make this a celebration of the possibilities that are open to an actor."

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

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

(Cyrano Notes continued)

ord 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 their 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, conceit and conscious superiority.

Part Don Quixote, part Romeo, part Quasimodo and part Robin Hood, the role 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 cinch for the part since she was the playwright's mistress at the time

Theatregoers today would undoubtedly find the portly and respectable-looking Coquelin an odd choice for the role, but turn-of-the-century audiences gave him nightly 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. But since his soul 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 1923 for Walter 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 stagy and theatrical. Its artistry makes no concealment of art; it swaggers and parades the means and methods, the powers and limitations and devices of the Theatre, as its hero flaunts his own personality: with equal frankness and equal charm. So it is more than any other I know a play for playwrights and playgoers and all whose enjoyment increases by understanding what they enjoy. Surely no sheer theatrics ever made a play so great; nor was ever a great play so obviously of the Theatre."



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

"YOU CAN'T TAKE IT WITH YOU" NOTES

Both halves of the famous play-writing team of George S. Kaufman and Moss Hart were active independently and with other collaborators in the course of their respective careers. Yet today they are best remembered for the comedies they wrote together — especially *Once in A Lifetime* (1930), *You Can't Take It with You* (1936) and *The Man Who Came to Dinner* (1939).

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

Tempering elements of wild farce, sharp satire and hard-boiled wisecracks 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, watermelon, candy and possibly some kind of meat. Grandpa Martin Vanderhof is the head of the family, a wise old man who walked out on his job thirty-five years earlier and never went back.

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!"

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

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

YOU CAN'T TAKE IT WITH YOU

By GEORGE S. KAUFMAN and MOSS HART

Directed by JACK O'BRIEN

Based on ELLIS RABB's original APA Production

Associate Director: JAMES HAIRE

Scenery and Costumes by ROBERT BLACKMAN

Lighting by FRED KOPP

the cast

<i>Penelope Sycamore</i>	MARY WICKES
<i>Essie</i>	JUDITH KNAIZ
<i>Rheba</i>	SARINA C. GRANT
<i>Paul Sycamore</i>	E. KERRIGAN PRESCOTT
<i>Mr. De Pinna</i>	JOSEPH BIRD
<i>Ed</i>	HENRY HOFFMAN
<i>Donald</i>	R. AARON BROWN
<i>Martin Vanderhof</i>	WILLIAM PATERSON
<i>Alice</i>	MARSHA MASON
<i>Henderson</i>	CHARLES HALLAHAN
<i>Tony Kirby</i>	MARC SINGER
<i>Boris Kolenkhov</i>	RAY REINHARDT
<i>Gay Wellington</i>	ELIZABETH HUDDLE
<i>Mr. Kirby</i>	DONALD EWER
<i>Mrs. Kirby</i>	JOY CARLIN
<i>Three Men</i>	ANDY BACKER HOWARD SHERMAN J. STEVEN WHITE
<i>Olga</i>	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

There will be two ten-minute intermissions

understudies

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

Stage Manager: JAMES L. BURKE

Presented by special arrangement with Samuel French Inc

"A DOLL'S HOUSE" NOTES

There are two kinds of moral laws, two kinds of conscience, one for men and one, quite different, for women. They don't understand each other; but in practical life, woman is judged by masculine law, 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 prosecutors and judges who assess feminine conduct from a masculine standpoint . . . A mother in modern society, like certain insects, retires 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, jotted 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 a working playwright since 1850, and his fame had spread beyond his Norwegian homeland to the capitals of Western Europe.

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

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

For the first time, Nora questions her role as a sweetly obedient doll-

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

As biographer Michael Meyer notes in his essential 1971 study, *Ibsen*, "No play had ever before contributed so momentarily to the social debate, or been so widely and furiously discussed among people who were not normally interested in theatrical or even artistic matters. Even Strindberg, who disapproved of it as being calculated to encourage just the kind of woman he dreaded most (and was infallibly drawn to), and attacked it in his volume of stories, *Marriage* (1885), admitted in his preface that, thanks to *A Doll's House*, 'marriage 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 as such—any more than "Shakespeare's *Richard II* is about the divine rights of kings, or *Ghosts* about syphilis, or *An Enemy of the People* about public hygiene. Its theme is the need of every individual to find out the kind of person he or she really is and to strive to become that person. Ibsen knew what Freud and Jung were later to assert, that liberation can only come from within . . ."

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

CROCKER BANK AND STANDARD OIL COMPANY GET INTO THE ACT

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

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



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

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

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Every season, A.C.T. also presents a Student Matinee Program in cooperation with schools throughout the Bay

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This year, the Ford Foundation has provided A.C.T. with a grant of \$350,000. A.C.T. receives this sum only when it has been matched by an equal sum raised from the Bay Area community. Your contribution will help us match the Ford Foundation grant at the same time it supports all of A.C.T.'s cultural and educational programs.

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

*Limited space prevents us from listing the thousands of supporters whose annual contributions are less than \$25. Though their names won't appear here, we are deeply grateful for their gifts.

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Mr. & Mrs. Marvin L. Engel
Mr. & Mrs. Warren G. Epstein
Dr. & Mrs. Thomas O. Evans
Richard C. Farley
David W. Finch
Carol G. Fink
Mrs. Meader Fletcher
Harold R. Freeman
Mr. & Mrs. Clemon Galante
Mr. & Mrs. Nicholas Gannam
Mr. & Mrs. F. H. Gentes
Winslow Gibson
Stuart M. Gold, M.D.
Dr. & Mrs. Richard Gonzalez
Francis X. Gorny
Ronnie C. Green
George P. Hennessy, D.D.S.
Dr. & Mrs. Eugene Hickman
Dr. & Mrs. Samuel Hoch

Thomas Holtz
Reverdy Johnson
Mr. & Mrs. Anthony Jones
Mr. & Mrs. John L. Jones
Dr. & Mrs. Jay Julius
Dr. & Mrs. Milton Kamsler
Mr. & Mrs. John G. Kelly
Mr. & Mrs. Michael Klynn
Alfred B. Knickerbocker
Donald C. Lahey
Mr. & Mrs. P. La Mere
Mr. & Mrs. William P. LaMere
Mrs. William H. Lawder
Mr. & Mrs. Irwin Leff
Mrs. Bernard Lenrow
Mr. & Mrs. James J. Levensaler
Marlene & David Levenson
Walter H. Levison
Dr. Edward Liston
J. W. Littlefield
Mrs. Sidney Loeb
Mr. & Mrs. Charles K. Long
James Love
Robert B. Lowary, III
Mrs. Margaret Lowe
Mr. & Mrs. William L. Lowe
Mr. & Mrs. Eugene J. Majeski
Lawrence H. Mathers
W. D. Maus
J. Palmer Mayo
Mr. & Mrs. John Medovich
Mr. & Mrs. Otto E. Meyer
Dr. Roger C. Michalsen
Mr. & Mrs. Bruce T. Mitchell
Mr. & Mrs. Thomas Moser
Dr. & Mrs. Davie Napier
Ben Nevico
Mr. & Mrs. Kevin P. Nolan
Mr. & Mrs. James R. Noren
Duncan H. Olmsted
Mr. & Mrs. Frank F. Orr
Mr. & Mrs. Charles Ott
Emil J. Pansky
Mr. & Mrs. Robert G. Parvin
Mr. & Mrs. Bruce Payne
Peter A. Pender
Vincent Perrin
Mrs. Camile J. Pertuit
Mr. & Mrs. Rollin K. Post
Dave Ralston
Redwood High School Film Club
Mr. & Mrs. A. B. Remo
Karen A. Reuther
Mrs. Ralph A. Reynolds
Joe Ries, Jr.
Dr. & Mrs. Howard J. Ringold
Dr. & Mrs. Benson Roe
Mr. & Mrs. Henry J. Rooney
Mr. & Mrs. August B. Rothschild
Lettie A. Schubert
James H. Schwabacher, Jr.
John Schwobeda
Dr. & Mrs. Arthur Selzer
Dr. & Mrs. Robert N. Shaffer
Mr. & Mrs. Richard Shepherd
Mrs. M. H. Shepherd, Jr.
Dr. & Mrs. Jon Sigurdson
Miss Katherine Simon
Edwin Steiner
Dr. & Mrs. Alan E. Stewart
Mr. & Mrs. Merle W. Strauch
Mr. & Mrs. David Styles
Judge & Mrs. William T. Sweigert
Harold C. Swope
Mr. & Mrs. Marvin T. Tepperman
Mr. & Mrs. Carter P. Thacher
Germaide R. Thompson
Dr. & Mrs. Paul Toch
Daniel W. B. Warner
Mr. & Mrs. Lee Waters
Mr. & Mrs. F. B. Whitman
Frederick Whitridge
Mr. & Mrs. Peter C. Williams
Anthony Winston
Woodside Priory School
Vincent S. Wright
Mr. & Mrs. Herbert W. Yanowitz
Mrs. L. A. Zadeh
Mr. & Mrs. Edward M. Zeller

presents

A DOLL'S HOUSE

by HENRIK IBSEN

Translated and Directed
by ALLEN FLETCHER

Associate Director: EUGENE BARCONE

Scenery by RALPH FUNICELLO

Costumes by ROBERT BLACKMAN

Lighting by FRED KOPP

the cast

<i>Torvald Helmer, a lawyer</i>	PETER DONAT
<i>Nora, his wife</i>	MARSHA MASON
<i>Doctor Rank</i>	PAUL SHENAR
<i>Kristine Linde</i>	BARBARA COLBY
<i>Nils Krogstad, a solicitor</i>	DONALD EWER
<i>The Helmers' children</i>	PANDORA BEDNAR DAVID DARLING TONY COSTA
<i>Anne-Marie, The Helmers' nurse-maid</i>	ANNE LAWDER
<i>A house-maid</i>	SHIRLEY SLATER
<i>A porter</i>	ANDY BACKER
<i>Mailman</i>	JERRY FITZPATRICK

Party Guests:

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

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

There will be two intermissions.

Dance Sequence by JIM CORTI

understudies

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

Stage Manager: DIANA CLARKE



William Ball

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. This season, he directs the opening production, Edmond Rostand's *Cyrano de Bergerac*, as well as the revival of Moliere's *Tartuffe*. Prior to A.C.T.'s beginnings, he staged the highly acclaimed Lincoln Center production of *Tartuffe* in New York and *Homage to Shakespeare*, starring John Gielgud, Edith Evans and Margaret Leighton, at Philharmonic Hall. His Off-Broadway productions include *Six Characters in Search of an Author*, which won him the Outer Circle Critics, Obie and D'Annunzio awards; *Under Milkwood*, honored with the D'Annunzio and Outer Circle Critics awards; and *Ivanov*, winner of the Obie and Vernon Rice Drama Desk awards. In 1964, he re-created his production of *Six Characters in Search of an Author* in London with a cast headed by Ralph Richardson and Michael O'Sullivan. Among the operas he directed at the New York City Center are *Don Giovanni*, *A Midsummer Night's Dream*, *Porgy and Bess*, *The Inspector General*, *Così fan Tutte* and *Six Characters in Search of an Author*. He served as both director and librettist of Lee Hoiby's *Natalia Petrovna*, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has worked as guest director at all major North American theatre festivals, including the American Shakespeare Festival at Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington D.C., the Alley Theatre in Houston, and the Antioch and Toledo Shakespeare Festivals. He made his San Francisco directorial debut in 1959 with the Actor's Workshop production of *The Devil's Disciple*. A graduate of the Carnegie Institute of Technology, Mr. Ball has been the recipient of a Fulbright Scholarship, a Ford Foundation Directorial Grant and an NBC-RCA Director's Fellowship. He directed the A.C.T. productions of *Tartuffe*, *Six Characters in Search of an Author*, *King Lear*, *Under Milkwood*, *The American Dream*, *Twelfth Night*, *Hamlet*, *Tiny Alice*, *Oedipus Rex*, *Three Sisters*, *The*



James B. McKenzie



Edward Hastings



Allen Fletcher



Edith Markson



Jack O'Brien

Tempest, Rosencrantz and Guildenstern Are Dead and *Caesar and Cleopatra*. In addition to his work as a director, Mr. Ball teaches in the company's Conservatory training programs and last year headed an Australian national theatre workshop at the invitation of a government sponsored foundation.

JAMES B. MCKENZIE, Executive Producer, is one of the country's most active theatrical producers. In addition to his considerable duties with A.C.T., he is producer of the Westport 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 Managers Co. in N.Y.C. He owns the Lake Cinema, an art film house, operates the Players Tavern, a theatrical restaurant, and is President of TIP and TFK Plays, Inc. His third Broadway production opens this fall in New York City in addition to his 14th North American touring Company. Mr. McKenzie is vice-president of the Council of Stock Theatres, a director of the League of Resident Theatres and Council of Resident Summer Theatres, as well as a member of the League of New York Theatres, the Independent Booking Organization, and the Organization of Legitimate Theatres. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of the Theatrical Stage Employees, and Actors Equity Association. McKenzie has produced or managed over 1,000 plays, including Broadway hits, national road tours, regional 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 last summer produced the first annual Phoenix Summer Festival (Arizona).

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for

David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and he directed the national touring company of *Oliver!* He served as guest director of *The Rake's Progress*, *Lemon Sky* and *A Man for All Seasons* in colleges and regional theatres. Mr. Hastings' productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons. In New York he guided the Henry Fonda revival of *Our Town* with an all-star cast. He has directed seven other A.C.T. productions, most recently *The Time of Your Life* and *Dandy Dick*. This season, Mr. Hastings heads the new play program, *Plays In Progress*, and directed *The House of Blue Leaves*.

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

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the

Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginnings. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed *Charley's Aunt* and *Six Characters In Search of an Author*, as well as Allen Fletcher, where he first directed *The Crucible*. Mrs. Markson currently serves on the executive board of directors of The Theatre Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.

JACK O'BRIEN, Guest Director, returns to A.C.T. for the third time to direct *You Can't Take It With You*. He staged *The Importance of Being Earnest* in 1970, and two years ago was in residence as lyricist of A.C.T.'s first musical, *The Selling of the President*, which played on Broadway last season. O'Brien joined Ellis Rabb's APA Repertory in 1963 after graduating from the University of Michigan and teaching at Hunter College, and served as Rabb's assistant and later Associate Director of the Company, reviving *You Can't Take It With You*, *War and Peace* and other productions of the rep, and creating productions of O'Casey's *Cock-a-Doodle Dandy* and Beckett's *Play*. O'Brien directed *A Comedy of Errors* for the San Diego Shakespeare Festival in 1969, and last summer staged their production of *The Merry Wives of Windsor*. Then he travelled to Chicago where he directed Brian Bedford and Tammy Grimes in Cohan's *The Tavern*. He comes back to San Francisco from Dallas where he has recently directed his first opera, *Dido and Aeneas* for the Dallas Civic Opera with Jon Vickers and Tatiana Troyanos. O'Brien is currently working on a new opera commission with Bob James, composer of *The Selling of the President*, and O'Brien's partner since college, to be produced next fall.

THE ACTING COMPANY

JANIE ATKINS, who holds a B.A. in English from Mills College and also attended the University of London, was a student in A.C.T.'s Conservatory for two years, appearing in *The Merchant of Venice*, *Antony and Cleopatra*, *Caesar and Cleopatra* and *Rosencrantz and Guildenstern Are Dead*. She was seen locally in *One Flew Over the Cuckoo's Nest* and at the Marin Shakespeare Festival as *Miranda* in *The Tempest* and *Phebe* in *As You Like It*. Miss Atkins spent last summer at the Oregon Shakespeare Festival where she appeared as *Cressida* in *Troilus and Cressida* and *Katherine* in *Love's Labour's Lost*. She is seen in *Cyrano*.

Jane 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 more than 75 stage productions. He served as the leading character actor with the Ithaca Summer Repertory (New York), the Nebraska Summer Repertory and Ledges Playhouse in Michigan, playing such roles as *Iago* in *Othello*, and the title roles in *Scapin* and *Sgt. Musgrave's Dance*. As a participant in the 1972 Playwright's Conference at the Eugene O'Neill Memorial Theater Center in Conn., Mr. Backer performed in five original plays, including Ron Cowan's *Porcelain Time*, with Michael Sacks, star of the current film, *Slaughterhouse-Five*. A veteran of numerous radio and television character assignments, he is currently seen in *Cyrano* and *A Doll's House*.

RAMON BIERI, returning to A.C.T. after several seasons' absence, has appeared in numerous productions on and off-Broadway, including Paddy Chayefsky's *The Passion of Joseph D*, Shaw's *Too True to be Good* and Arthur Miller's *A View From the Bridge*. His television credits include *Gunsmoke*, *Cannon*, *Marcus Welby, Medical Center*, and he was co-

starred last season with George Kennedy in *Sarge*. He has co-starred in such movies as *Andromeda Strain*, *R.P.M.*, *The Honkers*, and *Brother John* with Sidney Poitier. Mr. Bieri has also appeared with several resident theatres, including the New York Shakespeare Festival, the Cincinnati Playhouse-in-the-Park and the San Diego Shakespeare Festival. He has played major roles in a number of A.C.T. productions, including *Tartuffe*, *Two for the Seesaw*, *The Seagull*, *Long Day's Journey into Night*, *Long Live Life*, *The Crucible* and *Staircase*. Mr. Bieri is seen as *Phil Romano* in *That Championship Season*.

Ramon Bieri



JOSEPH BIRD, who returns for a third season at A.C.T., holds a master's degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1969 touring company of *The Show Off* with George Grizzard and Jessie Royce Landis and the Eastern University tour with *The Misanthrope* 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. Cambell* on the CBS daytime serial, *Love is a Many Splendored Thing*. This past summer he appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in *The Merchant of Venice*, *Hadrian VII*, *The Latent Heterosexual*, *An Enemy of the People*, *The Selling of the President*, *Caesar and Cleopatra*, *Antony and Cleopatra*, *The Tavern* and *Paradise Lost*. Mr. Bird is currently appearing in *Cyrano* and *You Can't Take It With You*.

R. AARON BROWN, who recently completed his Bachelor of Fine Arts degree in drama from Carnegie Tech, comes to his first season with A.C.T. from New York, where he just completed a run of the Shakespeare Festival production of *Hamlet*, with Stacy Keach and James Earl Jones, where he played *Francisco* and was under-

study to Mr. Jones' *Claudius*. A veteran of numerous educational television productions, he also appeared in MGM's *Going Home*, starring Robert Mitchum. Mr. Brown was seen in the original Arena Stage production of *The Great White Hope* and is seen this season in *Cyrano* and *You Can't Take It With You*.

R. Aaron Brown



JOY CARLIN, who appeared as *Miss Prism* in *The Importance of Being Earnest* and in *The Tavern* during her first season at A.C.T., was graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwright's Theatre, she has 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 played an assortment of roles in TV and feature films. Mrs. Carlin has also been seen in *The Time of Your Life*, *The Selling of the President*, *Paradise Lost* and *Dandy Dick*. She is currently appearing in *You Can't Take It With You*.

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

Robert Chapline



BARBARA COLBY, returning to A.C.T.

after several seasons absence, studied at Carnegie Tech and received her Bachelor's Degree from Bard College. She was seen on Broadway in *The Devils*, with Jason Robards and Anne Bancroft, and *Murderous Angels*, and off-Broadway in William Ball's *Six Characters In Search of An Author*. She has appeared on TV in the premiere of *Colombo*, with Peter Falk, and a forthcoming ABC Movie of the Week with Cloris Leachman. Miss Colby has been a leading actress with numerous resident theatres, including the Theatre Company of Boston, The American Shakespeare Festival, and A.C.T., where she was seen during the first two S.F. seasons in *Dear Liar*, *Death of a Salesman*, *The Seagull*, *Six Characters*, *Under Milkwood*, *Two for the Seesaw* and *A Delicate Balance*. Miss Colby appeared last summer in *Blithe Spirit* with Tammy Grimes and Brian Bedford and prior to that in the LA Music Center's Mark Taper Forum world premiere of *Murderous Angels*, and two world premieres of the New Theatre For Now, *Father's Day* and *Ten Comm Zip Comm*. She is currently seen in *A Doll's House* and *You Can't Take It With You*.

JIM CORTI, new to A.C.T. this season, doubles as dance teacher and is seen in *Cyrano*. At the Pacific Conservatory of the Performing Arts in Santa Maria where he appeared in the title role of *George M!* last summer, Mr. Corti also served as choreographer. He attended Loyola University in Chicago where he played Romeo in *Romeo and Juliet* and Cockey in *The Roar of the Greasepaint the Smell of the Crowd*. Jim has choreographed numerous musicals, including *My Fair Lady*, *Peter Pan*, *Cabaret* and *Fiddler on the Roof*.

Jim Corti



KATHRYN CROSBY, who graduated from the University of Texas, appeared there in *Dear Brutus*, *Much Ado About Nothing*, *First Lady* and *The Enchanted*, returning twice as guest professor while appearing in *Pygmalion* and *The Prime of Miss Jean Brodie*. As Kathryn Grandstaff, Mrs. Crosby was under contract to Paramount Studios and as Kathryn Grant, employed by Columbia Pic-

tures. She has also participated in three USO tours to the Far East and Europe, and been seen in numerous summer stock productions, including *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 Harry, Mary Frances and Nathaniel. They all drink *Minute Maid* and do the *Bing Crosby Christmas Show!* Mrs. Crosby appears in *Cyrano*.

PETER DONAT in his sixth season with A.C.T., has appeared on Broadway last season in *There's One in Every Marriage*, and previously in *The Chinese Prime Minister*, *The Entertainer*, *The Country Wife*, and *The First Gentleman*, for which he won the Theatre World Award as best featured actor. He appeared in *The Three Sisters* Off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for six seasons, returning there 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*, *Judd 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*, *Tartuffe*, *Deedle Deedle Dumpling*, *My Son God*, *Staircase*, *Little Murders*, *The Architect and the Emperor of Assyria*, *The Importance of Being Earnest*, *Six Characters in Search of an Author*, in the title role of *Hadrian VII*, as Shylock in *The Merchant of Venice*, in *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 *Cyrano de Bergerac* and in *A Doll's House*.

Peter Donat



DANA ELCAR, who attended the University of Michigan, comes to A.C.T. to appear as "Coach" in *That Championship Season*. He has appeared on Broadway in *Good as Gold*, *Semi-Detached*, *Oh, Men! Oh, Women!* and *Dylan* (as Alec Guinness's standby). Off-Broadway he was

seen in *Under Milkwood*, directed by William Ball, *Our Town*, *Summer of the 17th Doll*, *Plays for Bleecker Street*, *The Dumbwaiter* and *Drums Under the Window*. He has appeared with Washington's Arena Stage, the North Jersey Playhouse, the Inner City Repertory and Mark Taper Forum in Los Angeles, and the Olney Playhouse. His television credits include guest star roles on *The Bold Ones*, *Marcus Welby*, *Mission Impossible*, *Hernandez*, *Catch-22* and *Hawkins on Murder* with James Stewart. He has been seen in such films as *The Great Northfield Minnesota Raid* with Cliff Robertson, *Soldier Blue*, *Adam at 6 A.M.*, *Mrs. Pollifax*, *Spy*, with Rosalind Russell and *A Gunfight* with Kirk Douglas and Johnny Cash.

DONALD EWER, a veteran of 25 years in the theatre, films and television, is a native Londoner who emigrated to Canada in 1954. While in the Royal Navy, he met John Gielgud who influenced him toward acting and soon after attended the Royal Academy of Dramatic Art. His Broadway credits include *Alfie*, *Under Milkwood* and the recent *There's One in Every Marriage*, and he has appeared off-Broadway in *Billy Liar* and *Saved*, for which he received the 1970 Obie Award. With 250 TV roles, six Ed Sullivan Show appearances and a current series, *Police Surgeon*, to his credit, Mr. Ewer has also been seen in several films, including *Robin Hood* with Richard Todd and Peter Finch. Besides five years with Canada's Stratford Company he has been seen in the national companies of *The Caretaker*, *There's a Girl in My Soup* and *Hadrian VII*. Mr. Ewer is seen in *Cyrano*, *You Can't Take It With You* and *A Doll's House*.

Donald Ewer



ED FLANDERS, returning to A.C.T. for the first time since playing the Vagabond in the company's original 1969-70 production of *The Tavern*, is nationally known for his appearances with the Tyrone Guthrie Theatre in Minneapolis, the Shakespeare Festival at San Diego's Old Globe Theatre, the Mark Taper Forum in Los Angeles, Canada's Manitoba Theatre Center and the APA Repertory Company.

His numerous TV credits include *Hawaii Five-O*, *Daniel Boone*, *Cade's County*, *Mannix*, *MacMillan and Wife*, *M*A*S*H*, *Banyon*, *Ironside* and *Goodbye Raggedy Ann*. Mr. Flanders also won acclaim for his performance in the 1967 Broadway production of Pinter's *The Birthday Party* as well as the recent *The Trial of the Catonsville Nine*, in which he played Father Daniel Berrigan and repeated that role in the film. He is currently seen in *That Championship Season*.

DAVID GILLIAM, returning to A.C.T. after a year's absence, 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 Baekel, formerly with NY's Actors Studio. His stage credits include the Theatre West Workshop premiere of William Inge's *Caesarian Operation*, John Argue's *Eros and Psyche* at Berkeley, and appearances with the Mill Valley Center for the Performing Arts and the Marin Shakespeare Festival. He has been seen as a guest star 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 Real Thing*. In two seasons with A.C.T. he was seen in *The Tavern*, *The Time of Your Life*, *The Latent Heterosexual* and *An Enemy of the People*. Mr. Gilliam appears in *Cyrano*.



David Gilliam

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. Among her TV credits are *Guiding Light* and numerous commercials, including those for Pan-American Airlines. 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 Washington's Ford's Theatre. Her film credits include *To Find A Man* and *The Hospital*. She is seen in *You Can't Take It With You*.

CHARLES HALLAHAN, who has appeared with the Philadelphia Drama

Guild, was seen in several major roles last summer at the Penn State Theatre Festival, including that of Artie in *The House of Blue Leaves*. He comes to his first season at A.C.T. from Temple University in Philadelphia where he's just completed his Master of Fine Arts Degree and appeared in numerous leading and major roles, including those of Max in *The Homecoming*, Thoreau in *The Night Thoreau Spent in Jail*, Pat in *The Hostage* and Burgoyne in *The Devil's Disciple*. He is seen in *Cyrano* and *You Can't Take It With You*.



Charles Hallahan

JOHN HANCOCK, who attended Wayne State University, was a vocalist for 4 years on CBS Radio-Detroit. He has worked as an actor on the Monterey Peninsula in numerous roles, including *Othello* and the Inquisitor in *The Lark*. He also appeared in the Center Theatre Group of Los Angeles production of *In the Matter of J. Robert Oppenheimer*. Mr. Hancock has been seen in the A.C.T. productions of *In White America*, *The Architect and the Emperor of Assyria*, *The Hostage*, *The Time of Your Life*, *The Merchant of Venice*, *The Tempest*, *The Selling of the President*. This past year he appeared in several roles with the Milwaukee Repertory Theatre including the Duke in *Measure for Measure* and God in *The English Mystery Plays*. Mr. Hancock has been seen in an ABC *Movie of the Week* and the motion picture *Brother John*. He is seen in *Cyrano*.

HENRY HOFFMAN, who holds a BA from Cal State at Fullerton and his master's degree 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 Colorado 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 Scholar for research in Kabuki theatre, Hoffman taught and directed at Illinois State U. for a year and studied at the Actors' Studio with Harold Clurman and directing with Edwin Duerr. The author of a book of poetry called

The Reach, published in 1967, he is a former member of Hillberry Rep in Detroit, appeared with the Berkeley Repertory Theatre in both *Julius Caesar* and *Angel Street*, and has appeared in 17 Shakespearean roles in the past five years as well as been seen as Snoopy in the New York production of *You're a Good Man, Charlie Brown*. Mr. Hoffman is currently seen in *Cyrano* and *You Can't Take It With You*.



Henry Hoffman

ELIZABETH HUDDLE, a native of Sacramento where she began her career as a child actress and played major roles for ten years with the Sacramento Civic Theatre, returns to the San Francisco stage for the first time since spending three years as a featured actress with the Actors Workshop. She has appeared in several productions with the Lincoln Center Repertory Company, played major roles for four years with the Oregon Shakespearean Festival as well as the California Shakespeare Festival. The wife of actor-director Peter Nyberg with whom she's performed and under whose direction she's played several roles, Miss Huddle was seen most recently at San Diego's National Shakespeare Festival where she's been a leading actress for the past two seasons. She is seen in *Cyrano* and *You Can't Take It With You*.

JUDITH KNAIZ comes to her first season with A.C.T. from the Broadway company of *No, No, Nanette*, where she played a featured role and served as understudy to Helen Gallagher. She was also seen in the revue *That's Entertainment* on Broadway, and her off-Broadway credits include *Dames at Sea* and *Shoemaker's Holiday* as well as a revue at the Upstairs at the Downstairs. A member of the national company of *George M!* with Joel Grey and *Two by Two* with Milton Berle, Miss Knaiz has also made two T.V. guest appearances on *Love American Style*, is seen on *Misterogers*, a children's show on NET, and appeared in the films *Hello Dolly* and *Such Good Friends*. She is currently in *Cyrano* and *You Can't Take It With You*.

Judith Knaiz



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 with NBC's radio and drama workshop in New York. Miss Lawder spent several seasons with the Oregon Shakespeare Festival and most recently appeared in the Seattle Repertory Theatre productions of *Three Penny Opera*, *Lysistrata*, *Mourning Becomes Electra* and *Our Town*. She has been seen in *The Tempest*, *The Latent Heterosexual*, *The Time of Your Life*, *Paradise Lost* and *The Tavern* and is currently in *A Doll's House*.

MARSHA MASON, who joined A.C.T. to play Amanda in the *Private Lives* summer tour, comes from New York where she's featured in a running role on CBS T.V.'s *Love of Life*, and also appeared in Gertrude Stein's *Brewsie and Willie* for N.E.T. Her numerous Broadway and off-Broadway credits include Kurt Vonnegut's *Happy Birthday*, *Wanda June*, *Cactus Flower*, with Lloyd Bridges and Betsy Palmer, Norman Mailer's *Deerpark* and Israel Horovites' *The Indian Wants the Bronx*. Miss Mason, who was also a member of the national company of *Cactus Flower* with Craig Stevens and Alexis Smith, has appeared with several stock companies, including The Eugene O'Neill Foundation. She also appeared in such 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 Mason is currently seen in *Cyrano*, *You Can't Take It With You* and *A Doll's House*.

Marsha Mason



DEBORAH MAY, who came to A.C.T. as a Conservatory student last year, holds a bachelor's degree and teaching certificate from Indiana University, her home state. Selected Miss Indiana 1970-71, she was also the Grand Talent winner and elected Miss Congeniality at the Miss America pageant in 1971. Miss May, a veteran of several television commercials, has appeared in a number of industrial films and in a local musical 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 Sullivan). She was also chosen to perform in A.C.T.'s production of *Scapin* in the summer of 1972.

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 Epicure Mammon in *The Alchemist*, Father Barre' in *Devils*, Holofernes in *Love's Labour's Lost*, and Dr. Walderssee in *Idiot's Delight*. Co-founder with Eric Christmas of the University Theatre Company of Santa Cruz, Mr. Mooney holds an M.A. in English from UC Berkeley and currently teaches drama at Stanford University. He trained with A.C.T. as an acting fellow in 1968, and he appears in *Cyrano*.

Robert Mooney



FRANK OTTIWELL 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 Soloviova Studio 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. Ottiwell has appeared as an actor in such productions as *Three Sisters*, *Oedipus Rex* and *The Merchant of Venice*.

WILLIAM PATERSON acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as a leading actor, director and as associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Paterson ap-

peared 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 Toreadors*, Undershaft in *Shaw's Major Barbara*, Con Melody in O'Neill's *Touch of the Poet* and F.D.R. in *Sunrise at Campobello*. Since joining A.C.T. in 1967, Mr. Paterson has appeared in numerous productions, including *Long Day's Journey Into Night*, *Endgame*, *The Devil's Disciple*, *Three Sisters*, *Hadrian VII*, *The Time of Your Life*, *Caesar and Cleopatra*, *The Tavern* and *Dandy Dick*. His TV credits include *Bonanza* and the current series, *Search*. He is currently in *You Can't Take It With You*.

William Paterson



E. KERRIGAN PRESCOTT joined A.C.T. last season as an actor-teacher and was seen in *Rosencrantz and Guildenstern Are Dead*, *Caesar and Cleopatra*, *Paradise Lost* and *The Contractor*. 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 played many roles, and later appeared with other major repertory theatres in England and Scotland. Prior to returning to this country, he appeared in numerous stage, film and television roles and performed before Queen Elizabeth and the Royal Family in *Sabrina Fair* at the Theatre Royal in Windsor. Besides acting in and directing university productions at UC, Berkeley, where he obtained a Ph.D. in 1965 and taught until 1972, he was a founding member of the Magic Theatre of Berkeley, acting the title roles in *Miles Gloriosus* and *Sheriff Bill*. Mr. Prescott is currently appearing in *Cyrano* and *You Can't Take It With You*.

RAY REINHARDT, a charter member of A.C.T., played the lawyer in the original Broadway production of *Tiny Alice* prior to playing the role in A.C.T.'s production. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., Mr. Reinhardt has also appeared off-Broadway

and with resident theatres in Boston and Memphis. He appeared as Marat in *Marat/Sade* at the Manitoba Theatre Center in Canada and as Father Daniel Berrigan in the San Francisco production of *The Trial of the Catonsville Nine*. Mr. Reinhardt's television credits include several award-winning NET dramas and roles in *Gunsmoke*, *Arnie* and *Nichols*. He appeared in the film *Bullitt* with Steve McQueen. Among the roles Mr. Reinhardt has played for A.C.T. are Stanley in *A Streetcar Named Desire* and Claudius in *Hamlet*, as well as major roles in *A Flea in Her Ear*, *Rosencrantz and Guildenstern Are Dead*, *Room Service*, *Oedipus Rex*, *Saint Joan* and *The Rose Tattoo*. He was seen last season in *The Contractor*, *Paradise Lost*, *The Tavern* and as Andrew Wyke this summer in A.C.T.'s long running *Sleuth*. He is currently in *You Can't Take It With You* and *That Championship Season*.

Ray Reinhardt



PAUL SHENAR, a founding member of the A.C.T. returns this fall for his seventh season with the company. He made his New York debut at the Circle-in-the-Square, has been a member of the Lincoln Center Rep, done several seasons of summer stock, appeared with the Milwaukee Repertory Theatre and San Diego Shakespeare festival for two seasons. For A.C.T., Mr. Shenar has appeared in 30 productions, including the title roles in *Hamlet*, *Oedipus Rex* and *The Devil's Disciple*, and memorable performances in *Tiny Alice* and *Three Sisters*, which were seen on Broadway in 1968. Last season, he played Elyot in *Private Lives* and was seen in *Antony and Cleopatra*, *Paradise Lost*, *Caesar and Cleopatra*, and *Rosencrantz and Guildenstern Are Dead*. He is currently in *Cyrano* and *A Doll's House*. He is currently in *Cyrano*, *A Doll's House* and *That Championship Season*.

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

encrantz and Guildenstern Are Dead, *Dandy Dick* and *The Contractor*. Mr. Sherman is currently seen in *Cyrano*.

Howard Sherman



MARC SINGER returns to A.C.T. for his second season. Last year he appeared as Rosencrantz in *Rosencrantz and Guildenstern Are Dead*, Kay in *The Contractor*, Pompey in *Antony and Cleopatra*, Ftateeta in *Caesar and Cleopatra*, Tarver in *Dandy Dick*, and Felix in *Paradise Lost*. Prior to his appearance at A.C.T., Mr. Singer completed a season with The National Shakespeare Festival in San Diego where he portrayed Demetrius in *A Midsummer Night's Dream*, Lucentio in *The Taming of the Shrew*, and Menas in *Antony and Cleopatra*. He was previously a leading actor in the Seattle Repertory Theatre company, seen in such roles as Camille in *A Flea in Her Ear*, Sandy in *Hay Fever*, La Fleche in *The Miser*, and a triple role in Kopit's *Indians*. In addition, he has acted opposite Richard Chamberlain as Aumerle in *Richard II*, and Maureen O'Sullivan. His summer stock experience covers three years and major roles with Seattle's A Contemporary Theatre. He has had extensive classical training (playing such roles as King Lear, Trigorin, and Shylock) and has studied mime and Commedia dell'Arte techniques. Mr. Singer is a student of Tiger-Crane Kung-Fu under the guidance of Master John S.S. Leong. He is currently seen in *Cyrano* and *You Can't Take It With You*.

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

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

Shirley Slater



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



MARY WICKES, has created roles in 18 Broadway stage productions (five written and directed by George S. Kaufman), has been featured in 30 major films and most of the major television programs, and has appeared in over 200 productions in important stock companies. The National Television Academy selected her as one of five best supporting actresses after performances with Ronald Colman in *The Halls of Ivy*, Lucille Ball, Ezio Pinza, Gertrude Berg and the creation of the role of Mary Poppins for CBS. A graduate of St. Louis' Washington University, from which she holds an honorary Doctor of Arts Degree, she is currently completing her Master's Degree at UCLA and is seen in *You Can't Take It With You*.

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AIR, SEA, SKI

by Jim Crockett

The idea was intriguing. A friend had mentioned skiing in British Columbia, but doing the whole trip with a twist. Not just flying there, shooting down a few runs and flying back. He spoke of taking a cruise liner from San Francisco for a couple of relaxing days at sea, then skiing those great Canadian slopes and flying back home.

CP Air, the Canadian air carrier, and P & O Lines, the big cruise operators offer a complete ski package and my wife and I decided to try it out. Skiing is always a delight to us, but there was a special appeal to the cruise and fly idea too.

* * *

Man's hereditary memory must be astounding. Since he first wiggled his way out of the sea, Man has had an insatiable drive to go back. He tells himself that he loves the mountains, yet searches frantically for a stream; he moves to the desert of a Palm Springs, yet immediately builds himself a swimming pool; he erects his offices and apartments in the city, yet can't wait for the weekend trip to the beach.

We all dream of villas along the Spanish seacoast, of quiet retreats overlooking the Pacific, or even a tiny houseboat in some inlet. But man is also, after a fashion, a realist. As much as he'd dearly love to own a cliffside A-frame in Jamaica, he usually knows he'll never do it. So he settles for an afternoon on a lake, a stroll on a beach, a novel by Richard Henry Dana. Or a sea-going holiday.

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

* * *

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

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

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

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

Gentle bells tell you it's time for the evening meal, and you arrive at the dining room to meet new friends with whom you'll be enjoying your meals during the trip. For dinner you perhaps choose melon and ginger or a crab cocktail for starters, followed by consomme flavored with sherry, then Fillets of Plaise Bonne-Femme or maybe Roast Spring Chicken. Some salad, too, and assorted vegetables,

and for dessert Creme Florentine, French pastries or cheeses and fruit.

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

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

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

The ship's kitchen offers a choice of fish, duck, sausage, salads, eggs or a cold buffet, followed by pudding, ice cream, fruit or Jell-O. And you swear you'll never eat again. At least, not until dinner.

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

But now it's time to dress for dinner, your last before Vancouver. You've only been onboard a few days, but there is still a type of sadness that the cruise is coming to an

(continued on p. 48)



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— Laurie Howell

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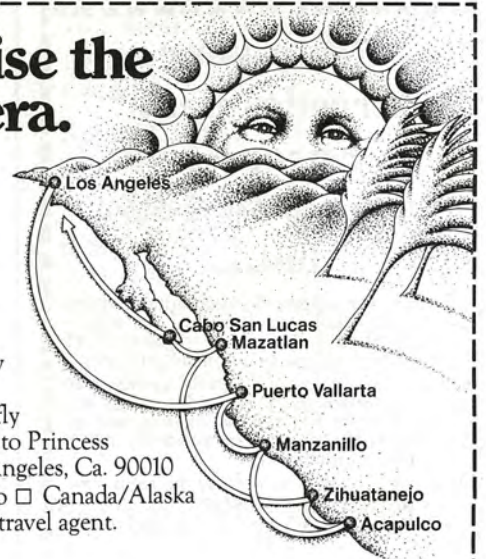
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Departure: May 29 (LA), 17 days — *Fairsea*. (See April 24 schedule.)

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Departures: April 25, May 9 (LA), 10 days — *Island Princess*. Fly to Acapulco. Cruise Zihuatanejo, Mazatlan, Cabo San Lucas, Los Angeles.

Departure: May 25 (LA), 8 days — *Island Princess*. (See April 2 schedule.)

Departure: May 28 (LA), 8 days — *Island Princess*. (See April 25 schedule.)

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Departures: April 7, May 1, 24 (LA), 55 days. Cruise Buenaventura, Balboa, Cartagena, Aruba, La Guaira, Puerto Cabello, Port of Spain, Rio de Janeiro (4 days). Fly to Sao Paulo, Iguassu Falls, Asuncion, Buenos Aires (3 days), Santiago, Lima, Cuzco, Lima. Cruise Guayaquil, Buenaventura, Los Angeles.

Departures: April 20, May 13, June 6, 29 (LA), 20 days. Fly to Lima (8 days). Cruise Guayaquil, Buenaventura, Los Angeles.

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Departures: April 21, June 17, Sept. 21, Nov. 21, Dec. 21 (LA and SF), 32 days — *Monterey* or *Mariposa*. Fly to Honolulu. Cruise Moorea, Papeete, Rarotonga, Auckland, Waitomo, Bay of Islands, Sydney, Suva, Niaufo'ou, Pago Pago, Honolulu. Fly home.

Departures: April 21, June 17, Sept. 21, Nov. 11, Dec. 21 (LA and SF), 22 days — *Monterey* or *Mariposa*. Fly to Honolulu. Cruise Moorea, Papeete, Rarotonga, Auckland, Rotorna, Sydney. Fly to Fiji Islands and home.

Departures: April 27, June 23, Sept. 27, Nov. 17, Dec. 27 (LA and SF), 26 days — *Monterey* or *Mariposa*. Fly to Papeete, Auckland, Sydney. Cruise Suva, Niaufo'ou, Pago Pago, Honolulu. Fly home.

ORIENT

GERMAN ATLANTIC LINE & PAN AMERICAN WORLD AIRWAYS

Departure: April 22 (LA), 35 days—*Hamburg*. Fly to Sydney, then Bali and Singapore. Cruise Bangkok, Hong Kong (6 days), Nagasaki, Kobe, Tokyo, Honolulu, Los Angeles.

CARIBBEAN & PACIFIC

ROYAL VIKING LINE & NATIONAL AIRLINES

Departure: Sept. 24 (LA), 67 days—*Royal Viking Sky*. Fly to Fort Lauderdale. Cruise Port-au-Prince, Montego Bay, Willemstad, Cartagena, Balboa, Acapulco, Puerto Vallarta, Los Angeles, San Francisco, Moorea, Papeete, Nuku'Alofa, Auckland, Wellington, Christchurch, Sydney, Suva, Pago Pago, Honolulu, Los Angeles, San Francisco.

ROYAL VIKING LINE & PAN AMERICAN WORLD AIRWAYS

Departure: Dec. 14 (LA), 66 days—*Royal Viking Star*. (See Sept. 24 schedule.)

MEXICO, CARIBBEAN & SCANDINAVIA

GERMAN ATLANTIC LINE & PAN AMERICAN WORLD AIRWAYS

Departures: May 30 (SF), May 31 (LA), 33 days — *Hamburg*. Cruise Acapulco, Balboa, Cristobal, Cartagena, Montego Bay, Fort Lauderdale, Bermuda, Reykjavik, Hammerfest, North Cape, Trondeim, Bergen, Oslo, Copenhagen, New York. Fly home.

HAWAII

PACIFIC FAR EAST LINE & PAN AMERICAN WORLD AIRWAYS, UNITED AIRLINES

Departures: April 15, May 30, June 11, 20, July 25, Aug. 14, 25, Sept. 5, 15 (SF), April 16, May 31, June 12, 30, Aug. 4, 26, Sept. 6 (LA), 12 and 15 days — *Monterey* or *Mariposa*. Cruise to Honolulu. Fly home. Departures: May 17, 30, June 19, 29, July 13, 24, Aug. 3, 13, 25, Sept. 5, 24 (LA and SF), 12 days — *Monterey* or *Mariposa*. Fly to Honolulu. Spend 7 days. Cruise home. Departures: May 14, 27, June 16, 26, July 10, 21, 31, Aug. 10, 22, Sept. 2, 21 (LA and SF), 15 days — *Monterey* or *Mariposa*. Fly to Hilo. Spend 9 days. Cruise home.



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- April 17: Massenet's *Manon*, NYC Opera with Sills
- April 18: Strauss—*Der Rosenkavalier* at the Met with Rysanek, Blegen
- April 19: Rossini—*Barber of Seville* at the Met with Horne, Boniselli
- April 20: Puccini, *Tosca* at the Met with Bumbry and Corelli
- April 21: (M) Donizetti, *Lucia* at the Met with Scotto, Konya; (E) Verdi, *Trovatore* at the Met (closing performance with Caballe, Cosotto
- April 22, Return to San Francisco

Price: \$549.00 includes:

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Concerts and Commentary**

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

Thursday, February 22, MILTON AND PEGGY SALKIND

An evening of four-hand music with selections from Schubert, Ravel, Chopin, Mozart, and contemporary works especially commissioned by the Salkinds.

Thursday, March 29, ELAYNE JONES

A program to demonstrate the orchestral functions of all components of the percussion section from snare drums to chimes. Elayne Jones will be accompanied by a pianist.

Tuesday, April 24, ARTHUR KREHBIEL

Three centuries of horn trios. Selections include the Trio for French Horn, Violin, and Cello by Joseph Haydn; Trio No. 2 for Piano, French Horn, and Violin by Brahms; Trio by Lennox Berkeley; and parts of Mozart's Concerto for Natural Horn of Waldhorn.

Performers:

MILTON AND PEGGY SALKIND, piano duo, are graduates of Juilliard School of Music. They have been featured soloists on the Bell Telephone Hour on television, appeared in concert at the Library of Congress, and completed five concert tours of Europe. Milton Salkind is President of the San Francisco Conservatory of Music. Peggy Salkind is head of the piano department at Lone Mountain College.

ELAYNE JONES, currently tympanist with the San Francisco Symphony, was formerly tympanist with the American Symphony Orchestra under Leopold Stokowski, the Brooklyn Philharmonic, and the Westchester Symphony.

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

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

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

For information telephone 861-5452 in San Francisco.



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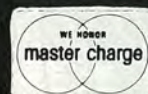
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PERFORMING BACCHUS

(continued from p. 6)

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

* * *

Cole Porter first served this menu — to the Duke and Duchess of Windsor at the Waldorf on January 16, 1947.

This dinner was again served — to a group of San Franciscans and visitors at Ernie's Restaurant on December 15, 1972.

ERNIE'S RESTAURANT

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SOUPE

Cole Madrilène à la Mimosa

... Loire White:
1970 Château de Sancerre

POISSON

Le Campanile de Crêpes aux Fruits de Mer del Palazzo Rezzonico

ENTREE

Le Canard à la Marengo de Joséphine

... Bordeaux Red:
1961 Pape Clement, St. Emilion

ENTREMETS

Le Sorbet au Gingembre Wunderbar

... Champagne:
Blanc de Blancs Brut
"Comtes de Champagne,"
Taittinger

ROT

The Baron of Indiana Milk-Fed Lamb

... Legumes de Saison ...

... Bâtons de Pommes de Terre ...

... Bordeaux Red:
1955 Château Ausone,
St. Emilion

SALADE

Le Dôme de la Belle Géraldine

FROMAGES

Le Plateau de Fromages de France

... Burgundy Red:
1966 Louis Trapet Chambertin

DESSERTS

Kiss Me Kate Spice Cake

Croquembouche à la Duchesse

... Champagne:
Blanc de Blanc "Cremant"
1967 Louis Roederer

Demi-Tasse

Peru Indiana Chocolate Fudge
Cognac X.O., Hennessy

Le Propriétaires:
Messrs. Victor & Roland Gotti

Le Chef de Cuisine:
Mr. Jean La Font

French haute cuisine dictates that two contrasting entrees be served. Poultry is first, cooked with damp heat; followed by meat, roasted with dry heat. Between the two appears the "Entremets." — something light, something sweet.

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

Le Sorbet au Gingembre Wunderbar

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

Laguna Estate. New Chevelle-size wagon.



Laguna Estate Wagon at Rockport, Massachusetts.

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You could learn to love a wagon like that.



New hatchback tailgate for easy loading even in close quarters.

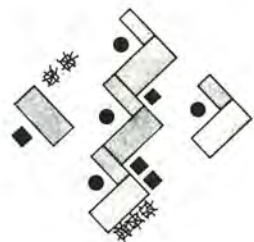


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AIR, SEA, SKI
(continued from p. 39)

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

* * *

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

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

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

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

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

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

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



University of California Extension

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

Share in the backstage excitement of a major theatrical event. A morning of informal discussions and demonstrations with the director, actors, and designer of Henrik Ibsen's pioneer plea for women's rights. Discussions directed by LYNNE KAUFMAN, Extension Instructor in Dramatic Art; ALAN FLETCHER, Director, A.C.T.; MARSHA MASON, actress; PETER DONAT, actor; and RALPH FUNICELLO, designer.

Saturday, February 24, Geary Theatre, 415 Geary Street, San Francisco. Discussion session 10 a.m. to 12:30 p.m.; matinee starting at 2:30 p.m.

Fee: \$13; or \$10 for morning session only.

For information telephone 861-5452 in San Francisco.



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WINETAPES

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GARDEN ARTS

(continued from p. 16)

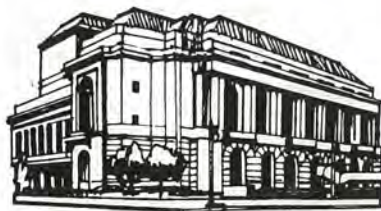
buyers. This month and next is the time to take delivery for your own display this summer, so no time for delay.

Briefly, a few more western specialties. Nuccio's Nurseries, 3555 Chaney Trail, Altadena, Ca 91001, have been growing rare camellias and azaleas since 1935, and selling by mail all over the country. Naturally they have hundreds of varieties your local nursery can't afford to stock. Epiphyllums are jungle cacti, growable in pots, and though some call them Orchid Cactus they have no relationship to McLellan's specialty. Beahm Gardens, 2686 Paloma Street, Pasadena, Ca 91107, have an absolutely incredible list of them. It shows what happens when you get carried away. It's free. And if you're planning a reforestation program get in touch with Suter Nursery, 3220 Silverado Trail, St. Helena, Ca 94574. Their list of bareroot evergreens: pine, cedar, cypress, fir, sequoia, spruce and some miscellaneous items is the best in the West. All deliverable to your door. Better yet, visit them in person. They are closed Sundays until the end of the digging season in March. Their list is also free. They do sell in quantities as small as five of one variety.

To the north is bulb country. McCormick Lilies, P.O. Box 700, Canby, Or 97013, sells what seems to be the full range of deGraaf hybrids. This isn't exactly the season to plant, but you may want to obtain their catalog for future reference. Shreiner's Gardens, 3625 Quinaby Road, Salem, Or 97303, sells iris exclusively. Their large, full color 64 page catalog is opulent for this day. A new edition will be published around the end of April.

And a final note takes us to the mid-west. Gilbert H. Wild and Son, Inc., Sarcoxie, Mo 64862, also sells iris but adds peonies and daylilies. The latter probably do not get enough night time warmth to develop good color in this area although there is at least one great collection in Walnut Creek. If you feel adventuresome 50c will reserve you a copy of their new catalog to be published also in April.

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



ATTENTION: OPERA HOUSE PATRONS

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

We are happy to announce that the San Francisco War Memorial Opera House has appointed Prophet Foods, a division of Greyhound Food Management, to handle its food service.

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

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

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

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

Another service that Prophet now provides is the reservation of your table in the Lower Level Lounge at intermission time. You may call 864-1958 or 864-1975 in advance and reserve your table. At the same time, you may also give them your beverage order and it will be ready and waiting at your table!

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

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PARKING IN REAR AFTER 6

THE MARKET SCENE

COMMODITY OPTIONS — A NEW INVESTMENT VEHICLE

by Eric Vesely,
 Goldstein, Samuelson, Inc.

Conventional Commodity Futures Trading

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

If, between today and the first of May, the price of sugar rises, you can sell your futures contract for, perhaps, 11c a pound, and earn a profit of \$1120 (1c x 112,000) on your investment. If, however, the price of sugar drops to 9c, and you sell, you lose \$1120. In either case, you never actually accept physical delivery of the sugar, you merely trade in the futures rights. Probably, a large sugar user will purchase May sugar futures contracts at market prices in April to insure that he has the sugar he needs in May, and your sugar will actually be delivered to some place like Hershey, Pennsylvania.

The factors which influence the price of sugar are weather, shipping costs, storage costs, and political conditions. As very few private investors can acquire and analyze data about such factors as effectively as the large commodity traders, most small investors eventually lose money trading in commodity futures. And, while commodity futures are nominally liquid, if the market for sugar drops the "limit" (the maximum amount the Exchange rules will allow the price of the commodity to change in one day, for sugar it's 1/2c) you may not be able to sell your contract that day . . . because everyone expects sugar to drop further the next day, as the price decline was arbitrarily halted at 1/2c by the Exchange's limit rule. You are "locked in" and must suffer declines you can't control by selling out and taking an acceptable loss.

Commodity Options . . . A New Market

Commodity options are a relatively new investment vehicle which allow you to trade in commodities with strictly limited risk. On certain com-

modities (sugar, copper, platinum, silver, copper, plywood), you can purchase a put or call option on a commodity futures contract. These options function just like puts and calls on common stocks (except that, with commodity options, there are no brokers commissions to pay), and give you the right to buy or sell a futures contract at a fixed price, (the market price on the day the option is bought) at any time over a fixed period (usually 6 months and 5 days).

You pay a premium for the option (typically \$1,000 for a single 6-month put or call on sugar). If the price of sugar goes up, and you've bought a call option, you earn \$1120 per one cent rise in the price of sugar, and you sell your option to collect your profit. If the price plummets by 5c a pound (possible, for example, if the U.S. agrees to disembargo Cuban sugar in return for an anti-skyjacking treaty with Cuba), you don't lose \$5600. You simply don't exercise your option, limiting your loss to the \$1,000 premium you originally paid.

Double Options

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

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

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

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NEVADA ENTERTAINMENT GUIDE for MARCH 1973

RENO

Harrah's Reno (Headliner Room)

Mar. 1-21—Wayne Newton

Mar. 22-25—Open

Mar. 26-Apr. 4—

Carroll O'Connor

Ponderosa Hotel (dancing)

Mar. 1-11—Open

Mar. 12-24—The Happy Jesters

Mar. 25-31—Open

Nugget (Sparks)

Mar. 2-3—Buck Owens Show

Mar. 9-10—Open

Mar. 16-17—Open

Mar. 23-24—Open

Mar. 29-Apr. 18—Jimmy Dean

& The Imperials

LAKE TAHOE

Harrah's Tahoe (South Shore Room)

Mar. 2-4—Jerry Lewis

Mar. 9-11—Shecky Greene

Mar. 16-18—Sandler & Young

with Leo de Lyon

Mar. 22-Apr. 4—Sonny & Cher

Sahara Tahoe (High Sierra Room)

Mar. 2-4—Pearl Bailey

Mar. 9-11—Marty Robbins

Mar. 16-18—Robert Goulet

Mar. 23-25—Rowan & Martin

Mar. 30-Apr. 1—

Jonathan Winters

LAS VEGAS

Caesars Palace

thru Mar. 7—Steve Lawrence

& Edye Gorme

Mar. 8-21—Andy Williams

Mar. 22-Apr. 4—The Osmond

Brothers

Desert Inn

thru Mar. 19—Jimmy Dean

Mar. 20 thru Apr. 9—Trini Lopez

& Joan Rivers

Dunes

Current—"Casino de Paris"

Flamingo

thru Mar. 21—Marty Allen &

Mama Cass Elliott

Mar. 22-Apr. 18—Sandler &

Young with Corbett Monica

Frontier

thru Mar. 14—Robert Goulet

& Norm Crosby

Mar. 15-Apr. 4—Phil Harris

Las Vegas Hilton

thru Mar. 16—Ann-Margret

Mar. 17-Apr. 6—Bill Cosby

Riviera

thru Mar. 20—Don Rickles

Mar. 21-Apr. 10—Totie Fields

Sahara

thru Mar. 28—Open

Mar. 29-Apr. 7—Rowan & Martin

Sands

thru Mar. 13—Bob Newhart &

Florence Henderson

Mar. 14-31—Open

Stardust

Current—"Lido de Paris"

Tropicana

Current—"Folies Bergere"

Imperial Palace

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SHORT ISN'T HERE FOR LONG



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

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

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

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

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Black numbers on white background	24	25	26	27	28	29	30
White numbers on black background	31						
First Race - 1 p.m.		1	2	3	4	5	6
—	7	8	9	10	11	12	13
White numbers on black background	14	15	16	17	18	19	20
First Race - 7:45 p.m.	21	22	23	24	25	26	27
—	28	29	30	31			
First Race - 7:45 p.m.	4	5	6	7	8	9	10
—	11	12	13	14	15	16	17
White numbers on black background	18	19	20	21	22	23	24
—	25	26	27	28			
First Race - 7:45 p.m.					1	2	3
—	4	5	6	7	8	9	10



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**PERFORMING ARTS
MONTHLY ADVANCE GUIDE TO
SPECIAL MUSICAL PRESENTATIONS
ON TV, AM and FM RADIO
for MARCH 1973**

Thu., Mar. 1

7:00 PM—KRON/FM (Stereo, 96.5 mc.) — Show Album — "ANNIE GET YOUR GUN"

8:00 PM — KRE/AM (1400 kc.) — Showtime—"FIDDLER ON THE ROOF"

Fri., Mar. 2

7:00 PM—KRON/FM—Show Album "SKYSCRAPER"

Sat., Mar. 3

7:00 PM—KRON/FM—Show Album "ALL AMERICAN"

8:00 PM—KKHI/AM (1550 kc.) and KKHI/FM (Stereo, 95.7 mc.) — Philadelphia Orchestra

Sun., Mar. 4

7:30 PM—KQED (Channel 9)—Evening at Pops with Arthur Fiedler

8:00 PM—KKHI/AM-FM — Sunday Night Opera — "COSI FAN TUTTE" (Mozart)

Mon., Mar. 5

7:00 PM—KRON/FM—Show Album — "MAN OF LA MANCHA"

8:00 PM—KQED (Channel 9)—Special of the Week (opera, ballet, etc.) (repeat Sat., 7 PM)

8:00 PM—KRE/AM — Showtime — "FANNY"

8:00 PM — KRON/FM — Monday Night Opera — "LA BOHEME"

Tue., Mar. 6

7:00 PM—KRON/FM—Show Album — "I CAN GET IT FOR YOU WHOLESALE"

8:00 PM — KKHI/AM-FM — Boston Pops

8:00 PM — KRE/AM — Showtime — "OKLAHOMA"

Wed., Mar. 7

7:00 PM—KRON/FM—Show Album — "TWO GENTLEMEN OF VERONA"

8:00 PM — KKHI/AM-FM — Boston Symphony

8:00 PM — KRE/AM — Showtime — "MY FAIR LADY"

Thu., Mar. 8

7:00 PM—KRON/FM—Show Album — "PAL JOEY"

8:00 PM — KRE/AM — Showtime — "PAINT YOUR WAGON"

Fri., Mar. 9

7:00 PM—KRON/FM—Show Album — "GENTLEMEN PREFER BLONDES"

Sat., Mar. 10

7:00 PM—KRON/FM—Show Album — "1776"

8:00 PM—KKHI/AM-FM — Philadelphia Orchestra

8:00 PM — KRE/AM — Showtime — "GYPSY"

Sun., Mar. 11

7:30 PM—KQED (Channel 9)—Evening at Pops with Arthur Fiedler

8:00 PM — KKHI/AM-FM — Sunday Night Opera — "THE MAGIC FLUTE" (Mozart)

Mon., Mar. 12

7:00 PM—KRON/FM—Show Album — "CABARET"

8:00 PM — KRE/AM — Showtime — "JESUS CHRIST SUPERSTAR"

8:00 PM — KRON/FM — Monday Night Opera — "LUCIA DI LAMMERMOOR" (Donizetti)

Tue., Mar. 13

7:00 PM—KRON/FM—Show Album — "ONCE UPON A MATTRESS"

8:00 PM — KKHI/AM-FM — Boston Pops

8:00 PM — KRE/AM — Showtime — "TAKE ME ALONG"

Wed., Mar. 14

7:00 PM—KRON/FM—Show Album — "ON YOUR TOES"

8:00 PM — KKHI/AM-FM — Boston Symphony

8:00 PM — KRE/AM — Showtime — "PAJAMA GAME"

Thu., Mar. 15

7:00 PM—KRON/FM—Show Album — "SHE LOVES ME"

8:00 PM — KRE/AM — Showtime — "GUYS AND DOLLS"

Fri., Mar. 16

7:00 PM—KRON/FM—Show Album — "COMPANY"

8:00 PM — KRE/AM — Showtime — "TWO BY TWO"

8:30 PM—KKHI/AM-FM — San Francisco Symphony (live)

Sat., Mar. 17

7:00 PM—KRON/FM—Show Album — "FINIAN'S RAINBOW"

8:00 PM — KKHI/AM-FM — Philadelphia Orchestra

8:00 PM — KRE/AM — Showtime — "CABARET"

Sun., Mar. 18

7:30 PM—KQED (Channel 9)—Evening at Pops with Arthur Fiedler

8:00 PM — KKHI/AM-FM — Sunday Night Opera — "MEDEA IN CORINTO" (Mayr)

Mon., Mar. 19

7:00 PM—KRON/FM—Show Album — "HALF A SIXPENCE"

8:00 PM—KQED (Channel 9)—Special of the Week (opera, ballet, etc.) (repeat Sat., 7 PM)

8:00 PM — KRE/AM — Showtime — "COMPANY"

8:00 PM — KRON/FM — Monday Night Opera — "ELECTRA"

Tue., Mar. 20

7:00 PM—KRON/FM—Show Album — "PAINT YOUR WAGON"

8:00 PM — KKHI/AM-FM — Boston Pops

8:00 PM — KRE/AM — Showtime — "ALL AMERICAN"

Wed., Mar. 21

7:00 PM—KRON/FM—Show Album — "BY JUPITER"

8:00 PM — KKHI/AM-FM — Boston Symphony

8:00 PM — KRE/AM — Showtime — "BRIGADOON"

Thu., Mar. 22

7:00 PM—KRON/FM—Show Album — "NO, NO, NANETTE"

8:00 PM — KRE/AM — Showtime — "HAIR"

Fri., Mar. 23

7:00 PM—KRON/FM—Show Album — "A BOY NAMED CHARLIE BROWN"

8:00 PM — KRE/AM — Showtime — "MUSIC MAN"

Sat., Mar. 24

7:00 PM—KRON/FM—Show Album — "BYE BYE BIRDIE"

8:00 PM—KKHI/AM-FM — Philadelphia Orchestra

8:00 PM — KRE/AM — Showtime — "BELLS ARE RINGING"

Sun., Mar. 25

7:30 PM—KQED (Channel 9)—Evening at Pops with Arthur Fiedler

8:00 PM — KKHI/AM-FM — Sunday Night Opera — "THE MARRIAGE OF FIGARO" (Mozart)

Mon., Mar. 26

7:00 PM—KRON/FM—Show Album — "STOP THE WORLD, I WANT TO GET OFF"

8:00 PM — KRE/AM — Showtime — "KISS ME KATE"

8:00 PM — KRON/FM — Monday Night Opera — "AIDA" (Verdi)

Tue., Mar. 27

7:00 PM—KRON/FM—Show Album — "THE FANTASTICKS"

8:00 PM — KKHI/AM-FM — Boston Pops

8:00 PM — KRE/AM — Showtime — "SUBWAYS ARE FOR SLEEPING"

Wed., Mar. 28

7:00 PM—KRON/FM—Show Album — "MUSIC MAN"

8:00 PM — KKHI/AM-FM — Boston Symphony

8:00 PM — KRE/AM — Showtime — "FINIAN'S RAINBOW"

Thu., Mar. 29

7:00 PM—KRON/FM—Show Album — "GERTRUDE STEIN'S FIRST READER"

8:00 PM — KRE/AM — Showtime — "LIL ABNER"

Fri., Mar. 30

7:00 PM—KRON/FM—Show Album — "ILLYA DARLING"

8:00 PM — KRE/AM — Showtime — "THE KING AND I"

8:30 PM—KKHI/AM-FM — San Francisco Symphony (live)

Sat., Mar. 31

7:00 PM—KRON/FM—Show Album — "WONDERFUL TOWN"

8:00 PM—KKHI/AM-FM — Philadelphia Orchestra

8:00 PM — KRE/AM — Showtime — "NO, NO, NANETTE"

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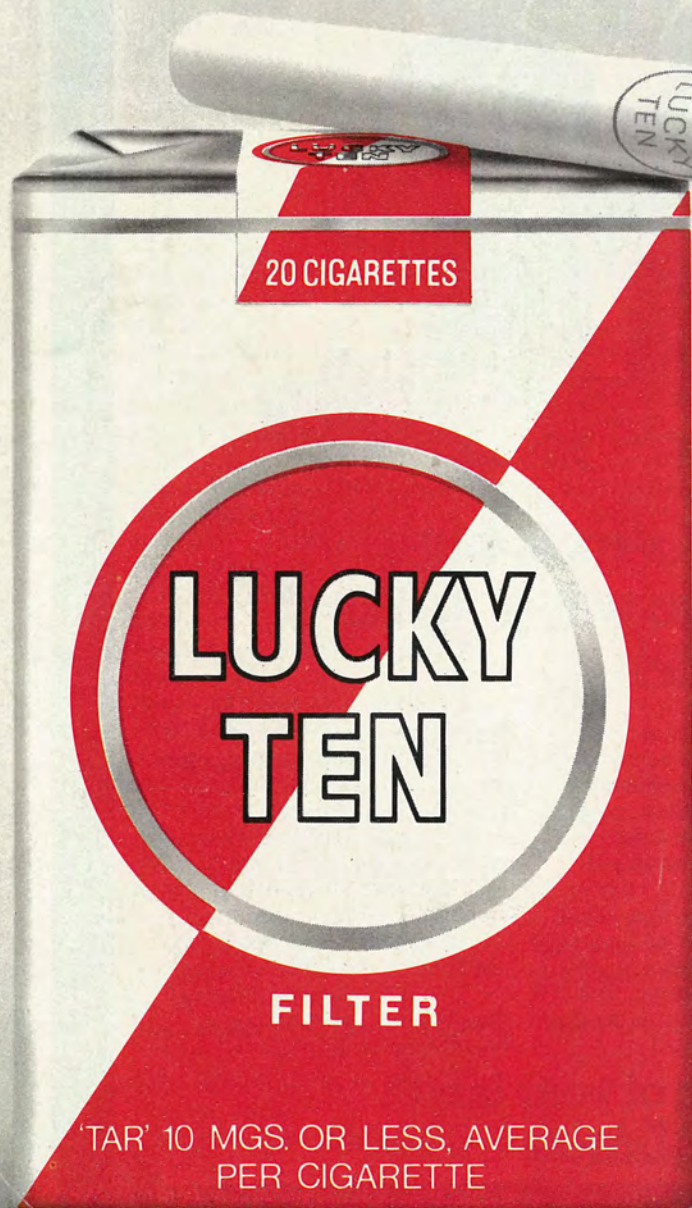
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