

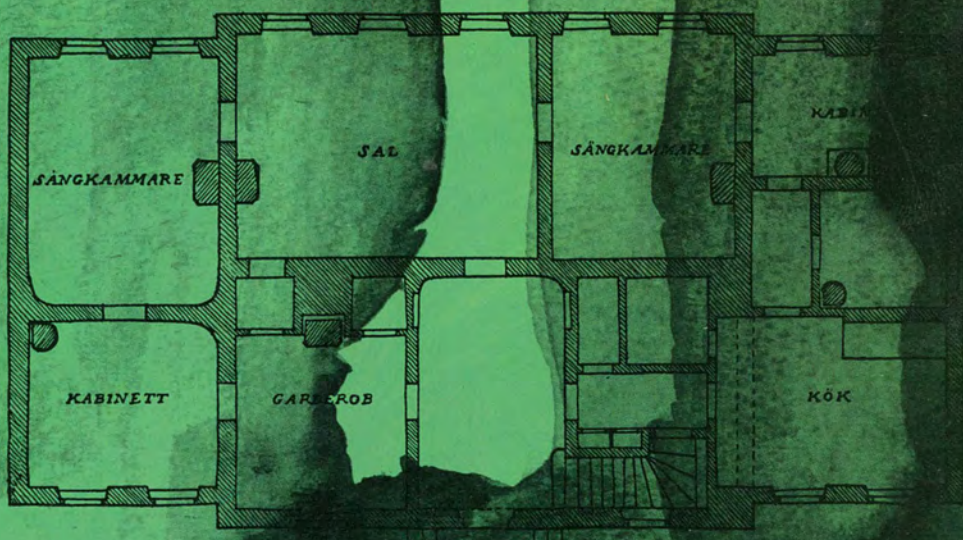
PERFORMING ARTS

Jan 73

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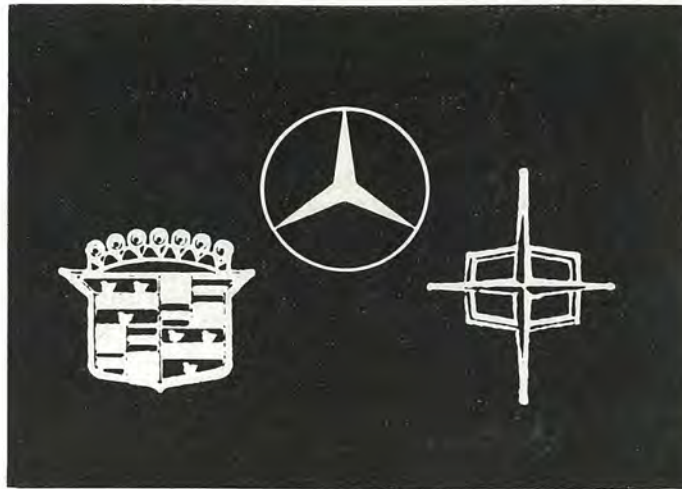
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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
JANUARY 1973/VOL. 7, NO. 1

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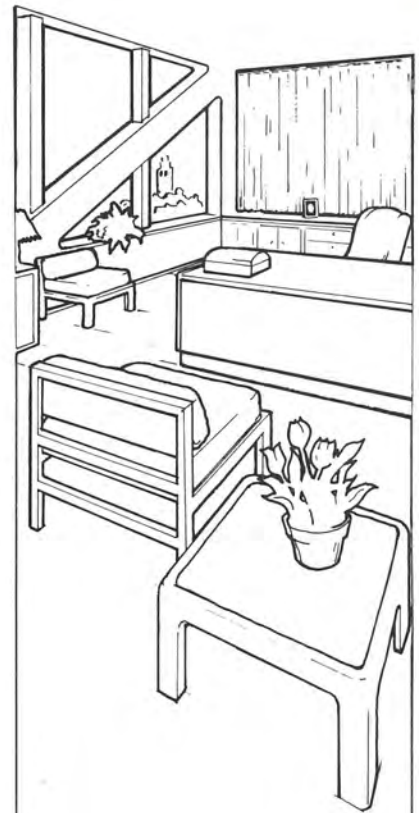
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PERFORMING BACCHUS by Fred Cherry

WINE OF THE PEOPLE

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

And this wine they served? It was, in a large sense, truly a sacramental wine, for it was a wine of the people. . . . Red Mountain, perhaps the only wine on earth or heaven which tastes as good in a plastic cup as in a silver chalice.

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

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

Was the show irreverent, as some say? Or was it a supreme modern expression of devotion — Anatole France's "Juggler" in long hair and jeans?

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

THE UNSUNG PEACH

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

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

But Julian Street, in his delightful book, "Table Topics" writes that Escoffier, when asked about this, said, —with twinkling eyes—"I often dis-

cussed with Madam Melba the menus for her supper parties at the Savoy and the Carlton, but I am very much afraid I never heard her sing."

BASTARD — WHITE OR BROWN

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

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

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

Clem: You are welcome, gentlemen, what wine will you drink? Claret, metheglin, or muscadine? Cider, or perry, to make you merry? Aragoosa, or Peter-see-me? Canary or Charnico? But, by your nose, Sir, you should love a cup of Malmsey: you shall have a cup of the best in Cornwall.

Goodlack: Here's a brave drawer, will quarrel with his wine.

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

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

THE DRUNKEN SAINT

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

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

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

THE WINE MERCHANT

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

The wine merchant expresses his love of contemporary music in a very practical way — with money. Each year Paul Fromm sets aside as much as \$100,000 which, through a Music Foundation, is distributed in commissions to some ninety of the greatest composers alive today. "Composers," he says, "are the sources of musical culture, yet their status in the musical world is uncertain. They are professionals without a profession." Now 65, wine salesman Fromm has shifted some of the duties of his Foundation to Harvard University and hopes that it will extend his work after he is gone.

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

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PLEASURE CRUISING, especially from West Coast ports, is enjoying a rebirth of gigantic proportions. Familiar names in cruising are being joined by a number of newcomers offering travelers a wide choice of luxurious and exciting ocean liners.

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

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

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

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

Whether nostalgia or man's standing love affair with the sea is responsible for the new surge in ship travel, one thing is certain. Cruising has universal appeal.

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

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

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

During the days on the high seas, passengers can be as active as they

Performing Arts' Second Annual

CRUISE GUIDE

March-December, 1973

wish. Most ships have swimming pools, libraries, and other deck sports. For the group-minded, the ship's entertainment director usually has a lot of surprises up his sleeve.

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

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

— Laurie Howell

ABOUT THESE SCHEDULES

Within each geographical destination group, sailings are listed in chronological order, followed by number of days, the name of the cruise line, name of ship (in *Italics*) and the itinerary. The following abbreviations are used for names of the lines: GAL: German Atlantic Line; PFE: Pacific Far East Line; RVL: Royal Viking Line; OOL: Overseas Orient Line; PGL: Prudential Grace Line; DLF: Donald L. Ferguson Cruises; SAL: Swedish American Line.

Schedules prepared in cooperation TRAVELAGE® WEST magazine.

For further information or brochures on these cruises write to:

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

PACIFIC CIRCLE

Departure: March 30 (LA), March 31 (SF), 60 days, GAL — *Hamburg*. Nuku Hiva, Papeete, Moorea, Apia, Niaufo'ou, Suva, Honiara, Madang, Bali, Singapore, Bangkok, Hong Kong, Nagasaki, Kobe, Yokohama, Honolulu, Los Angeles, San Francisco.

Departure: Oct. 5 (SF), Oct. 6, (LA), 44 days, GAL — *Hamburg*. San Francisco, Los Angeles, Marquesas Islands, Tahiti, Moorea, Rarotonga, Auckland, Wellington, Milford Sound, Hobart, Melbourne, Sydney, Suva, Samoa, Christmas Island, Honolulu, Los Angeles, San Francisco.

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

SOUTH PACIFIC

Departures: April 15 (SF), April 16 (LA), 43 days, PFE — *Monterey*. Honolulu, Moorea, Tahiti, Rarotonga, Auckland, Bay of Islands, Sydney, Suva, Niuafou'ou, Pago Pago, Honolulu, San Francisco.

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

Departure: Oct. 14 (LA), Oct. 15 (SF), 47 days, RVL — *Royal Viking Sky*. Moorea, Papeete, Nuku'Alofa, Auckland, Wellington, Christchurch, Sydney, Suva, Pago Pago, Honolulu, Los Angeles, San Francisco.

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

ORIENT

Departure: March 20 (LA), 80 days, OOL — *Oriental Musician*. Yokohama, Nagoya, Kobe, Pusan, Inchon/Yosu, Keelung, Kaohsiung, Hong Kong, Keelung, Kobe, Yokohama, Los Angeles (with layover April 27 — May 12 in Hong Kong.)

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

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

Departure: April 10 (LA), 85 days, OOL — *Oriental Hero* (see March 20 schedule, with layover May 20 to June 7 in Hong Kong).

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

Departures: May 12 (SF), 60 days, OOL — *Oriental Pearl* (see April 3 schedule); May 18 (LA), 60 days, OOL — *Oriental Amiga* (see March 21 schedule); June 9 (LA), 60 days, OOL — *Oriental Fantasia* (see March 21 schedule); June 22 (SF), 60 days, OOL — *Oriental Lady* (see April 3 schedule); June 29 (LA), 60 days, OOL — *Oriental Lady* (see March 20 schedule); July 30 (LA), 60 days, OOL — *Oriental Musician* (see March 20 schedule); August 1 (SF), 60 days, OOL — *Oriental Pearl* (see April 3 schedule).

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

HAWAII

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

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

Departure: April 13 (LA), 17 days, PRINCESS — *Princess Italia*. San Diego, Ensenada, Honolulu, Nawiliwili, Lahaina, Kona, Hilo, San Diego, Los Angeles.

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

Departure: June 20 (SF), 10 days, PFEL — *Mariposa*. Honolulu, Los Angeles.

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

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

Departure: Aug. 4 (LA), 10 days, PFEL — *Monterey*. Honolulu, San Francisco.

Departure: Aug. 14 (SF), 10 days, PFEL — *Monterey*. Honolulu, San Francisco.

Departure: Aug. 25 (SF), 10 days, PFEL — *Monterey*. Honolulu, San Francisco, Los Angeles.

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

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

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

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

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

Departures: Oct. 17 (SF), Oct. 18 (LA), 18 days, PFEL — *Monterey*; Dec. 20 (SF), Dec. 21 (LA), 18 days, PFEL — *Monterey* (see March 20 schedule).

MEXICO

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

Departure: March 9 (LA), 14 days, PRINCESS — *Island Princess*. Puerto Vallarta, Manzanillo, Acapulco, Zihuatanejo, Mazatlan, Cabo San Lucas, Los Angeles.

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

Departure: March 22 (LA), 11 days, SITMAR — *Fairsea*. Puerto Vallarta, Acapulco, Mazatlan, Los Angeles.

Departure: March 23 (LA), 14 days, PRINCESS — *Island Princess*. San Diego, Puerto Vallarta, Manzanillo, Acapulco, Zihuatanejo, Mazatlan, San Diego, Los Angeles.

(continued on p. 11)



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Departure: March 28 (LA), 10 days, P & O — *Spirit of London* (see March 17 schedule).

Departure: April 2 (LA), 11 days, PRINCESS — *Princess Italia*. Puerto Vallarta, Manzanillo, Acapulco, Mazatlan, Los Angeles.

Departure: April 2 (LA), 11 days, SITMAR — *Fairwind* (see March 22 schedule).

Departure: April 6 (LA), 7 days, PRINCESS — *Island Princess*. Puerto Vallarta, Mazatlan, Los Angeles.

Departure: April 13 (LA), 7 days, PRINCESS — *Island Princess* (see April 6 schedule).

Departure: April 14 (LA), 10 days, P & O — *Spirit of London* (see March 17 schedule).

Departure: April 20 (LA), 14 days, PRINCESS — *Island Princess* (see March 9 schedule).

Departure: April 20 (LA), 7 days, SITMAR — *Fairsea*. Puerto Vallarta, Mazatlan, Los Angeles.

Departure: April 25 (LA), 10 days, P & O — *Spirit of London* (see March 17 schedule).

Departure: April 30 (LA), 11 days, SITMAR — *Fairsea* (see March 22 schedule).

Departure: May 4 (LA), 14 days, PRINCESS — *Island Princess* (see March 9 schedule).

Departure: May 5 (LA), 10 days, P & O — *Spirit of London* (see March 17 schedule).

Departure: May 14 (LA), 11 days, SITMAR — *Fairwind* (see March 22 schedule).

Departure: May 16 (LA), 10 days, P & O — *Spirit of London* (see March 17 schedule).

Departure: May 18 (LA), 7 days, PRINCESS — *Island Princess* (see Apr. 6 schedule).

Departure: May 25 (LA), 10 days, PRINCESS — *Island Princess*. Puerto Vallarta, Acapulco, Mazatlan, Los Angeles.

Departure: June 4 (LA), 10 days, PRINCESS — *Island Princess* (see May 25 schedule).

Departure: June 8 (LA), 7 days, PRINCESS — *Princess Italia* (see Apr. 6 schedule).

Departure: June 15 (LA), 12 days, SITMAR — *Fairsea* (see March 9 schedule).

Departure: June 27 (LA), 12 days, SITMAR — *Fairsea* (see March 9 schedule).

Departure: July 9 (LA), 11 days, SITMAR — *Fairsea* (see March 22 schedule).

Departure: July 20 (LA), 12 days, SITMAR — *Fairsea* (see March 9 schedule).

Departure: August 2 (LA), 11 days, SITMAR — *Fairsea* (see March 22 schedule).

Departure: August 13 (LA), 11 days, SITMAR — *Fairsea* (see March 22 schedule).

Departure: August 24 (LA), 12 days, SITMAR — *Fairsea* (see March 9 schedule).

Departure: September 17 (LA), 11 days, PRINCESS — *Princess Italia* (see April 2 schedule).

Departure: Nov. 19 (SF), Nov. 20 (LA), 9 days, GAL — *Hamburg*. San Francisco, Los Angeles, Mazatlan, Puerto Vallarta, Guadalupe, Los Angeles, San Francisco.

Departure: Nov. 27 (LA), Nov. 28 (SF), 9 days, GAL — *Hamburg* (see Nov. 19 schedule).

CARIBBEAN

Departure: March 2 (LA), 35 days, SITMAR — *Fairwind*. Acapulco, Panama Canal, Cartagena, Aruba, Martinique, San Juan, Port Everglades, St. Thomas, St. Maarten, La Guaira, Curacao, Cristobal, Panama Canal, Acapulco, Los Angeles.

Departure: April 6 (LA), 35 days, SITMAR — *Fairwind* (see March 2 schedule).

Departure: April 29 (SF), April 30 (LA), 16 days, RVL — *Royal Viking Star*. Puerto Vallarta, Acapulco, Cartagena, Montego Bay, Port-au-Prince, Nassau, Fort Lauderdale.

Departure: April 30 (LA), 17 days, PRINCESS — *Princess Italia*. Acapulco, Panama Canal, Cartagena, Curacao, Grenada, Martinique, St. Croix, Fort Lauderdale.

Departure: May 11 (LA), 35 days, SITMAR — *Fairsea* (see March 2 schedule).

Departure: May 17 (LA), 17 days, PRINCESS — *Princess Italia*. St. Thomas, Antigua, St. Lucia, La Guaira, Aruba, Panama Canal, Acapulco, Los Angeles.

Departure: Sept. 26 (SF), Sept. 27 (LA), 17 days, PRINCESS — *Princess Italia*. Acapulco, Panama Canal,

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Cartagena, Curacao, Grenada, Martinique, St. Croix, Fort Lauderdale.

Departure: Dec. 21 (SF), Dec. 22 (LA), 30 days, GAL — *Hamburg*. San Francisco, Los Angeles, Balboa, Cristobal, Cartagena, San Juan, St. Thomas, Martinique, Barbados, Trinidad, Isla Margherita, La Guaira /Caracas, Santa Maria, Cristobal, Balboa, Acapulco, Los Angeles, San Francisco.

CENTRAL & SOUTH AMERICA

Departure: March 15 (LA), 56 days, PGL — *Santa Mercedes*. Puerto Vallarta, Manzanillo, Mazatlan, Acapulco, San Salvador, Puntarenas, Galapagos Islands, Panama Canal.

Departure: April 3 (LA), 21 days, DLF — *Xanadu* (see March 15 schedule).

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

ALASKA

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

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

Departure: June 15 (SF), 14 days, SITMAR — *Fairwind* (see June 1 schedule).

Departure: June 15 (LA), June 16 (SF), 14 days, PRINCESS — *Island Princess*. Victoria, Ketchikan, Juneau, Skagway, Prince Rupert, Vancouver, Los Angeles, San Francisco.

Departure: June 22 (LA), June 23 (SF), 14 days, P & O — *Spirit of London* (see June 8 schedule).

Departure: June 29 (LA), June 30 (SF), 14 days, PRINCESS — *Island Princess* (see June 15 schedule).

Departure: June 29 (SF), 14 days, SITMAR — *Fairwind* (see June 1 schedule).

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

Departure: July 10 (SF), July 11 (LA), 13 days, PFEL — *Mariposa*. Vancouver, Juneau, Glacier Bay, Skagway, Sitka, Victoria, San Francisco, Los Angeles.

Departure: July 13 (SF), 14 days, SITMAR — *Fairwind* (see June 1 schedule).

Departure: July 13 (LA), July 14 (SF), 14 days, PRINCESS — *Island Princess* (see June 15 schedule).

Departure: July 20 (LA), July 21 (SF), 14 days, P & O — *Spirit of London* (see June 8 schedule).

Departure: July 23 (SF), July 24 (LA), 13 days, PFEL — *Mariposa* (see July 10 schedule).

Departure: July 27 (SF), 14 days, SITMAR — *Fairwind* (see June 1 schedule).

Departure: July 27 (LA), July 28 (SF), 14 days, PRINCESS — *Island Princess* (see June 15 schedule).

Departure: August 3 (LA), August 4 (SF), 14 days, P & O — *Spirit of London* (see June 8 schedule).

Departure: August 6 (SF), August 7 (LA), 13 days, PFEL — *Mariposa* (see July 10 schedule).

Departure: August 10 (SF), 14 days, SITMAR — *Fairwind* (see June 1 schedule).

Departure: August 10 (LA), August 11 (SF), 14 days, PRINCESS — *Island Princess* (see June 15 schedule).

Departure: August 17 (LA), August 18 (SF), 14 days, P & O — *Spirit of London* (see June 8 schedule).

Departure: August 19 (SF), August 20 (LA), 13 days, PFEL — *Mariposa* (see July 10 schedule).

Departure: August 24 (SF), 14 days, SITMAR — *Fairwind* (see June 1 schedule).

Departure: August 31 (LA), September 1 (SF), 14 days, P & O — *Spirit of London* (see June 8 schedule).

Departure: September 1 (SF), September 2 (LA), 13 days, PFEL — *Mariposa* (see July 10 schedule).

Departure: September 14 (LA), September 15 (SF), 14 days, P & O — *Spirit of London* (see June 8 schedule).

EUROPE

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



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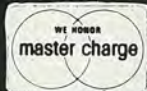
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Departure: April 6 (LA), 57 days, SAL — *Gripsholm*. Acapulco, New York, Funchal, Tangier, Valletta, Kusadasi, Istanbul, Epidaurus, Hydra, Piraeus, Delos Island, Mykonos, Rhodes, Itea, Corfu Island, Kotor, St. Stefan, Dubrovnik, Venice, Bari; Lisbon, New York.

Departure: April 6 (SF), April 7 (LA), 66 days, PFEL — *Mariposa*. San Diego, Acapulco, Panama Canal, Cristobal, San Juan, Santa Cruz, Casablanca, Valletta, Crete, Izmir, Istanbul, Constanta, Odessa, Mykonos, Piraeus, Naples, Genoa, Villefranche, Barcelona, Cadiz, Lisbon, Funchal, St. Thomas, Cristobal, Panama Canal, Mazatlan, Los Angeles, San Francisco.

Departure: April 29 (SF), April 30 (LA), 36 days, RVL — *Royal Viking Star*. Puerto Vallarta, Acapulco, Panama Canal, Cartagena, Montego Bay, Port-au-Prince, Nassau, Fort Lauderdale, Funchal, Lisbon, Southampton, Amsterdam, Hamburg, Kiel Canal, Copenhagen.

Departure: May 30 (SF), May 31 (LA), 55 days, GAL — *Hamburg*. Acapulco, Panama Canal, Cristobal, Cartagena, Montego Bay, Port Everglades, Hamilton, Bergen, Oslo, Gdynia, Leningrad, Helsinki, Stockholm, Copenhagen, Travemunde, Hamburg, Rotterdam, Southampton, Le Havre, New York.

PARTY CRUISES

Departure: March 10 (LA), 4 days, P & O — *Spirit of London*.

Departure: March 29 (LA), 4 days, PRINCESS — *Princess Italia*.

Departure: April 7 (LA), 4 days, P & O — *Spirit of London*.

Departure: April 11 (LA), 3 days, P & O — *Spirit of London*.

Departure: April 13 (LA), 3 days, SITMAR — *Fairsea*.

Departure: April 27 (LA), 3 days, SITMAR — *Fairsea*.

Departure: May 11 (LA), 3 days, SITMAR — *Fairwind*.

Departure: May 25 (LA), 4 days, SITMAR — *Fairwind*.



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HIGH-STYLE, LOW-COST VACATIONS ON PACIFIC SHIPS

by Thomas L. Barbour

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

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

Fares, of course, include transportation, cabin accommodations and meals (always hearty, often gourmet and with plenty of snack times between). But that's only part of life on regular passenger vessels.

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

Expert cruise staffs organize activities to keep passengers going steadily from sun-up to dawn, if the passenger wants to take in everything. Day-long chances to swim and play deck games are augmented by special tournaments. There's no sports charge ex-

cept for items like skeet shells or a bucket of old golf balls to whack off the ship.

Dance and bridge instructors give no-fee lessons, and contests with prizes add to the fun. Movies, several times a day, require no admission tickets, and you can take in all you want. Or pick a deck chair, read the ship's newspaper (delivered without charge to your cabin every morning) or a book borrowed from the extensive ship's library. Or you can luxuriate in relaxation, talking to new friends and contemplating the sea. If you're relaxing around the pool, working up a suntan, and you want a cooling drink, a waiter will quickly bring it. The same applies at tea time, if you're on deck, but there's no chit for the tea and goodies.

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

Shipboard birthdays and anniversaries are celebrated with special cakes or desserts—no charge. Duty-free shopping for a wide variety of foreign goods in the ship's Shop means savings up to 50% on state-side prices. Illustrated talks by experts, tell about ports of call beforehand so you can get the most from the visits. You may invite shoreside friends to come aboard for cocktails and dinner, again for less than a similar evening ashore. And so it goes. In fact, there's even free stationary you can use to write the folks back home about how you're living like royalty on a working man's budget aboard the TPPC ship.



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This will be an evening you'll long remember. The staff at The Bacchanal has made an outstanding effort to anticipate and satisfy your slightest wish, both in the magnificence of your surroundings and in the abundance and superlative quality of their cuisine. It is truly an adventure in gourmet dining. Each component part of the dinner is carefully selected to complement each other item within that dinner. It all starts with a gracious welcoming by maitre d' Aldo Grittini whose Italian ancestry is disguised by an Australian accent. Our waiter was a charming gentleman from Milano, Lino Fornasier. The dinner is normally pre-planned by the whim of the chef. Our dinner was planned by the maitre d' and it began with a variety of hors d'oeuvres served from a silver tray to nibble on with our aperitif. At this point, a beautiful Chinese girl from Taiwan named Go, and dressed in a most revealing toga, poured the first wine from a bottle held over our heads. After a delicious French onion soup, we feasted on stuffed lobster with shrimp, fettucine a la Alfredo, succulent roast chicken, escalope of veal, tournedos of beef and an assortment of vegetables. It was magnificent and we stuffed ourselves almost beyond recognition. After a pleasant salad, which we could merely taste, we were convinced that we had reached the final bite. And then, Lino prepared a fabulous flaming dessert of assorted berries that we had with petit fours and champagne, followed by a slowly sipped coffee negra. This is truly a Roman night in the manner of the Gladiators. Caesar never had it so good! And then, as if a prayer had been answered, Go gave me a satisfying shoulder and forehead massage with her soft, cool fingers. It should be pointed out that this feast is a flat \$18.50 per person, and I would strongly recommend your sticking to their wine list rather than the complimentary wines that would normally accompany the dinner. This is an exceptional banquet that is worth your entire trip to Las Vegas. Then you can use our favorite line,

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INDONESIA RAJA, 127 Central Ave., Pacific Grove, CA (408/372-6605)

This unique little restaurant, owned by Johanna Cady, serves the classic Indonesian cuisine. And it's authentic, as Mrs. Cady was born in Indonesia and has operated two similar restaurants in Tokyo before moving with her American-born husband to the Monterey Peninsula. If you've never eaten Indonesian food before, it is best to order their Rysttafel (the Dutch word for "rice table"), which is an excellent assortment of all of their specialties. The Indonesia Raja's Rysttafel, which cost just \$10.50 for two persons, consists of Soto Ayam (chicken soup Indonesian style), Gado-Gado (mixed boiled vegetables with eggs and peanut dressing), Kari Ayam (chicken curry), Udang Ritja (shrimp stew), Sate Sapi (charcoal broiled beef on skewers with peanut sauce), Ayam Goreing (Indonesian fried chicken with sweet and sour sauce), Sambal Daging (beef with bell pepper), Krupuk (shrimp chips from Indonesia), Nasi (rice), Pisang Goreng (fried banana) and Coffee or Tea. Everything is cooked to order, but you don't have to wait long. Indonesian food is complemented beautifully by beer, and they stock several excellent foreign brands. If you are already familiar with Indonesian dishes, you might try Opor Ayam (chicken cooked with coconut milk), Daging Panggang (Indonesian roast beef), Sambal Hati (sauteed chicken liver), Ikan Goreng (Indonesian fried fish), Daging Bumbu (Indonesian steak), Kari Sajur (vegetable curry), and Terong Tumis (eggplant with tomato and soyu sauce). They serve quite a variety of curries, which should be eaten with their fine selection of condiments. You'll also notice a container of hot pepper sauce, which should be used very sparingly (keep a glass of water handy to put out the fire!). Indonesia Raja is open every night, except Tuesday, from 5 to 11 p.m.

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

By Thomas R. Talamini

If you're one of those romantics who looks toward the South Pacific for the get-away-from-it-all vacation, take a long look at New Zealand which has all the lures of a typical South Seas paradise we read about on those travel posters — golden beaches, swaying palms, friendly native people who sing and dance for the enjoyment of visitors—*plus* much, much more.

Unlike its South Pacific neighbors, this two-island country also has the fjords of Norway, narrow inlets from the Tasman Sea bordered by perpendicular granite cliffs rising from the depths to more than a mile high, and glaciers that rival those in the Himalayas and Polar regions, only with a difference since some of these rivers of ice that begin high up in the alps "flow" into native bush and ferns less than 1000 feet above sea level.

Then there are the Southern Alps which remind one of Switzerland and Austria; there are 17 peaks more than 10,000 feet high and another 33 stretching skyward 9000 feet or more. Many wear a white cap the year-round.

There are countless lakes and streams on both islands where you can fish and swim and boat.

But, what about the typical South Pacific scene? That's here, too, mostly on the warmer North Island, which boasts numerous fine beaches from Wellington in the South to the thin strip of land north of Auckland, culminating at Ninety Mile Beach which goes on and on and on and . . . seemingly forever. Here, too, is the Bay of Islands, world-renowned center for big game fishing where record catches have been made for marlin, shark and swordfish.

The fame of its fishing goes back to the days when Captain James Cook first poked his ship into the Bay in the late 1700's. American author Zane Grey immortalized the area's big game fishing in his book *The Fisherman's Eldorado*, a title the region can still claim. This is also the birthplace of modern New Zealand, site of the first permanent European settlements and also site of the signing in 1840 of the historic Treaty of Waitangi between British settlers and the Maoris, whose Polynesian ancestors discovered New Zealand back in 1350, preceding the white man by some 500 years. The document formally

brought the country under the control of England. In exchange, the Maoris were granted British citizenship and guaranteed equal rights.

Today you can visit the wooden Treaty House at Waitangi, now a small museum, where you'll also see the world's longest and largest war canoe, a 117-footer built to carry 150 Maori warriors.

The area in and around Rotorua in the mid-section of the North Island is a veritable thermal wonderland with bubbling mud, many-hued lakes, steaming springs and spouting geysers. Mighty Pohutu Geyser blows its top often, spewing scalding water and steam 50 to 100 feet into the air.

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

Rotorua, too, is the center of Maori culture and activities. There's a concert party almost every night of the year somewhere in town during which the Maoris don elaborately patterned skirts and cloaks of flax and feathers and perform ancestral

hakas and dances for which their forefathers were famous. One of the most impressive spots to see a concert—or to join the locals at a modern dance—is at Tama Te Kapua Meeting House, where the walls are a series of rich carvings representing the lives of various families over the centuries, basically the family trees in carvings.

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

One of the newest attractions in the area is the New Zealand Expo at nearby Riverdale Park, where visitors can roam about 110 acres of parkland, inspect paddock after paddock of New Zealand breeds of sheep and cattle and visit a typical New Zealand-style farm house, where both morning and afternoon tea are



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Typical pastoral scene near resort center of Queenstown.

served. At the Agrodome you'll see top sheep, beef and dairy cattle, witness sheep dog demonstrations and wander about displays of wool and sheep skin products.

Another unique New Zealand attraction is the Glow-worm Grotto in Waitomo Caves, 130 miles south of Auckland, where millions of tiny worms form an overhead canopy, glowing eerily in the pitch-black cave.

On the South Island, Queenstown, on the shores of Lake Wakatipu, is everything a resort is supposed to be. To begin with there's magnificent lake and mountain scenery, lovely promenades, and attractive gardens. Queenstown is the mecca for the active traveler since there is a greater variety of things to see and do here than anyplace else in the country: take a motor trip to nearby historic gold rush communities of Arrowtown and Macetown; board a launch for an excursion to Cecil Peak Sheep Station, accessible only by water; or explore the many inviting coves on Lake Wakatipu aboard the grand old lady of the lake, the steamer EARNSLAW, which has been plying these waters for about 60 years, the last of a once extensive fleet of steamers; experience a thrilling jet boat ride up the snake-like Shotover River, where you bounce over rapids, weave past boulders and skim over shallow areas no more than a few inches deep, or

take the hydrofoil for a fast, comfortable ride across the lake; visit Deer Park Heights and see wild and tame deer, thar, chamois, wapiti and mountain goats in their native habitat; rent a horse at Moonlight Stables and follow trails offering exceptional views of the lake and surrounding mountains; or take a flightseeing excursion in a small plane, some of which are equipped to land on the lake and others to land high on an icy glacier.

For dinner, you might take the Aerial Gondola Cableway almost straight up from the center of town to the Skyline Chalet, some 1500 feet above the city. Here you can enjoy good food, live music and spectacular panoramic views.

Although Queenstown's busiest season is late spring through early fall (October through April), it's also one of the country's two major ski resorts in the winter (Mt. Ruapehu on the North Island is the other). Only seven miles from town, 5400-foot Coronet Peak is noted for its fine powder snow. Runs are free of trees and rocks, offering ideal open slopes. There's regular bus service from Queenstown.

In spite of its smallness, New Zealand is a land of wide open spaces where sheep outnumber people 20 to 1—more than 65 million sheep and less than 3 million people. As an

(continued on p. 52)

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



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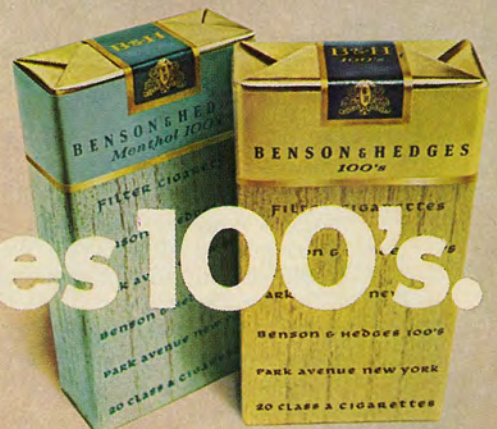


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 Jim Corti, *Dance*

Allen Fletcher, *Acting*
 Edward Hastings, *Acting*
 Anne Lawder, *Speech*
 Mamako, *Mime*
 Betty May, *Tap Dance*
 Robert Mooney, *Acting*
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Alexander Technique

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History & Philosophy of Theatre
 Pat Rice, *Scansion/Dynamics*
 Gloria Ruben, *Movement*
 Paul Shenar, *Acting,*
Scansion/Dynamics
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 Fred Geick, *Geary*
 Sanford Wheeler,
Marines' Memorial
 Jim Kershaw, *Stage Doorman*

* On leave of absence

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

presents

A DOLL'S HOUSE

by HENRIK IBSEN

Translated and Directed
by ALLEN FLETCHER

Associate Director: EUGENE BARCONE

Scenery by RALPH FUNICELLO

Costumes by ROBERT BLACKMAN

Lighting by FRED KOPP

the cast

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

Party Guests:

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

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

There will be two intermissions.

understudies

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

Stage Manager: DIANA CLARKE

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

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

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

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

credits ■ HANK KRANZLER and WILLIAM GANSLER for photography.

■ ROBERTA DEOVLET for program cover rendering. ■ Junior League of San Francisco for opening night hostesses.

Cyrano Boots
by
RAINBOW
COBBLERS
of San Francisco

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

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

■ TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 Geary St., San Francisco 94102.

"A HUNDRED THOUSAND WOMEN HAVE DONE IT"

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

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

Although this declaration of principles reads like an excerpt from an impassioned 1972 speech on behalf of women's liberation, the words were, in fact, jotted down in a notebook nearly a century ago by Henrik Ibsen under the heading, "Notes for A Modern Tragedy."

The notes reveal that in October of 1878, at the age of fifty, Ibsen was coming to grips with ideas that, six months later, would begin to take dramatic form as he started the actual writing of *A Doll's House*. The great writer had by this time already published such plays as *Peer Gynt*, *The League of Youth*, *Brand and Pillars of Society*. Indeed, Ibsen had been a working playwright since 1850, and his fame had spread beyond his Nor-

wegian homeland to the capitals of Western Europe.

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

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

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

As biographer Michael Meyer notes in his essential 1971 study, *Ibsen*, "No play had ever before contributed so momentarily to the social debate, or been so widely and furiously discussed among people who were not normally interested in theatrical or even artistic matters. Even Strindberg, who disapproved of it as being calculated to encourage just the kind of woman he dreaded most (and was infallibly drawn to), and attacked it in his volume of stories, *Marriage* (1885), admitted in his preface that, thanks to *A Doll's House*, 'marriage was revealed as being a far from a divine institution, people stopped regarding it as an automatic provider of absolute bliss, and divorce between incompatible parties came at last to be regarded as conceivably justifiable.' What other play has achieved as much? . . ."

Meyer goes on to remind us that *A Doll's House* is, after all, not really a play about women's rights as such—any more than "Shakespeare's *Richard II* is about the divine rights of kings, or *Ghosts* about syphilis, or



Henrik Ibsen, "the father of modern drama," whose play *A Doll's House*, is presented by A.C.T. in a new English version by translator-director Allen Fletcher.

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

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

The story of Laura Kieler's later life, however, is a chronicle of misfortune, for an act of forgery she committed to secure funds on behalf of her seriously ill husband proved her downfall. Ibsen's Nora has much in common with Laura, and the playwright felt that her plight represented that of millions of other women.

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



Laura Kieler, whom Ibsen called his "skylark," was to become the model for Nora Helmer in *A Doll's House*.

NOTES ON

"CYRANO DE BERGERAC"

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

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

As other characters in the play describe him, he is a poet, swordsman, musician and philosopher. Always ready — and consummately able — to fight a duel or compose a verse, Cyrano dazzles us at one point early in the play by doing both simultaneously. His virile exuberance and bombastic wit give the play a terrific vitality, yet beneath the *Three Musketeer*-heroics there exists another facet of Cyrano, his tireless striving for the ideal in all things.

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

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

Cyrano, about whom the play revolves in a swirl of color and action, is based on an actual seventeenth-century Frenchman who was a sort of minor folk hero before Rostand recalled him from the past and, in doing so, gave him immortality. The real Cyrano de Bergerac Savienien, like his theatrical namesake, was a soldier, poet and swordsman who actually did rout one-hundred men lying in wait for his friend Chevalier de Ligniere, though there is no rec-

(continued next page)

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

CYRANO DE BERGERAC

by EDMOND ROSTAND

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Fencing Choreographed by PATRICK CREAM

Music by LEE HOIBY

Translated by BRIAN HOOKER

Adaptation by DENNIS POWERS

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

the cast

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

and

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

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

ACT II Scene 1: Roxane's Kiss

ACT III Scene 1: The Cadets of Gascoyne

Scene 2: (15 years later): Cyrano's Gazette

There will be two seven-minute intermissions

Stage Manager: JAMES HAIRE

understudies

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

presents

THE MYSTERY CYCLE

Compiled and Adapted by Nagle Jackson*

Directed by Nagle Jackson

Associate Director: Paul Blake

Setting by Robert Blackman

Costumes by James Edmund Brady

Lighting by Fred Kopp

Music arranged by Lorraine Greenberg

THE CAST

(In alphabetical order)

JANIE ATKINS	<i>Salome</i>
JOSEPH BIRD	<i>Joseph/Sirinus</i>
R. AARON BROWN	<i>Lucifer</i>
JIM CORTI	<i>Third Soldier/Mime</i>
SARINA C. GRANT	<i>Mak's Wife</i>
CHARLES HALLAHAN	<i>Rebelling Angel/Japhet/Melchior</i>
JOHN HANCOCK	<i>God</i>
HENRY HOFFMAN	<i>Abel/Shem/King David/ 2nd Shepherd/Balthazar</i>
ELIZABETH HUDDLE	<i>Mary</i>
JUDITH KNAIZ	<i>Tebell</i>
DEBORAH MAY	<i>Eve/Mother of a slain child</i>
WILLIAM PATERSON	<i>Abraham/Gaspar</i>
E. KERRIGAN PRESCOTT	<i>Noah/First Shepherd/Soldier</i>
RAY REINHARDT	<i>Caesar/Herod</i>
HOWARD SHERMAN	<i>Gabriel</i>
MARC SINGER	<i>Adam/Cain/Mak</i>
SHIRLEY SLATER	<i>Rebelling Angel/ Mother of a slain child</i>
J. STEVEN WHITE	<i>Rebelling Angel/Ham/ Isaac/3rd Shepherd</i>
MARY WICKES	<i>Noah's wife/Nurse of Herod's child</i>

PART ONE: The Play of the Creation
The Play of Adam and Eve
The Play of Cain and Abel
The Play of Noah
The Play of Abraham
The Play of Caesar Augustus

PART TWO: The Play of the Annunciation
The Play of the Shepherds
The Play of the Magi
The Play of Herod
The Play of the Flight into Egypt

There will be one ten minute intermission
Stage Manager: JAMES HAIRE

Understudies:

Noah, Joseph: Andy Backer; Eve: Janie Atkins;
Melchior, Abraham: Donald Ewer; God: Paul Shenar; Abel: Jim Corti;
Mary: Kathryn Crosby; Caesar, Herod: Robert Mooney;
Isaac, Gabriel: David Gilliam; Mak's wife: Shirley Slater;
Noah's wife: Judith Knaiz; Lucifer: Charles Hallahan

*As originally created for the Milwaukee Repertory Theatre Company

(*Cyrano Notes continued*)

ord of exactly how he did it. His best-known literary works are *Voyage to the Sun* and *Voyage to the Moon*, both forerunners of modern science fiction and both combining imaginative cosmological speculations with sharp satire of the society and politics of their author's time.

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

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

Theatregoers today would undoubtedly find the portly and respectable-looking Coquelin an odd choice for the role, but turn-of-the-century audiences gave him nightly ovations and Rostand dedicated the play to him when it was published, saying, "It was to *Cyrano's* soul that I intended to dedicate this poem. But since his soul has passed into you, Coquelin, I dedicate it to you."

In the words of Brian Hooker, whose much-admired English version of the play—written in 1923 for Walter Hampden—is used in A.C.T.'s production, "*To explain *Cyrano de Bergerac* is simply to explain the Theatre. It is not only a great play, it is typically and peculiarly a great play; not only literary and dramatic, but triumphantly stagy and theatrical. Its artistry makes no concealment of art; it swaggers and parades the means and methods, the powers and limitations and devices of the Theatre, as its hero flaunts his own personality: with equal frankness and equal charm. So it is more than any other I know a play for playwrights and playgoers and all whose enjoyment increases by understanding what they enjoy. Surely no sheer theatrics ever made a play so great; nor was ever a great play so obviously of the Theatre."*

presents

YOU CAN'T TAKE IT WITH YOU

By GEORGE S. KAUFMAN and MOSS HART

Directed by JACK O'BRIEN

Based on ELLIS RABB's original APA Production

Associate Director: JAMES HAIRE

Scenery and Costumes by ROBERT BLACKMAN

Lighting by FRED KOPP

the cast

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

The scene is the home of Martin Vanderhof, New York

ACT I

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

ACT II

A week later

ACT III

The next day

understudies

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

Stage Manager: JAMES L. BURKE

Presented by special arrangement with Samuel French Inc

CORNFLAKES FOR DINNER

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

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

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

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

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



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

by the fact that her scripts are never produced. His granddaughter Essie tirelessly practices dancing in preparation for a ballet career, in spite of her instructor's brutally candid appraisal to the effect that, "Confidentially, she stinks!"

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

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

"ANATOMY"

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

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

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

The "Anatomy of A Production" is open to the public. Enrollment deadline for the discount matinee tickets is February 10. After that date, regular box office prices will be in effect. For all enrollment information, please call (415) 861-5452.

CROCKER BANK AND STANDARD OIL COMPANY GET INTO THE ACT

The American Conservatory Theatre's presentation of the Royal Shakespeare Company of England in *A Midsummer Night's Dream* will be underwritten by special grants from Crocker Bank and Standard Oil Company of California. The two corporations will each contribute \$25,000 to bring the internationally acclaimed production of Shakespeare's comedy to the Geary in March, 1973, as part of A.C.T.'s San Francisco repertory season.

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



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

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THE MYSTERY CYCLE NOTES

By Nagle Jackson

Perhaps the first mystery to clear up concerning the plays in *The Mystery Cycle* is why they are called mystery plays. They have nothing to do with either Sherlock Holmes or Agatha Christie. The term "mystery" may refer to the theological mysteries or unexplained beliefs of faith, as in the mysteries of the rosary. The term may be a bastardization of the latin term "ministerium." The term may merely refer to the fact that the plays were originally performed by members of various guilds each of which boasted a private trade or "mystery," for the term "mystery" was used even in Shakespeare's time to denote a craft. In *Measure for Measure* the clown asks the executioner: "Do you call, sir, your occupation a mystery?"

These plays were first performed in the 14th and 15th centuries by the various guilds representing their particular mysteries. Each guild would select a story from the Old or New Testament and present it on a pageant wagon which would be carried through the town on the Feast of Corpus Christi. It is the precursor of our modern day float parades. Generally a guild of workmen would choose a story that was somehow appropriate to their trade or mystery. For example, the carpenters would perform the play of *Noah* since they could most easily and professionally build the necessary ark.

These, then, were simple plays presented by simple citizens of a blessedly uncomplicated society. It is this clear eyed, perhaps naive view of the basic root story of Christianity that gives these plays their freshness, humor, and profound religious fervor. For although the plays abound in "earthy" language and occasional four-letter words, they are the perfect expressions of people who literally lived their religion twenty-four hours a day, so basic and so fundamental was their belief.

Unfortunately, these plays are rarely performed because so little is known of them in dramatic terms. Two of them, *The Second Shepherds' Play* and *The Play of Abraham* are occasionally performed and often taught in Theater Lit courses, but they are usually taught as curios or something that "has to be read." They certainly are forbidding looking in

their original language and one of the first problems involved in modern production of these plays is, in a sense, translating them for the modern ear without losing the poetic simplicity of the originals.

I have chosen plays from six or seven cycles of mystery plays. A "cycle" is simply a group of plays as presented in a particular English town. For instance, York has its own cycle of plays, as do Chester, Coventry, Wakefield, etc. We are using essentially the Wakefield cycle (sometimes called the Townley plays) as our basic cycle with interpolations from York, Chester, Cornwall and others.

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

We are using many primitive stage devices; waving fabric to suggest the rising seas of Noah's flood, drums and noisemakers to suggest the sound of infernal chaos or the wrath of God; slap-sticks for the clownish earthy kings.

The plays tell the story of the Bible beginning with the Creation and Fall of the Angels, and terminating with the Flight Into Egypt. Those who are expecting pious religious pageantry will be delightfully surprised by the freshness and lack of pomposity of these works. They are great, moving, comic and extraordinarily theatrical works which should erupt about the stage with gusto and humanity—no stiff religiosity here. The production uses a great deal of music performed instrumentally and vocally by the company of actors.

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



William Ball



James B. McKenzie

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



Edward Hastings



Allen Fletcher



Edith Markson



Nagle Jackson



Bonaventura



Jack O'Brien

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

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

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

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

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

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and

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

NAGLE JACKSON, Artistic Director of the Milwaukee Repertory Theatre for whom he compiled and adapted *The English Mystery Plays* last season, returns to A.C.T. to direct a similar version here, *The Mystery Cycle*. As a resident director with A.C.T. for three seasons, he staged several productions, including *Little Murders* and *Room Service*, and also appeared as an actor. A graduate of Whitman College in Washington and recipient of a Fulbright Fellowship to study drama in Paris, Mr. Jackson has performed with numerous theatres, including eight seasons with the Oregon Shakespearean Festival, where he also served as director for such productions as *Volpone*, *The Comedy of Errors* and *Richard II*, and he was a featured performer with the Julius Monk revues in New York as well as a member of the Circle-in-the-Square Directors' Workshop. Other directorial credits include the American premiere of Jerome Kilty's *The Ides of March* for the St. Louis Repertory Theatre and various assignments for the Inner-City Cultural Center (Los Angeles), the Seattle Repertory Theatre, the Hartford Stage Company (Conn.) and the Old Globe Theatre (San Diego). At the Milwaukee Repertory Theatre last season he also directed *Cat Among the Pigeons*, *Measure for Measure* and *The Journey of*

(continued)

the *Fifth Horse*. Just prior to coming here, Mr. Jackson directed the opening production of MRT's current season, *The Two Gentlemen of Verona*

BONAVENTURA, a charter member of A.C.T., has held the position of Artists and Repertory Director since the company was founded in 1965. He has served as Associate Director for many productions, including Ellis Rabb's *The Merchant of Venice*, which he directed for the 1972-73 season. Bonaventura was Associate Director to William Ball on such successful A.C.T. productions as *Tiny Alice*, *Under Milkwood*, and *Oedipus Rex*, and to Mr. Rabb on *Sleuth*, which he restaged for its extended 21-week engagement last summer. He has also been a guest director at The South Coast Repertory Theatre where he staged a highly praised production of *Charley's Aunt*, and San Diego's Old Globe Shakespeare Festival, where he directed *The Knack*. He also attended film school at UCLA and devised and directed the special movie sequences for A.C.T.'s production of *Little Murders*.

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

THE ACTING COMPANY

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

Jane Atkins



ANDY BACKER, a newcomer to A.C.T. this season, holds a Master of Fine Arts degree from Cornell University and has been seen in more than 75 stage productions. He served as the leading character actor with the Ithaca Summer Repertory (New York), the Nebraska Summer Repertory and Ledges Playhouse in Michigan, playing such roles as Iago in *Othello*, and the title roles in *Scapin* and *Sgt. Musgrave's Dance*. As a participant in the 1972 Playwright's Conference at the Eugene O'Neill Memorial Theater Center in Conn., Mr. Backer performed in five original plays, including Ron Cowan's *Porcelain Time*, with Michael Sacks, star of the current film, *Slaughterhouse-Five*. A veteran of numerous radio and television character assignments, he is currently seen in *Cyrano* and *A Doll's House*.

JOSEPH BIRD, who returns for a third season at A.C.T., holds a master's degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to

1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1969 touring company of *The Show Off* with George Grizzard and Jessie Royce Landis and the Eastern University tour with *The Misanthrope* and *Exit the King*. He made his Broadway debut in *You Can't Take It With You*, and has appeared in 10 off-Broadway productions, including *Moon in the Yellow River* and *Electra*. Mr. Bird appeared as Dr. Cambell on the CBS daytime serial, *Love is a Many Splendored Thing*. This past summer he appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in *The Merchant of Venice*, *Hadrian VII*, *The Latent Heterosexual*, *An Enemy of the People*, *The Selling of the President*, *Caesar and Cleopatra*, *Antony and Cleopatra*, *The Tavern* and *Paradise Lost*. Mr. Bird is currently appearing in *Cyrano*, *The Mystery Cycle* and *You Can't Take It With You*.

Joseph Bird



R. AARON BROWN, who recently completed his Bachelor of Fine Arts degree in drama from Carnegie Tech, comes to his first season with A.C.T. from New York, where he just completed a run of the Shakespeare Festival production of *Hamlet*, with Stacy Keach and James Earl Jones, where he played Francisco and was understudy to Mr. Jones' Claudius. A veteran of numerous educational television productions, he also appeared in MGM's *Going Home*, starring Robert Mitchum. Mr. Brown was seen in the original Arena Stage production of *The Great White Hope* and is seen this season in *Cyrano*, *The Mystery Cycle* and *You Can't Take It With You*.

JOY CARLIN, who appeared as Miss Prism in *The Importance of Being Earnest* and in *The Tavern* during her first season at A.C.T., was graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwright's Theatre, she has appeared on Broadway with the Second City, in several off-Broadway productions, and with resident and summer theatres, made nu-

merous radio and TV commercials and has played an assortment of roles in TV and feature films. Mrs. Carlin has also been seen in *The Time of Your Life*, *The Selling of the President*, *Paradise Lost* and *Dandy Dick*. She is currently appearing in *You Can't Take It With You*.

Joy Carlin



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

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

rently seen in *A Doll's House* and *You Can't Take It With You*.

Barbara Colby



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

KATHRYN CROSBY, who graduated from the University of Texas, appeared there in *Dear Brutus*, *Much Ado About Nothing*, *First Lady* and *The Enchanted*, returning twice as guest professor while appearing in *Pygmalion* and *The Prime of Miss Jean Brodie*. As Kathryn Grandstaff, Mrs. Crosby was under contract to Paramount Studios and as Kathryn Grant, employed by Columbia Pictures. She has also participated in three USO tours to the Far East and Europe, and been seen in numerous summer stock productions, including *Sunday in New York*, *Sabrina Fair*, *Peter Pan*, *Arms and the Man*, *Mary, Mary* and *The Prime of Miss Jean Brodie*. She is married and the mother of Harry, Mary Frances and Nathaniel. They all drink *Minute Maid* and do the *Bing Crosby Christmas Show!* Mrs. Crosby appears in *Cyrano*.

Kathryn Crosby



PETER DONAT in his sixth season with A.C.T., has appeared on Broadway last season in *There's One in Every Marriage*, and previously in *The Chinese Prime Minister*, *The Entertainer*, *The Country Wife*, and *The*

First Gentleman, for which he won the Theatre World Award as best featured actor. He appeared in *The Three Sisters* Off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for six seasons, returning there this past summer. Mr. Donat's TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including *I Spy*, *Mission Impossible*, *Mannix*, *Run for Your Life*, *Judd for the Defense*, *FBI*, *Bracken's World*, *Medical Center*, *Young Lawyers* and most recently in *Banacek*. He appeared in A.C.T.'s productions of *Under Milkwood*, *Tartuffe*, *Deedle Deedle Dumpling*, *My Son God*, *Staircase*, *Little Murders*, *The Architect and the Emperor of Assyria*, *The Importance of Being Earnest*, *Six Characters in Search of an Author*, in the title role of *Hadrian VII*, as Shylock in *The Merchant of Venice*, in *An Enemy of the People* and *The Selling of the President*. He directed *The Tavern* this past season and appeared as Caesar in *Caesar and Cleopatra*. He is seen as *Cyrano de Bergerac* and in *A Doll's House*.

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

Donald Ewer



DAVID GILLIAM, returning to A.C.T.

after a year's absence, has studied at A.C.T.'s training program, S.F. State, Acting Openhand in Berkeley, and in Los Angeles with Joan Darling and Walter Baekel, formerly with NY's Actors Studio. His stage credits include the Theatre West Workshop premiere of William Inge's *Caesarian Operation*, John Argue's *Eros and Psyche* at Berkeley, and appearances with the Mill Valley Center for the Performing Arts and the Marin Shakespeare Festival. He has been seen as a guest star on *Owen Marshall Counselor-at-Law* and in the new series *Search*. His film credits include *Frogs*, in which he co-starred with Ray Milland, and *The Real Thing*. In two seasons with A.C.T. he was seen in *The Tavern*, *The Time of Your Life*, *The Latent Heterosexual* and *An Enemy of the People*. Mr. Gilliam appears in *Cyrano*.

SARINA C. GRANT, who attended the American Academy of Dramatic Arts, comes to A.C.T. from New York where she appeared in *Henry V* on Broadway and *Istanboul* off-Broadway. Among her TV credits are *Guiding Light* and numerous commercials, including those for Pan-American Airlines. Miss Grant has also appeared with the American Shakespeare Festival, the Long Wharf Theatre and the Edinburgh Festival (Scotland), and was seen in *Iphigenia in Aulis* at Washington's Ford's Theatre. Her film credits include *To Find A Man* and *The Hospital*. She is seen in *The Mystery Cycle* and *You Can't Take It With You*.

Sarina C. Grant



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

The Mystery Cycle 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 production of *In the Matter of J. Robert Oppenheimer*. Mr. Hancock has been seen in the A.C.T. productions of *In White America*, *The Architect and the Emperor of Assyria*, *The Hostage*, *The Time of Your Life*, *The Merchant of Venice*, *The Tempest*, *The Selling of the President*. This past year he appeared in several roles with the Milwaukee Repertory Theatre including the Duke in *Measure for Measure* and God in *The English Mystery Plays*. Mr. Hancock has been seen in an ABC Movie of the Week and the motion picture *Brother John*. He is seen in *Cyrano* and *The Mystery Cycle*.

John Hancock



HENRY HOFFMAN, who holds a BA from Cal State at Fullerton and his master's degree from the University of Illinois, returned to the Bay Area this past summer to play Milo Tindle in A.C.T.'s long-running *Sleuth*. He was most recently with the Colorado Shakespeare Festival, where he played major roles for the past three years, including Iago in *Othello* and Edmund in *King Lear*. A Woodrow Wilson Scholar and Fulbright Scholar for research in Kabuki theatre, Hoffman taught and directed at Illinois State U. for a year and studied at the Actors' Studio with Harold Clurman and directing with Edwin Duerr. The author of a book of poetry called *The Reach*, published in 1967, he is a former member of Hillberry Rep in Detroit, appeared with the Berkeley Repertory Theatre in both *Julius Caesar* and *Angel Street*, and has appeared in 17 Shakespearean roles in the past five years as well as been seen as Snoopy in the New York production of *You're a Good Man, Charlie Brown*. Mr. Hoffman is cur-

rently seen in *Cyrano*, *The Mystery Cycle* 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 featured actress with the Actors Workshop. She has appeared in several productions with the Lincoln Center Repertory Company, played major roles for four years with the Oregon Shakespearean Festival as well as the California Shakespeare Festival. The wife of actor-director Peter Nyberg with whom she's performed and under whose direction she's played several roles, Miss Huddle was seen most recently at San Diego's National Shakespeare Festival where she's been a leading actress for the past two seasons. She is seen in *Cyrano*, *The Mystery Cycle* and *You Can't Take It With You*.

Elizabeth Huddle



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

ANNE LAWDER, A.C.T.'s speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College, worked for Bob Brauns at Hillbarn Theatre in San Mateo and majored in drama at Stanford University. The wife of A.C.T. director

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

Anne Lawder



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

DEBORAH MAY, who came to A.C.T. as a Conservatory student last year, holds a bachelor's degree and teaching certificate from Indiana University, her home state. Selected Miss Indiana 1970-71, she was also the Grand Talent winner and elected Miss Congeniality at the Miss America pageant in 1971. Miss May, a veteran of several television commercials, has appeared in a number of industrial films and in a local musical comedy revue (*A Night at the Mark*) this past summer. She has played leading roles in such productions as

A Midsummer Night's Dream, *Awake and Sing*, directed by Allen Fletcher and *Trial By Jury* (Gilbert and Sullivan). She was also chosen to perform in A.C.T.'s production of *Scapin* in the summer of 1972. She is in *The Mystery Cycle*.

Deborah May



ROBERT MOONEY has spent the past three years as associate director and a leading actor of the Berkeley Repertory Theatre. His performances there include Sir Epicure Mammon in *The Alchemist*, Father Barre' in *Devils*, Holofernes in *Love's Labour's Lost*, and Dr. Walderssee in *Idiot's Delight*. Co-founder with Eric Christmas of the University Theatre Company of Santa Cruz, Mr. Mooney holds an M.A. in English from UC Berkeley and currently teaches drama at Stanford University. He trained with A.C.T. as an acting fellow in 1968, and he appears in *Cyrano*.

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

Frank Ottiwell



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

and made five national tours of his one-man shows, *A Profile of Justice Oliver Wendell Holmes* and *A Profile of Benjamin Franklin*. Among the many major roles he has played are the General in *Waltz of the Toreadors*, Undershaft in Shaw's *Major Barbara*, Con Melody in O'Neill's *Touch of the Poet* and F.D.R. in *Sunrise at Campobello*. Since joining A.C.T. in 1967, Mr. Paterson has appeared in numerous productions, including *Long Day's Journey Into Night*, *Endgame*, *The Devil's Disciple*, *Three Sisters*, *Hadrian VII*, *The Time of Your Life*, *Caesar and Cleopatra*, *The Tavern* and *Dandy Dick*. His TV credits include *Bonanza* and the current series, *Search*. He is currently in *You Can't Take It With You* and *The Mystery Cycle*.

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

E. Kerrigan Prescott



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

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

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

Paul Shenar



HOWARD SHERMAN came to A.C.T. as a member of the 1970 Summer Training Congress and remained in the advanced training program for a season, appearing in *Hadrian VII*, and was one of four students selected by William Ball to present scenes from

As You Like It at Lake Tahoe in the Summer of 1971. Last season, he appeared in *Caesar and Cleopatra*, *Rosencrantz and Guildenstern Are Dead*, *Dandy Dick* and *The Contractor*. Mr. Sherman is currently seen in *Cyrano* and *The Mystery Cycle*.

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

Marc Singer



SHIRLEY SLATER, a former student in A.C.T.'s training programs, taught film and TV for the 1972 Summer Congress and repeats that assignment this season as well as appearing currently in *Cyrano*, *The Mystery Cycle* and *A Doll's House*. Understudy to Dorothy Loudon in A.C.T.'s production of *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* last season, she was seen as Beatrice a number of times, and has also appeared locally in leading roles in *The Trial of*

the Catonsville Nine, *The White House Murder Case* and *One Flew Over the Cuckoo's Nest*. A veteran of several films, including *The Candidate* and a major role in *Maxie*, to be released this fall, Mrs. Slater is also a published poet and short story writer and film writer-producer. Her numerous TV credits include series for NET, many network commercials, and the distinction of having been one of the first women film and TV directors in the U.S.

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

J. Steven White



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

GARDEN ARTS

by Bob Goerner

The rainy weather season in Northern California has its compensations for the enthusiastic gardener. Now is the time for the pleasures of anticipation, planning landscapes in the mind, painting drifts of flowers here, accenting there with shrubs. And to fuel the inspiration comes the seed and plant catalogs in our mailboxes in these winter months.

Especially welcome is the mimeographed listing of rare seeds, vegetable and herb, from the Nichols Garden Nursery of Albany, Oregon. *Mimeographed*, in this day and age? That's the first refreshing discovery. 150,000 catalogs each year means months of work for their employees in otherwise slack periods. It would be cheaper to farm it out to a printer. Evidently their interests go beyond dollars. Sound like your kind of place? Let's check their catalog. First, the herb section. Sixty-five kinds of seeds, 76 varieties of live plants and a selection of dried herbs and spices. And some ideas on what to do with them.

This is the place to find Black Aztec Sweet Corn, identical to that grown 2,000 years ago. A thousand years older is the Montezuma Red Bean, the strain kept pure by Guatemalan Indians in remote jungle clearings. These beans have been discovered in pre-historic tombs dating around 1,000 B.C. Coming up to the present, we can recommend Tokay White Hybrid Corn, for the two years since its introduction producing reliable crops of sweet kernels on medium-sized ears in our Corte Madera garden. The Hercules Sweet Red Pepper has thicker, meatier, blockier walls than half a dozen others.

If you're lucky enough to have the weather to ripen watermelons — and it is possible in warm pockets in the San Francisco Bay area — you must try Honey Cream. Only three or four pounds each, with eight to ten melons on each vine and a solidity of texture that has to be experienced.

Honey Cream is crisp with a sugar content that makes for sticky fingers as you eat. And the color — yellow! Intrigued? Try it. It's worth the gamble.

Elephant garlic, French Epicurean Shallots, Jerusalem Artichokes, also ordinary radishes, beets, carrots and all the rest. The catalog is free. Write Nichols Garden Nursery, 1190 North Pacific Highway, Albany, Oregon, 97321.

Two more very special seed catalogs should be mentioned. Harry Saier of Dimondale, Michigan is now in his 61st year in the seed business. Can anyone top that? Rarely will you see an advertisement for his catalog, so it must reach gardeners through some special Green Thumb Underground. It should be noted that the printing is somewhat crude, a few pages are uncut, an ink-stained thumb left its imprint in the middle of the Erigerons in our copy and occasionally the type runs off the side of the page. No matter. There are 130 pages of seed listings in small type, principally flowers and shrubs. Saier's vegetable seeds come in a separate catalog. If there is something special you want to grow and you've never seen the seed listed anywhere, try this catalog. Here are five examples in a row from the S's: Schizophragma, Schma, Scirpus, Scolymus and Scorzonera. (Schma?). You may also grow your own forest. Dozens of kinds of Pine seeds, dozens and dozens of Eucalyptus, even our own native Sequoias. To put you back in familiar territory there are the usual Petunias, Marigolds, Zinnias, etc. There is a 50c charge for the catalog and the address is Harry Saier, Dimondale, Michigan, 48821.

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

A reminder about the two standard seed catalogs that gardeners all over America have been depending on for years. Both are free and both contain much valuable cultural information and are available in 1973 editions this month. Write for them to Geo. W. Park Seed Co., Greenwood, S.C., 29646, and to W. Atlee Burpee Co., Riverside, Ca., 92502. Next month we'll cover the specialty growers with the accent on the West.

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The Harrah's Automobile Collection

*(Repository for an
Endangered Specie)*

by Ernest Beyl



"CLANG"—reads the Nevada State license plate on a restored 1906 Cable Car which transports visitors to Harrah's Automobile Collection from Harrah's Hotel in Reno.

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

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

It stands as the largest and perhaps one of the most impressive collections of any mechanical object in history, and it is certainly the largest collection of automobiles anywhere. On display are hundreds of antique, vintage and classic automobiles, and they are simply magnificent. When was the last time you saw a car with a wicker picnic basket strapped to its running board? When was the last time you saw a running board for that matter?

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

Do you recall some of these? How about the Atlas touring car of 1910, or the Barley, a six cylinder, 50 horsepower model of 1922? Or, whatever happened to the Dort or the Empire, the Hanover, the Kissel, the Minerva, the Palmer-Singer or the Pan?

It is difficult to imagine, but more than 5000 makes of automobiles have been manufactured in the U.S. Most of these were one or two of a kind models; experimental or promotional vehicles. The Harrah's Automobile Collection has about 1500 cars with about 1100 on display. The cars in the showrooms are either finely preserved or have been painstakingly restored to their original beauty and operating standards. The rest are being restored at a rate of about 20 to 25 a year in Harrah's own shops right on the premises.

The ten-acre complex that houses the collection is three miles from Harrah's Hotel and casino in downtown Reno. It's easy to find and if you have no auto, a motorized San Francisco cable car will take you to it from the hotel. Admission is \$2.50 for adults; \$1.00 for kids.

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

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

Later he was a parking lot attendant in Los Angeles so he came to know and respect a great variety of automobiles.

Incidentally, Bill Harrah's present car is a persimmon-colored Ferrari, Daytona 365, a sleek charger that gets special attention. In fact, Harrah acts as the western distributor for Ferrari and he's a quiet but effective salesman.

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1907 Thomas Flyer following restoration by Harrah's Automobile Collection, Reno, Nevada.

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

While the main attraction of the collection is, of course, the cars, one special corner of the museum is set aside to display a 1928 Ford Tri-Motor aircraft. It took four-and-a-half years to restore completely this old-timer and it actually flies. The museum also has a P-38 pursuit plane from World War II and an ancient Curtiss Jenny. There are also some classic motorcycles and even a 1921 style camper. But it is the cars that dominate the scene.

If Bugattis are your idea of the classic auto, Harrah's museum will show you several: They range from the electric racers of 1927 to a wonderful machine — the 1931 Bugatti *Berline de Voyage*, type 41 (*Royale*), an eight cylinder, 300 horsepower vehicle that cost \$45,000 when new. Only seven Bugatti *Royales* were built and six still exist. Of the two in the Harrah's collection one was Ettore Bugatti's personal vehicle. The car has the longest wheelbase of any production auto; 170 inches. The Bugatti-built body of the *Royale* is all wood and was made by using hundreds of small blocks and veneer panels to its many contours. The car is painted a two-toned yellow and black.

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

One of the handsomest cars in the collection is a 1904 Packard Touring car, Model L. This shiny, dark blue

beauty was the car that introduced the distinctive Packard radiator that frankly I miss seeing around town. The car was equipped with stately brass headlamps and I use the word "lamps" advisedly because that's what they were. There are two sets of lamps on this car—one is mounted in front of the radiator; a second, behind the hood, up high. A tool box is fastened to the vehicle with a wide leather strap. Two wicker baskets are mounted at the rear—one long, thin one, presumably for golf clubs. The driver sat in the open on thick and glossy, quilted leather. His passengers sat behind him and up higher still, on a veritable throne. When you drove around in that car you really must have felt like somebody.

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

My favorite automobile in the museum is the 1907 Thomas Flyer. This car occupies a special place in Harrah's vast collection for it was the winner of the longest automobile race in history which was run from New York to Paris—the hard way.

In 1908 six automobiles representing France, Germany, Italy and the United States took off at the starter's gun from Times Square in New York City. More than 250,000 persons waved them off. It was the start of a 22,000 mile race, 13,341 of those miles were by land across the U.S., Japan, Siberia, Manchuria, Russia, Germany and France.

The American entry was a four cylinder, 70 horsepower, 1907 Thomas Flyer. It was manufactured by the E. R. Thomas Company of Buffalo. It was a stock model and had been

selected only six days before the big race was to start.

The Flyer crossed the U.S. in 42 days. That was 11 days ahead of its nearest rival. This was mid-winter and the car ploughed along through blizzards, mud and snowdrifts. From San Francisco the race route called for the cars to travel by ship to Alaska and then on to Siberia. When this route was declared impractical, the Flyer was taken to Seattle where it was loaded on a ship bound for Japan.

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

The Flyer won the race. It took 170 days from Times Square to Paris.

When Bill Harrah acquired the old Flyer a few years ago she was in sad shape. In six weeks she was restored, not to original factory specifications, but rather to the exact shape she was in when she arrived in Paris after that long, long race.

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

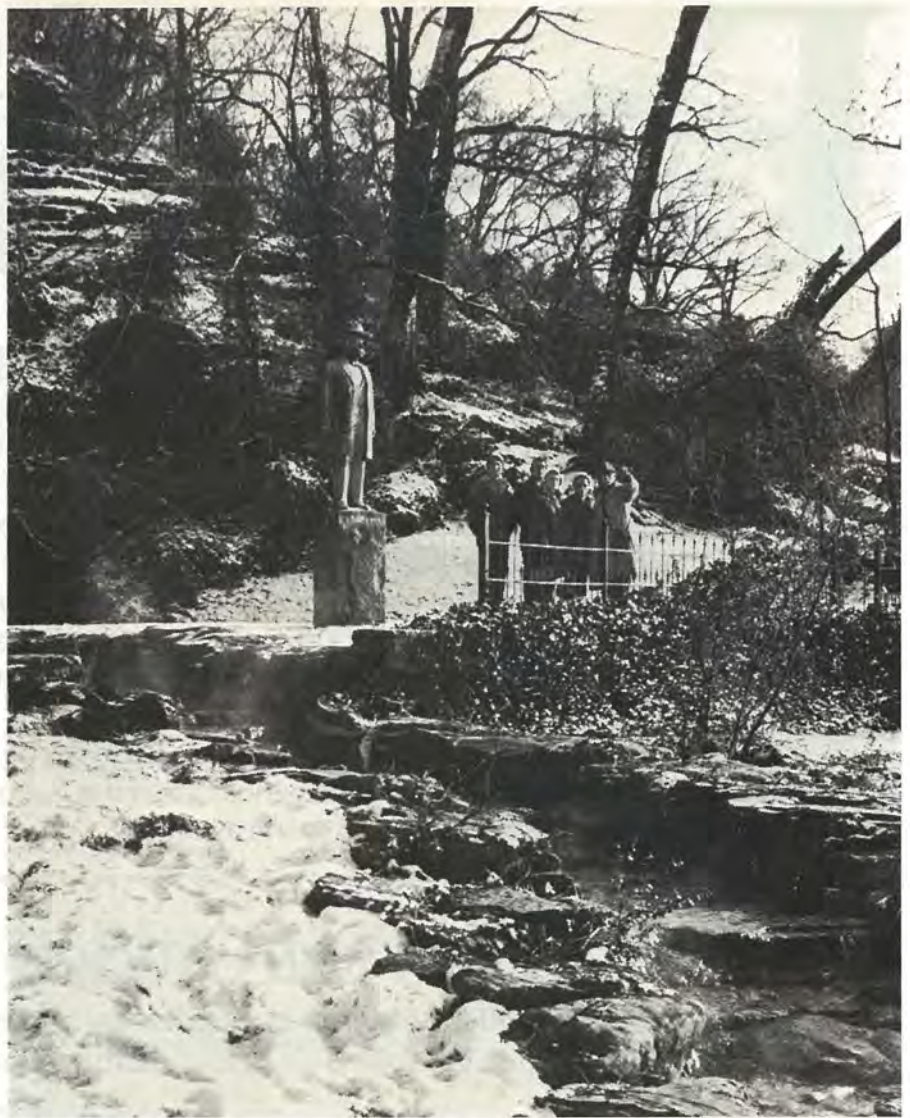
Probably the most ambitious project the museum has undertaken was the shipping of 30 old cars to Japan in 1971 where they were exhibited in Tokyo, Nagoya and Osaka.

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

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

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

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



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THEATRE OFF THE BEATEN PATH

by Cecile Leneman, *Producer-Director*
of *Theatre of Man*

Tracking theatre down off the beaten path sometimes can be a wild goose chase. But in San Francisco, the WABE Theatre at Lone Mountain College, 2800 Turk Blvd. has become a place where theatre buffs can see extraordinarily exciting and rewarding theatre.

Currently the WABE is presenting Theatre of Man's production of *After Eurydice*, a multimedia play. A San Francisco theatrical company funded by the City of San Francisco's publicity and Advertising Fund, Theatre of Man's first presentation in the Bay Area was a special ritual adaptation of T. S. Eliot's *Murder In The Cathedral* with original music composed by composer-in-residence, William E. Young. The play, presented at Grace Cathedral in commemoration of the Eighth Centennial of Becket's martyrdom, was conceived as a ritual celebrating two very basic myth archetypes.

With its next production, Theatre of Man began to explore a new audience-actor relationship. Staged in the round, without costumes, scenery, spectacle or make-up, *The Serpent* was developed as a ceremony to be shared by the actors with the audience. Music and choreography was developed by the company. Based on the Book of Genesis, the play traces the innocent beginnings of human existence through growing awareness of guilt which the world eventually deals with by accepting individual responsibility after the murder of Abel. The "Begats", which conclude the play, provided the company with the impetus to create a ceremony of renewal in which the audience was free to participate. For its work on *The Serpent* Theatre of Man was acclaimed as an extraordinary company.

Theatre of Man has been at work on *After Eurydice* for the past eight months. Once the decision had been made to create a piece about sexual consciousness, the developmental process began with exploration through theatrical exercises of the themes of the piece. The thrust of the first phase of the work was to explore underlying assumptions about sexual role playing in order to develop the material of the text and to create commitment to the work. Using the language of theatrical exercises, and improvisation, the company began to explore such questions as: are men's and women's sexual fantasies different? do men and women speak

a different language? do men and women deal with their feelings differently? what are the deepest fears that men have of women, and that women have of men.

Eventually our discoveries led to the development of a text with playwright-in-residence and company member Doris Baizley who has had two of her plays produced off-Broadway under the sponsorship of the New York State Council on the Arts. Material from the exploratory improvisations and dream material formed the body of the evolving text. Metaphors were found to help clarify some basic questions: how did men and women come to their present-day relationship, what is that relationship essentially, and how do we get beyond it to something more fulfilling for men and women alike?

In the legend of Orpheus and Eurydice (the proverbial romantic couple), the company found a basis on which to build the archetypic dream-like images of the play. Although according to the story, Orpheus is thought to have led Eurydice out of hell, and contrary to warning, looked back to see if she was really following, and consequently to have lost her forever, Theatre of Man has reworked the myth in order to demystify it. In *After Eurydice*, Orpheus possesses an image he has of the ideal woman. But when finally he really sees Eurydice, he loses his image of her because he sees for the first time that she is really a person, not a figment of his romantic imagination.

The kaleidoscopic dream images, visions, and mysteries of *After Eurydice* are a fusion of total theatre: the welding together of the word, music, dance, and visuals projected directly onto the actors bodies. *After Eurydice* is a dream play, a ritual celebrating the search for the woman within us all, using masks and metaphor to distill new meaning from the old myth. Performances will begin Friday January 5 at the WABE Theatre, Lone Mountain College, 2800 Turk Blvd., San Francisco, and will continue throughout the month of January every Thursday, Friday and Saturday night at 8:30 P.M. and through the month of February at N.A.P. Community Theatre, U.C. Extension, 55 Laguna St., San Francisco. Tickets are available at Macy's and at the door. For information call Theatre of Man at 285-3719.



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The Vernal Equinox Arrives Early

Spring, some people will try to tell you, arrives on the vernal equinox, the 21st of March each year.

Well, they just don't know that much about it. For as any informed Bay Area denizen knows, spring can come as early as February. Most likely this denizen is one of those contented individuals who counts his seasons with a watchful eye on the opera calendar—and there are plenty of those around, as everyone must concede after the past year's experience in securing opera tickets.

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

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

Proclivities? A casual glance about the Curran lobby takes in faces familiar at the San Francisco Opera's fall season and at Symphony concerts. Ergo, Spring Opera Theatergoers demand high musical standards. And those ACT customers you see: could they have entered the door by mistake, thinking the Curran was the Geary? No, they too have found that the word *theater* in the SPOT name is more than just window dressing or publicists' *spiel*; the era of the singing actor is here, and Spring Opera Theater is deeply involved in it. And best of all, Spring Opera Theater productions are performed in English, therefore, don't be surprised



Ariel Bybee—Carmen



Sheila Nadler—The Irrepressible Duchess

to catch a glimpse of your friends who are fans of the Civic Light Opera and Dollar Opera. As you can see, it is difficult too to classify SPOT subscribers according to entertainment preferences. It is this heterogeneity of appeal that has made SPOT a tradition in just two short years—in a city that does not establish traditions carelessly, nor treat them lightly.

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

And what an experience it was — provocative, occasionally controversial, but never less than stimulating. The first season (1971) included four distinctively different works, Mozart's rarely presented *Titus*, a new interpretation of the favorite Verdi drama *Rigoletto*, a unique approach to *Don Pasquale*, setting this Donizetti comedy in San Francisco in 1909, and the Minnesota Opera Company's production of *Faust Counter Faust*, a music-theater collage incorporating Berlioz, Boito, Gounod, Goethe, Marlowe and others.

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

In 1973 Spring Opera Theater plans four "shows" — and they can best be called that in the truest sense of entertainment — representing three centuries of musical accomplishment.

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



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Leona Mitchell—Micaela

ater, who will create sets and costumes. The central figure, Jesus Christ, will be portrayed by bass Douglas Lawrence. Tenor Richard Shadley will be the Evangelist, and the cast includes soprano Carmen Arlene Balthrop, mezzo Carole Walters, tenor William Harness and bass Philip Booth.

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

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

Those who are still berating themselves for having missed *Faust Counter Faust* in 1971 now have another chance to sample the work of the Minnesota Opera Company (formerly Minneapolis Center Opera), one of the nation's most resourceful young companies. The vehicle this season is *Postcard from Morocco*, Argentine composer Dominick Argento's intriguing probe of the inner lives of seven people. The unusual array of character portrayals includes Catherine Malfitano as the Lady with the Hand Mirror, Barbara Brandt as the Lady with the Hat Box; Janis Hardy, the Foreign Singer; Yale Marshall, the Old Luggage Man; Vern Sutton, Mr. Owen; Barry Busse, the Shoe Salesman; William Dansby, the Man with the Cornet Case, and Jane Warsaw and Andrew Meltzer as the two Mimes. Miss Brandt, Miss Hardy and Sutton were seen here previously in *Faust Counter Faust*, as Gretchen, Lieschen and John Faustus, respectively. *Postcard*, conducted by Philip Brunelle, directed by H. Wesley Balk and designed by Jon Barkla, will be brought to San Francisco directly from Minneapolis where, because of its popularity, the work is enjoying a second season of performances.

If all of this sounds as appealing as it obviously does, the time to act is now. You can subscribe for all four of these new Spring Opera Theater productions by writing to Season Ticket Department, Spring Opera Theater, War Memorial Opera House, San Francisco, California 94102, or calling 861-4008, Ext. 201. Subscription deadline is January 12. Tickets to individual performances, *subject to availability*, may be purchased at the Curran Theater box office and most Bay Area agencies on and after January 22.

And if, indeed, this *does* sound appealing, you may just have spring fever — in January!

PRAISE FROM CAESAR

Maggie Smith, the Academy Award winning actress now starred in MGM's *Travels With My Aunt*, is not one to pull punches when an honest opinion is called for. She had a great deal to say about the classic motion picture versus theatre controversy after completing the George Cukor directed film.

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

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

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

Miss Smith plainly misses that living, breathing audience out there when she is appearing in a film.

"In a film studio, all is silence and there is that camera lens staring you in the face. You must remember never to exaggerate as every twitch of an eyebrow or change of expression in the eyes becomes larger than life on that big screen."

"And you can't move around where you want to on a film set. You must really land up each time on a certain mark. On stage, while your positions are defined, they are not absolutely rigid so that if you take some extra steps the players with you on stage are able to adjust."

Maggie Smith's director in *Travels With My Aunt*, George Cukor, notes that she has had no difficulty in adapting her talents to the demands of the screen. It is Cukor's view that her movements are precise, her comic timing faultless and she, at all times, seems unaware of the nearness of the camera. And coming from an honored director such as Cukor, these are words of praise from Caesar himself.

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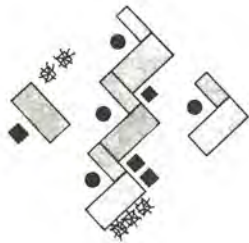
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Most of us involved in the stock market feel relieved to see 1972 behind us. Looking at a chart of the market averages reminds one of the roller-coaster that once stood at Playland. Investors had to deal with a full year of wage and price controls, a presidential election, President Nixon's trip to China, Henry Kissinger's peace negotiations, the Olympiad massacre, the floating prime rate, and new corporate images like Exxon (formerly, Standard Oil of New Jersey).

Putting aside all of the bullish economic news which emanated from Washington, the market was, for the most part, a split-level affair . . . with a few of the glamour stocks going through the roof, while the rest of the market waited at the mezzanine level until November when President Nixon said "going up!"

Now that the Dow Jones Industrial Average has broken 1000, few things are left to worry about except how far the market will go up, and when it will start to turn down. Both questions are best answered by factoring in economic projections.

For years, Wall Streeters have spoken of the "peace dividend" which will accrue to our economy when the war ends. It is highly likely, however, that the economic effect of a cease fire will be minimal. The expenditures going to the Vietnam War have been winding down for some years now, and the elusive "peace dividend" has been eaten away by government pay increases and new social welfare programs. This in turn has accentuated the government's deficit spending, adding to the inflationary woes of the late 1960's and early 1970's.

The forthcoming federal budgets are of great importance to economists and portfolio managers alike. President Nixon has made it clear that he intends to hold the 1973 fiscal budget close to \$250 billion. The fact that Nixon enjoyed a landslide victory might lull one into thinking that the President will face a more cooperative Congress which would adhere closely to the budget ceiling. In fact, the President will undoubtedly be facing a more liberal Congress and may well run into severe opposition

on limiting spending, especially for social welfare proposals. If the Nixon administration does succeed, there will be less emphasis on tax reform and little danger of the Value Added Tax (VAT) being instituted in 1974. If, on the other hand, we have large increases in government spending which cause overheating of the economy and eventual increases in taxes, an upturn in inflation will lead us into a 1974 growth recession instead of just a growth slowdown.

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

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

At this juncture, it appears there will not be a credit crunch in 1973. With the economy entering a period of consolidation late this year, the one thing that would push us into a full-fledged recession would be to cut off normal flows of credit. Although free-reserves have become more negative of late, and short-term interest rates have been rising, the Federal Reserve Board appears far more inclined to "jawbone" about limiting the prime rate of banks than to reduce the money supply.

Assuming the aforementioned policy decisions are implemented as outlined, the economic scenario for 1973 calls for greater consumer spending and fixed business investment, the

former being caused by increased social security benefits, substantial tax refunds, a lower personal savings rate, and smaller price increases. Most of this spending will be in the area of consumer durables (cars, household appliances, etc.) Fixed business investment will pick up more strength, especially in the business equipment area (machine tools should do well), and non-residential structure area. Housing starts will decline, but only slightly, to a level (2.1 million units) which was considered to be of "boom" proportions only a few years ago.

Overall, the Gross National Product could increase to \$1260 billion, a 9.6% increase over the \$1150 billion projected for 1972. (Of this, 3.6% is inflation, and 6.0% is real growth.) The money supply should grow at a lesser rate, probably around 6% versus the 11% experienced in 1972. More importantly, corporate profits (after taxes) should grow by 13%. A closer examination, however, reveals that corporate profits may slip a little in the first quarter of 1974. And this is what the stock market in 1973 will be all about. The market typically discounts economic events six months in advance of their occurrence. Most leading fundamental analysts believe stock market prices are tied to growth rates and net income levels for the U.S. economy, although a large part of the corporate profits reported to shareholders is derived outside the United States. However, we must rely on our domestic econometric model in order to formulate projections for the stock market.

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

1. The real growth of GNP in 1972 and 1973 will be above the long term secular trend of economic demand in our country, and it will appear especially overheated in view of the end of the war, the slowdown in the population growth, and the change in socio-economic conditions.
2. Fiscal stringency will cause less government spending for defense and non-defense items, in an effort to keep within the federal budget ceiling guide lines.
3. Flat profit margins will be in evidence, as the growth of industrial production (unit volume) slows from 6% in 1973 to about 3% in 1974. Unit-labor costs will go up and unit prices will remain steady, causing a profit-margin squeeze.

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

When relating the dynamics of the stock market to an econometric model, it is necessary to use a stock market index which represents a broad spectrum of the U.S. economy. That means it should not only include industrial companies, but utilities, railroads, banks, and other non-manufacturing entities as well. It should include medium-size companies, along with the giant ones. And there should be relevant historical data available (i.e. earnings-per-share, dividends-per-share, book value-per-share, and meaningful price index calculations). The index that best fulfills these requirements is the Standard & Poors 500 Stock Index. Although most investors relate to the Dow Jones Index, many experts have found that the S & P 500 can be projected into the future with a considerably greater degree of accuracy.

By using an econometric model to project net income as defined by the Department of Commerce, one can formulate an algorithm to produce earnings-per-share projections for the S & P 500 on a quarterly basis, and corresponding price levels using an historic price-earnings multiple.

During 1972 it would appear that the S & P 500 stocks earned \$6.30 for the year versus \$5.70 in 1971. In my opinion, the index can earn \$7.00 for all of 1973—an 11% increase over 1972. Assuming that this earnings level is fully discounted by mid-1973, the index should be at levels averaging 125 at the top of this bull market cycle, and possibly higher if rampant speculation sets in. If the projection of 125 on the S & P 500 is accurate, when then, is a good time to invest new funds into the market?

That question is probably best answered by comparing stock market returns to yields on alternative investments. Presently, one may purchase liquid BBB bonds which have a current yield of 8-9%. If your principal amount is large enough, a well-diversified portfolio of BBB bonds can be

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

Accordingly, more aggressive investors should seek annual returns well in excess of 8% because the risk of investing in the stock market, especially near the end of the bull market, is infinitely greater than buying bonds. For practical purposes, one can add 3 percentage points to bond yields as a "risk premium", and 2% for additional commissions that one would incur upon getting in and out of the stock market. Thus, 14% becomes a desirable return. Based on this figure, one might say that anytime the S & P 500 is below 115 during the first few months of the new year would be a good time to invest in the market. This would provide one with an annualized return in excess of 14%, assuming the market hits 125 in the third quarter. Unfortunately, one invests in stocks—not the stock market. And because of this, "risk" increases exponentially. And so the question of portfolio composition becomes vital.

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

Because of this fickleness, it has become difficult for investors to generate capital gains of sufficient continuity and amplitude to offset the risks inherent in holding common stocks. Consequently, the concept of risk-adjusted return of investment (capital gain + dividend or interest income) has become far more important than the desire to "make as much as I can". In other words, it is possible, through the use of higher yielding but slower growing equities, real estate investment trusts, and fixed-income investments, to change the over-all return on a portfolio from 2% yield and 12% potential capital gain to 6% yield and 7% po-

tential capital gain, while at the same time reducing volatility (relative to the market averages) by 50%. There are other ways to change performance characteristics. Through the addition of real property or tax incentive investments (such as partnership holdings in vineyards, cattle feed-lots, or oil/gas properties), one can substantially reduce taxability and volatility. Even commodity trading and venture capital have their place in portfolios.

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

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

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

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

Performing Arts readers who are interested in a more thorough analysis of anticipated investment possibilities may write to Performing Arts Investment Department, 651 Brannan Street, San Francisco 94107.

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RENO

Harrah's Reno (Headliner Room)
thru Feb 7—Vikki Carr
Feb. 8-28—Roy Clark and
Kay Starr

Ponderosa Hotel (dancing)
thru Feb. 10—Kent Karl
Feb. 11-28—Open

LAKE TAHOE

Harrah's Tahoe (South Shore Room)
Feb. 2-3-4—John Davidson
Feb. 9-10-11—Open
Feb. 16-17-18-19—Don Rickles
Feb. 23-24-25—Wayne Newton

LAS VEGAS

Caesars Palace
Feb. 1-21—Diana Ross and
The Ice Follies
Feb. 22-28—Steve Lawrence and
Edye Gorme

Desert Inn
thru Feb. 19—Bobbie Gentry
Feb. 20-Mar. 19—Jimmy Dean

Dunes
Current—"Casino de Paris"

Flamingo
thru Feb. 21—Connie Stevens
and Lonnie Shorr
Feb. 22-Mar. 21—Marty Allen
and Mama Cass

Frontier
thru Feb. 21—Wayne Newton
Feb. 22-Mar. 14—Robert Goulet

Las Vegas Hilton
thru Feb. 23—Elvis Presley
Feb. 24-Mar. 16—Ann-Margret

Riviera
thru Feb. 8—Totie Fields
Feb. 9-27—Shecky Greene
Feb. 28-Mar. 20—Don Rickles

Sahara
thru Feb. 5—Buddy Hackett and
John McNally
Feb. 6-26—Jim Nabors
from Feb. 27—Open

Sands
thru Feb. 13—Phyllis Diller
Feb. 14-Mar. 13—Bob Newhart
and Florence
Henderson

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Tropicana
Current—"Folies Bergere"

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NEW ZEALAND

(continued from p. 18)

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

One of the best ways to see New Zealand is by rental car. Because of the country's compactness, it can be explored easily and leisurely; there are no long distances to drive and the roads are good and uncrowded. There's also an excellent system of internal transportation — bus, rail or air. Buses travel everywhere, the services are frequent and the costs are extremely low — about \$3.50 to \$4 for a half-day journey; \$5 to \$9 for a full-day trip.

New Zealand has two major internal air carriers — National Airways Corporation, which serves all the major cities on both islands with Boeing 737 jets on the main trunk lines, and Mount Cook Airlines, which operates principally on the South Island and flies into all the leading resort centers (Mount Cook, Milford Sound, Queenstown, Fox and Franz Josef

Glaciers, Marlborough Sounds). Mount Cook also operates the spine-tlingling "flight-seeing" excursions into the snow-capped Southern Alps. Tiny, ski-equipped planes fly over the alpine regions and set down on icy glaciers 7,000 to 8,000 feet up, where passengers are invited to walk about this land of snow and ice.

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

And for those with Scotch blood, there's Dunedin, further south, New Zealand's little bit of Scotland.

New Zealand has one final thing going for it. And that's the low prices for accommodation, food, and transportation. Though it costs \$1.20 in American money to buy a New Zealand dollar, you'll be amazed how far that dollar will stretch.



Cathedral Square, Christchurch, the South Island's principal city.

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WINE ART OF AMERICA—4324 Geary Blvd., San Francisco (221-5137) Hours: Mon-Sat 10-6

How about making and then drinking your own wine to counteract the midwinter doldrums? This store is full of items not found elsewhere, such as wine bases of passion fruit, plum, rhubarb and elderberry (doesn't everyone immediately think of "Arsenic and Old Lace"?), as well as normal red and white wine bases. You can pick up an oak barrel for aging, wine decanters and servers, books on making wine, beer, root beer and sarsaparilla! If you really want to throw yourself into the subject feet first, they have a wine press for \$200 (you supply the feet). Wine Art has everything, for the novice or expert. And if, after spending an afternoon there, your head is swimming, they'll send a catalogue home with you to review at your leisure.

HUO KUO HOUSE—2083 Vine St., Berkeley (849-0808) Hours: Tue-Fri 11:30-2 (lunch) and 5-9 (dinner) Closed Sun & Mon

Dieters—here is your dinner spot! But all you nasty slim people should try it, too. You cook dinners yourself at your table, in a bubbling fire pot. You can order shrimp, chicken or beef, or a combination, all served with Chinese-style vegetables which you also cook. Hot sake is the perfect warm-up for this dinner, or they have tea for the teetotalers. After you cook your meal, you entertain yourself by chasing small meatballs around the bottom of the pot (not easy to spear up!), ending by sipping the tasty broth in which everything has cooked. A super dinner, for under \$4!

THE POSTER PLACE—3235 Sacramento St., San Francisco (922-2851) and 1221 Westwood Blvd., West Los Angeles (473-7721) Hours for both: Tue-Sat 10:30-6, Fri 'til 8, Closed Sun & Mon

This franchise operation, young and vibrant, opened in San Francisco with Kathey Patterson and Kristina O'Donnell at the helm, while Linda Lindquist opened the Westwood shop. All sorts of wonderful contemporary posters are here for very little money. Some of the silkscreens, serigraphs and lithos go for as little as \$10 unframed and \$30 framed in clever box frames. You will also find a few

signed limited editions for \$300 and up. Although most posters are duplicated in both shops, and in the parent shop in Washington, D.C., each carries a few specialties, and our local shop hopes to eventually carry posters by local artists.

JODY'S JUNCTION — 160 Almonte Blvd., Mill Valley (383-1662) Hours: Mon-Sat 10:30-4:30

We recently spent all of a Saturday looking for super-groovy spots for us all. Unfortunately, although we had places to check in other Marin towns, we never got past Mill Valley, which is chock-full of tucked away little shops! We found Jody Marks' fabulous, sprawling junk store, which has some values within, albeit we felt Fels Naphtha soap (circa the '40s) was too high at \$1. However, we did find a fabulous and chic black wool coat, banded around the hem, with grey fox, for \$20. The coat belonged to one Zita Moulton, a vamp from the '20s who evidently toured the country in legit and vaudeville shows, and even starred in a Francis X. Bushman film in the mid-'20s. Ask Jody about her—the stories are great! And if you're looking for an ancient ice-box or stove, check her supply, since we thought they were most reasonable and attractive (love the O'Keefe and Merritt). You'll see the usual assortment of ancient silver, glass, china, plus rusty and wonderful junk.

THE ARBOR—3253 Sacramento St., S.F. (563-4575) HOURS: Thu thru Sat —11-6

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

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

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Thu., Feb. 1

7:00 PM—KRON/FM Stereo, 96.5 mc.)—Show Album—"ALICE'S ADVENTURES IN WONDERLAND"

8:00 PM — KRE/AM (1400 kc) — Showtime — "ANNIE GET YOUR GUN"

Fri., Feb. 2

7:00 PM—KRON/FM—Show Album — "GIRL CRAZY"

8:00 PM—KRE/AM — Showtime — "SWEET CHARITY"

Sat., Feb. 3

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

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

8:00 PM—KRE/AM — Showtime — "GOLDEN BOY"

Sun., Feb. 4

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

8:00 PM — KKHI/AM-FM — Sunday Night Opera — "THE COVENTOUS KNIGHT" (Rachmaninoff) and "HANSEL UND GRETEL"

Mon., Feb. 5

7:00 PM—KRON/FM—Show Album — "LADY IN THE DARK"

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

8:00 PM—KRE/AM — Showtime — "CAN-CAN"

8:00 PM — KRON/FM — Monday Night Opera — "L'ITALIANA IN ALGERI" (Rossini)

Tue., Feb. 6

7:00 PM—KRON/FM—Show Album — "FLOWER DRUM SONG"

8:00 PM — KKHI/AM-FM — Boston Pops

8:00 PM—KRE/AM — Showtime — "ON A CLEAR DAY YOU CAN SEE FOREVER"

Wed., Feb. 7

7:00 PM—KRON/FM—Show Album — "LOVE STORY" and "ON A CLEAR DAY YOU CAN SEE FOREVER"

8:00 PM — KKHI/AM-FM — Boston Symphony (4-channel quadraphonic)

8:00 PM—KRE/AM — Showtime — "THOROUGHLY MODERN MILLIE"

Thu., Feb. 8

7:00 PM—KRON/FM—Show Album — "PURLIE"

8:00 PM—KRE/AM — Showtime — "A STAR IS BORN"

Fri., Feb. 9

7:00 PM—KRON/FM—Show Album — "GYPSY"

8:00 PM—KRE/AM — Showtime — "SCROOGE"

Sat., Feb. 10

7:00 PM—KRON/FM—Show Album — "THE KING & I"

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

8:00 PM—KRE/AM — Showtime — "HIGH SOCIETY"

Sun., Feb. 11

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

8:00 PM — KKHI/AM-FM — Sunday Night Opera — "BARBER OF SEVILLE" (Rossini)

Mon., Feb. 12

7:00 PM—KRON/FM—Show Album — "HELLO DOLLY"

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

8:00 PM—KRE/AM — Showtime — "CHITTY CHITTY BANG BANG"

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

Tue., Feb. 13

7:00 PM—KRON/FM—Show Album — "YOU'RE A GOOD MAN, CHARLIE BROWN"

8:00 PM — KKHI/AM-FM — Boston Pops

8:00 PM—KRE/AM — Showtime — "JACQUES BREL IS ALIVE AND WELL"

Wed., Feb. 14

7:00 PM—KRON/FM—Show Album — "TO LIVE ANOTHER SUMMER, TO PASS ANOTHER WINTER"

8:00 PM — KKHI/AM-FM — Boston Symphony (4-channel quadraphonic)

8:00 PM—KRE/AM — Showtime — "WEST SIDE STORY"

Thu., Feb. 15

7:00 PM—KRON/FM—Show Album — "THE SOUND OF MUSIC"

8:00 PM—KRE/AM — Showtime — "OLIVER"

Fri., Feb. 16

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

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

Sat., Feb. 17

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

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

8:00 PM—KRE/AM — Showtime — "SOUTH PACIFIC"

Sun., Feb. 18

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

8:00 PM — KKHI/AM-FM — Sunday Night Opera — "ABDUCTION FROM THE SERAGLIO"

Mon., Feb. 19

7:00 PM—KRON/FM—Show Album — "CAN-CAN"

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

8:00 PM—KRE/AM — Showtime — "THE SOUND OF MUSIC"

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

Tue., Feb. 20

7:00 PM—KRON/FM—Show Album — "PORGY AND BESS"

8:00 PM — KKHI/AM-FM — Boston Pops

8:00 PM—KRE/AM — Showtime — "FIDDLER ON THE ROOF"

Wed., Feb. 21

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

8:00 PM — KKHI/AM-FM — Boston Symphony (4-channel quadraphonic)

8:00 PM—KRE/AM — Showtime — "CABARET"

Thu., Feb. 22

7:00 PM—KRON/FM—Show Album — "JUMBO"

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

Fri., Feb. 23

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

8:00 PM—KRE/AM — Showtime — "FUNNY GIRL"

Sat., Feb. 24

7:00 PM—KRON/FM—Show Album — "GIGI" and "THE UNSINKABLE MOLLY BROWN"

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

8:00 PM—KRE/AM — Showtime — "MAME"

Sun., Feb. 25

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

8:00 PM — KKHI/AM-FM — Sunday Night Opera — "WERTHER"

Mon., Feb. 26

7:00 PM—KRON/FM—Show Album — "JIMMY"

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

8:00 PM—KRE/AM — Showtime — "IRMA LA DOUCE"

8:00 PM — KRON/FM — Monday Night Opera — "CARRY NATION" (Moore)

Tue., Feb. 27

7:00 PM—KRON/FM—Show Album — "THE GIRL WHO CAME TO SUPPER"

8:00 PM — KKHI/AM-FM — Boston Pops

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

Wed., Feb. 28

7:00 PM—KRON/FM—Show Album — "LITTLE MARY SUNSHINE"

8:00 PM — KKHI/AM-FM — Boston Symphony (4-channel quadraphonic)

8:00 PM—KRE/AM — Showtime — "I DO, I DO"

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

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

Laguna is a new kind of Chevelle, the top of the line.

The distinctively styled front end is covered completely by resilient, protective urethane to resist dents.

Laguna has a special body-color rear bumper.

Inside: special fabrics,



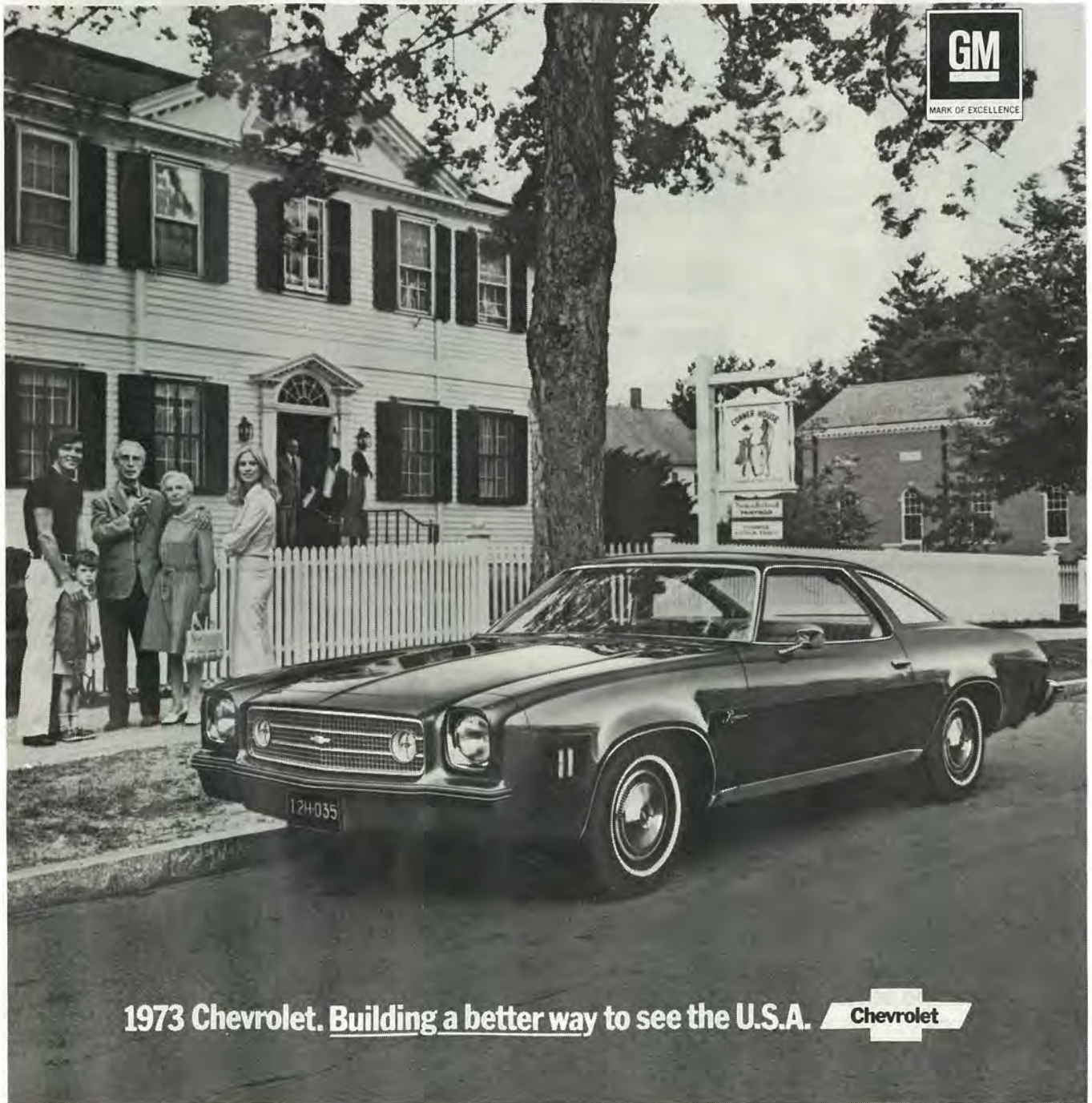
special steering wheel and woodgrain accents.

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

A power-operated moonroof and swing-out front bucket seats can be added.

You're going to like the Laguna. A lot.

Laguna Colonnade Hardtop Coupe at Stockbridge, Mass., home of the Norman Rockwell exhibit.



1973 Chevrolet. Building a better way to see the U.S.A.

Chevrolet



The name says it all:
Iceberg 10

Icy menthol flavor and only 10 mg. 'tar'

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

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

10 mg. "tar", 0.8 mg. nicotine, av. per cigarette by FTC method.