We open this program with a reminder.

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

And what we can do for you.
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PERFORMING ARTS

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

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PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the Opera House and other San Francisco theatres—average monthly circulation 108,000. Performing Arts is also published in Los Angeles and circulated at The Music Center—average monthly circulation 250,000. All rights reserved. © 1973 by Performing Arts. Reproduction from this magazine without written permission is prohibited. PERFORMING ARTS—S.F. Edition: 651 Brannan Street, San Francisco, California 94107 Telephone (415) 707-6011. LA Edition: 114 S. Robertson Boulevard, Beverly Hills, California 90211 Telephone (213) 659-2150. Printed in San Francisco.
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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 were served at a holiday dinner which was characterized by 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 distinctly 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 theaters — 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 any treatment. His right leg he called Geraldine — "a lass and a bit," who required repeated ministrations and baled 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 a 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 of the Jet-Setters before there were jets, found it necessary to return each Christmas to his family home of Woodland Farm in Indiana where he lived as a boy and ate the space cake which Cousin Madge baked for the holidays. He served Cousin Madge's cake to Edward VIII who, upon returning to "Anything Goes" — together with the most spectacular desert in French cuisine, Croquembouche à la Duchesse — a tower of tiny cuffs pulled 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 — basting crises and barrels and boxes of fresh lobsters and shrimps and oysters. And, of course, cases of vintage Champagne — domino-jointed used glass and Champagner.

With guests or alone, formally 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 songs go, Cole Porter was true himself in his fashion. Just before Christmas I had occasion to travel the epicurean route which the Porters and the Windsors traversed a quarter century before. Instead of the Waldorf, it took place at Ernie's elegant and fashionable restaurant. The party was larger than that earlier banquet, but the same 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 immensely to the pleasure of the evening. First, a cocompa 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 elegant 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 establishment 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.

Wine, 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 romantic standards.

The songwriter loved both Burgundy and Bordeaux — especially that of Chambrin 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 mugs. He also loved Champagne, as long as it was the best! At Ernie's historic dinner, all three were admirably evident.

The 1947 Burgundy of Mongeau de Turpinau was beautifully balanced, helping to explain why Napoleon considered a supply of Champagne important to his war campaigns as guns and ammunition. The Ausone was 1955 — a legendary year — and in the company of a barrel of mill-keg 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 for this wine is only bottled in the finest years and is so limited that most proprietors will not allow general distribution.

It was a fitting finish to a handsomely repast, to 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 the same amount of nitrogen 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 probably one of the great advantages over other champagnes. You are far better able to taste the wine. When the wine is as astringent as Pinot Chardonnay, it deserves to be somewhat free of bubbly distraction. Traditional "cremant" are always made from the finest cuvées. They are always expensive — when you find them.

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Cole arrived at his plain little midwestern home town in a private Pullman. An army of servants came with him — bringing caskets 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 “truly himself” in his fashion. Just before Christmas I had occasion to travel the epicurean route which the Porters and the Windsors traversed a quarter century before. Instead of the Waldorf, it took place at Erin’s elegant and fashionable restaurant. The party was larger than that earlier banquet, but the guests, if not royal, were distinguished.

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The 1947 vintage of Remy Martin was beautifully balanced, helping to explain why Napoleon considered its supply of Champagne as important to his war campaigns as guns and ammunition. The Aussone was 1955 — a legendary year — and in the company of a barrel of milk-fed Indiana lamb the Saint-Estèphe was the best wine of the evening.

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Our passengers get the best of everything.
A Chinese junk ploughs along at day's end.

Hong Kong

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 tea set jewel box and as British as a tightly-raveled, black umbrella.

Hong Kong is a vast Oriental bazaar, a shopping center for the rest of the world. You can almost go broke saving money on fine cameras, tape recorders, camphorwood and rosewood furniture, Swiss watches, cultured pearls, luggage, handmade shoes, British woolens, Thai silks, Chiniofe 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 Stoncutter 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-storyed 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, Balasam Sai and Chin White Mixture, (continued on p. 11)
Hong Kong
by Ernest Beyl

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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, mahogany and rosewood furniture, Swiss watches, cultured pearls, luggage, handmade shoes, British woolens, Thai silks, Chinese antiques, furs from Russian sables to Canadian sheepskin, Cloisonné vases and ladies wigs from China.

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Aw Boon Haw’s patent medicines, Tiger Balm, Headache Cure Powder, Balashin Sai, and Chinlu White Mixture,
See the Walled City of San Francisco. A rosy old brick labyrinth of shops, galleries, restaurants, markets and pubs—of bridges, verandas and courtyards—with sweeping views of the Bay and the City, and surprises around every turning. You'll leave with the nagging suspicion that there is still more to see, and there is. There always will be. Come back to

THE CANNERY

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

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


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

Of such stuff are dreams made. A great man gave his life and a fortune 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 this 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 and 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 $50 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—gigantic Buddha, 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 (sightseers from all over the world. Big Chinese junks with red sails that look like sharks fins sail majestically by. Small sampans scud about. Huge liners rest at the docks on the Kowloon side. And on the Hong Kong Island side, while apartments and office buildings stretch up into the sky toward Victoria Peak which rises 1,805 feet above every-thing.

Hong Kong Tailors
There once was a tailor named Wong. Who gladly sewed suits for a song. With tea in the kettle he took on his thread.
And set up a shop in Hong Kong.
Concerts to Hong Kong tailors can be delightful or uneventful, depending on the way you look at it. The uneventful aspects were well illustrated by the late Cameron Shopp, an elegant gentleman and writer of high repute, who once had a suit made in a Hong Kong tailor shop. Shopp later wrote to a friend of mine 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 paraded him like the San Francisco Symphony Orchestra. They froze on 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 are 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 on 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 yardman will offer you scotch or gin and perhaps tea.

Another dividend the Hong Kong tailor usually offers is a suitcache 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 who visit Hong Kong later this year 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 per-forming 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 Samsova and Andre Prokovsky. Other attractions will be the Royal Ballet, the Ballet Rambert, Peco Pina's Flamenco Puro, German soprano Elisabeth Schwarzkopf, famed violinist Yehudi Menuhin and Chinese pianist, Pau Tsong.

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.

Several productions will be the City Concert Hall and the Kowloon Theatre. Inquiries may be directed to the Hong Kong Tourist Association, 291 Causway Street, Suite 401, San Francisco 94102. Telephone number is (415) 989-5005.

Final Festival note: the company of Royal Lancers, the private troupe of H.H. the Sultan of Jogk-arta.

Peking Duck and Other Delights
As you would expect Hong Kong has a wide variety of magnificent restaurants to cater to 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 it is said that no explanation is necessary.

Szechuan—Hot and peppery. Lots of small red chills in most dishes.

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

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

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

When you finally get hungry.

Mongolian Barbecue—Thin sliced meats and fresh vegetables cooked on a large outdoor grill.

If for some strange reason you are adverse to the high art of Chinese cooking, most well-put together national food styles are represented in Hong Kong. There are 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 is the Peak Tower Restaurant complex. A tramway built in 1888 takes you up Victoria Peak to the top of the tramway, then to the restaurant which is in all of Hong Kong and in all of the Orient too. The new Peak Tower offers a fine lookout spot, lounge, downstairs and three restaurants.

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

Peninsula Hotel—Certainly one of the finest hotels in the Orient, perhaps one of the finest in the world. Deserves much more space than can be given here. We stayed there and was 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 there long enough, you will run into everyone you have ever wanted to see.

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

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

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

Wayne Duke says there are other hotels. Lots of them. But as I said before, these are the ones that I have personally researched.
anchored (frighteners) from all over the world. Big Chinese junkets 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, while apartments and office buildings push up into the sky toward Victoria Peak which rises 1,805 feet above everything.

Hong Kong Tailors

There once was a tailor named Wong. He gladly sewed suits for a song. With tea in the kettle he took 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 unventilated aspects were well illustrated by the late Cameron Shop, an elegant gentleman and writer of high repute, who once had a suit made in a Hong Kong tailor shop. Shopper 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 avarie to sew them on again.

The results though, provide the delightful rewards of the experience. Your pocketbook will be only slightly lighter; you 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 on each side from the hem as far as possible. The dress has dignity and charm when worn by Chinese women. Sometimes it looks awkward when worn by western women.

More on Hong Kong Tailors

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The festival will feature major performing artists from both Eastern and Western cultures. For example, Seiji Ozawa will conduct the Japan Philharmonic Orchestra, the Helsinki Philharmonic Orchestra, the Dutch State Opera, the Berliner Philharmoniker, and the Royal Philharmonic Orchestra. The London Gala Ballet will be scheduled with the Japan Touring Opera, the Royal Ballet, and the Royal Philharmonic Orchestra. The London Gala Ballet will be scheduled with the Japan Touring Opera, the Royal Ballet, and the Royal Philharmonic Orchestra. The London Gala Ballet will be scheduled with the Japan Touring Opera, the Royal Ballet, and the Royal Philharmonic Orchestra.

The 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 Peak Tower Restaurant complex. A tramway built in 1888 takes you up Victoria Peak to the top of the tramway in view of all Hong Kong and in all of the Orient too. The new Peak Tower offers a fine lookout spot, 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. Deserve much more space than can be given it here. Has fine restaurants, plus the best view of the harbor. 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. The Peninsula is operated by the Kowloon, Shanghai and Hotel, Ltd. 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 playground where it is said that somewhere 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.

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There are other hotels. Lots of them. But as I said before, these are the ones that I have personally researched.
SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, and browse)

INTERNATIONAL GOURMET DELI-CATTERY — 1563 San Carlos Ave., San Carlos — 591-4476 HOURS: Mon-Thur 9:30-4:30 (till 7 Fri and 6 on Sat) but if you're really starving, the crew arrives around 8 a.m. and if you howl, or claw at the door, they'll let you in for a cup of coffee!

Another victory is ours in the search for value and hot pastrami! This deli makes it the way we love it — fresh onion rolls, steaming hot and fragrant pastrami piled high, with crisp, cold kaiser rolls. Of course they have dozens of other sandwich choices like roast beef, smoked tongue, prosciutto and jamon, 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 case: meats, cheeses, jams, cookies, biscuits and canned delicacies from all over the world. A gourmet's dream and a diner's nightmare. Attention party-goers: owner Danny de Rouen says that he caters for parties of fifty and over, within a fifteen mile radius. That isn't bad, but we wish he were in our neighborhood.

YESTERYEAR — 15 Madrons, Mill Valley — 398-2725 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 you gum, and an original French beaver hat with gold shoulder epaulettes! Shall we continue? Old clothes, shoes for women with tiny sizes, a Mary Poppins bag, complete with black ceramic cherries on top!, neckties, records, moh-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 layers upon layers of antiques, looking for our hearts' desire!

SAN JOSE FLEA MARKET — Berryessa Road between Capitol Avenue & Highway 170 HOURS: Saturday and Sunday 8-5

The easiest way is to get near the general vicinity and ask. With a 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 boot 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 train, 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 unruffled 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, handcrafts, 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.

(Copied from SHARE THE WEALTH, a monthly newsletter highlighting Ginny & B.'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, 2276 Creamfield Rd., San Francisco, Ca. 94118, or call 387-7720.)

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Attention: Wizard Golden File, Dept. 100

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

INTERNATIONAL GOURMET DELICATESSEN — 1963 San Carlos Ave.
San Carlos — 591-4476 HOURS: Mon-
Thu 9:30-4:30 (Til 7 Fri and 6 on Sat)
but if you're really starving, the crew
arrives about 8 a.m. and if you howl, or
claw at the door, they'll let you in
for a cup of coffee!

Another victory is ours in the search for value and hot pastries! This
deli makes it the way we love it — fresh onion rolls, steaming hot and
fragrant pastries piled high, with
crisp, cold kosher delis. Of course
they have dozens of other sand-
wiches, including roast beef, smoked
tongue, prosciutto and jamagundi, and
a full range of luncheon meats and
salads. Wines, soft drinks, coffee and
imported beers of all kinds are avail-
able. By the time we finished our
sandwich — a full lunch and half a
dinner — we were almost blinded by
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 gourment's dream and a dieter's
nightmare. Attention party givers:
owner Danny Reuven says that he
caters for parties of about fifty and
ever, within a fifteen mile radius.
That isn't bad, but we wish he were
in our neighborhood.

YESTER YEAR — 15 Madrona, Mill Val-
ley — 380-2725 HOURS: Wed Sat
11:30-5

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

suspect we didn't even scan 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 and
Sunday 8-5

The easiest way is to get near the
general vicinity and ask! With 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 bars, a big
slide and everything else from feather
flowers to furniture. We can't tell
you that this place hasn't been dis-
covered! It takes about five police-
men to control the traffic. But,
and our compliments to the men in
blue, they keep the crowds unrivaled
enough to make going there a pleas-
ant adventure, in spite of the mobs.
This is a people-watcher's paradise.
There is every description of human-
ity there, in addition to a market
place reminiscent of a Mexican vil-
lage, where you buy fresh fruits and
vegetables, Mexican cookies, eggs,
meats, stereo sets, cut-velvet couches
and love seats, statues, antiques, ham-
dardets, 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
pinacle of them all — so go there
and skip the rest!

(Excerpted from SHARE THE WEALTH,
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by writing Mary Poppins at
SHARE THE WEALTH, 3276 Cray-
field, San Francisco, Ca. 94118, or
call 387-7276.)
GARDEN ARTS
by Bob Coerner

As we carry on from last month’s selec-
tions 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
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 budget covers the cost of the
800 pages of prose and pictures by
owner Dorothy Stelter. It is within
these pages that you will find off-
ered hundreds of roses from out of the
past, for the most part unobtain-
able elsewhere.

As I said some time ago on one of
my “Amateur Gardener” broad-
casts on KCBS, this is a work of love
and a work of art. Many of the black
and white photographs capture more
of the roses personalities than any
full color reproduction. This is pri-
marily a catalog of old-fashioned
roses. And what are old-fashioned
roses? As Mrs. Stelter 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
Hillisborough Garden Club Rose Show.
What’s oldest in the catalog? A can-
didate would be the Rosa Dau-
meece Balleire, simply labeled “an-
cient.” Of it, Mrs. Stelter 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
beauty and fragrance of blooms on
my desk. It is very old, but its beauty
has protected it.”

I think 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 individually in a plant
above current fashion.

Not that current fashion is to be
disregarded. Rosenus would like you
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
toys are the specialty of the Sequoia
Nursery, 2539 E. Noble, Visalia, Ca.
93277. Their folder is also free.

As an inveterate garden catalog
browser I must confess I have fre-
frequently been tempted to excavate
for a little pot after leafing through
the spectacular listings of Van Ness
Water Gardens, 2410 N. Euclid Ave-
nue, Upland, Ca. 93176. They can
even make digging seem a pleasure.
These tropicals are the tropicals are
described as having “exquisite fragrances” 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 themselfs
in your schedule. For those San Francisco sites there is a range of hardy water lilies that do well.
Also lotus and water iris. The catalog
is free.

Is it news to anyone that the
world’s outstanding orchid grower is
right in our own backyard? Rod Mc
Tellis Co., 1450 E. Camino Real
South San Francisco, Ca 94080 sub-
titles itself “Orchids of the World,”
and if they can grow them here, so can you.
Mostly in greenhouses, true, but the
embellishing air has been channeled
outdoors all over the bay area for years.
For the moment, let’s ignore the Big
December Freeze. If you can’t get
there in person, their catalog, with
lots of color photos, is $1.

Nearby in our backyard are the
brother gardens of Antonelli Brothers,
2545 Capitola Road, Santa Cruz, Ca.
95065, whose list is free. If you are
recently arrived in this area make a
temporal note to visit them during
April or September. You’ll see fields
of thousands of seedlings which will
become the tubers for next season.

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

Your friends are only human. That’s the
problem. Leaving your estate in their
hands can put it, and your heirs,
at the mercy of inexperience,
egregious 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 un-
like some executives you could name, we know our business.
We’re efficient.

And permanent.
We never leave town or fall
don the job.

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

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

Our Trust Department
experts handle all the details and
paperwork involved in your
Trust. Modern, fast-
thinking computers
are cost of the
accounting. And
your estate in-
herits more
than just
good in-
vestment
advice.

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

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

BANK OF AMERICA
Trust Department
as we carry on from last month's section among the many mail order seed and plant catalogues available to peruse 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 Tilletson's Roses, Brown's Valley Road, Watsonville, Ca., 95076. It will cost you $1, which you may deduct from your first order. It is doubled the dollar begins to cover the cost of the 80 pages of prose and pictures by owner Dorothy Stetler. It is in 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. Stetler has said: "old-fashioned mean looks 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 Daucarca filigree, simply labeled "ancient." Of it, Mrs. Stetler says: I approach describing this rose with awe, for it has been praised by Virgil and Ovid and... 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 you give 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 decried. Rosarians in the Bay Area would like to shop for the latest close to home are referred to the Stocking Rose Nursery, 756 E. Capitol Avenue, San Jose, Ca. 95133, whose free catalog lists over 100 varieties. Miniature roses are the specialty of the Sequoia Nursery, 2019 E. Noble, Visalia, Ca. 93277. Their catalog 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, 2400 E. Euclid Avenue, Upland, Ca. 91786. They can even make digging seem a pleasure. The tropicals are described as having "exquisite fragrance" and 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 McTavish, 1450 El Camino Real, South San Francisco, Ca. 94080, subtitled "Acres of Orchids," and if you can grow them, so can you. Mostly in greenhouses, true, but the combidiums have been thriving out doors all over the bay area for years. For the moment, we'll ignore the Big December Freeze. If you can't get there in person, their catalog, with lots of color photos, is $1.

Nearby in our backyard are the banana gardens of Antonelli Brothers, 2545 Capitola Road, Santa Cruz, Ca. 95065, 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.
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’Agliano, and are seated in a lovely, room complete with firepl.-ace, it is the relaxed atmosphere that adds to the enjoyment of the food. It is all Northern Italian cuisine that you are about to savour.

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

If you come prepared to see all of the menu, you will find it all delicious. We also enjoyed the melon and prosciutto and the pate de foie gras with truffles from Perigord.

If you come prepared to see all of your homemade pasta consists of cencelli, letucce, tagliatelli, and lasagne verdi. It’s all beautiful. But leave your calorie counter in the car! When it comes to your choice of wine, 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 suit your appetite.

In the fish category, there are many to choose from, both seafood and vegetables, and enjoyed their filet of sole poached in white wine sauce with herbs, rolled and stuffed with prawns. Recommended from the pork section are the duck with brandied orange sauce and the chicken Jerusalem.

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

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 highway (Highway 1), it’s about 20 miles South of the Hearst Castle at San Simeon. As you 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 also a large place, but cleverly constructed to provide enough privacy. It’s a spacious restaurant complete with a guitar player. You’ll serve dinner with delicious clam chowder, and then help yourself to whatever kind of salad you like at their beautiful salad bar. There are many entrees to choose from, but the specialty—and we’d recommend it—is their “Top’n Tall” top sirloin and steak and lobster tails. Absolutely perfect, and big portions as well. We also tried their mahi-mahi, which is made with macadamia nuts, and the Zeke-O-Bob, which is a combination of seafood on a skewer; they’re both excellently prepared by partner-chef Ron Myers.

One thing that we appreciate upon entering the restaurant is a warm and friendly greeting. Partner-host George Baier, a former stock broker, gives you this green curry really makes you feel at home. Ron and George opened their beautiful place last Septemeber 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 both 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 805/772-2268.

For those, who enjoy a trip to the Murray, it is a must that reservations are made quite a bit in advance by calling 408/244-1541. There is an adequate wine list of California, French and Italian wines.

TWO GENTLEMEN OF VERONA

...the hottest sumburst of theater on Broadway...

NEW YORK TIMES

“...a hilarious and lovely pop musical, full of life, light and charm. One of the most brilliant and inventive musicals to hit Broadway in years.”

TICKETS GO ON SALE MONDAY MARCH 5, AT BOX OFFICE

414 GEARY STREET / 675-1000 CR 476-5511

Evenings 8:30 Mon. thru Thurs. $3.00 to $8.50 - Fri. & Sat. $3.50 to $9.50 Matinees 2:30. Wednesday $2.00 to $5.75 - Sat. $2.75 to $6.75
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’Agostino, and are seated in a lovely room complete with fireplace, and the relaxed atmosphere that adds to the enjoyment of the Northern Italian cuisine that you are about to savor.

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

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

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 entrée, 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), scaloppini alla Toscana (with wine sauce, mushrooms and tomatoes), alla Milanesa (with fresh mushrooms), alla Piere- monette (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. Suffle cake 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 408/244-1541.

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

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

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

THE SAN FRANCISCO
CIVIC LIGHT OPERA
CURRAN THEATRE
OPENS MARCH 20, 1973

TOBY & N.Y. CRITICS' AWARD
BEST MUSICAL OF BROADWAY'S
1971-72 SEASON

TWO GENTLEMEN
OF VERONA

... "the hottest sunburst of theater on Broadway..."
NEWSWEEK

"A hilarious and lovely pop musical, full of life, light and charm. One of the most brilliant and inventive musicals to hit Broadway in years..."
NEW YORK TIMES

"For sheer, joyous fun, it would be hard to match the musical version of 'Two Gentlemen of Verona,'...the music, the dancing and the continuous humor make it a constant source of delight..."
NEW YORK POST

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Matinees 2:30. Wednesday $2.00 to $5.75 Sat. $2.75 to $6.75
American Conservatory Theatre of San Francisco

The Parliament recessed filter.
It works like a cigarette holder works.

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

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

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

The Parliament recessed filter.
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21
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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.
TO THE AUDIENCE...  

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO  

presents  

THAT CHAMPIONSHIP SEASON  

By JASON MILLER  

Directed by ALLEN LEECH  

Associate Director: JONAVANTURA  

Scenery by RALPH FUNICELLO  

Costumes by J. ALLEN HIGHFILL  

Lighting by FRED KOPP  

CAST  

Tom Daley  
PAUL SHENAR  

George Skowkon  
RAY RENHEIMERT  

James Daley  
ED FLANDERS  

Phil Roman  
RAMON BIERI  

Coach  
DANA ELAR  

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  

undertakings  

Toms: 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 PLAY'  

PLAYWRITE  

The following are excerpts from an interview with his wife, Joan Miller, author of That Championship Season, the prize-winning drama of a retired basketball coach and principal, who returns for 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 National Theatre in Public Theater and moved to Broadway in September amid critical acclamation. Miller, a professional sportswriter, has a leading role in the forthcoming film version of William Styron's novel, Therossover. The interview from which the excerpts below are adapted was conducted with Mr. Miller in January, 1973, issue of After Dark magazine.  

I think the theater should never strip itself down to one definition, one style or even the performance may use the stage door entrance (around corner on Mason Street).  

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

CREDIT:  

HANK KRAZINER and WILLIAM GANSEL for photography.  

February Cover Photos: Elizabeth Huddle, John Hancock and Howard Sherman in The Mystery Cycle; Donald Evers 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.  

THE CYRANO BOOTS  

Rainbow Coopers of San Francisco  

SPECIAL DISCOUNT RATES are available to clubs and associations attending a.A.C.T. performances at the Geary and Marion Davies Ballroom Theaters 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.  

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

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THAT CHAMPIONSHIP SEASON

By JASON MILLER

Directed by ALLEN GILLESPIE

Associate Director: DONALD GARDNER

Scenery: VERNON ROBERTSON

Costumes: J. ALLEN HIGGINS

Lighting: FRED KOPP

BROADWAY'S CHAMPIONSHIP PLAYRIGHT

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

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

undertakes

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

The following are excerpts from an interview with Claire Laclo with Jason Miller, author of That Championship Season, the prize-winning drama of a retired basketball coach. A surprise 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. A play with a soul, it is said, the writer, has a leading role in the forthcoming film of William Saroyan's The Time of Your Life, the story. The script is written with the foresight of one who has lost his audience, not professionals.

In the play, the theater should never strap itself down to one definition, one style or one performance. The stage may use the stage door entrance (around corner on Mason Street).

The play's message: the theater is not the place to make a mark. For me, the theater is not what it was. It is the theater that is not the theater. It is the theater as a place for moments, not for moments as a place.

The coach is: a friendly and close as they'll try to be for the rest of their lives, they never really know one another. Never again will they have that unspoken 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 even the woman who has 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? It 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 want 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 he is. They all know who they are—they just can't accept that knowledge.

The coach leads them in this. A lot of the things they say were once fundamental. American values have now been perverted. The coach is the character most critics—and those who try to label the style—are the most mysterious, the most difficult to understand. Many of the things they say are fundaments on which this country was built, foundations on which you could build any country, and which you hope to maintain in the years to come. So 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 saying something about the price of the Jocks. These men are not Jocks, they once were, long ago. That is past tense. Now, they are human beings, for better or for worse. Even then, their lives have been much too complicated to be explained or understood. That Championship game gave them their one moment of transcendence. They proceeded on their own fear, on their own performance. Nothing else they could do would take that moment. Only now are they beginning to realize that. When they won, they thought they could conquer the world. Now, with twenty years perpsective, 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—they picture them all over the place. And, curiously, it is a religious instinct that is so strong, a devoted following so long after the real event. It is a religious instinct that can't find another expression. These men never really cultivated themselves. They are five lost men who have faced with false visions of self for thirty-eight years or more. This night, they finally realize the failure of those visions and the systems by which they live. But it is too late to change. They have to go on. They make repairs, but they do not change.

I think a good theater has something religious about it. That goes for contemporary works as well. Perhaps that's why any play explicit in Championship Season, but there's a feeling about it. Mention God and maybe it's locked in.

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


**THE AMERICAN CONSERVATORY THEATER OF SAN FRANCISCO**

**PRESENTS**

**CYRANO DE BERGERAC**

by EDMOND ROSTAND

Directed by WILLIAM BALL

Associate Director: EUGENE BAKAY

Scene by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Fencing Choreography by CLARK CREAN

Music by LEE HOBY

Translated by BRIAN HOOKER

Adaptation by DENNIS POWERS

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

The cast

**Cyrano de Bergerac**

PETER DONAT

**Christian de Neuvillette**

MARC SINGER

**Comte de Coigny**

PAUL SHARER

**Le Bêt**

DONALD EVER

**Ragueneau**

ROBERT MOONEY

**Lignere**

HENRY HOFFMAN

**Vicomte de Valvert**

JIM CORTI

**Coligny Marquis**

PRESCOTT

**Coligny**

DAVID GILLIAM

**Monteilley**

CHARLES HALLAVAN

**Bergerac**

BARRY BROWN

**Jodelot**

HOWARD SHERMAN

**Porter**

ANDY BACKER

**Cut Purse**

JOHN HANCOCK

**Muskelion Marquis**

STEPHEN WHITE

**Capuchin**

ANDY BACKER

** Roxane**

MARTHA MASON

**Duenna**

ELIZABETH HEDLUE

**Orange Girl**

JANIE ATKINS

Lise

KATHRYN CROSBY

Mother Marguerite

SHIRLEY SLATER

Sister Martha

JUDITH KNIAZ


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 Letter

ACT III

Scene 1: The Cadets of Gascony

Scene 2: 1515 years later: Cyrano's Gaze

There will be two seven-minute intermissions

**UNDERSTUDIES**


**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 friendship, war and peace, life and love and all the different aspects of making love . . ."

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

The extraordinary show takes place amid a dazzling white setting and makes use of ladders, trapdoors, juggling, puppets and the whole play is a celebration." Brook told reporters during a advance preview that the last fall. "It was written to celebrate a wedding, and it celebrates marriage, celebrates sex, celebrates love, celebrates the misunderstanding of love . . ."

Explaining how he and his acting company arrived at their unique production concept, Brook added, "At the same time, it is a celebration of what at first seems to have nothing to do with any of this. It celebrates the art of the theater. It's about a group of men putting on a play. The whole play, every part of the play has something to do with the power of the imagination, the infinite capacity 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 cut 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 will travel 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 Shake- speare in decades."

The San Francisco engagement is part of a world tour that will take A Midsummer Night's Dream to 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)

of ord by exactly how he did it. His bridge literary works are Voyage to the Sun and Voyage to the Moon, both forerunners of modern science fiction and both containing imagina-
tive cosmological speculations with parallels of the society and politi-cals of the author's time.

In dramatizing Cyrano's life, the twenty-five-year-old Rostand blended both the real and the fictional freely. The result was a larger-than-life figure at once uni-versal and highly individual and per-haps best characterized by that uniquely French term, "paran'ce."

"A man, an artist, by turns revered from pride, gallantry, swagger, cour-age, conceit and conscious superior-
ity."

Part Don Quixote, part Romeo, part Quasimodo and part Robin Hood, he is an actor's dream. 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 the part Sarah Bernhardt as Roxane, a cinch for the part since she was the playwright's mistress at the time.

Theatregoers today would un-doubtedly find the story and its re-spectable-locking Crooklin an odd choice for the role, but turn-of-the-century audiences him highly 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, Crooklin, I dedicate it to you."

In the words of Brian Hooker, whose much-admired English version of the play was written for the role 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 a technically and peculiarly a great play; not only literary and dramatic, but almost entirely stage and theatrical its artistry makes no concession of art; it forgiveness and paraphrases the whole of the means, and the powers and limitations and devices of the Thea- tre, as its hero flaunts his own per-sonal style in equal frankness and equal charm. So it is more than any other, with people, the people, and the audience all great to play a great play; not was ever a great play so obvi-ously the theatre of the moment."

Peter Brook's unique produ-

The play of A Midsummer Night's Dream is "a cele-

Peter: "I'm sick of people looking at me and making me love or eating an apple."
NOTES ON
"CYRANO DE BERGERAC"

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

How to explain the enduring appeal of the play and its heroic hero, cursed with a startling nose that snarled his laugh and gave him a sad, matchless wit and courage? The playwright's wife, Rosemond Gerard, once offered a basic explanation: "There are certain people," she observed, "who always win sympathy because they have a big nose. 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, musicologist, 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 wit and his dexterity and his bombastic wit give the play a terrific vitality, yet beneath the Three Musketeers' hero there is the other 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 scoundrels. He remains a man rather than just a romantic hero for a position of wealth and power. But though he will unleash a torrent of lacerating wit on any man foolish enough to propose to Roxane, 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 pre-Romantic hero before Rostand recalled him from the past and, in doing so, gave him immortality. The real Cyrano de Bergerac was, like his theatrical namesake, a soldier, poet and swordsman who actually did possess a remarkably large nose, and lived in Paris in 1643, where he was friend of the poet, playwright, and dramatist Jean Racine, and in 1648 where he met and fell in love with the French actress Marie de la Motte. Rostand's Cyrano de Bergerac, however, is a romantic hero, where his nose is his comedy, romance, and source of inspiration.

"Cyrano of Bergerac" to "Flerishakker Jnr.

Cyrano de Bergerac
PETER DONAT
Christian de Neuvillette MARY SINGER
Comte de Guiche P. WILSON
Le Bret ROBERT MOONEY
Ragueneau HENRY HOFFMAN
Ligniere JIM CORTI
Vicomte de Valvert JIM PRESCOTT
Confesseur DAVID GILLIAM
Coligny THOMAS BLEASING
Monteuse CHARLES HALLVAYN
Bellerose JERRY BROWN
Jodelle HOWARD SHERMAN
Porter ANDY BACKER
Cut Purse JOHN HANCOCK
Musquetot STEVEN WHITE
Capuchin ANDY BACKER
Roxane MARSHA MASON
Duenna ELIZABETH HUDE
Orange Girl JANIE ATKINS
Lise KATHRYN CROSBY
Mother Margaret SHIRLEY BLATER
Sister Marta Judith KNAIZ


ACT I (1640) Scene 1: A performance at the Hotel de Bourgogne Scene 2: The Bakery of the Poets

ACT II Scene 1: Roxane's Letter

ACT III Scene 1: The Cadets of Gascony Scene 2: 15 years later: Cyrano's Gazette There will be two seven-minute intermissions

understudies
Cyrano de Bergerac: E. Kerrigan; Christian de Neuvillette: David Gilliam; Comte de Guiche: Andy Backer; Le Bret; Ligniere; Howard Sherman; Ragueneau: Charles Hallvayn; Marquis; Cuigy, Cut Purse: Capuchin: J. L. Enlow, B. M. McLeod, B. M. McGovern, B. M. Conover, Robert J.Chilpine; Porter: Frank Ottwell; Roxanne, Orange Girl; Deborah May; Duenna, Mother Marguerite: Anne Ledver; Lise: Barbara Colby Stage Manager: JAMES HARE

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Peter Brook's unique production of A Midsummer Night's Dream is "a celebration of love," and makes extraordinary use of trapdoors and aromatics.
YOU CAN'T TAKE IT WITH YOU

By GEORGE S. KAUFMAN and MOSS HART

Directed by JACK O'BRIEN

Based on ELGIS RABB's original APA Production

Associate Director: JAMES HAIREE

Scenery and Costumes by ROBERT BLACKMAN

Lighting by FRED KOPP

Penelope Sycamore MARY WICKES
Estee JULIE KNAIZ
Rheba SARINA C. GRANT
Paul Sycamore, Mr. De Pinna JOE R I K R I S C T R E C K
Mr. De Pinna JOSPEH BIRD
Ed HENRY HOFFMAN
Donald R. AARON BROWN
Martin Vandervelt WILLIAM PATerson
Alice MARSHA MASON
Henderson CHARLES HALLAHAN
Tony Kirby MARC SINGER
Boris Kolenkoff RAY REINHARD
Guy Wellington ELIZABETH HUDDLE
Donald Ewer MRS. KIRBY
Mme. Kirby JOY CARLIN
Three Men ANDY BACKEr
Howard Sherman HENRY SHERMAN
J. STEVEN WHITE
Barbara Colby OLGA

The scene is the home of Martin Vandervelt, New York

ACT I

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

ACT II

ACT III

The next day

There will be two ten-minute intermissions

UNDERSTUDIES

Penelope Sycamore: Anne Lawder; Estee: Janie Atkins;
Paul Sycamore, Mr. De Pinna: Robert Mooney; Ed: J. Steven White;
Donald: John Hancock; Martin Vandervelt: John Birds;
Alice: Deborah May; Henderson: Mr. Kirby; Andy: Backer;
Mrs. Kirby: Shirley Slater; Tony Kirby: Howard Sherman;
Boris Kolenkoff: Paul Blake; Gay Wellington: Olga: Kathryn Crosby;
Stage Manager: JAMES L. BURKE

Presented by special arrangement with Samuel French Inc.
"YOU CAN'T TAKE IT WITH YOU" NOTES

Both halves of the famous playwriting team of George S. Kaufman and Moss Hart were active independently and with other collaborators in the creative world 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, earning its original Broadway run of 837 performances and eventually becoming 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 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, definitely hilarious banter, side-cracks with an underlying warmth and tenderness, the play takes us into the Vanderhof household in New York, where a typical dinner menu is likely to consist of cockles, watermelon, candy and possibly some kind of meat. Grandpa Martin Vanderhof is the head of the family, a wise old man who walked out on his job thirty-five years earlier and never returned.

The play's cast of characters includes three generations of Vanderhoffs 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, the stink!"

Among the large cast of A.C.T. players in You Can't Take It with You is Mary Wickles, whose longtime association with George S. Kaufman included featured roles in five Broadway productions and directed by him. The most celebrated is probably that of the acid-tongued 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 Orion Wells.

Preceded by special arrangement with Samuel French Inc.

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 ORRIN

Based on ELLIS RABB's original A.P.A. Production

Associate Director: JAMES HAIRE

Scenery and Costumes: ROBERT BLACKMAN

Lighting by FRED ROYD, Jr.

THE CAST

Penelope Sycamore MARY WICKES
Essie JUDITH KNIZA
Rhoda SARINA C. GRANT
Paul Sycamore MR. DE PINOA
Mr. De Pinna E. KERRIGAN PRESCOTT
Ed JOSEPH BIRD
Henry HOFFMAN
Donald R. AARON BROWN
Martin Vanderhof W. PATRICK JOHNSON
Marsha MASON
Henderson CHARLES HALLAHAN
Tony Kirby MARC SINGER
Boris Kolenkov RAY REINHARDT
Gay Wellington ELIZABETH HIDDLE
Mr. Kirby DONALD EWER
Mrs. Kirby JOY CARLIN
Three Men ANDY B ACKER
Howard SHERRARD
J. STEVEN WHITE
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 Saturday.

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: Steven White
Donald Vanderhof: John Hancock; Martin Vanderhof: Joseph Bird;
Alice: Deborah Maya; Henderson: Mr. Kirby: Andy Backer;
Mrs. Kirby: Shirley Slater; Tony Kirby: Howard Sherman;
Boris Kolenkov: Paul Blake; Gay Wellington: Olga: Kathryn Crosby;
Stage Manager: JAMES L. BURKE

Presented by special arrangement with Samuel French Inc.
A DOLL'S HOUSE

by HENRIK IBSEN

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

the cast

Torvald Helmer, a lawyer... PETER DONAT
Nora, his wife... MARSHA MASON
Doctor Rank... PAUL SHEARER
Kristine Linde... BARBARA COBLY
Nils Krogstad, a solicitor... DONALD O'HER
The Helmers' children... PANDORA BENDA, DAVID DARLING, TONY COSTA
Anne-Marie, the Helmers' nursemaid... ANNE LAWDER
A housemaid... SHIRLEY SLATER
A porter... ANDY BACKER
Malman... JERRY FITZPATRICK

Party Guests:

Christopher Caru, Robert Dicken, Barbara Dickinson, Jerry Fitzpatrick, Barbara Herring, Victor Pappas, Rebecca Sand, Wanner Bock, Sandy Timpson, Franey Walth

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

There will be two intermissions.

Dance Sequence by RICHARD FOSTER

undertudies

Helmer: Howard Sherman; Nora: Joy Calen; Doctor Rank: Andy Sacker; Kristine Linde: Elizabeth Huddleson; Krogstad: Robert Mooney; Anne-Marie and Housemaid: Janie Atkins

Stage Manager: DIANA CLARKE

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

WILLIAM BALL, General Director, founded the American Conservatory Theatre in San Francisco in 1967. This year, he directs the opening production, En- mond Rosland's Cyrano de Bergerac, as well as the national tour of Tartuffe. Prior to A.C.T.'s beginnings, he staged the highly acclaimed Lincoln Center production of Tar- tuffe in New York and Homage to Shakespeare at St. Andrews University in Scotland. Edith Evans and Margaret Leighton, at Philharmonic Hall. His Off-broadway productions include 56 Characters in Search of an Author, which won him the Outer Circle Critics, Obie and D'Amour awards; Under Milk- wood, honored with the D'Amour and Outer Circle Critics awards; and Ivanov, winner of the Obie and Ver- non Rice Drama Award. In 1951, he re-created his production of Six Characters in London with a cast headed by Ralph Richardson and Michael O'Sullivan. Among the operas he directed at the New York City Center were Don Giovanni, A Midsummer Night's Dream, Porgy and Bess, The Inspector General, Coal Train, Turke and Six Characters in Search of an Author. He served as both director and librettist for Holm N. Petrona, a new opera commissioned by the Danish Royal Opera. In 1959, he directed the Stenford Shakespeare Festival in Onto- rio, the San Diego Shakespeare Festi- val at Balboa Park, the Stratford D.C., the Alley Theatre in Houston, and the Antioch and Toledo Shake- speare Festivals. He made his New York directorial debut in 1959 with the City Center production of The Devil's Disciple. A gradu- ate of the Carnegie Institute of Technology, he is a recipient of a Fullbright Scholarship, a Ford Foundation Directorial Grant and an NBC-FCC Director's Fellow- ship. He directed the A.C.T. produc- tion of Henry V and Hamlet, and the recipient of a Fulbright Scholarship, a Ford Foundation Directorial Grant and an NBC-FCC Director's Fellow- ship. He directed the A.C.T. produc- tion of The Young King, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Tiny Alice, Oedipus Rex, Three Sisters. The

JAMES B. MCKENZIE, Executive Pro- ducer, is one of the country's most active theatrical producers. In addi- tion to his considerable duties with A.C.T., he is producer of the Westport County Playhouse in Connecticut, and Peninsular Players Theatre in Wisconsin, co-producer of the Parker Playhouse in Fort Lauderdale, and president of the Producing Man- agers Co. in N.Y.C. He owns the Lake Cinema, an art film house, op- erates the Players Tavern, a theatrical restaurant, and is President of TIP and TFK Plays, Inc. His third Broad- way production opened in New York in addition to his 14th North American touring company. Mr. McKenzie is also the director of the Council of Stock Theaters, a director of the League of Resident Theaters and Council of Resident Summer Theaters, as well as a member of the League of New Theaters and the In- dependent Booking Organization, and the Organization of Legitimate Theaters. He is a working member of the Association of Theatrical Press Agents and Managers, the Interna- tional Alliance of the Theatrical Stage Employees, and Actors Equity Asso- ciation. McKenzie has produced or managed over 1,000 plays, including Broadway hits, national road tours, regional acting company, and winter stock companies. He is an executive at numerous theaters, including the Milwaukee Repertory Theatre and New York's ANTA, has been an executive at the annual Phoenix Summer Festival (Arizona).

EDWARD HASTINGS, Executive Di- rector and Resident Stage Director, was a Production Stage Manager for the David Merrick before joining A.C.T. as a founding member. Off-Broad- way, he co-produced The Saintliness of Margery Kempe, Enchanted for George Dillon and he directed the recent Off-Broadway mounting of the young APA Repertory Company there this past season. She also brought William Ball to that theatre, where he first directed Charity's Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, where he first directed The Crucible. Ms. 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, re- ports to A.C.T. for the third time to direct You Can't Take It With You. He staged The Importance of Being Earnest in 1970, and two years ago was in residence as lyricist of A.C.T.'s first musical, The Selling of the Pres- ident, which played on Broadway last season. O'Brien joined Ellis Blass in 1963 after graduating from the University of Michigan and teaching at Hunter College. He is currently an assistant and later Associate Director of the Company, housing You Can't Take It With You, War and Peace and other productions of the rep, and creating productions of O'Casey's Clock, Doodle Dandy and Beckett's Play O'Brien directed A Comedy of Errors for the Olney Theatre in Maryland in 1969, and last summer staged their production of The Merry Wives of Windsor. This past April he travelled to Chicago where he directed Brian Bed- ford Ford and Tamar Fall in Cohain'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 Vickere and Tatiana Troy- o. 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.
A DOLL’S HOUSE

William Ball

by HENRIK IBSEN

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

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO
presents

WILLIAM BALL, General Director, founded the American Conservatory Theatre. This production directs the opening production, Edward Rostand's Cyrano de Bergerac, as well as numerous other productions at the Augustana Theatre. Prior to A.C.T.'s beginnings, he staged the highly acclaimed Lincoln Center production of Tartuffe in New York and Homage to Shakespeare at Stanford University. His productions of Edith Evans and Margaret Leighton, at Philadelphia's Off-Broadway productions include Six Characters in Search of an Author, which won him the Outer Circle Critics, Obie, and O'Malley awards; and Under Milkwood, honored with the O'Neill and Outer Circle Critics awards; and Ivanov, winner of the Obie and Vernon Rice Drama Award. In 1964, he re-created his production of Six Characters in London with a cast headed by Ralph Richardson and Michael O'Sullivan. Among the operas he directed at the New York City Center were Don Giovanni, A Midsummer Night's Dream, Porgy and Bess, The Inspector General, CoCo Fan Tutie and Six Characters in Search of an Author. He served as both director and librettist for Holbrook Smith's opera Petronia, a new opera commissioned by the San Francisco Opera and directed by the City Center. Mr. Ball has worked as guest director at major North American theatre festivals, including the American Shakespeare Festival, the Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Stratford Shakespeare Festival D.C., the Alley Theatre in Houston, and the Antioch and Toledo Shake- speare Festivals. He made his New York Manhattan directorial debut in 1959 with the production of The Devil's Disciple by a graduate of the Carnegie Institute of Technology. He is a recipient of a Fulbright Scholarship, a Ford Foundation Directorial Grant and an NEA-CA Foundation Director's Fellowship. He directed the A.C.T. productions of The Glass Menagerie, The King Lear, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Tiny Alice, Oleanna, and two of his own productions, The Glass Menagerie and Tovarisch! 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 works with professional touring companies of Olivier, Shaw, and Ibsen. He has directed an Italian national theatre workshop at the invitation of a government-sponsored foundation.

JAMES B. MCKENZIE, Executive Pro- ducer, is one of the country's most active theatrical producers. In addi- tion to his considerable duties with A.C.T., he is producer of the Westport Country Playhouse in CT, and Peninsula Players Theatre Foundation in Wisconsin, co-producer of the Parker Playhouse in Fort Lauderdale, and president of the Producing Man- agers Co. in N.Y.O.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 opened in New York City and in addition to his 14th North American touring company, Mr. McKenzie is a member 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 Theatre, the Independent Booking Organization, and the Organization of Legitimate Theatres. He is a working member of the Association of Theatrical Press Agents and Managers, the Interna- tional Alliance of the Theatrical Stage Employees, and Actors Equity Asso- ciation. McKenzie has produced in the 1980s, over 1,000 performances, including the Milwaukee Repertory Theatre and New York's ANTA, for his annual Phoenix Summer Festival (Arizona).

EDWARD HASTINGS, Executive Di- rector and Resident Stage Director, was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broad- way he co-produced The Saintliness of Margery Kempe, EnFant for George Damon and he directed the City Theatre's production of A Man for All Seasons in colleges and regional theatres. Mr. Hastings' produc- tions of Chekhov's Aunt and The End of the World were seen during A.C.T.'s first two seasons. In New York he guided the Henry Fonda revival of Our Town with an all-star cast. He has directed seven other A.C.T. productions, most recently The Time of Your Life and Dandy Dick. This season, Mr. Hast- ings heads the new play program, Plays in Progress, and directed The House of Blue Leaves.

ALLEN FLETCHER, Resident Stage Di- rector and Conservatory Director, is former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera, the Penn- sylvania State Festival Theatre, the Antioch Arena Shakespeare Festival, the APA, the McCarter Theatre in Princeton, New Jersey, and the Boston Shakespeare Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace and The Hostage, as well as co-direct- ed The Crucible, which entered the repertory at the Stratford Summer Fes- tival in 1967. Mr. Fletcher also di- rected A.C.T.'s highly successful produc- tions of Hadrian VII, The Latent Heterosexual and An Enemy of the People. Last season, he directed An- tony and Cleopatra and Paradise Lost, and directed his new translation of the Chronicle of A.D. 1780 at Miami's House and That Championship Season for the 1972-73 tourist.

EDITH MARKSON, Development Di- rector, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginnings. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and in that same city she directed the young APA Repertory Company there for three seasons. She also brought William Ball to that theatre, where he first directed Chekhov'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, re- cently directed 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 lyrict of A.C.T.'s first musical, The Selling of the Pres- ident, which played on Broadway last season. O'Brien has joined Ellis Asakawa in focus in 1963 after graduating from the University of Michigan and teaching at Hunter College. He was the Assistant Director of The Rialto's assistant director of the Company, and directed You Can't Take It With You, War and Peace and other productions of the rep, and creating productions of O'Casey's The Plough and the Stars, Doolittle Dandy and Beckett's Play O'Brien directed A Comedy of Errors for A.C.T. in 1969, and last summer staged their production of The Merry Wives of Windsor. Then he travelled to Chicago where he directed Brian Bed- ford and Tami Adams in Cohanz's The Tavern. He comes back to San Francisco from Dallas where he has recently directed his first opera, Didlo and Aneness for the Dallas Civic Opera with Jani Vickers and Tatiara Troy. 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 CAST

Tovarid Helmer, a lawyer
Nora, his wife
Doctor Rank
Kristine Linde
Nils Krogstad, a solicitor
Olvier Einar
Pandora Benedon
Anne-Marie, The Helmer's nurse maid
Anne Lawder
A housemaid
Shirley Slater
A porter
Andy Backer
Mailman
Jerry Fitzpatrick

Party Guests:
Christopher Caza, Robert Dicken, Barbara Dickson, Jerry Fitzpatrick, Barbara Herring, Vic Pappas, Rebecca Sand, Warner Brooks, Sandy Timmons, Franey-Walsh

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

There will be two intermissions.

Dance Sequence by ILM CORTI

undestudies

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

Stage Manager: DIANA CLARKE

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stars last season with George Ken- nedy in Sarge. He has costarred in such movies as Andromeda Strain, R.P.M., The Honkers, and Brother John, both with Sidney Poitier. Mr. Bird has also appeared with several resi- dent theaters, including the New York Shakespeare Festival, the Cin- cinnati Playhouse-in-the-Park and the San Diego Shakespeare Festival. He has played major roles in a number of A.C.T. productions, including Titus, Two for the Seagull, The Sea- gull, Long Day's Journey Into Night, Look Homeward Angel, and A Christmas Carol. Mr. Bird is seen as Phell in Romain Rolland in That Championship Season.

JOSEPH BIRD, who returns for a third season at A.C.T., holds a master's degree in drama from Fenn College in Cleveland. He is also a member of Chicago Playwright's Thea- tre, which has appeared on television and in regional theater. He returned to A.C.T. in 1970 after a year at the University of Chicago and has also appeared in Yale Drama School and with Lee Strasberg. An original member of Chicago Playwright's Theatre, Mr. Bird has appeared on Broadway with the second city, in several off- Broadway productions, and with resident and summer theaters, made nu- merous radio and television commercials and has played an assortment of roles in television and feature films. Mrs. Bird has appeared in The Time of the Conclave, Paradise Lost and Tommy Dick- son's The Last Will. She is 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 director of a Rockefeller Foundation Foundation Fellowship with Kozin Linklater in voice teacher training one year, Mr. Chapline has also taught at the Mam- toba Theatre Center; the Stratford Festival Theatre (Canada), Arena Stage in Washington; D.C.; the Mark Taper Forum of the Los Angeles Mu- nicipal; the Los Angeles County Opera depart- ment at UCLA; and, most recently, at the New California Institute of the Arts in Los Angeles.

BARBARA COLEY, returning to A.C.T. after several seasons absence, has appeared in numerous productions on the Broadway stage, including Chayefsky's The Passion of Joseph D., Shaw's You Can't Be Too Cord and Of Mice and Men. View From Bridge. His television credits include Caroline, What's Happening? and Medical Center, and he was co-

KATHRYN CROSBY, who graduated from the University of Texas, appeared that her company's annual 1969- 70 production of That Championship Season. She has ap-
JANIE ATKINS, who holds a B.A. in English from Mills College, is an actor. She attended the University of London, was a student in A.C.T.'s Conserva-
tory for two years, appearing in The Merchant of Venice, Antony and Cle-
opatra, Caesar and Cleopatra and Electra and Gullivers Dead. She was recently seen in One Man, Two Gu-
ards at the Arena Stage, and at the Marin Shakespeare Festival as Miranda in The Tempest and Phoebe in As You Like It. Miss Atkins spent last summer at the Oregon Shakespeare Festival where she ap-
ppeared as Cressida in Troilus and Cressida and Katherine in Love's Labo-
urs. She is in a summer stock troupe.

JOSEPH BIRD, who returns for a third season at A.C.T., holds a mas-
ter's degree in drama from the Fenn College of the Minnesota 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 the APA Repertory Com-
pany. He appeared in the 1969 tour-
ing company of The Show Off, George Grizzard and Jesse Roy Landis and the Eastern University Tour with The Absurd and Lost in the King. He made his Broadway debut in You Can't Take It With You and appeared in 10 off-Broadway produc-
tions, including Moon in the Yellow River and Electra. Mr. Bird ap-
ppeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splend-
dored Thing. This past summer he appeared at the Old Globe Shake-
speare Festival in San Diego. He has been seen at A.C.T. in The Merchant of Venice, Hadrian VII, The latent Hemorrhoids, An Enemy of the People, The Sealing of the President, Ca-
esar and Cleopatra, Antony and Cleo-
patra, The Toast and Paradise Lost. Mr. Bird is currently appearing in CyraNo and You Can't Take It With You.

RANDY BIER, returning to A.C.T. after several seasons' absence, has appeared in numerous productions on Broadway, including in the production of Chayefsky's The Passion of Joseph D. Stanford's Too True to Be Good and Ethel Merman's View From Bridge. His television credits include City, the new ABC Medical Center, and he was co-

JOY CARLIN, who appeared as Miss Grim in The Importance of Being Earnest and in The Tavern during her first season, has been graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwrights Theatre, she has appeared on Broadway with the Second City, in several off-

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 director of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training one year, Mr. Chaplin has also taught at the Man-
tebelo Theatre Center, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Mu-

KATHY CROSBY, who graduated from the University of Texas, ap-
pearances to come with his first season with A.C.T. from New York, where he has completed a run of the current A.C.T. produc-
tion of Hamlet, with Stacy Keach and James Earl Jones, while he played Francisco and was under-

BARBARA COLEBY, returning to A.C.T. alter several seasons absence, studied at Carnegie Tech and received her Bachelor's Degree from Bard College. She was seen on Broadway in The Devil's Disciple, with Jason Robards and Anne Bancroft, and Murderous Angels, and off-Broadway in William Ball's Six Characters in Search of an An-

DONALD EWER, a veteran of 25 years in the theatre, film and telev-

ED FLANDERS, returning to A.C.T. for the first time since playing the Vaga-

DANA ELCRAR, who was graduated from the University of Michigan, became a part of the A.C.T. ensemble when he appeared in 1969-

Peter Donat

Peter Donat

Peter Donat

Peter Donat
His numerous TV credits include Hawai'i Five-O, Daniel Boone, Cade's Closet, and The Bionic Woman. His film credits include Baywatch, Ironside and Couples. He also won acclaim for his performance in the 1967 Broadway production of Fiddler on the Roof. In the recent film The Trial of the Catenonville Nine, in which he played Father Dan Bellinger 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.B.A. Acting Openhouse in Berkeley, and in Los Angeles with Joan Darling and Walter Baskett, formerly of N.Y.'s Actors Studio. His stage credits include the Theatre West Workshop premiere of William Inge's Caesarian Operation, John Agar's Eust 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 Coun selor At Law and The New Wilderness Search. His film credits include Frogs, in which he co-starred with Kay Millard, and The Bees in The Twelve Times Your Size, The Latent Heterosexual and An Enemy of the People. Mr. Gilliam appears in Crovno.

SARINA C. GRANT, who attended the American Academy of Dramatic Arts in New York, comes to A.C.T. from New York where she appeared in Henry V on Broadway. Among her TV credits are Guiding Light and numerous commercials, including those for Pan-American Airlines, Miss Grant has also appeared with the Salt Lake Civic Theatre, the Long Wharf Theatre and the Edmonton Festival (Scotland), and was seen in January in Albany's Footlight Theatre. Her film credits include Brother From Another Mother. She is currently seen in 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 Mark in The Homecoming, Theatre in The Night the Nose Taken in Jail, Pat in The Hostage and Burgy in The Devil's Disciple. He is seen in Crovno and You Can't Take It With You.

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, and his roles in the Memphis production of The reviewer of J. Robert Oppenheimer. Mr. Hancock appears in the A.C.T. productions of Be On My Side, a New York production of the Lincoln Center Repertory Company, played major roles for four years with the Oregon Shakespeare Festival and has been seen in the A.C.T. productions of In White America, The Archipelago and the Emperor of Asyma, The Hostage, The Time of Your Life, The Merchant of Venice, The Tempest, The Seller of the Present. This past year he appeared in several roles with the Milwaukee Repertory Theatre including the Duke in Measure for Measure and God in The Country. He appears in Crovno.

HENRY HOFFMAN, who holds a BA from Carl Valley 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 several roles for three years, including Iago in Othello and Edmond and in King Lear. A Woodrow Wilson Scholar and Fulbright Scholar with research in Kabuki theatre, Hoffman taught and directed at Illinois State for a year and studied at Actors' Studio with Harold Clurman and directed with Edwin Duvene. 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, and appeared in 17 Shakespearean roles in the past ten years, including those of Mark in The Homecoming, Theatre in The Night the Nose Taken in Jail, Pat in The Hostage and Burgy in The Devil's Disciple. He is seen in Crovno and You Can't Take It With You.

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 regular with the Arcos in Mexico. She has appeared in several roles with the Lincoln Center Repertory Company, played major roles for four years with the Oregon Shakespeare Festival and has been seen in the A.C.T. productions of In White America, The Archipelago and the Emperor of Asyma, The Hostage, The Time of Your Life, The Merchant of Venice, The Tempest, The Seller of the Present. This past year she appeared in several roles with the Milwaukee Repertory Theatre including the Duke in Measure for Measure and God in The Country. He appears in Crovno.

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.A.'s Love of Life, and also appeared in Gertrude Stein's Breath and Breath of Life. N.Y. Her recent Broadway and off-Broadway credits include Kurt Vonnegut's Happy Birthday, Where's Charlie, Candle Face, with Lloyd Bridges and Bette Palmer, Norman Mailer's Deeperrr and Witness, for which she received the Drama Desk Award. She currently plays the title role in A Doll's House. She is seen in Crovno and You Can't Take It With You.

JUDITH KNIAZ comes to her first season with A.C.T. from the Broad- way company of No, No, Nanette, where she played a featured role and was seen in New York by Richard Calghar. She was also seen in the review of this show by the New York Daily News and her off-Broadway credits include Dames at Sea and Showkicker's Holli- day as well as a role in the film Dressed to Kill. She is currently seen in In Crovno and You Can't Take It With You.

FRANK O'TWILLER has served the company as its resident director since the Conserva- tory's beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Sololova Studio of Acting in New York and trained to teach at the London Academy of the Arts for the Alexander Technique in New York. In addition to directing A.C.T. his acting credits include The New York Times and The Merchant of Venice.

WILLIAM PATTERSON acted with East- ern stock until 1947 when he began a 20-year association with the Clev- erty Board of Directors as a member of Tiny American Style, is seen on Mistero, a children's show on NET, and in the films and Playhouse 90 and Such Good Friends. She is currently seen in Crovno and You Can't Take It With You.

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 recent work at Indiana 1970-71, was also the Grand Teton winner and selected as Miss Congeniality at the Miss Amer- ica pageant in 1971. Miss May, a veteran of several television commer- cials, 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 Try and Try and Try (By and By) and the Musical Comedy Society in Berlin. 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 Reperti- ry Theatre. His performances have included Sir Eric Maxim in Mammon in The Alchemist, Father Banvit in Devils, Holcroftes in Love's Labour's Lost, and Dr. Waldeser in Idiot's Delight. Co-founder with D. Christopher, the University Theatre Company of San Francisco, he has performed in M.A. in English from UC Berkeley and currently teaches drama at Stan- ford, University and is working with A.C.T. as an acting fellow in 1966, and he appears in Crovno.

E. KERRIGAN PRESCOTT (joined A.C.T. A.C.T.'s resident director and was seen in Rosenkrantz and Guildenstern Are Dead, Postcard from Pari- sota, Paradise Lost and The Contrac- tor. Having trained at the Webber- Donner School for 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 Salisbury Fair at the Theatre Royal in Windsor, Bes- sides acting in and directing universi- ty productions at UC Berkeley, where he obtained a Ph.D. in 1965 and taught until 1972, he was a founding member of the Magic Thea- tre of Berkeley, acting the title roles in both Miles Gloriosus and Barnet Bill. Mr. Prescott is currently appearing in Crovno and You Can't Take It With You.

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 Openhouse in Berkeley, and in Los Angeles with Joan Darling and Walker Basket, formerly with NYO’s Actors Studio. His stage credits include the Theatre West Workshop premieres of William Inge’s Caesarian Operation, John Argue’s Eros and Jezebel 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 Counsellor at Law and The Green Hornet. His film credits include Frogs, in which he co-starred with Ray Milland, and The Masque of the Red Death. He has returned to A.C.T. for his third season with A.C.T. He was seen in The Ballad of the Sleeping Giant, The Latent Heterosexual and An Enemy of the People. Mr. Gilliam appears in Cyrano.

SARINA C. GRANT, who attended the American Academy of Dramatic Arts and who comes to A.C.T. from New York where she appeared in Henry V on Broadway and in Los Angeles with the Henry V Repertory Company. Her TV credits include Ridge Hill, Night Gallery and Panic Bay. Among her TV credits are Guiding Light and numerous commercials, including those for Pan-American Airlines, Miss Grant has also appeared with the Associated Artists of New York and in the Long Wharf Theatre Festival, the Long Wharf Theatre and the Edinburgh Festival (Scotland), and was in Leeds in All in the Family’s The Hospital. Her film credits include the role of a nurse in 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 Arle in The House of Blue Leaves. He comes to his first season at A.C.T. from Temple University in Philadelphia where he’s just completed his Master of Fine Arts Degree in Drama in the New Order, the recent The Trial of the Catherinville Nine, in which he played the father Dan Berrigan and replicated that role in the film. He is currently seen in That Championship Season.

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JOHN HANCOCK, who attended Wayne State University, was a vocal-actor 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. His film credits include the A.C.T. productions of In White America, The Architect and the Emperor of Asya, 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 of York in Measure for Measure and God in The Cash Cure. 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 UCLA at Fullerton and his master’s degree from the University of Illinois, returned to the Bay Area for Christmas last year and has returned this past summer to play Milo Tindl in A.C.T.’s long-running Sleuth. He is currently playing the role of a song writer in the Los Angeles production of the Long Wharf Theatre Festival, the Long Wharf Theatre and the Edinburgh Festival (Scotland), and was in Leeds in All in the Family’s The Hospital. His film credits include the role of a nurse in The Hospital. She is seen in You Can’t Take It With You.

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encrants and Guldenstern Are Dead, Dandy Dick and The Contractor. Mr. Sherman is currently seen in Cyrano.

Howard Sherman

Shelley Slater

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, Titania in A Midsummer Night’s Dream, and Mena in Antony and Cleopatra. He was previously a leading actor in the Seattle Repertory Theatre company, seen in roles roles as Camille in A Flea in Her Ear, Sandy in Hay Fever, Le Fleche in The Miser, and a title role in Kopi’s Indiaman. In addition, he has acted opposite Richard Chamberlin as Aumerle in Richard II, and Maureen O’Sullivan. His summer stock experience covers three years and major roles with Seattle’s Contemporary Theatre. He has had extensive classical training, playing such roles as King Lear, Trigorin, and Shylock, and 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. Loong. 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 1977 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-Near 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 Catronville 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 Maze, to be released this fall, Mr. Slater is also a published poet and short story writer and film writer, producer. Her numerous TV credits include series for NBC, many network commercials, and the distinction of having been one of the first women film and TV directors in the U.S.

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, Erin Pizzey, Gerrulde 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.

The most important judge of our performance is you.
encrants and Guildenstern Are Dead, Dandy Dick and The Contractor. Mr. Sherman is currently seen in Cyranos.

Howard Sherman

Shirley Slater

The most important judge of our performance is you.

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 Athahulpa in Royal Hunt of the Sun and Edmund in King Lear, with Morris Carnovsky. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Perc 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.

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CROCKER BANK
AIR, SEA, SKI
by Jim Crockett

You arrive at the dock in plenty of time, maybe even a little too early. Your luggage is promptly removed from the bottom of the boat, and then you're shown to your room. Maybe yours is a simple cabin with a single bed, or maybe you have a luxuriously equipped stateroom with two beds and four portholes. Either way, there's your luggage, waiting to be unpacked and waiting for you. You survey your quarters, opening each of the tiny drawers and cabinets.

Then, on board, long friends and new acquaintances are waiting at the Oceana, ready to greet you. You're in a new city, and it's not as large as you're probably used to. It's a city in which you're going to spend the next few days. So you begin to acquaint yourself with the various decks and walkways, unrestricted since there are no gates or barriers. There's the little restaurant on the second floor, an assortment of bars and lounges, a comfortable library, two large dining rooms, gift shops, and just about everything you can imagine, except a gym.

Teenage girls passengers hang around on deck to look at the sky, hoping to see a glimpse of the stars. Parents have already disappeared, quickly discussing the fact that the price of cocktails is still too low. Older travelers have already begun meeting new friends and new acquaintances. Your steward, maybe a Cockney or Scot, has tidied your room and left you unpacked, and the boat is at sea. As you sail past El Capitan, you're still trying to get your "sea legs." By evening, you're starting to feel familiar with the ship, and you're getting a glimpse of the life that's waiting for you. Your trip is over, and you're already looking forward to the next one.

The sea is restful. 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 Britain or the Mediterranean. Sailing to France can be a fun and exciting trip, but the beautiful city of London is only two-and-a-half days away on, say, S.S. Oceana which we took. And then you can have time by flying back after your holiday.

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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 grand 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. Skiing is always a delight to us, but there was a special appeal to the cruise and fly idea too.

You arrive at the dock in plenty of time, maybe even a little too early. Your luggage is stored away to sail on the bottom of "The Boat," then soon it's time to board and you're shown to your room. Maybe yours is a charming affaire with bunk beds and a single window, or maybe you have a luxurious suite with two beds and four portholes. Either way, there's your baggage, hanging just as mysteriously reappeared and waiting.

You survey your quarters, opening each of the tiny drawers in cabinets.

Then before long, friends and skylines disappear as the Oromay 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 on board. There is the little hundred-seat cinema, an assortment of bars and lounges, a comfortable library, two large dining rooms, gift shop, laundry and everything else a city has, except museums.

Teenage girl passengers hang around on deck to look in to the smaller cabins. Even get a glimpse of parents have already disappeared, quickly discovering that the price of cocktails is significantly low. Older travelers have already begun meeting new bridge partners.

Your steward, maybe a Cockney or Scot, has tidied your room after you unpack, and although 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 facies. Maybe strolling to the Kit and Thistle bar like a seasoned veteran. You've found those legendary Cuban cigars on sale, too.

Gentle bays 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 fish, or roast beef and ginger or a crab cocktail for starters, followed by conch maneau with shrimp, then fillets of Placide Bona-Femme or maybe Roast Spring Chicken. Some salad, too, and assorted vegetables, and for dessert Creme Florentine, French pastries or cheeses and fruit.

Your captain, or "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 "Steamer" and a silent walk on deck. Then to bed, snug to sleep by the waves, and rocked by the almost imperceptible soothing vibrations of the ship's engines.

In the morning your 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 qoats (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 jelly. And you swear you'll never eat again. At least, 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, part of the weather and the sea, your scarf pulled tight, your jacket collar up close. Maybe you have one of those mildly rich Hawaians, or your favorite pipe. And a copy of London's Sea Wolf which you always meant to read. Then before you know it, it's seven o'clock. Humpi and Wolf Lagen 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 Victoria. You've only been onboard a few days, but there is still a sort of sadness that the cruise is coming to an IT TAKES ALL SEASONS and new, charred oak barrels to properly age Tennessee whiskey.

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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.

CABIN CRUISES & EASTERN, NATIONAL, WESTERN, DELTA & AMERICAN AIRLINES
Departure: April 6 (LA), 17 days — Fairwind, Cruise Acapulco, Balboa, Cristobal, Cartagena, Aruba, Martinique, San Juan, Port Everglades. Fly home.
Departure: April 24 (LA), 17 days — Fairwind, Fly to Port Everglades. Cruise St. Thomas, St. Maarten, Guadeloupe, San Juan, Aruba, Martinique, San Juan, Port Everglades. Fly home.

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

MEXICO: Princess Cruises & Western Airlines
Departure: April 20, May 4 (LA), 10 days — Island Princess. See April 2 schedule.
Departure: May 25 (LA), 8 days — Island Princess. See April 2 schedule.

Mexico, Caribbean, Scandinavia: German Atlantic Line & Pan American World Airways
Departure: April 23 (LA), 35 days — Hamburg. Fly to Sydney, then Bali and Singapore. Cruise Bangkok, Hong Kong, 6 days, Nagasaki, Kobe, Tokyo, Honolulu, Los Angeles.

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For reservation or information contact:
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Peter Bessell - 661-1330
KKH1 1350 am - 95.7 FM - Listen to the live broadcast in stereo of the San Francisco Symphony on February 2, 16, 23 and March 16 and 30, direct from the War Memorial Opera House.
We invite you to come in and be comfortable in a setting of rare antiques and objects d'art we've gathered from around the world. Our menu includes beef, shrimp, chicken, sandwich specialties ($1.50-$3.50). Also wines and spirits. Lunch and dinner served daily.

Now, we've added a PRIME RIB ROOM open nightly from 6 to 10 PM and to 12 Fri & Sat, featuring Alaskan King Crab and Prime Rib.

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**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 Fleet Dakota,

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**PACIFIC CIRCLE**
**PACIFIC FAR EAST LINE & PAN AMERICAN WORLD AIRWAYS**, USA
Departure: Dec. 14 (LA), 46 days—
Royal Viking Star. (See Sept. 24 schedule.)

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**MEXICO, CARIBBEAN & SCANDINAVIA**
**GERMAN ATLANTIC LINE & PAN AMERICAN WORLD AIRWAYS**
Departures: May 30 (SF), May 31 (LA), 33 days—

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


Departures: May 14, 27, June 16, 26, July 10, 21, Aug. 10, 22, Sept. 2, 21 (LA and SF), 15 days—Monterey or Mariposa. Fly to Hilo. Spend 9 days. Cruise home.

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Seven days of Opera in New York
Eschorted by Peter Bessell

**Schedule**:
April 15: Departure to New York
April 16: Gounod’s Romeo and Juliet at the Met with Moffo and Corelli
April 17: Massenet’s Manon, NYC Opera with Sills
April 18: Strauss—Der Rosenkavalier at the Met with Rysanek, Corelli
April 19: Rossini—Barber of Seville at the Met with Hornell, Cosselli
April 20: Puccini, Tosca at the Met with Bumbry and Corelli
April 21: (M) Donizetti, Lucia at the Met with Scotto, Kenyon; (E) Verdi, Trovatore at the Met (closing performance with Caballe, Gneo)
April 22, Return to San Francisco

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Price: $549.00 includes:

For reservation or information contact:
Jackson Travel Service, 1607 Jackson Street, S.F. 928-2501
Peter Bessell - 661-1330

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**DEPARTURES**

**STIRL Cruises & Eastern, National, Western, Delta, & American Airlines**
Departure: April 6 (LA), 17 days—Fairwind, Cruise Acapulco, Balboa, Cristobal, Cartagena, Aruba, Martinique, San Juan, Port Everglades. Fly home.

Departure: April 24 (LA), 17 days—Fairwind, Fly to Port Everglades. Cruise St. Thomas, St. Maarten, La Guaira, Curacao, Cristobal, Balboa, Acapulco, Los Angeles.

Departure: May 11 (LA), 17 days—Fairさい。(See April 6 schedule.)

Departure: May 29 (LA), 17 days—Fairさい。(See April 24 schedule.)

**ROYAL CARIBBEAN LINE & WORLD AIRWAYS**
Departures: Every Friday (LA & SF), 7 days—Song of Norway. Fly to Miami. Cruise San Juan, St. Thomas, Nassau, Miami. Fly home.


**MEXICO**
**PRINCESS CRUISES & WESTERN AIRLINES**

Departure: April 20, May 4 (LA), 10 days—Island Princess. (See April 2 schedule.)


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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**SOUTH AMERICA**
**PRUDENTIAL GRACE LINE & VARIG BRAZILIAN AIRLINES**

Departure: April 7, May 1, 24 (LA), 34 days. Cruise Buenaventura, Balboa, Cartagena, Aruba, La Guaira, Puerto Cabello, Port of Spain, Rio de Janeiro (4 days). Fly to Lima (4 days and home.


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

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San Francisco Conservatory of Music
A music series in an intimate hall in
cluding concert, lecture-demonstra-
tion, 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 or-
chestral functions of all components
of the percussion section from snare
drums to cymbals. Elaine Jones will
be accompanied by a pianist.

Tuesday, April 24, ARTHUR KRHEBIEL
Three centuries of horn trio. 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 Moz-
art’s Concerto for Natural Horn of
Waldhorn.

Performers:

MILTON AND PEGGY SALKIND, pia-
no duo, are graduates of Juilliard School of Music. They have been fea-
tured soloists on the Bell Telephone
Hour on television, appeared in con-
cert at the Library of Congress, and completed five concert tours of Eu-
rope. Milton Salkind is President of the
San Francisco Conservatory of Music. Peggy Salkind is head of the
piano department at Lone Mountain College.

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

ARTHUR KRHEBIEL, 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 an
member of Metrophonics, 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 Fran-
cisco.

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

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University of California Extension  
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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 tam-tams. Elayne Jones will be accompanied by a pianist.

**Tuesday, April 24, ARTHUR KREHBEL**  
Three centuries of horn trio. 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 Walherr.

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 KREHBEL**, 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 the Metropolitans, 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 601-5452 in San Francisco.
Performing Bacchus

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AMUSES-GUEULES
A Mixed Bowl of Natural Nuts and Seeds

SOUPE
Cole Madrilène à la Minosa

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

ENTREE
Le Canard à la Marengo de Josephine

ENTREMETS
Le Sorbet au Gingembre Wunderbar

ROT
The Baron of Indiana

SALADE
Le Dôme de la Belle Géraldine

FROMAGES
Le Plateau de Fromages de France

DESSERTS
Kiss Me Kate Spice Cake

Crocembouche à la Duchesse

Demis-Tasse
Pele Indiana Chocolate Fudge

Cognac X.O., Hennessy

Le Propriétaires:
Monsieur Victor & Roland Gotti

Le Chef de Cuisine:
M. 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 puréed, 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.

Actually, Laguna is a whole new kind of wagon. It’s more spacious than Chevelle wagons of old, especially for people in the second seat.

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ERNIE'S RESTAURANT

presents

MENU DU DINE DE COLE PORTER

AMUSE-GUEULES
A Mixed Bowl of Natural Nuts and Seeds

SOUPE
Cole Madrilena a la Mimosa

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

ENTREE
Le Canard a la Marengo de Josephine

ENTREMETS
Le Sorbet au Gingembre Wunderbar

ROT
The Baron of Indiana

Salade
Le Dome de la Belle Geraline

FROMAGES
Le Plateau de Fromages de France

DESSERTS
Kiss Me Kate Spice Cake

AMUSES-GUEULES

to Begin The Beguine

Spanish Sherry, Pando Fino,

Sauternes and Sugar. The amounts of the above are variable depending on the strength of the ginger and the sweetness of the Sauternes.

Entree
Le Canard a la Marengo de Josephine

Entremets
Le Sorbet au Gingembre Wunderbar

Rot
The Baron of Indiana

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

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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.
SPACE OUT EFFICIENTLY

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

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

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

It's been said that skiing, staying in Vancouver is like skiing in San Francisco and skiing on Mt. Tamalpais, because barely twenty minutes from the Ritz Universal, 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 at 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 virgin snows of a 9000 foot glacier. Then on to Aspen, 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, snowboarding and nightly entertainment, you're ready for home. You've been on the powder slopes of Western Canada's most beautiful mountain every day, and you've been spoilt. You've loved it all, but you really want to be back home.

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 major theatre. Weekly evening of informal discussions and demonstrations with the writer, actors, and director of Henrik Ibsen's classic play. A.D.T.'s presentation, presented since 1953, and selling by mail all over the country. Naturally they have had no trouble making you local notary can't afford to stock. Epithymus are jungle cats, groveling in grotto, and through some call them Osch's. Cactus they have no relationship to McCall's specialty. Bexley Gardens, 2686 Paloma Street, Panama, C 91107, have an absolutely incredible list of them. It shows what happens when you get a free offer. And if you're planning an educational program get in touch with Suiter Nursery, 3220 Silverado Trail, St. Helena, Ca 94574. Their list of bower favorites; pine, cedar, cypress, fir, sequoia, spruce and some miscellaneous items to be 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 driving season in March. Their list is also free. They do sell in quantities as small as five of one variety.

To the north is bulk country, McCall's Lilies, P.O. Box 8700, sells what seems to be the full range of deCraze hybrids. This isn't exactly the spring to plant, but if you want to obtain their catalog for future reference. Their catalog is 3605 Quimby Road, San Jose, Ca 95133. Good for more 24 page catalog is out of print this fall. A new edition will be published in this June.

And a final note taken us to the And West. Gilbert W. Wild and Son, Inc., 1200 W. 6th Street, also sells iris but adds peonies and daylilies. The latter probably do not get enough night time warmth in this area although there is at least one great collector of them in the same area. If you feel adventurous 50c will reserve you a copy of their new catalog to be published also in April.

If you're late in making a New Year's resolution you might consider a vow to plant several new varieties in your garden this year. The way you start is to send off for an appealing catalog this month. It's possible to do some gardening by mail!
Your new friends will go their own ways, there'll be no more deck to stalk or sea to watch, no more strolls to walk with you and juice and biscuits, no more books to read with- out guillotined words.

You're in Vancouver, a lovely city many people have liked to San Francisco in its appearance and feel-

ing.

There are some great popular hotels in Vancouver. We chose the Ritz International, located right in the heart of the city.

It has been said that for skiing, staying in Vancouver is like skiing in San Francisco and going to 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 at one of Vancouver's finest restaurants while viewing the city at night in true breathtaking fashion. And if you ski your love, Grouse has some of the best and most beautiful views.

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Pacific Airlines takes you back to Vancouver quickly enough, and after a week of skiing, snowboarding and nightly entertainment, you'll be ready for home. You've been there, but you want it all, but what you really want is to be back home again.

Simple matter. A two dollar cab ride gets you to the Vancouver airport, then just after two hours on a CP Air jet you're home 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.
THE MARKET SCENE

Conventional Commodity Futures Trading

The Chicago Commodity Exchange describes commodity speculation as "trading in the foods and raw materials of tomorrow." When you purchase a commodity futures contract on May, 1973, sugar, for example, you are buying the right to receive 112,000 pounds of sugar at the price of $10.00 per pound. This price is fixed and acceptable on his efforts.

If, between today and the first of May, the price of sugar rises, you can sell your futures contract for, perhaps, $11.00 per pound, and gain a profit of $120. (10 per cent rise in the price of sugar, and you would lose $120. In either case, you never actually accept physical delivery of the sugar, you merely trade in the futures markets. 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 Hier-Leisen, 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, small individual traders eventually lose money trading in commodity futures. And, while commodity futures are nominally limited to 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), sugar (1/2 c) you may not be able to sell your contract that day because everyone expects sugar prices to drop further. As the price declines, it is being arbitrated at 1/4 c by the Exchange's limit rule. You are "locked in" and must suffer declines you can't control by selling out and accepting an loss.

Commodity Options... A New Market

Commodity options are a relatively new investment vehicle which allows you to trade in commodities with strictly limited risk. On certain commodities, you can buy an option to buy sugar at some fixed price, for example, and then use the option to buy futures. If prices rise, you can exercise your option and sell your futures contract at a profit. If prices fall, you can let your option expire worthless and lose only the premium you paid for it.

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 will profit on both sides of a double option at different times during its six-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 portfolio 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 Artists are invited to write for a detailed description of this new investment tool. Please send your request to: Commodity Options, Investment Department, Performing Arts, 637 Branham Street, San Francisco, California 94118.

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dancing to the San Francisco Orchestra (nights)

Weener's Cellar

to Feb. 8

MARK HOPKINS HOTEL

Top of the Mark

dancing to the Dick Turner Trio (Thurs thru Sat)
dancing to the John Cooper Trio (Sun and Mon)

ST FRANCIS HOTEL

The Penthouse

dancing to Orrin Tucker and his Orchestra (Thurs thru Sat)
dancing to the Al Simon Trio (Sun and Mon)

SIR FRANCIS DRAKE

Starlite Room

dancing to the Richie Ferraro Trio (nights)

MIYAKO HOTEL

Garden Bar (16 shows nightly)
thu thru Sun -- Arthur Lyman Show

Feb. 13-Mar. 3 -- Rick & Marci with Love
Conventional Commodity Futures Trading

The Chicago Commodity Exchange describes commodity speculation as "trading in the foods and manufactures of tomorrow." When you purchase a commodity futures contract on May, 1973 sugar, for example, you are buying the right to 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 10c a pound, and earn a profit of $1120 (10c 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 commodity. Although you may receive a fixed, acceptable return on this investment, you will be prevented from selling the futures contract to someone else if you need cash. In May, and your sugar will actually be delivered to some place like Hiller, 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 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 to the "limit" (the maximum amount the Exchange rules will allow the price of the commodity to change in one day), for sugar (it's 1c) you may not be able to sell your contract that day. Also, because everyone expects sugar to drop further the next day, the price decline was arbitrarily halted at 1c 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 allows you to trade in commodities with very limited risk. On certain commodities (sugar, copper, platinum, silver, copper, plywood), you can purchase a put or call option on a commodity futures contract. These options function just like a call or put options on common stocks except that when commodity options are bought and sold, there are no brokers commissions to pay, and you have the right to buy or sell a futures contract at a fixed price, the price of the contract on the day you buy 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 $1,000 per one cent rise in the price of sugar, and you sell your option to collect your profit. If the price plummeted by 5c as a possibility, for example, if the U.S. agrees to disembark Cuban sugar in return for an anti-aircraft treaty with Cuba), you don't lose $500. You simply don't exercise your option, limiting your loss to the $1,000 premium you originally paid.

Double Options

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

The effect of the availability of commodity options has been to allow many small investors to add the fast action of commodity trading to their portfolios without incurring unacceptable risks. Goldstein, Samuelson, Inc. (for far the largest commodity option broker) has grown from just over 50 clients in two years to over 50 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, 637 Brannan Street, San Francisco, California 94107.
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. 1-15—Open
Mar. 16-24—The Happy Jesters
Mar. 25-31—Open
Nugget (Sparks)
Mar. 2-3—Buck Owens Show
Mar. 9-10—Open
Mar. 14-16—Open
Mar. 20-24—Open
Mar. 21-24—Jimmy Dean & The Imperials

LAKE TAHOE
Harrah's Tahoe (South Shore Room)
Mar. 2-4—Jerry Lewis
Mar. 5-8—Shelly Green
Mar. 16-18—Sandler & Young with Leo de Lyon
Mar. 22-24—Sonny & Cher
Sahara Tahoe (High Sierra Room)
Mar. 2-4—Pearl Bailey
Mar. 9-11—Marty Robbins
Mar. 16-18—Robert Coutelet
Mar. 23-25—Rowan & Martin
Mar. 30-Apr. 1—Jonathan Winters

LAS VEGAS
Caesars Palace
Thr. Mar. 7—Steve Lawrence & Eydie Gorme
Fri. Mar. 8-10—Andy Williams
Mar. 22-Apr. 4—The Osmond Brothers
Desert Inn
Thr. Mar. 19—Jimmy Dean
Mar. 20-24—Tina Lopez & Joan Rivers
Dunes
Current—“Casino de Paris”
Flamingo
Thr. Mar. 21—Marty Allen & Marna Cass Elliott
Fri. Mar. 22-24—Sandler & Young with Corbett Monica
Frontier
Thr. Mar. 14—Robert Goulet & Norm Crosby
Mar. 15-16—Phil Harris
Las Vegas Hilton
Thr. Mar. 16—Ann-Margret
Mar. 17-18—Bill Cosby
Rio Hotel
Thr. Mar. 20—Don Rickles
Mar. 21-24—Lute Fields
Sahara
Thr. Mar. 25—Open
Mon. Mar. 29-31—Rowan & Martin
 Sands
Thr. Mar. 13—Bob Newhart & Florence Henderson
Mar. 14-31—Open
Stardust
Current—“Lido de Paris”
Tropicana
Current—“Folies Bergere”

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 civilzed 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 way. All these diverse-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!”
**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—Carlton O'Connor

**Ponderosa Hotel (dancing)**  
Mar. 1:19—Open  
Mar. 12:24—The Happy Jesters  
Mar. 22:41—Open

**Nugget (Sparks)**  
Mar. 3:11—Open  
Mar. 9:19—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. 3:11—Shef Gheen  
Mar. 16:18—Sandler & Young with Leo de Lyon  
Mar. 22:Apr. 4—Sonny & Cher

**Sahara Tahoe (High Sierra Room)**  
Mar. 2:4—Pearl Bailey  
Mar. 9:11—Marty Robbins  
Mar. 16:18—Robert Goulet  
Mar. 23:25—Rowan & Martin  
Mar. 30:Apr. 1—Jonathan Winters

**Las Vegas**

**Caesars Palace**  
Mar. 17—Steve Lawrence & Eydie Gorme  
Mar. 8:21—Andy Williams  
Mar. 22:Apr. 4—The Osmond Brothers

**Desert Inn**  
Mar. 19:20—Jiminy Dean  
Mar. 20:Apr. 9—Trini Lopez & Joan Rivers

**Dunes**  
Current—"Casino de Paris"  
Flamenco  
Mar. 21—Marty Allen & Marna Cass Elliott  
Mar. 22:Apr. 18—Sandler & Young with Corbett Monica

**Frontier**  
Mar. 14—Robert Goulet & Norm Crosby  
Mar. 15:Apr. 4—Phil Harris  
Las Vegas Hilton  
Mar. 16—Ann-Margret  
Mar. 17:Apr. 6—Bill Cosby  
Riviera  
Mar. 20—Don Rickles  
Mar. 21:Apr. 10—Totee Fields

**Sahara**  
Mar. 25—Open  
Mar. 29:Apr. 7—Rowan & Martin  
Sandys  
Mar. 13:Bob Newhart & Florence Henderson  
Mar. 14:31—Open

** Stardust**  
Current—"Lido de Paris"  
Tropicana  
Current—"Folies Bergere"

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

**Mon., Mar. 12**
7:00 PM — KRON/AM — Show Album — "CARABO" — "NO, NO, NANNETTE" — "BRIGADOON" — "PIERRE"
8:00 PM — KRES/AM — Show Album — "ONCE UPON A MATTRESS" — "BELLS ARE RINGING"
8:00 PM — KRES/AM — Show Album — "MUSIC MAN"
9:00 PM — KRES/AM — Show Album — "SOUTHERN COMFORT" — "HELLO, DOLLY!"
10:00 PM — KRES/AM — Show Album — "SILENT NIGHT"
11:00 PM — KRES/AM — Show Album — "THREE AMIGOS"

**Mon., Mar. 13**
7:00 PM — KRON/AM — Show Album — "NO, NO, NANNETTE" — "BRIGADOON" — "PIERRE"
8:00 PM — KRES/AM — Show Album — "ONCE UPON A MATTRESS" — "BELLS ARE RINGING"
8:00 PM — KRES/AM — Show Album — "MUSIC MAN"
9:00 PM — KRES/AM — Show Album — "SOUTHERN COMFORT" — "HELLO, DOLLY!"
10:00 PM — KRES/AM — Show Album — "SILENT NIGHT"
11:00 PM — KRES/AM — Show Album — "THREE AMIGOS"

**Wed., Mar. 15**
7:00 PM — KRON/AM — Show Album — "SHE LOVES ME" — "TWO BY TWO" — "MUSICAL OF THE WORLD, I WANT TO GET OFF"
8:00 PM — KRES/AM — Show Album — "KISS ME KATE" — "SOUTHERN COMFORT"
9:00 PM — KRES/AM — Show Album — "SOUTHERN COMFORT"
10:00 PM — KRES/AM — Show Album — "NO, NO, NANNETTE"
11:00 PM — KRES/AM — Show Album — "THREE AMIGOS"

**Sun., Mar. 19**
7:00 PM — KRON/AM — Show Album — "GENTLEMEN PREFER BLONDES" — "NO, NO, NANNETTE" — "BRIGADOON"
8:00 PM — KRES/AM — Show Album — "ALL AMERICAN"
9:00 PM — KRES/AM — Show Album — "ALL AMERICAN"
10:00 PM — KRES/AM — Show Album — "SOUTHERN COMFORT"
11:00 PM — KRES/AM — Show Album — "THREE AMIGOS"

**Sun., Mar. 19**
7:00 PM — KRON/AM — Show Album — "GENTLEMEN PREFER BLONDES" — "NO, NO, NANNETTE" — "BRIGADOON"
8:00 PM — KRES/AM — Show Album — "ALL AMERICAN"
9:00 PM — KRES/AM — Show Album — "ALL AMERICAN"
10:00 PM — KRES/AM — Show Album — "SOUTHERN COMFORT"
11:00 PM — KRES/AM — Show Album — "THREE AMIGOS"

**Sun., Mar. 26**
7:00 PM — KRON/AM — Show Album — "MUSIC MAN"
8:00 PM — KRES/AM — Show Album — "SOUTHERN COMFORT"
9:00 PM — KRES/AM — Show Album — "NO, NO, NANNETTE"
10:00 PM — KRES/AM — Show Album — "THREE AMIGOS"

**Sat., Apr. 4**
7:00 PM — KRON/AM — Show Album — "THE MUSIC MAN"
8:00 PM — KRES/AM — Show Album — "SOUTHERN COMFORT"
9:00 PM — KRES/AM — Show Album — "NO, NO, NANNETTE"
10:00 PM — KRES/AM — Show Album — "THREE AMIGOS"

**Mon., Apr. 10**
7:00 PM — KRON/AM — Show Album — "MUSIC MAN"
8:00 PM — KRES/AM — Show Album — "SOUTHERN COMFORT"
9:00 PM — KRES/AM — Show Album — "NO, NO, NANNETTE"
10:00 PM — KRES/AM — Show Album — "THREE AMIGOS"

**Sat., Apr. 15**
7:00 PM — KRON/AM — Show Album — "MUSIC MAN"
8:00 PM — KRES/AM — Show Album — "SOUTHERN COMFORT"
9:00 PM — KRES/AM — Show Album — "NO, NO, NANNETTE"
10:00 PM — KRES/AM — Show Album — "THREE AMIGOS"

**Sat., Apr. 22**
7:00 PM — KRON/AM — Show Album — "MUSIC MAN"
8:00 PM — KRES/AM — Show Album — "SOUTHERN COMFORT"
9:00 PM — KRES/AM — Show Album — "NO, NO, NANNETTE"
10:00 PM — KRES/AM — Show Album — "THREE AMIGOS"

**Mon., Apr. 24**
7:00 PM — KRON/AM — Show Album — "MUSIC MAN"
8:00 PM — KRES/AM — Show Album — "SOUTHERN COMFORT"
9:00 PM — KRES/AM — Show Album — "NO, NO, NANNETTE"
10:00 PM — KRES/AM — Show Album — "THREE AMIGOS"

**Wed., Apr. 26**
7:00 PM — KRON/AM — Show Album — "MUSIC MAN"
8:00 PM — KRES/AM — Show Album — "SOUTHERN COMFORT"
9:00 PM — KRES/AM — Show Album — "NO, NO, NANNETTE"
10:00 PM — KRES/AM — Show Album — "THREE AMIGOS"

**Sun., Apr. 30**
7:00 PM — KRON/AM — Show Album — "MUSIC MAN"
8:00 PM — KRES/AM — Show Album — "SOUTHERN COMFORT"
9:00 PM — KRES/AM — Show Album — "NO, NO, NANNETTE"
10:00 PM — KRES/AM — Show Album — "THREE AMIGOS"

**United's New Yorkers Introducing the Deli Buffet**

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

When you fly United's Morning New Yorker, you're going to find something new about the Great Wide Way. Oh sure, we begin with a delicious breakfast... brunch well, whatever you choose it to be. Just take your pick of corned beef or another breakfast entree. All with side orders of breakfast main or enjoy broccoli of beef. Whatever your choice, pace yourself.

Because at lunchtime, we're putting out a fantastic deli spread. Filled with lox and bagels and cream cheese, Salami, roast beef, turkey, and ham. And chopped liver and cheeses and four kinds of bread. It's a unique idea in in-flight dining. And it's all buffet. So you can make just the sandwich your stomach desires. Whichever you desire. Again and again and again. Say, before you call your Travel Agent, or United at 397-2100, there's something else you should know about our Morning New Yorker. We leave at 8:30 a.m. A half-hour before our competition. And since we leave San Francisco at such a good time, you have a whole evening for a good time in New York. That's United's Morning New Yorker. Think of it as a six-mile-high sandwich.

The friendly skies of your land

United Air Lines
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" — Showtime — "TIDELAND ON THE ROOF"

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

Sat., Mar. 3
7:00 PM — KRON/FM — Show Album — "ALL AMERICAN"
8:00 PM — KSHJ/FM (1550 kc) and KXIS/FM (93.7 mc) — Philadelphia Orchestra

Sun., Mar. 4
7:30 PM — QEJ (Channel 9) — Evening at Pops with Arthur Felder
8:00 PM — KPPC/FM — Sunday Night Opera — "COSI FAN TUTTE" (Mozart)

Mon., Mar. 5
7:00 PM — KRON/FM — Show Album — "I CAN GET IT FOR YOU WHOLESALE"
8:00 PM — KKHJ/FM — Boston Pops
8:00 PM — KREJ/A&M — Showtime — "OKLAHOMA"

Wed., Mar. 6
7:00 PM — KRON/FM — Show Album — "TWO GENTLEMEN OF VERONA"
8:00 PM — KKHJ/FM — Boston Symphony
8:00 PM — KREJ/A&M — Showtime — "MY FAIR LADY"

Fri., Mar. 8
7:00 PM — KRON/FM — Show Album — "GENTLEMEN PREFER BLONDES"
8:00 PM — KREJ/A&M — Showtime — "DO YOU WANT YOUR WAGON"

Sat., Mar. 9
7:00 PM — KRON/FM — Show Album — "JULIET"
8:00 PM — KSHJ/FM — Philadelphia Orchestra
8:00 PM — KREJ/A&M — Showtime — "CYPRUS"

Sun., Mar. 10
7:30 PM — QEJ (Channel 9) — Evening at Pops with Arthur Felder
8:00 PM — KKHJ/FM — Boston Symphony

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

Mon., Mar. 11
7:00 PM — KRON/FM — Show Album — "CAOLE"
8:00 PM — KREJ/A&M — Showtime — "TIDELAND ON THE ROOF"

Tues., Mar. 12
7:00 PM — KRON/FM — Show Album — "ONCE UPON A MATTRESS"
8:00 PM — KKHJ/FM — Boston Pops
8:00 PM — KREJ/A&M — Showtime — "TAKE ME ALONG"

Wed., Mar. 13
7:00 PM — KRON/FM — Show Album — "ON YOUR TOES"
8:00 PM — KKHJ/FM — Boston Symphony
8:00 PM — KREJ/A&M — Showtime — "BULBS ARE RINGING"

Thurs., Mar. 14
7:30 PM — QEJ (Channel 9) — Evening at Pops with Arthur Felder
8:00 PM — KKHJ/FM — Sunday Night Opera — "THE MARTELLI BLAG OF FIGARO" (Mozart)

Mon., Mar. 18
7:30 PM — QEJ (Channel 9) — Evening at Pops with Arthur Felder
8:00 PM — KKHJ/FM — Boston Symphony
8:00 PM — KREJ/A&M — Showtime — "MUSIC MAN"

Fri., Mar. 15
7:30 PM — QEJ (Channel 9) — Evening at Pops with Arthur Felder
8:00 PM — KKHJ/FM — Boston Symphony
8:00 PM — KREJ/A&M — Showtime — "TWO BY TWO"

Sat., Mar. 16
7:00 PM — KRON/FM — Show Album — "FINIAN'S RAINBOW"
8:00 PM — KSHJ/FM — Philadelphia Orchestra
8:00 PM — KREJ/A&M — Showtime — "CAOLE"

Sun., Mar. 17
7:30 PM — QEJ (Channel 9) — Evening at Pops with Arthur Felder
8:00 PM — KKHJ/FM — Boston Symphony
8:00 PM — KREJ/A&M — Showtime — "BEYOND THE WORLD, I WANT TO GET OFF"

Tues., Mar. 19
7:00 PM — KRON/FM — Show Album — "A BOY NAMED CHARLEY BROWN"
8:00 PM — KREJ/A&M — Showtime — "MUSICAL MAN"

Wed., Mar. 20
7:00 PM — KRON/FM — Show Album — "BYE BYE BIRDIE"
8:00 PM — KKHJ/FM — Philadelphia Orchestra
8:00 PM — KREJ/A&M — Showtime — "BELLS ARE RINGING"

Thurs., Mar. 21
7:30 PM — QEJ (Channel 9) — Evening at Pops with Arthur Felder
8:00 PM — KKHJ/FM — Boston Symphony
8:00 PM — KREJ/A&M — Showtime — "WONDERFUL TOWN"

Fri., Mar. 22
7:00 PM — KRON/FM — Show Album — "NO, NO, NANCETTE"
8:00 PM — KREJ/A&M — Showtime — "HAIR"

Sat., Mar. 23
7:00 PM — KRON/FM — Show Album — "A BOY NAMED CHARLEY BROWN"
8:00 PM — KREJ/A&M — Showtime — "MUSICAL MAN"

Sun., Mar. 24
7:00 PM — KKHJ/FM — Sunday Night Opera — "THE MARTELLI BLAG OF FIGARO" (Mozart)

Mon., Mar. 25
7:00 PM — KRON/FM — Show Album — "I CAN GET IT FOR YOU WHOLESALE"
8:00 PM — KKHJ/FM — Boston Symphony
8:00 PM — KREJ/A&M — Showtime — "SUBWAYS ARE FOR SLEEPING"

Wed., Mar. 27
7:00 PM — KRON/FM — Show Album — "THE FANTASTICOS"
8:00 PM — KKHJ/FM — Boston Symphony
8:00 PM — KREJ/A&M — Showtime — "TIDELAND ON THE ROOF"

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It's a unique idea in in-flight dining. And it's all buffet. So you can make just the sandwich your stomach desires. Whenever the desire.

This is just one of United's many exciting new features.

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

That's United's Morning New Yorker. Think of it as a six-mile-high sandwich.
LUCKY TEN.
LOW ‘TAR’.
LOTTA TASTE.

ONLY
10 MG. ‘TAR’.
BUT THE DELTA-DESIGN FILTER LETS
THROUGH A WHOLE LOTTA TASTE.

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