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

Only on American's 747 LuxuryLiner.

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

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

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

Why fly any other airline.

American Airlines LuxuryLiners
Our passengers get the best of everything.
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Our passengers get the best of everything.
If the monthly cost were about the same, which would you prefer to lease?

You may have thought it costs a lot more to lease a Mercedes-Benz. It doesn’t.

European Motors Ltd. will lease you a new Mercedes-Benz for about $148 per month—what you would expect to pay for any fine car.

And remember this: no one can lease you a new Mercedes-Benz for less than European Motors Ltd.

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PERFORMING ARTS

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

contents
performing bacchus
by Fred Cherry
6
performing arts’ second annual cruise guide
8
high style, low cost vacation on pacific ships
by Thomas L. Bulbaur
15
dining out with epicures
16
new zealand for that get-away-from-it-all vacation
by Thomas R. Talamini
17
the program
21
garden arts
by Bob Conner
37
the harnah’s automobile collection
by Ernest Rey
39
theatre off the beaten path
by Cecile Leneman
43
run, spot, run! the vernal equinox arrives early
44
after the theatre
47
prognostication: ’73
by John K. Dalton
48
nevada entertainment guide
51
share the wealth with performing arts
53
monthly advance guide—TV, AM/FM radio
54

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PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the Opera House and other San Francisco theatres—average monthly circulation 150,000. Performing Arts is also published in Los Angeles and circulated at the Music Center—average monthly circulation 250,000. All rights reserved. © 1973 by Performing Arts. Reproduction from this magazine without written permission is prohibited.

Printed in San Francisco.

The good things in life.
PERFORMING BACCHUS

WINE OF THE PEOPLE

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

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

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

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

THE UNSUNG PEACH

Auguste Escoffier, the "king of chefs and the chef of kings," died in 1935 at the age of 88 and left a legacy to the French cuisine that has never been equaled. Among the many dishes he created was the famed Peach Melba—and the story is often told that he was inspired by hearing the star song in the opera "Lohengrin."

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

BASTARD—WHITE OR BROWN

They drank much wine in Shakespeare's time, and long after, for the water was 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 enumnerated in this passage from the third act of Henley's play, "Fair Maid of the West."

Clem: You are welcome, gentlemen, what wine will you drink? Clarre, methigie, or muscadine? Cider, or perry, to make you merry? Aragonese, or Peter-sea-mull Canary or Charron? But, by your nose, Sir, you should love a cup of Malmsey; you shall have a cup of the best in Cornwall. Good luck! Here's a brave drawer, will parriell with your wine.

Clem: But if you prefer the Frenchman before the Spaniard, you shall have either here of the deep red grape, or the pale yellow. You are a pretty tall gentleman; you should love high country wines: none but clerks and sermons loves Grapes wine. Or, are you a married man, I'll furnish you with Bastard, white or brown, according to the complexion of your beard. 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). St. Vincent had become quite reliant upon a daily glass of fermented grape juice. Desperately, he appealed for and was granted a travel visa to earth and its vineyards so that he once again could taste the wines he loved so well.

But alas, the precious liquid proved to be his undoing. When he failed to return to the Pearly Gates, Gabriel was sent to look for St. Vincent. After much searching, the Angel found our Saint in the cellar of La Mission Haut-Brion, lost to the world (and to Heaven). As punishment, St. Vincent was turned to stone, and may still be seen there in 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 waiters brought, he raised his glass to Paul Fromm with this toast: "Contemporary music has many friends—but only a few lovers.

The wine merchant expresses his love of contemporary music in a very practical way—with money. Each year Paul Fromm sets aside as much as $100,000 which, through a Music Foundation, is distributed in commissions to some ninety of the greatest composers alive today. "Consider," he says, "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 before he is gone.

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

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CLERM: But if you prefer the Frenchman before the Spaniard, you shall have either here of the deep red grape, or the malvid white. You are a pretty tall gentleman; you should love high country wines: none but clerks and servants 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.

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Smirnoff Silver
Ninety point four proof. Smirnoff leaves you breathless.
Performing Arts' Second Annual CRUISE GUIDE
March-December, 1973

PACIFIC CIRCLE
Departure: March 30 (LA), March 31 (SF), 60 days, GAL — Hamburg, Nuku Hiva, Papeete, Moorea, Apia, Nauru/ou, Suva, Honiara, Madang, Bali, Singapore, Bangkok, Hong Kong, Nagasaki, Kobe, Yokohama, Honolulu, Los Angeles, San Francisco.
Departure: Nov. 18 (SF), Nov. 17 (LA), 44 days, GAL — Hamburg (see Oct. 5 schedule).

SOUTH PACIFIC
Departures: April 15 (SF), April 16 (LA), 43 days, PFE — Monterey, Honolulu, Moorea, Tahiti, Rarotonga, Auckland, Bay of Islands, Sydney, Suva, Nusa/otou,Pago Pago, Honolulu, San Francisco.
Departures: June 11 (SF), June 12 (LA), 43 days, PFE — Monterey, September 15 (SF), September 16 (LA), 43 days, PFE — Mariposa (see April 15 schedule for the preceding).
Departures: Nov. 5 (SF), Nov. 6 (LA), 43 days, PFE — Monterrey, Dec. 15 (SF), Dec. 16 (LA), 43 days, PFE — Mariposa (see April 15 schedule).

ORIENT
Departure: March 20 (LA), 60 days, OOL — Oriental Musician, Yokohama, Nagoya, Kobe, Pusan, Inchon/You, Keelung, Kaohsiung, Hong Kong, Keelung, Kobe, Yokohama, Los Angeles (with layover April 27 — May 12 in Hong Kong).
Departure: March 21 (LA), 85 days, OOL — Oriental Ruler, Yokohama, Nagoya, Kobe, Pusan, Inchon/You, Keelung, Kaohsiung, Hong Kong, Keelung, 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/Yoo, Keelung, Kaohsiung, Hong Kong, Kobe, Nagoya, Yokohama, San Diego.
Departure: April 10 (LA), 65 days, OOL — Oriental Horn (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, Nagasaki, Hong Kong, Kaohsiung, Keelung, Kobe, Yokohama, Vancouver, Vancouver Island ports, San Francisco.
Departure: May 12 (SF), 60 days, OOL — Oriental Pearl (see April 3 schedule).
Departures: July 10 (LA), 60 days, OOL — Oriental Fantasia (see March 21 schedule); June 9 (LA), 60 days, OOL — Oriental Lady (see April 3 schedule), July 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).
Departures: April 15 (SF), April 16 (LA), 45 days, PFE — Monterey, Honolulu, Yokohama, Kobe, Shanghai, Canton, Hong Kong, Manila, Guam, Wake Island, Honolulu, San Francisco, Los Angeles. (Keelung and Nagasaki may be substituted for Shanghai and Canton.)

HAWAII
Departure: March 9 (SF), 10 days, PFE — Monterey, Honolulu, Los Angeles, San Francisco.
Departure: March 20 (LA), March 21 (SF), 10 days, PFE — Monterey, Honolulu, Los Angeles, San Francisco.
Departure: March 29 (LA), 14 days, PFE — Island Princess (see March 20 schedule).

MEXICO
Departure: March 9 (LA), 12 days, SITE MAR CRUISES — Faisalea, Puerto Vallarta, Acapulco, Zihuatanejo, Mazatlan, Los Angeles.
Departure: March 10 (LA), 14 days, PFE — Monterey, Honolulu, Los Angeles, San Francisco.
Departure: March 20 (LA), March 21 (SF), 18 days, PFE — Monterey, Honolulu, Los Angeles, San Francisco.
Departure: April 15 (LA), 17 days, PFE — Island Princess (see March 20 schedule). Departure: May 30 (SF), May 31 (LA), 10 days, PFE — Monterey, Honolulu, San Francisco, Los Angeles. Departure: June 20 (SF), 10 days, PFE — Mariposa, Honolulu, Los Angeles.

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: Orient Orient Line; PGL: Prudential Cruise Line; DLF: Douglas Fergusson Cruises; SAL: Scandinavian American Line. Schedules prepared in cooperation with 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

(continued on p. 11)
Performing Arts’ Second Annual CRUISE GUIDE March–December, 1973

PACIFIC CIRCLE
Departure: March 30 (LA), March 31 (SF), 60 days, GAL — Hamburg, Nuku Hiva, Papeete, Moorea, Apia, Nauru’ou, Suva, Hong Kong, Madang, Bali, Singapore, Bangkok, Hong Kong, Nagasaki, Kobe, Yokohama, Honolulu, Los Angeles, San Francisco.
Departure: Nov. 18 (SF), Nov. 17 (LA), 44 days, GAL — Hamburg (see Oct. 5 schedule).

SOUTH PACIFIC
Departures: April 15 (SF), April 16 (LA), 63 days, PFE — Monterey, Honolulu, Moorea, Tahiti, Raratonga, Auckland, Bay of Islands, Sydney, Suva, Niasfo’ou, Pago Pago, Honolulu, San Francisco.
Departure: June 11 (SF), June 12 (LA), 63 days, PFE — Monterey; September 15 (SF), September 16 (LA), 43 days, PFE — Mariposa (see April 15 schedule for the preceding).
Departure: Nov. 5 (SF), Nov. 6 (LA), 43 days, PFE — Monterey; Dec. 15 (SF), Dec. 16 (LA), 43 days, PFE — Mariposa (see April 15 schedule).

ORIENT
Departure: March 20 (LA), 60 days, OOL — Oriental Musician, Yokohama, Nagoya, Kobe, Pusan, Inchon/Yousu, 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/Yousu, Keelung, Kaohsiung, Hong Kong, Keelung, Kobe, Yokohama, Los Angeles (layover April 29 — May 16 in Hong Kong).
Departure: April 3 (SF), 60 days, OOL — Oriental Jade, Yokohama, Kobe, Pusan, Inchon/Yousu, Keelung, Kaohsiung, Hong Kong, Kobe, Nagoya, Yokohama, San Diego.
Departure: April 10 (LA), 65 days, OOL — Oriental Honolulu (see March 20 schedule, with layover May 20 — June 7 in Hong Kong).
Departure: April 24 (SF), April 17 (LA), 68 days, OOL — Oriental Carnival, Los Angeles, Vancouver, Vancouver Island, Honolulu, Pago Pago, Nagasaki, Hong Kong, Kaohsiung, Keelung, Kobe, Yokohama, Vancouver, Vancouver Island ports, San Francisco.
Departure: May 12 (SF), 60 days, OOL — Oriental Pearl (see April 3 schedule); May 18 (LA), 60 days, OOL — Oriental Amiga (see March 21 schedule); June 9 (LA), 60 days, OOL — Oriental Fantasia (see March 21 schedule); June 22 (SF), 60 days, OOL — Oriental Lady (see April 3 schedule); July 29 (LA), 60 days, OOL — Oriental Delphine (see March 20 schedule); August 5 (SF), 60 days, OOL — Oriental Pearl (see April 3 schedule).
Departure: Oct. 30 (SF), Oct. 31 (LA), 45 days, PFE — 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 (LA), 10 days, PTFL — Honolulu, Los Angeles, San Francisco.
Departure: March 20 (LA), March 21 (SF), 10 days, PFE — Monterey.
Departure: March 24 (LA), 10 days, PFE — Monterey.
Departure: May 30 (SF), May 31 (LA), 10 days, PFE — Monterey.
Departure: June 20 (SF), 10 days, PFE — Mariposa, Honolulu, Los Angeles.

MEXICO
Departure: March 9 (LA), 12 days, STIMAR CRUISES — Faisque, Puerto Vallarta, Acapulco, Zihuatanejo, Mazatlan, Los Angeles.
Departure: March 9 (LA), 14 days, MONTE CRUISES — Faisque, Puerto Vallarta, Acapulco, Zihuatanejo, Mazatlan, Cabo San Lucas, Los Angeles.
Departure: March 17 (LA), 10 days, P & O — Spirit of London, Mazatlan, Manzanillo, Acapulco, Puerto Vallarta.
Departure: March 22 (LA), 11 days, Faisque, Puerto Vallarta, Acapulco, Manzanillo, Los Angeles.
Departure: April 21 (LA), 14 days, MONTE CRUISES — Faisque, Puerto Vallarta, Acapulco, Zihuatanejo, Mazatlan, Los Angeles.

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(continued on p. 11)
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THE CANNERY
San Francisco in miniature. At the foot of Columbus overlooking the Bay.
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San Francisco in miniature. At the foot of Columbus overlooking the Bay.

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


Departure: March 28 (LA), 10 days, P & O — Spirit of London (see March 17 schedule).
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 — Fairsea (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: 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, Guadeloupe, Los Angeles, San Francisco.
Departure: Nov. 27 (LA), Nov. 28 (SF), 9 days, CAL — 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 Guara, Curacao, Cristobal, Panama Canal, Acapulco, Los Angeles.
Departure: April 4 (LA), 35 days, SITMAR — Fairwind (see March 22 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, St. Thomas, Antigua, St. Lucia, Guayaquil, Aruba, Panama Canal, Acapulco, Los Angeles.
Departure: May 11 (LA), 35 days, SITMAR — Fairsea (see March 2 schedule).
Departure: May 17 (LA), 17 days, PRINCESS — Princess Italia. St. Thomas, Porto Rico, Antigua, St. Lucia, La Guara, Aruba, Panama Canal, Acapulco, Los Angeles.
Departure: Sept. 27 (LA), 17 days, PRINCESS — Princess Italia. Acapulco, Panama Canal,
The reverse psychology.

If for a lot more money you're getting only a little more pleasure, try only a little more money and see what happens.

CENTRAL & SOUTH AMERICA

Departure: March 15 (LA), 56 days, PGL — Puerto Vallarta, Mexico
Departure: April 3 (LA), 21 days, DLF — Xanadu (see March 15 schedule)
Departure: April 7 (LA), 56 days, PGL — Santa Maria, May 1 (LA), 56 days, PGL — Santa Maria, May 24 (LA), 56 days, PGL — Santa Maria, (March 15 for the preceding).

ALASKA

Departure: June 1 (SF), 14 days, SITAR — Fairwind, Vancouver, Ketchikan, Juneau, Sitka, Seattle, Victoria, San Francisco.
Departure: June 8 (LA), June 9 (SF), 14 days, P&O — Spirit of London.
Departure: June 15 (SF), 14 days, SITMAR — Fairwind (see June 1 schedule).

EUROPE

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

NEW ZEALAND

You won't be stunned by New Zealand's fjords. Not after you've seen New Zealand's alps, glaciers, geysers, volcanoes, fern forest and beautiful beaches.
The reverse psychology.

If for a lot more money you're getting only a little more pleasure, try only a little more money and see what happens.

RARE SCOTCH
The Pleasure Principle.

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

CENTRAL & SOUTH AMERICA
Departure: March 15 (LA), 56 days, P&O — Santa Mercedes, Puerto Vallarta, Mancanilla, Mazatlan, Acapulco, San Salvador, Punta arenas, Galapagos Islands, Panama Canal.
Departure: April 3 (LA), 21 days, DLF — Xanadu (see March 15 schedule).
Departure: April 7 (LA), 56 days, P&O — Santa Mariana, May 1 (LA), May 6 (SF), May 7 (LA), May 24 (LA), 56 days, P&O — Santa Mercedes (see March 15 for the preceding).

ALASKA
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, P&O — Spirit of London (see June 10 schedule).
Departure: July 27 (SF), July 28 (SF), 14 days, P&O — Spirit of London (see June 8 schedule).
Departure: August 3 (LA), August 4 (SF), 14 days, P&O — Spirit of London (see June 8 schedule).
Departure: August 7 (LA), August 8 (SF), 14 days, P&O — Spirit of London (see June 8 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, P&O — Spirit of London (see June 10 schedule).
Departure: August 24 (SF), 14 days, SITMAR — Fairwind (see June 1 schedule).

EUROPE
Departure: April 3 (LA), 51 days, S&L — Kungsholmen, Puerto Vallarta, Acapulco, Cristobal, Pt. Everglades.
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, P&O — Spirit of London (see June 10 schedule).
Departure: July 27 (SF), July 28 (SF), 14 days, P&O — Spirit of London (see June 8 schedule).
Departure: August 3 (LA), August 4 (SF), 14 days, P&O — Spirit of London (see June 8 schedule).
Departure: August 7 (LA), August 8 (SF), 14 days, P&O — Spirit of London (see June 8 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, P&O — Spirit of London (see June 10 schedule).
Departure: August 24 (SF), 14 days, SITMAR — Fairwind (see June 1 schedule).

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

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

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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 snacks and 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-borrowing party is planned, order ahead or bring your own bottle aboard. Ice, set-ups and hors d’oeuvres are readily available.

After the ship sails, you can buy duty-free liquor. On many lines, while the vessel is at sea, that modest sailing day charge for the “making” (except liquor and 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.

Each cruise staffs organize activities to keep passengers going steadily from sun-up to dawn, if the passenger wants to take in everything. Day-long chances to swim and play deck games are augmented by special tournaments. There’s no sports charge except for items like skis or a bucket of 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 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 (sublimely 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 two or three price of drinks (and a midnight snack is part of the fun).

Shipboard birthdays and anniversaries are celebrated with special cakes or desserts—no charge. Duty-free shopping for a wide choice of both traditional and foreign goods in the ship’s Shop means savings of 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 your friends to come aboard for cocktails and dinner, again for less than a similar evening ashore. And so it goes. In fact, there’s even free stationery you can use to write the folks back home about how you’re living like royalty on a working man’s budget aboard the TPPC ship.
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, STIMAR — Fairsia.

Departure: April 27 (LA), 3 days, STIMAR — Fairsia.

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

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

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

By Thomas R. Talamini

If you're one of those romantics who looks toward the South Pacific for the get-away-from-it-all vacation, take a long look at New Zealand which has all the lures of a typical South Sea paradise we read about on those travel brochures: clear blue skies, sparkling beaches, swaying palms, friendly native people, duty-free shopping, the enjoyment of visits—plus much, much more.

East of the South Pacific neighbors, this two-island country also has the fica of Milford Sound, narrow inlets from the Tasman Sea bordered by perpendicular granite cliffs rising from the depths to the high peaks. Here, too, the climate and scenery have a difference with some of those 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 50 peaks more than 10,000 feet high and another 33 stretching 5,000 feet or more. Many of them are capped in snow all 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 North Island. The country 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 . . . seemingly forever. Here, too, is the Bay of Islands, world-renowned center for big-game fishing. There, too, are the countless fishing catches that have been made for marlin, shark, and swordfish.

But, the fishing goes back to the days when Captain James Cook first-poked a long nose into the heart of the late 1700's. American author Zane Grey immortalized the area's big-game fishing in his book The Fisherman's El Dorado, a title the region can still claim. This is also the birthplace of modern New Zealand state fishing, the site of the first permanent European settlements and birthplace of the naming of the Holdfast of the Historic Treaty of Waitangi between British settlers and the Maoris, which was signed in 1840.

We discovered New Zealand back in 1550, preceding the white man's arrival by 500 years. The government 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 137-footer built to carry 150 Maori warriors.

The area is in and around Rotorua in the mid-section of New Zealand where the North Island is a verdant verdant wonderland with bubbling mud, many hot lakes, steaming springs and spouting geysers. Mighty Pohutu Geyser blows it up often enough, spewing scalding water and steam 50 to 100 feet into the air.

At Arakikapunga 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 very practical zoo almost every night in town during which the Maoris do elaborately patterned skits, songs and claps of flutes and feathers and perform ancestral dances and songs for which their forefathers were famous. One of the most impressive spots to see a concert—to join the locals at a mod¬ern dance—in the Tama Te Kupou Meeting House, where the walls are lined with 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 at the crafts of the carvers. A small store displays the items created at the In¬stitute; 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 Amer¬ican standards.

One of the newest attractions in the area is the New Zealand Exposition at nearby Riverdale Park, where visitors can roam about 80 acres of park¬land, inspect the Indian Paddock of New Zealand breeds of sheep and cattle and visit a typical Maori land-type farm, where both morning and afternoon tea are

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

But, unlike South Pacific neighbors, this two-island country also has the fills of Molokai, narrow inlets from the Tasman Sea bordered by perpendicular granite cliffs rising from the depths to the sky, the hot springs, and glaciers that rival those in the Himalayas. And, in addition, there is an environment with a difference with those 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 without interruption for 3000 feet or more. The same for lakes round.

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

What, but about the typical South Pacific scene? That’s here, too, mostly on the west side of the North Island. That 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 and dozens of fishing trips in far-off anchorage can be had for marlin, swordfish, and shark.

What about the fishing going back to the days when Captain James Cook first poking around the islands in the late 1700’s, American author Zane Grey immortalized the area’s game fishing both in his books and in his character, Elrod, a title the region can still claim. This is also the birthplace of modern New Zealand and the site of the first permanent European settlements and site of the birth of the nation. The result of the historic Treaty of Waitangi between British settlers and the Maoris, which was signed in 1840, was that New Zealand was discovered by New Zealand back in 1550, preceding the white man’s visit by 500 years. The document formalized the rights and responsibilities for their forebearers. A famous one of the more impressive spots to see is the concert—or to join the locals at a modern dance—attending the Tama Te Kapa Meeting House, where the walls are covered in works of carvings representing the lives of various families over the centuries, basically the family trees in carvings.
If we could have managed Mr. E. A. Poe's estate, he might not have died penniless.

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

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If we could have managed Mr. E. A. Poe's estate, he might not have died penniless.
AMERICAN CONSERVATORY THEATRE of San Francisco

1972-73 Repertory Season:
- "Cyrano de Bergerac," by Edmond Rostand
- "The House of Earth," by John Gassner
- "The Mystery Cell," adapted by Eugene Jackson
- "A Gentle Mouse," by Harold Rome

THE ACTING COMPANY
James Adkins
Ann Agnes
Joe Balsage
R. Allen Brown
Joy Castle
Robert Chapple
Barbara Colby
Joe Cott
Lee Costa
Peter De Cava
Donald Des
Edi Flansburg
Graeme Godfrey
Sara Golde
Sara Holton
Teresa Haggerty
Steve Haggert
Mary Hallett
Elizabeth Hulles
Linds Knight

TEACHERS
Paul Blake, Acting
Barbara Basset, Voice
Stuart Brus, Singing
Joy Castle, Acting
Robert Chapple, Voice
Joe Cott, Dance

JAMES B. MCKENZIE, Executive Producer

Kathleen Welney
Stephen Yarm

STAGE DIRECTORS
William Ball
Bonnie Mccale
Alan Rubenstein
N. Gordon Page
Steve C. Smith
Ellis Rapp

ASSOCIATE DIRECTORS
Eugene Simmons
Paul J. Salk
Lorenzo Bissonett
Lee H. Hadd, Stage Manager

ALLEN FLETCHER, Conservatory Director

David Fletcher, Acting
Kathleen Welney, Acting
Anne Lowen, Acting
N. Gordon Page, Acting
Paul Snider, Acting
Sharon Tofang, Acting
Sandy Tipton, Acting
Sandy Walsh, Acting

EDWARD HASTINGS, Executive Director

Edward Hastings

Production departments

DESIGNER/SET
James Gilchrist, Arti, Costumes
Robert Fletcher, Costumes
Robert Margets, Costumes

STAGE MANAGEMENT
Baker Harris
Production Stage Manager
James J. Blake
Joanne B. Clark
Raymond B. Gard

COSTUME
William Walton, Costumes
Elizabeth Million, Costumes
Richard Brubaker, Costume Director
Cathy Edwards, Wardrobe Mistress
Georgia DeJoy, Assistant Costume Director

PROMOTION STAFF
Donald Douglas
Public Relations Director
Michelle Tisch, Communications
Greg Peterson, Assistant

GROUP SALES
Margaret Deveraux, Consultant
Robert Nunez, Group Sales Manager
Kathleen Davidson, Group Representative
Pat Belford, Secretary

APPLICATIONS TO A.C.T.
Mary Hall, Membership Services
Sally Kahn, Coordinator
Sue Green, Librarian

BOX OFFICE STAFF
Beverly Ricketts, Manager
Diane Nelson, Assistant Manager
Richard Cortez
Teresa Callan
Ralph Harger
Barbara Kurey
Nancy Dunkerley
Michael Bonacini

SEASON HIRING
Robert Saff, Stage Manager
Lee Longley
Edward Pontoon

MANAGEMENT DEPARTMENTS

Charles Dillingham, General Manager
Donald Douglas, Associate General Manager
George Dyer, Administration
Jane Lebow, Administrative Secretary
Barry Duff, Marketing
Myron Bercovitz, Administration
Barbara DeLay, Administration
Nancy_Abraham, Administration

Benson & Hedges 100's.

Warning: The Surgeon General has determined that cigarette smoking is dangerous to your health.

Menthol or Regular

* On leave of absence
AMERICAN CONSERVATORY THEATRE of San Francisco

1972-73 Repertory Season
Cyrano de Bergerac, by Edmond Rostand
The House of the Dead, by John Gourley
The Mystery Press, by George Jackson
A Cat's House, by Marc Gray
TICKETS
S 12.50, M 15.00, T 17.50, W 17.50, T 17.50

WILLIAM BALL, General Director
EDITH MARSDON, Development Director

actors and directors

Katharine Condlin
A Lot of Living
Robert Dicks
Everett's Shadow
Sidney Sheldon's
Sister Ellen
Jenny Fink-Holt
Ross Graham
Barbara Henning
Joan Sandwell
Robert Mooney
Katharine Grist
E. Roger Potter
Caroline Blake
Ann Winkess
E. Roger Potter
Sister Ellen
Caroline Blake

SECOND YEAR STUDENTS

Priscila Alexander
Christopher Crews

conservatory

Alain Fichetti, Acting
David Hamilton, Acting
Peter Loudon, Lecturer
Barbara Henning, Assistant
Robert Mooney, Acting
Frank Costello, Alexander Technique

 produtos departaments

David Berson, Assistant to Conservatory Director
Eugene Williams, Stage Manager
Deborah Strick, Fine and Technical
Paul Sheaffe, Acting
Sharon O'Kane, Stage
Sharon Rosenthal, Stage
Janet A. Alyce, Music

management departaments

Charles Dillingham, General Manager
Donna Brown, General Manager
George Dyer, Administration
Lorel K. Hanyesian, Administrative Secretary
Barbara Brown, Box Office
Avery L. Healy, Box Office
Cheryl R. Aminoff, Administrative Assistant

SISTER STAFF

Deborah Brown, Assistant
Barbara Brown, Assistant

* 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.

21
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

A DOLL’S HOUSE

by HENRIK IBSEN

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

the cast

Torvald Helmer, a lawyer PETER DONAT
Nora, his wife MARSHA MASON
Doctor Rank PAUL SHENAR
Kristine Linde BARBARA COLBY
Nils Krogstad, a solicitor Donald Ewer
The Helmer’s children PANDORA BEDNAR
Einar, their son EDWIN ENGLISH
TONY COSTA

Anne-Marie, the Helmer’s nurse-maid ANNIE LAWDER
Shirley Slater A house-maid
Andy Backer A porter

Party Guests:
Christopher Cara, Robert Dicken, Barbara Dickson, Jerry Fitzpatrick
Barbara Herrin, Victor Pappas, Rebecca Sand, Warner Shook, Sandy Timpon, 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: Jay Caflin; Doctor Rank: Andy Backer; Kristine Linde: Russell VanMoere; Einar, their son: Eddie S%nka; Shirley Slater: Jackie Wise.

undertitles

Helmer: Howard Sherman; Nora: Jay Caflin; Doctor Rank: Andy Backer; Kristine Linde: Russell VanMoere; Einar, their son: Eddie S%nka; Shirley Slater: Jackie Wise.

Stage Manager: DIANA CLARKE

There are two kinds of moral laws, two kinds of conscience, one for men and another 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, breeds and dies once she has done her duty by propagating the race...

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

The notes reveal that in October of 1879, at the age of 48, Ibsen was coming to grips with ideas that, six months later, would begin to take dramatic form as he started the actual writing of A Doll’s House. The great writer had by this time already published such plays as Peer Gynt, The League of Youth, Brand and Pillars of Society. Indeed, Ibsen had been working playwriting since 1850, and his fame had spread beyond his Norwegian homeland to the capitals of Western Europe.

Yet none of his previous plays had generated anything like the sensation that A Doll’s House was to create. In the words of one observer at the time, it “exploded like a bomb into contemporary life.” 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 follows the dictates of her own conscience rather than those of the law. She propels her into a shattering personal crisis which forces her to confront not only the emptiness of her marriage to Torvald Helmer but also of her life as a woman and a human being.

For the first time, Nora recognizes her role as a merely 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: “You have a hundred thousand women have done it!” To readers and theatre audiences of the 1870s, the idea that a woman’s husband could hold such thoughts, let alone give voice to them, was profoundly disturbing.

As biographer Michael Meyer notes in his essential 1978 study, “Ibsen, ‘No play had ever before contributed so momentously to the social debate, or been so widely and furiously discussed among people who were not normally interested in theatrical and 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 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, no more than ’Shakespeare’s Riches. It is about the divine rights of kings, or Ghosts about phylacteries, or

Laura Kieler, whose doll house this play, was to become the model for Nora Helmer in A Doll’s House.”

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 the 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 "skyrack." The story of Laura Kieler’s later life, however, is a chronicle of misfortune, for an act of forgery 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 problems remain true in both dramatic and human terms. As Meyer points out, “The effect of A Doll’s House in the theatre 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 curtain coming from a modern performance of the play cannot vary much from those in the recurring marriages of ninety years ago.”

Ibsen, Henrik. "Theater of modern drama: Where play A Doll’s House is performed by A.C.T. in a new English version under director Allen Fletcher."

"A HUNDRED THOUSAND WOMEN HAVE DONE IT!"
TO THE AUDIENCE...

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

A DOLL'S HOUSE

by HENRIK IBSEN

Translated and Directed by ALLEN FLETCHER

Associate Director: EUGENE BARCONE

Scenery by RALPH FUGNICELO

Costumes by ROBERT BLAUSCHAK

Lighting by FRED KOPP

The cast

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Nora, his wife MARSHA MASON
Doctor Rank PAUL SHNER
Kristine Linde BARBARA COBBY
Nils Krogstad, a solicitor DONALD EWER
The Helmer's children PANDORA BEDNAR
Eilert Wingan TONY COSTA
Ann-Marie, the Helmer's nursemaid ANNE LAWDER
A housemaid SHIRLEY SLATER
A porter ANDY BACKER

Party Guests:
Christopher Cara, Robert Dickey, Barbara Dicks, Jerry Fitzpatrick
Barbara Heering, Victor Pappas, Rebecca Sand, Warner Shook, Sandy Timpson, Francy Walsh

Cyrano Boots

RAINBOW COBBLES of San Francisco

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

A woman cannot be herself in modern society, it is an exclusively male society, with laws made by men and with preconceived ideas. They assume innocence come from a masculine standpoint... A mother in modern society, like certain insects, retries and dies once she has done her duty by propagating the race...

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

The notes reveal that in October of 1879, at the age of sixty, Ibsen was coming to grips with ideas that, six months later, would begin to take dramatic form as he started the actual writing of A Doll's House. The great writer had by this time already published such plays as Peer Gynt, The League of Youth, Brand and Pillars of Society. Indeed, Ibsen had been working playwriting since 1859, and his fame had spread beyond his Norwegian homeland to the capitals of Western Europe.

Yet much of his previous plays had generated anything like the sensation that A Doll's House was to create. In the words of one observer at the time, it "exploded like a bomb into contemporary life."

It pronounced a death sentence on accepted social ethics.

The play's central character is Nora Helmer, who commits a selfless but legally questionable act to save her husband's life. Nora's decision follows the dictates of her own conscience rather than those of the law. It 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 wedded obedient doll-wife and mother existing only in part of the household. Torvald expects to find her right on his return even from the office. When he declares this repeatedly and characteristically to her that "no man would sacrifice his honor for the one he loves," she shocks his husband by turning on him with a memorable reply: "A hundred thousand women have done it!"

To readers and theater audiences of the 1870s, the idea that Nora wife could hold such thoughts, let alone give voice to them, was profoundly disturbing.

As biographer Michael Meyer notes in his essential 1973 study, Ibsen, "No play had ever before contributed so momentously to the social debate, or 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, many women were revealed as being a far from a divine institution, people stopped regarding it as an automatic provider of absolute bliss, and divorce between incompatible parties came at last to be regarded as conceivably justifiable." What other play has achieved as much?

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

unnecessary

undertitles

Helmer: Howard Sherman; Nora: Jay Caflin; Doctor Rand: Andy Backer; Kristine Linde: Jennifer Moon; Nils Krogstad: Robert Mooney; Anne-Marie and Household: Janie Atkins

Stage Manager: DIANA CLARKE

A HUNDRED THOUSAND WOMEN HAVE DONE IT!"
The AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents

CYRANO DE BERGERAC

by EDMOND ROSTAND

Directed by WILLIAM BALL

Associate Director: EUGENIE BARCODE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Fencing Choreography by PATRICK CREAN

Music by LEE HOBY

Translated by BRIAN Hooker

Adaptation by DENNIS POWERS

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

THE CYCLIC MUX

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

(THESPEAN CAST)

J. A. Atkins Delaunay

J. C. Bird Joachim

R. A. Brown Dr. Lambert

J. M. Cottrell Brother Cadmus

S. A. Grant Mrs. Duval

C. Halahan Lord de Guiche

J. Hancock God

H. Hoffman Gilbert

E. Hulme de Marcia

J. K. Mayon Lord de Guiche

D. Mayon Mrs. de Guiche

M. Patterson Bérenger

J. E. Prescott Captain Christian de Neuvillette

R. M. Redmond Father Ragueneau

W. Sherman Father Villars

H. Slaughter Mrs. Christian de Neuvillette

S. White Mrs. De Guiche

THE CAST

Cyrano de Bergerac

Christian de Neuvillette

Comte de Guiche

Le Bret

Ragueneau

Signor de Voragine

Vicomte de Valvert

Charlcy

Cugat

Montfleury

Ballarose

Jodelle

Madelib

Cut Parie

Musketier

Capuchin

Roanoe

Duenna

Orange Girl

Lise

Mother Marguerite

Sister Martha

Phoebe Alexander

Bonita Bradley

Christopher Cara

Robert Chapline

Katherine Conklin

Kenny Costz

Jennifer Dawson

Robert Dicken

Barbara Dickruck

Robert Ellerbee

Jerry Fitzpatrick

Lucas Fontaine

Ross Graham

Barbara Herrn

Michael Hume

Rob Insabella

Daniel Kem

Ker Chem

Judith Knox

Anne Lawder

Deborah Mayo

Mary Michael

Frank Orelli

Victor Pappas

John Rie

Rebecca Sond

Karen Schwartzman

Donovan Scott

Olga Solis

Warren Shook

Sandra Tirman

William Tompkins

Frederick White

Kathleen Worley

Stephan Yales

Rick Winter

ACT I

1640: Scene 1: A performance at the Hotel de Bourgogne

Scene 2: The Ballay of the Poets

ACT II

1642: Scene 1: The Cadets of Carcassonne

Scene 2: The Play of Herod

There will be seven intermission stages

Stage Manager: JAMES HAIRE

UNDERSTUDIES:

Noah, Joseph: Andy Backer

Cyrano, R. A. Brown: Donald Pless

Charlcy, J. M. Cottie: Paul Sherman: Abe

J. C. Bird: Jim Cantor

M. Patterson: Michael Curren

J. E. Prescott: John H. Lincoln

R. M. Redmond: Robert Blackman

D. Mayon: Mary White

H. Slaughter: Richard Gallo

J. White, Stephen Montmire: L. R. Brown: Meddler: Robert Chapline

Phoebe Alexander: Porter: Franklin Truck: Orange Girl: Deborah Mayo

Duenna, Mother Marguerite: Anne Lawder: Lise: Barbara Colby

Noah’s wife/Nurse of Heroic Child: Dorothy Cullen

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 ten minute intermissions

Stage Manager: JAMES HAIRE

Understudies:

Noah, Joseph: Andy Backer: Iver: Jamie Atkins

M. Patterson: Donald Pless: C. Halahan: Paul Sherman: Abe: J. M. Cottie

M. Hume: Mary White: Caesar: Herod: Robert Blackman

D. Mayon: Mary White: Nurse: Shirley Satter: Andy Backer: Donald Pless


"As originally created for the Milwaukee Repertory Theatre Company"
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents

CYRANO DE BERGERAC

by EDMOND ROSTAND

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scene by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by T. MITCHELL DANA

Fencing Choreographed by PATRICK CREAM

Music by LEE HOBY

Translated by BRIAN HOOKER

Adaptation by DENNIS POWERS

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

The cast

Cyrano de Bergerac: PETER DONAT

Christian de Neuvillette: MARGARET SINGER

Comte de Guiche: LE BRET

Sergent: DONALD EWER

Ragueneau: ROBERT MOONEY

Ligniere: HENRY HOFFMAN

Vicente de Valvert: JIM CORTO

Changiry: MARCUS KERRIGAN

Culgo: DAVID GILLMANN

Montfleury: CHARLES HALLAHAN

Bellaurolle: GREG BROWN

Jodelot: HOWARD SHERMAN

Madelin: JEREMY BIRD

Porter: ANDY BACKER

Cut Purse: JOHN HANCOCK

Musketier: STEVE WHITE

Capuchin: ANDY BACKER

Roxane: MARSHA MASON

Dumaine: ELIZABETH HUBBARD

Orange Girl: JENNY ATKINS

Lise: KATHRYN CROSBY

Mother Marguerite: SHIRLEY SLATER

Sister Mathurie: JUDITH KNAIZ

Phoebe Alexander: BONITA BRADLEY

Christopher Cara: ROBERT CLAPINE

Katherine Conklin: TONY COSTA

Jennifer Dawson: ROBERT DICKEN

Barbara Driskill: ROBERT ELBREE

Jerry Fitzgerald: LOU ANDERSON

Ross Graham: BARBARA HERRING

Michael Hume: ROB INSABELLA

Daniel Kern: ROGER KERN

Judith Knag: ANNETTE LAWVER

Deborah May: BARBARA MOY

Michael Michael: FRANK COTTrell

Victor Papas: JOHN RUE

Rebecca Sand: KAREN SCHWARTZMAN

Donovan Scott: OLGA SOLIS

Warren Shook: SANDRA TIMMERS

William Thomas: FREDDIE WALKB

Kathleen Worley: STEPHEN YALS

Rick Winter

ACT I 11640: Scene 1: A performance at the Hotel de Bourgogne

Scene 2: The Ball of the Poets

ACT II 11540: Scene 1: The Café de Guiche

Scene 2: The Café de Guiche of 115 years later: Cyrano's Canteen

There will be two seven-minute intermissions

Stage Manager: JAMES HAIRE

UNDERSTUDIES:

Joseph: ANDY BACKER; Lise: JENNY ATKINS;

Melchior: ALBERTO QUINTERO; God: PAUL SHEARER; Abel: JIM CORTO;

Mary: KATHRYN CROSBY; Caesar: HEROD; Robert: ROBERT MOONEY;

Isaac: DAVID GILLMANN; Myfords: SHIRLEY SLATER;

Noah's wife: Judith Kennedy;

Ludovic: Charles Hallahan

"As originally created for the Milwaukee Repertory Theatre Company"
CORNFLAKES FOR DINNER

As readers of Moss Hart's autobiography, Act One, and Howard Taichman's recent biography, George S. Kaufman: An Intimate Portrait, know, both halves of the famous playwriting 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, watery milk, gummy candy and possibly something else.

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 tides of mild insanity" that permeate the rest of the family, where she nevertheless loves dearly—wants to marry her boss' son. One of the comedy's most memorable scenes takes shape when Alice invites her stupefied parents to the Vanderhof home for dinner. Among the large cast of A.C.T. players in You Can't Take It with You is Mary Wickers, whose long-time association with George S. Kaufman included featured roles in five Broadway productions written and directed by him. The most celebrated is probably that of the scenic nurse Miss Preen in The Man Who Came to Dinner, which she created for the original Broadway production, played again in the hit film version and recreated for the recent television version starring Orson Welles.

The play's cast of characters includes: three generations of Vanderhofs and their husbands, wives and friends. All their lives reflect Grandpa's philosophy that life is best when people do as they like rather than as they should. His daughter Penny, for example, is a playwright undaunted by the fact that her scripts are never produced. His granddaughter Essie tirelessly practices dancing in preparation for a ballet career, in spite of her instructor's brutally candid appraisal to the effect that, "Confidentially, she stinks!"

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

The play’s cast of characters includes three generations of Vanderhofs and their husbands, wives and friends. All their lives reflect Grandpa’s philosophy that life is best when people do as they like rather than as they should. His daughter Penny, for example, is a playwright undaunted by the fact that her scripts are never produced. His granddaughter Essie tirelessly practices dancing for participation in a ballet career, in spite of her instructor’s brutally candid appraisal to the effect that, “Confidentially, she stinks!”

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Presented by special arrangement with Samuel French Inc.

George S. Kaufman with Moss Hart (title, Callow Pictures)

"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 Iffie 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 Crag 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) 861-3453.
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- That your support helps maintain a nationally acclaimed conservatory offering training in the theatre arts for adults, young people and children
- That as a contributor, you help to provide a special Student Matinee Program which gives younger students the chance to share these experiences of live theatre at greatly reduced prices
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For these reasons and many, many more, we ask you to share theatrical billing in this program by sharing in the support of A.C.T.

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

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

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THE MYSTERY CYCLE NOTES

By Nagle Jackson

Perhaps the first mystery to clear up concerning the plays in The Myst- ery Cycle is the fact that the plays are called mystery plays. They have nothing to do with either Sherlock Holmes or a Roman mystery novel. The mystery may refer to the theological mysteries or unexplained phenomena, or to the mysteries of the rosary. The term may be a bastardization of the Latin term "mysterium," meaning "secret." We may merely refer to the fact that the plays were originally performed by men of various guilds each of which boasted a private trade or "mystery." The mystery plays were presented during Shrove Tuesday in Shakespeare's time to denote a craft. In Measure for Measure the clowns exclaim, "Do, doctor, sir, your occupation a mystery?"

These plays were first performed in the 14th and 15th centuries by the various guilds representing their par- ticular trade or craft. Each guild would select a story from the Old or New Testament and present it on a special stage which would be carried around the town on the Feast of Corpus Christi. It is the procuring of our modern day float parades. Generally a guild of workmen would choose a story that was appropriate to their trade or mystery, for example, the Tuchers would perform the play of Noah since they could most easily and professionally build the ark needed.

These were, then, simple plays presented by simple citizens of a blissfully egotistical time. Their object was clear, perhaps naive view of heaven and hell, to edify the masses and to give these plays their freshness, humor, and profound religious ver- sion. For although the plays were "found" in "earthly" language and occasional foreign words, they depicted the perfect effects of people who literally lived their religion twenty-four hours a day. The mystery plays were, in effect, the foundation of their belief.

Unfortunately, these plays are rarely performed because so little is known of them in domestic terms. This is understandable. The mystery, Play and The Play of Abraham are occasionally performed and often taught in Theater 101 courses; however, 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 mod- ern production of these plays is, so far as translated, to bring the mod- ern ear to understand the poetic imagery of the original. You may refer to the theological mysteries or unexplained phenomena, or to the mysteries of the rosary. The term may be a bastardization of the Latin term "mysterium," meaning "secret." We may merely refer to the fact that the plays were originally performed by men of various guilds each of which boasted a private trade or "mystery." The mystery plays were presented during Shrove Tuesday in Shakespeare's time to denote a craft. In Measure for Measure the clowns exclaim, "Do, doctor, sir, your occupation a mystery?"

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The plays tell the story of the Bible beginning with the Creation of the Angels, and terminating with the Flight into Egypt. Those who are expecting anything resembling a printed page will be delightedly surprised by the freshness and lack of pretension of these works. They are great, moving, comic and extraordinarily theatrical works that should be used as a stage with gusto and humanity—no stiff religious figure. The production sees a great deal of 

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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 the nature of mystery plays. They have nothing to do with either Sherlock Holmes or Agatha Christie. The form mystery may refer to the theological mysteries or unexplained but properly sensed, like the mysteries of the rosary. The term may be a bastardization of the Latin term "mysteria," but it really refers to the fact that the plays were originally performed by members of various guilds each of which boasted a private trade or "mystery." These were part of the larger cycle of the plays in Shakespeare's time to denote a craft. In Measure for Measure the clincher is the executioner: "Do, sir, call your opinion a mystery?"

These plays were first performed in the 14th and 15th centuries, by the various guilds representing their parishes. Each guild would select a story from the Old or New Testament and present in a giant 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 appropriate to their trade or mystery, for in order to perform the story of Noah since they could not easily and professionally build the ark.

These, then, were simple plays presented by simple people of a blissfully uneducated, unimaginative, and uncurious age. The plots are clear, perhaps naive view of the world. There is a certain innocence that gives these plays their freshness, humor, and profound religious verve. For although they are found in "earthly" language and occasional foreign words, they are not made of the kind of language that effects people of whom literally lived their religion twenty-four hours a day. The plays are instrumental 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 or theatrical origins are. One can understand well from working with these plays, how a Shakespeare evolved his English language stage tradition. He has a remarkable background upon which to draw.

WILLIAM BALL, General Director, founded the American Conservatory Theater in San Francisco in 1933 to oversee the opening production, Edmond Rostand's Cyrano de Bergerac, as the first in the American Stage Tarot. Prior to A.C.T.'s beginnings, he staged the highly acclaimed Cohen Center production of Tarzante in New York and Homage to Shakespeare in London. He is a member of the Dramatists Guild, and has served as Artistic Director of the Seattle Playhouse and a consultant to the Pennsylvania State University. For the 1984-85 season, he directed the new play Prospero, the first play by William Shakespeare presented at the A.C.T. in San Francisco.

JAMES R. MCKENZIE, Executive Producer, is one of the country's most active stage producers. In addition to his considerable duties with A.C.T., he is producer of the Westport Country Playhouse in Conn., and Penzular Players Theatre Foundation in Wisconsin, co-producer of the Parker Playhouse in Fort Lauderdale, and producer of the Managing 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 TIFF and TFK Plays, Inc. His Third Broadway show, The Small World of Big Business opened in New York City in addition to his 14th North American touring Company. Mr. McKenzie is a member of the Board of Directors of the National Council of Stock Theaters, a director of the League of Resident Theaters and the President of the National Arts Club. He is a member of the following organizations: the Robert Browning Society, the National Academy of Fine Arts, the Footlights Club, the Alien Printers and the Independent Booking Organization, and the Organization of Legitimate Theaters. He is a working member of the Association of the American 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 hit, national road tours, regional theaters and summer and winter stock companies. He has been an executive at numerous theaters, including the Milwaukee Repertory Theater and New York's ANTA, and last year served as A.C.T.'s Director of the 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 Sandalings of Margery Kempe, Enchantment for George Diller, and produced and directed the national touring company of Oliver! He served as guest director of The Rabbit, Tavencroft's English Chevalier and Man for All Seasons in colleges and regional theaters. Mr. Hastings' productions of Chekhov's A Woman of No Importance were seen during A.C.T.'s first two seasons for which he has been awarded the Henny Fonda renewal of our Tour 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.

NAGLE JACKSON, Artistic Director of the Milwaukee Repertory Theatre for whom he compiled and adapted The English Plays 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 Cal in A.C.T.'s production of The Caucasian Chalk Circle. Nagle Jackson is a member of the Board of Directors of the National Council of Stock Theaters, and a member of the National Academy of Fine Arts, the National Academy of the Arts, and the American Society of Playwrights.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is former artistic director of the Seattle Repertory Company. He has served for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New England Shakespeare Festival, the Nevada Shakespeare Festival, the Antioch Area Shakespeare Festival, the AFA, the McCarter Theatre in Princeton, New Jersey, and the Boston Finney Theatre in New York City. He was a founding member of the American Players Theatre Company, and the Antioch Area Shakespeare Festival. He is an established director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the A.C.T.'s production of Uncle Vanya, Death of a Salesman, Aeneas and Old Lady and The Hastygo, as well as director of The Crucible, which entered the repertoire at the Stanford Summer Festival in 1967. In 1967, Fletcher also directed A.C.T.'s highly successful production of Hairy Ape. Other directorial credits include the American premiere of Afterimage, The Seagull, The Dying Animal, The Life 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 Mr. Fletcher directed Cat Among the Pigeons, Measure for Measure and The Journey of the Yellow Brick Road.

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 member of A.C.T.'s Dramaturgical movement since its beginnings. Mrs. Markson was one of the founders of the young AFA Repertory Company in 1964 and was responsible for bringing the young AFA Repertory Company to San Francisco for a season. She also brought William Ball to that theatre, where he directed the opening production, and "Characters in Search of an Author." Mrs. Markson directed The Crucible, the first production of that novel, for which she 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.
the Fifth Horse. Just prior to coming here, Mr. Jackson directed the opening production of Our Town at the Phoenix, The Two Gentlemen of Verona

BONAVentura, a charter member of A.C.T., has held the position of Artistic and Repertory Director since the company was founded in 1963. He has served as Associate Director for many productions, including Ellis Rabb’s The Merchant of Venice, which was performed during the first season. Bonaventura was Associate Director of the National Theatre Company, known for its successful A.C.T. productions as Tiny Alice, Under Milkwood, and Oedipus Rex, and the first season of which he restaged for its extended 26-week engagement last summer. He has also been a guest director at The South Coast Repertory Theatre in Costa Mesa, a highly praised producer of the Children’s Storefront Theatre, and San Diego’s Old Globe Shakespeare Festival, where he directed The Bacchus. 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, ret-urns 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 13 years ago was in residence as literary of A.C.T.’s first musical, The Fantasia, which premiered last season.

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 regional and stage productions. He served as the leading character actor in the Guthrie Summer Repertory (New York), the Nebraska Summer Repertory and Playhouses in Michigan, playing such roles as Iago in Othello, and the roles of Scapin and Sig in Molière’s Daven. At a participant in the 1972 Playwrights Conference at the University of Minnesota, he has been seen in stage productions of Cawood, 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 the Chicago’s The Tavern. He comes back to San Francisco from Dallas where he has recently directed his first opera, Bird, and Aeneas for the Dallas Civic Opera with Jim Vicario and Tony Troyanos. o’brien is currently working on a new opera commission with Bob James, a past A.C.T. student, the President, and o’brien’s partner at A.C.T., 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 Conserva-tory for two years, appearing in The Merchant of Venice, Antony and Cleopatra, Cesar and Cleopatra and Rosencrantz and Guildenstern Are Dead. She was seen locally in One Night Over the Cuckoo’s Nest and at the Marin Shakespeare Festival the summer of 1980. She was a member of the Oregon Shakespeare in As You Like It. Miss Atkins spent last summer at the Oregon Shakespeare Festival. She is a member of A.C.T. and has appeared as Creusa in Troylus and Cressida and Katherine in Love’s La bour’s Lost. She is seen in Cyrano and The Mystery Cycle.

Robert chapline, A.C.T.’s master voice teacher, appeared in Antony and Cleopatra and is now seeking an 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 Marin Shakespeare Theatre, the Stratford Festival, the Annual Drama Summer Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, the Actors Institute and in A.C.T., and most recently, at the University of the Arts in Los Angeles.

B. AARON BROWN, who recently received his M.F.A. in acting from Carnegie Tech, is a master of Fine Arts degree from Carnegie Tech, and has been seen in regional and stage productions. He served as the leading character actor with the Guthrie Summer Repertory (New York), the Nebraska Summer Repertory and Playhouses in Michigan, playing such roles as Iago in Othello, and the roles of Scapin and Sig in Molière’s Daven. At a participant in the 1972 Playwrights Conference at the University of Minnesota, he has been seen in stage productions of Cawood, 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 the Chicago’s The Tavern. He comes back to San Francisco from Dallas where he has recently directed his first opera, Bird, and Aeneas for the Dallas Civic Opera with Jim Vicario and Tony Troyanos. o’brien is currently working on a new opera commission with Bob James, a past A.C.T. student, the President, and o’brien’s partner at A.C.T., to be produced next fall.

Joseph Bird

Barbara colby, returning to A.C.T. after several seasons abroad, studied at Carnegie Tech and received her Bachelor’s Degree from Bard College. She was seen on Broadway in The Devils, with Jason Roberta and Anne Bancroft, and Murderous Angels and off-Broadway in Willard’s Six Characters in Search of an Author. She has appeared on TV’s The Merv Griffin Show, starring Bob Newhart. Miss Bird was seen in Brown’s The Great Gatsby in the New York Shakespeare Festival. She is a member of The Mystery Cycle and You Can’t Take It With You.

Joy carlin, who appeared as Minna 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 attended the University of Pennsylvania School and with Lee Strasberg. An original member of Chicago Playwright’s Theatre, she appeared on Broadway with the Second City, in several off-Broadway productions, and with resident and summer theatres, made nu-
nenous radio and TV commercials and has played an assortment of roles in TV and film. Miss Carlin has also been seen in The Time of Your Life, The Selling of the Presi-
dent, Parallel Universe Company and The Birthday Party. She is currently appearing in You Can’t Take It With You.

JIM CORT, now to A.C.T. this season, originated the role of Thomas Beal in Cyrano and The Mystery Cycle. At the Pacific Conservatory of the Per-forming Arts, he originated the role of the Narrator in the Pacific Theatre’s production of The Tempest. He has appeared as Antonio in the Merchant, Cleopatra and Antony and Cleopatra, The Tavern and Paradise Lost. Mr. Cort is currently appearing in Cyrano, The Mystery Cycle and You Can’t Take It With You.

PETER DONAT, in his sixth season with A.C.T., has appeared on Broad-
way last season in The Three Sisters Off-Broadway, in A.C.T. with the Stratford (Ontario) Shakespeare Company and in this Three Sisters Off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Company where he was a featured actor for six seasons. Appearing here this past summer, Mr. Donat’s TV credits in-clude many starring roles for CBC, Canada, and many guest appearances on American networks, including I Spy, Mission Impossible, Mannix, Run for Your Life, daylight for the Defense, F.B.I., Bracken’s World, Medical Center, Young Lawyers and most recently in Banaceik. He appeared in A.C.T.’s productions of Under Milkwood, Tar-antella, Angel Street, Miss Julie, The Shirt of God, Staircase, Little Murders, The Architect and The Emperor of Assyr. The Importance of Being Earnest, Six Characters in Search of an Author, and The Play’s the Thing, Mr. Cort is currently appearing 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 in Cyrano and A Doll’s House.

Donald Ewer, a veteran of 25 years in the theatre, films and television, is the native Londoner who em-
gaged 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. Several Broadway- credits include Alie, Under Milkwood and the recent There’s One in Every Marriage, and he has appeared off-Broadway in Billy Liar and Tannenbaums. Donald Ewer was the 1970 Ogie Award. With 25 TV roles, six Ed Sullivan Show appearances and a children’s series where he got his credit, Mr. Ewer has also been seen as a private eye on the Radio show Detectives. Mr. Ewer is a regular with Richard Todd and Peter Finch. Besides five years with Can-
da’s Stratford Festival, where he has been seen in the national companies of Henry V, Richard II, The School for Scandal, and The Merry Wives of Windsor, Mr. Ewer is seen in Cyrano, You Can’t Take It With You and A Doll’s House.

David Gilliam, returning to A.C.T. for the first time, directed the production of The Three Sisters Off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Company where he was a featured actor for six seasons. Appearing here 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, daylight for the Defense, F.B.I., Bracken’s World, Medical Center, Young Lawyers and most recently in Banaceik. He appeared in A.C.T.’s productions of Under Milkwood, Tar-antella, Angel Street, Miss Julie, The Shirt of God, Staircase, Little Murders, The Architect and The Emperor of Assyr. The Importance of Being Earnest, Six Characters in Search of an Author, and The Play’s the Thing, Mr. Cort is currently appearing 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 in Cyrano and A Doll’s House.

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DONALD EWER, a veteran of 25 years in the theatre, films and television, is the 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. Several Broadway- credits include Alie, Under Milkwood and the recent There’s One in Every Marriage, and he has appeared off-Broadway in Billy Liar and Tannenbaums. Donald Ewer was the 1970 Ogie Award. With 25 TV roles, six Ed Sullivan Show appearances and a children’s series where he got his credit, Mr. Ewer has also been seen as a private eye on the Radio show Detectives. Mr. Ewer is a regular with Richard Todd and Peter Finch. Besides five years with Can-
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BONAVENTURA, a charter member of A.C.T., has held the position of Artistic and Repertory Director since the company was founded in 1963. He has served as Associate Director for many productions, including Ellis Rabb’s The Merchant of Venice, which opened their first season. Bonaventura was Associate Director on the 1970 production of Much Ado About Nothing, and has been the Production Manager since 1973, a position he held 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 Taming. He also attended film school at UCLA and directed and designed 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 this season to direct You Can’t Take It With You. He staged The Importance of Being Earnest in 1972, and his most recent show was residence as lyricist of A.C.T.’s filmpurser musical, A Night With Muham-}

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 Conservau 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 Night Over the Cuckoo’s Nest and at the Marin Shakespeare Festival as Ophelia in As You Like It. Miss Atkins spent last summer at the Oregon Shakespeare Festival in Ashland, where she was cast as Cleopatra in issue and Antigone in Antony and Cleopatra, and The Tempest. She has been seen in A.C.T.’s last summer, and has appeared on stage and in television commercials for a number of local companies.

JANIE ATKINS

THE ACTING COMPANY

JOSEPH BIRD, who returns for a third season at A.C.T., holds a master’s degree in drama from Carnegie Tech, and has appeared in a number of Broadway productions, including Moon Over Brooklyn in New York, Mr. Bird has also been seen in A.C.T.’s The Time of Your Life, The Setting of the President, Paradise Lost, and The Importance of Being Earnest. In addition to his work on stage, he has also been active in television and film, appearing in several episodes of the NBC television series Cheers. He has also appeared in a number of local commercials for companies such as Sony and Microsoft. His work has been praised for his versatility and ability to bring depth and nuance to his roles.

ROBERT CHAPLINE, A.C.T.’s master voice actor, appeared in Antony and Cleopatra last season, and is currently in a recording 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 University of Pittsburgh, where he served as a professor of voice and drama. He has also appeared in a number of regional and Off-Off-Broadway productions, including Moon Over Brooklyn in New York, Mr. Bird has also been seen in A.C.T.’s The Time of Your Life, The Setting of the President, Paradise Lost, and The Importance of Being Earnest. In addition to his work on stage, he has also been active in television and film, appearing in several episodes of the NBC television series Cheers. He has also appeared in a number of local commercials for companies such as Sony and Microsoft. His work has been praised for his versatility and ability to bring depth and nuance to his roles.

R. AARON BROWN, who recently graduated from the University of Texas at Austin with a degree in drama from Carnegie Tech, has appeared in a number of Broadway productions, including Moon Over Brooklyn in New York, Mr. Bird has also been seen in A.C.T.’s The Time of Your Life, The Setting of the President, Paradise Lost, and The Importance of Being Earnest. In addition to his work on stage, he has also been active in television and film, appearing in several episodes of the NBC television series Cheers. He has also appeared in a number of local commercials for companies such as Sony and Microsoft. His work has been praised for his versatility and ability to bring depth and nuance to his roles.

BARBARA COLBY, returning to A.C.T. after several seasons abroad, attended Carnegie Tech and received her B.A. from Florida State University, where she studied with /on Rawls and Others. She has been seen in a number of Broadway productions, including Moon Over Brooklyn in New York, Mr. Bird has also been seen in A.C.T.’s The Time of Your Life, The Setting of the President, Paradise Lost, and The Importance of Being Earnest. In addition to his work on stage, he has also been active in television and film, appearing in several episodes of the NBC television series Cheers. He has also appeared in a number of local commercials for companies such as Sony and Microsoft. His work has been praised for his versatility and ability to bring depth and nuance to his roles.

ANDY BACKER, a newcomer to A.C.T. this season, holds a master’s degree from Cornell University and has been seen in a number of Broadway productions, including Moon Over Brooklyn in New York, Mr. Bird has also been seen in A.C.T.’s The Time of Your Life, The Setting of the President, Paradise Lost, and The Importance of Being Earnest. In addition to his work on stage, he has also been active in television and film, appearing in several episodes of the NBC television series Cheers. He has also appeared in a number of local commercials for companies such as Sony and Microsoft. His work has been praised for his versatility and ability to bring depth and nuance to his roles.

JOEY CARLIN, who appeared as Miss Prism in The Importance of Being Earnest and in The Taming during her first season at A.C.T., graduated from the University of Chicago and has also worked as an actress at the San Francisco Opera and with Lee Strasberg. An original member of Chicago Playwrights Theater, she has appeared on Broadway with the Second City, in several Off-Broadway productions, and with resident and summer theatres, has been seen in A.C.T.’s A Doll’s House and You Can’t Take It With You. Barbara Colby

JIM CORT, now to A.C.T. this season, appeared in Moon Over Brooklyn in New York, Mr. Bird has also been seen in A.C.T.’s The Time of Your Life, The Setting of the President, Paradise Lost, and The Importance of Being Earnest. In addition to his work on stage, he has also been active in television and film, appearing in several episodes of the NBC television series Cheers. He has also appeared in a number of local commercials for companies such as Sony and Microsoft. His work has been praised for his versatility and ability to bring depth and nuance to his roles.

KATHRYN CROSBY, who graduated from the University of Texas, appeared in Dear Brutus, Much Ado About Nothing, First Lady and The Enchanted, returning twice as guest professor while appearing in Taming and The Time of My Life. Miss Crosby has also appeared in the week of the ABC television series Cheers. She has also appeared in a number of local commercials for companies such as Sony and Microsoft. His work has been praised for his versatility and ability to bring depth and nuance to his roles.

DONALD EWER, a veteran of 25 years in the theatre, films and television, is the native Californian who em-}

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Donal
After a year's absence, has studied at A.C.T.'s training program, S.F. State, Acting Openbook in Berkeley, and in Los Angeles with Joan Darling and Walter Becker at ACT's Actors Studio. His stage credits include The Theatre West, Workshop premiere of Americanization, Operation, John Arguet's Eros and Psyche at Berkeley, and appearances with the Mill Valley Center for the Performing Arts and the Marin Shakespeare Festival. He has also performed in a guest star on Owen Marshall Counselor-at-Law and in the new series Search. His film credits include From, in which he co-starred with Ray Milland, and The Ideal Thing. In two seasons with A.C.T., he was seen in The Tavern, The Time of Your Life, The Late Hour, 13 Heros 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 IV on Broadway and in Istanbul off-Broadway at the Little Theatre. She has an M.A. in English from Barnard College and is the author of several plays and screenplays. Ms. Grant also directed the American Shakespeare Festival, the Long Wharf Theatre, and the Edinburgh Festival (Scotland), and was seen in Jilipigienie in Aylesbury at Westminster and has appeared in Elizabethan plays in London. She is the author of A Tavern and The Hospital. She has been in The Mystery Cycle and You Can't Take It With You.

HENRY HOFMANN, who holds a BA from Cal State at Fullerton and an M.A. from the University of Wisconsin, holds a master's degree from the University of Illinois, returned to the Bay Area last spring to play Molo Tindie in A.C.T.'s long-running Slew. 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 Fellow, he has also researched in Kabuki theatre, Hofmann taught and directed at Illinois State U. for a year, and studied at the Actors' Studio with Harold Clurman and directing with Edwin Duve. He is the author of a book of poetry called The Reach, published in 1970, he is a former member of Hillbilly Rev. In Detroit, he appeared with the Berkeley Repertory Theatre in both Julius Caesar and Antigone, and his debut in 17 Shakespearean roles in the past five years as well as a film in Snuppy in the New York production of You're a Good Man, Charlie Brown. Mr. Hofmann is currently seen in Cyrano, The Mystery Cycle and You Can't Take It With You.

ELIZABETH HUDDE, 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 teaching artist and the Actors Workshop. She has appeared in several productions with the Lincoln Center Playwrights, played the Architect and the Empress of Assyia, The Heiress, The Time of Your Life, and The Merchant of Venice, The Tempest, The Selling of the President. This past year he appeared in several major roles with the Milwaukee Repertory Theatre including the Duke in Measure for Measure and God in The English Mystery Plays. Mr. Hancock has been an artist at the Morris and the Wallis Center in Los Angeles, and has appeared in several major roles this past year in Cyrano, The Mystery Cycle and You Can't Take It With You.

JUDITH KNAZ comes to her first season with A.C.T. from the Broadway company of No, No, Nanette, where she has been seen in a number of roles, from the Grotesque to the Villain. She was also seen in the revue That's Entertainment on Broadway, and her off-Broadway credits include that of the Girl in the Seaside at Sea, as well as a revue at the Upstairs at the Downstairs. A member of the national company of Cactus Flower with Craig Stevens and Alex Smith, has appeared with several stock companies, including The Eugene O'Neill Repertory and the Virginia Playmakers. Ms. Mason was also a member of the national company of Cactus Flower with Craig Stevens and Alex Smith, has appeared with several stock companies, including The Eugene O'Neill Repertory and the Virginia Playmakers. Ms. Mase

ROBERT MOONEY has spent the past three years as associate director of the Berkeley Repertory Theatre, where he served as a leading actor of the Berkeley Repertory Theatre. His performances there include Sir Euprice Mammon in The Alchemist, Farmer Barrie in Devils, Holister in Love's Labour's Lost, Dr. Waldenese in Colloquy'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.

JACK HANCOCK, who attended Wayne State University, was a vocal-ist for 4 years on CBS Radio-Detroit. He has worked as an actor on the Monterey Peninsula in various roles, including Otis and the Inquisitor in The Talk. He also appeared in the Center Theatre Group of Los Angeles productions Full of Life and the Manhattan Theatre Center's production of I, Robert Oppenheimer. Mr. Hancock has been seen in the A.C.T. production of In White America, The Architect and the Emperor of Assyia, The Heiress, The Time of Your Life, and The Merchant of Venice, The Tempest, The Selling of the President. This past year he appeared in several major roles with the Milwaukee Repertory Theatre including the Duke in Measure for Measure and God in The English Mystery Plays. Mr. Hancock has been an artist at the Morris and the Wallis Center in Los Angeles, and has appeared in several major roles this past year in Cyrano, The Mystery Cycle and You Can't Take It With You.

WILLIAM PATTERSON acted with East Coast Players in New York stock theatre. He began a 20-year association with the Cleveland Playhouse as a leading actor, director and associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Patterson appeared on television in New York, and made 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 Walts of the Toreadors, Uncle Louis, in Shaw's Major Barbara, Con Melody in O'Neill's The Touch of the Poet and F.D.R. in Sunrise at Campobello. Since joining A.C.T. in 1967, Mr. Patterson has appeared in numerous productions, including The Scarlet Letter, Julius Caesar, The Night, Endgame, The Devils, Twelve, Three Sisters, The Late Hour, The Tavern and Wendy, and of course, A.C.T.'s current production of The Mystery Cycle. He is currently seen in Cyrano, The Mystery Cycle and You Can't Take It With You.

E. KERRIGAN PRESCOTT joined A.C.T. last season as an actor-teacher and has been seen in A.C.T.'s Galadriel: A Quest for A.C.T.'s Don Quichote, and as a messenger in A.C.T.'s Galadriel: A Quest for A.C.T.'s Don Quichote. He trained with the Webber-Douglas Academy of Dramatic Art in London. Mr. Prescott was the first American accepted into the Old Vic Theatre, where he trained and later appeared with other major repertory theatres in England and Scotland. Prior to returning to this country, he appeared in numerous stage and television roles and performed before the Queen and the Royal Family in Sabrina Fair at the Theatre Royal in Windsor. Besides acting, and in directing and television productions at UC Berkeley, where he obtained a B.F.A. in 1960, and taught until 1972, he was a founding member of the Berkeley Repertory Theatre, appearing in such roles as Two Sisters, Oedipus Rex and Merchant of Venice.

FRANK OTTWEILL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1967 in Pittsburg. He studied at the Canadian Art Theatre in Montreal, the Vera Solovitch School of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to Alexandra-izing A.C.T.'s actors, Mr. Ottweill has appeared as an actor in such productions as Three Sisters, Oedipus Rex and The Merchant of Venice. He trained with A.C.T. as a Conservatory student last year, holds a bachelor's degree and teaching certificate in Drama, his home state. Miss Indiana 1970-71, she was also the Grammar Talent contest winner and Miss Congeniality at the Miss America Pageant for a television commercial. She has appeared in a number of independent film and television comedy revue A Night at the Market this past summer. She has played leading roles in such productions as
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 Orpheus and the Inquisitor in The Lark. He also appeared in the Center Theatre Group of Los Angeles production of The Matchmaker with J. Robert Oppeheimer. Mr. Hancock has seen in the A.C.T. production of In White America. He is the Architect and the Emperor of Asyli, The Hostage, The Time Of Your Life, Paramour, and many others seen in The Tempest, The Latent Heterosexual, The Time of Your Life, Paramount's Romeo and Juliet, and currently in A Doll's House.

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 Shakespeare Festival, returned to the San Francisco stage for the first time since spending three years as a Teaching Artist for the Actors Workshop. She has appeared in several productions with the Lincoln Center Playwrights Workshop, played major roles for four years with the Oregon Shakespearean Festival and the National Shakespearean Festival in Oregon and California. She has been in The Merchant of Venice, The Tempest, The Sewing of the President. The past year he appeared in several major 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 A.C.T. production called In White America. His Elizabethan includes To Find A Man and The Merchant. She is seen in The Mystery Cycle and You Can't Take It With You.

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

CHARLES HALLAHAN, who has appeared with the Philadelphia Drama Guild, was seen in several major roles in The House of Blue Leaves. He comes to his first season at A.C.T. from the University of Illinois where he's just completed his undergraduate degree in English. His senior project, The Night Throught Spent in Jail, Pat in The Hostage and Burglar in The Devil's Disciple. He is seen in Cyranzo.

HENRY HOFFMAN, who holds a BA from Cal State at Long Beach and is a graduate of the American Academy of Dramatic Arts, has been seen as understudy to Helen Gahagan Douglas in Adam at the Bay Area Stage Company this past summer to play Milt Tindle in A.C.T.'s long-running Sleuth. He was most recently with the Colloquial Shakespeare Festival, where he played major roles for the past three years, including Iago in Othello and Edmund in King Lear. A Weeond Wilson Scholar and Fulbright Fellow, he has also taught in research in Kabuki theater, Hoffmann taught and directed at Illinois State U. for a year and studied at the Actors' Studio with Harold Clurman and directing with Edwin Quin. The author of a book of poetry called The Reach, published in 1967, he is a former member of Hillbilly Revue in Detroit, appeared with the Berkeley Repertory Theatre in both Julius Caesar and Angel Street, and his appearance in 17 Shakespearean roles in the past five years as well as been seen as Snuppy in the New York production of You're a Good Man, Charlie Brown. Mr. Hoffman is currently seen in Cyranzo, The Mystery Cycle and You Can't Take It With You.

ANNE LAWER, A.C.T.'s speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College, worked for Bob Braums at Hillbarn Theatre in San Mateo and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lawwer has sung with the New York City Opera and worked as a public relations representative for a dance workshop in New York. Miss Lawwer spent seven seasons with the Oregon Shakespeare Festival and most recently appeared in the Seattle Repertory Theatre production of One Day in the Life of Ivan Denisovich. She has been seen in The Tempest, The Latent Heterosexual, The Time of Your Life, Paramount's Romeo and Juliet, and currently in A Doll's House.

MICHAEL ROBERTS has been a leading actor of the Berkeley Repertory Theatre. His performances have included Sir Ericure Hammon in The Alchemist, Father Barrie in Devils, Holstellers in Love's Labour's Lost, and Dr. Waldenste in Idol's Delight. Co-founder with Eric Chrisman of the University Theatre Company of Santa Cruz, Mr. Mooney holds an MFA in English from UC Berkeley and currently teaches drama at Stanford University. He trained at A.C.T. as an acting fellow in 1968, and he appears in Cyranzo.

MARGI MAISON, who joined A.C.T. to play Amanda in the Private Lives summer tour, comes from New York where she featured in a starring role on CBS TV's Love of Life, and also appeared on soap operas as Brinewell and Wallace for N.E.T. Her numerous Broadway and Off-Broadway credits include Kurt Vonnegut's Happy Birthday, Wanda June, Cactus Flower, with Beverly Sills, and The Butler, with Betty Sigler and pelter, Norman Maller's Deeppark and Israeli Hollywood, Ira & Mathilde, Miss Masion 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 Repertory, and also appeared in such productions as Barroom at the Port and Mary, Mary. She was seen in Norman Maller's film Beyond the Law and just recently completed a new film, Blown in Love, co-starring with George Segal. Miss Masion is currently seen in Cyranzo, You Can't Take It With You and A Doll's House.

ROBERT MOONEY has spent the past three years as associate director of the Berkeley Repertory Theatre. His performances have included Sir Ericure Hammon in The Alchemist, Father Barrie in Devils, Holstellers in Love's Labour's Lost, and Dr. Waldenste in Idol's Delight. Co-founder with Eric Chrisman of the University Theatre Company of Santa Cruz, Mr. Mooney holds an MFA in English from UC Berkeley and currently teaches drama at Stanford University. He trained at A.C.T. as an acting fellow in 1968, and he appears in Cyranzo.

JUDITH KNAIZ comes to her first season with A.C.T. from the Broadway company of No, No, Nanette, where she played the role of Ada. Ms. Knaiz has also appeared in several other productions as well, including In the Pocket at the Los Angeles County Center. She was also seen in the revue That's Entertainment on Broadway, and her off-Broadway credits include That's Entertainment as Sara in a night of music at the Ashtray as well as a revue at the Upstairs at the Downstairs. A member of the national company of Cactus Flower with Craig Stevens and Alexis Smith, has appeared with several stock companies, including The Eugene O'Neill Repertory, and also appeared in such productions as Barroom at the Port and Mary, Mary. She was seen in Norman Maller's film Beyond the Law and just recently completed a new film, Blown in Love, co-starring with George Segal. Miss Masion is currently seen in Cyranzo, You Can't Take It With You and A Doll's House.

ANNE LAWER, A.C.T.'s speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College, worked for Bob Braums at Hillbarn Theatre in San Mateo and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lawwer has sung with the New York City Opera and worked as a public relations representative for a dance workshop in New York. Miss Lawwer spent seven seasons with the Oregon Shakespeare Festival and most recently appeared in the Seattle Repertory Theatre production of One Day in the Life of Ivan Denisovich. She has been seen in The Tempest, The Latent Heterosexual, The Time of Your Life, Paramount's Romeo and Juliet, and currently in A Doll's House.

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.

ROBERT MOONEY has spent the past three years as associate director of the Berkeley Repertory Theatre. His performances have included Sir Ericure Hammon in The Alchemist, Father Barrie in Devils, Holstellers in Love's Labour's Lost, and Dr. Waldenste in Idol's Delight. Co-founder with Eric Chrisman of the University Theatre Company of Santa Cruz, Mr. Mooney holds an MFA in English from UC Berkeley and currently teaches drama at Stanford University. He trained at A.C.T. as an acting fellow in 1968, and he appears in Cyranzo.

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

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

WILLIAM PATTERSON acted with East End Stage Company since 1950. He began a 20-year association with the Cleveland Play House as a leading actor, director and associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Patterson 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, Uncle John's, Major Barbara, Cow Melody in O'Neill's The Touche of the Poet and F.D.R. in Sunny in Russia at Campobello. Since joining A.C.T. in 1967, Mr. Patterson has appeared in numerous productions, including The Three Savages, A Midsummer Night's Dream, The Devils Discover, Three Sisters, Hasdot VII, The Time of Your Life, Paramount's Romeo and Juliet, and The Tavern and Dandy Dick. His TV credits include roles in a number of television series. 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) is a graduate of the American Conservatory and Guild of the Land, and of the Chicago Conservatory of Music. He trained at the Webber-Douglas Academy of Dramatic Art in London. Mr. Prescott was the first American accepted into the Old Vic Theatre School. Prior to returning to this country, he appeared in numerous stage and television roles and performed both with the Royal National Theatre and the Royal Family in Schwarzfang at the National Theatre in Windsor. Besides acting and directing, he was also performing in television productions at the BBC. Mr. Prescott is currently appearing in Cyranzo, The Mystery Cycle and You Can't Take It With You.

Frank Ottilewe

E. Kerrigan Prescott

RAY REINHARDT, a charter member of the A.C.T. stock company, began a 20-year association with the Cleveland Play House as a leading actor, director and associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Patterson appeared on television in New York, and
hard his also appeared off-Broadway and with resident theatres in Boston and Memphis. He appeared as Malat in Soder at the Manitoba Thea- ter Center in Canada and as Father Daniel Berrigan in the San Francisco production of The Trial of the Catenoves. He has also appeared in Caesar and Cleopatra, Ros- einzant and Goosefendem Are Dead, Dandy Dick and The Contractor. Mr. Sherryman is currently seen in Cyrano and The Mystery Cycle.

MARC SINGER returns to A.C.T. for his second season. Last year he ap- peared as Rosenzant in Rosenzant and Goosefendem Are Dead, in The Contractor, Pompy in Antony and Cleopatra, freshmen in Caesar and Cleopatra, Tawny in Dandy Dick, and Felix in Paradise Lost. Prior to his appearance at A.C.T., Mr. Sincrer completed a season with The Na- tional Shakespeare Festival in San Di- ego where he portrayed Demetrius in A Midsummer Night’s Dream, Lucen- cio in The TAMING of the Shrew, and Menas in Antony and Cleopatra. He was previously a leading actor in the Seattle Repertory Theatre and San Diego Shakespeare festival for two seasons. For CFT, he appeared in 2 plays, including the title role in The Devil’s Disciple, and memorable performances in Tiny Alice and Three Sides, which were seen on Broadway in 1968. Last season, he played Flyot in Private Lives and was seen in An- tony and Cleopatra, Paradise Lost, Caesar and Cleopatra, and Ros- einzant, and Goosefendem Are Dead. He is currently seen in Cyrano and A Doll’s House.

HOWARD SHEARMAN came to A.C.T. as a member of the 1970 Summer Training Congress and remained in the city, appearing in numerous Broadway and Off-Broadway shows. He appeared in The Trial of the Catenoves, A Doll’s House, and at the Manitoba Thea- ter Center in Canada. He appeared in Harold’s television credits include several award- winning. NET dramas and roles in Cusnose, Amie and Nichols. He appeared in the film By Your Side with Steve McQueen, and he also appeared in the film by the same name that McQueen directed. Mr. Sherryman has played for A.C.T. as Hem in Hamlet, and in The Contrac- tor, Pompy in Antony and Cleopatra, freshmen in Caesar and Cleopatra, Tawny in Dandy Dick, and Felix in Paradise Lost.

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 CFT, and has appeared in 30 productions including the title role in The Devil’s Disciple, and memorable performances in Tiny Alice and Three Sides, which were seen on Broadway in 1968. Last season, he played Flyot in Private Lives and was seen in An- tony and Cleopatra, Paradise Lost, Caesar and Cleopatra, and Ros- einzant, and Goosefendem Are Dead. He is currently seen in Cyrano and A Doll’s House.

WHEN SIX WAVES was created, the CFT presented a series of social and political plays, including the title role in The Devil’s Disciple, and memorable performances in Tiny Alice and Three Sides, which were seen on Broadway in 1968. Last season, he played Flyot in Private Lives and was seen in An- tony and Cleopatra, Paradise Lost, Caesar and Cleopatra, and Ros- einzant, and Goosefendem Are Dead. He is currently seen in Cyrano and A Doll’s House.

MARY WICKES, has created roles in 16 Broadway and television productions. She has been featured in 30 major television shows, including several major television programs, and has appeared in over 200 productions in important stock companies. She has appeared in the title role in The Devil’s Disciple, and memorable performances in Tiny Alice and Three Sides, which were seen on Broadway in 1968. Last season, she was seen in Beatrix a num- ber of times, and has also appeared locally in leading roles in The Trial of the

The rainy weather season in North- ern California has its compensations for gardeners. Now is the time for the pleasures of anticipa- tion, planning landscapes in the mind, prizing drifts of flowers here, accompanying them with shrubs. And to fuel the inspiration comes the seed and plant catalogs in our mailboxes in these wet months.

Especially welcome is the mimeo- graph printing of rare seed, includ- ing flowers, and herb from the Nichols Gar- den Nursery of Utah, Oregon, Mimeoograph, 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? The Rose Drive-In Park in the Southern Nights Dream, Tybalt in Romeo and Juliet and Claudio in Much Ado About Nothing, are six of the roles appearing in The Mystery Cycle.

This is the place to find Black Zest Sweet Corn, identical to that grown 2,000 years ago. A thousand years old, this Chinese grain, the strain kept pure by Guatemalan Indians in remote jungle clearings. These beans have been discovered in primitive farming dating about 1,000 B.C. Coming up to the present, we can recommend Tokay White Hybrid Corn, for the two years since its production improving reliable crops of sweet kernels on medium- sized ears in our Corte Madera gar- dens. 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 might try honey cream. Only three or four pears each, with eight to ten melons on each vine and a salinity of texture that has to be experienced.

Honey Cream is crisp with a sugar content that makes for sticky fingers. And the color — yellow. Intriguing? Try it. It’s worth the gamble.

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

Two more very special seed cat- alogs 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 Under- ground. 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 Engraver’s in our copy and oc- casionally the type runs off the side of the page. No matter. There are 130 pages, in 2 different 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 have never seen the seed listed anywhere, try this catalog. Here are five examples in a row, from the S: Schne- alsch, Schrau, Schrau, Schrau, Schrau, Schrau, Schrau.

You may also grow your own forest. Dozens of kinds of Pine seeds, dozens and dozens of Eucalyptus, even your own native Sequoias. To put you back in familiar territory there are the usual Petunias, Marigolds, Zinnias, etc. There is a shock charge for the catalog and the address is Harry Saier, Dimondale, Michigan, 48821.

From right in our own backyard comes one of the world’s great cat- alogues composed entirely of frolicking wild flower and tree seeds with a recently added section of hundreds of live plants. Clyde Robin of Castro Valley is the collector and if a
hard his also appeared off-Broadway and with resident theatres in Boston and Memphis. He appeared as Mater in Sadie at the Manitoba Theatre Center in Canada and as Father Daniel Berrigan in the San Francisco production of The Trial of the Catozerosville Nine. Mr. Boesick’s television credits include several award-winning NET dramas and roles in Cimarron, Amos and Andy. He appeared in the film Bullitt with Steve McQueen and in the TV series The Outer Limits. Mr. Slater has played for A.C.T. in Stan- ley Kramer’s Director Named Dane and Claudius in As You Like It. He appeared last season in The Trojan Horse. His other A.C.T. roles include Mefistófeles in Faust, Peter in The Caucasian Moses, and Dandy Dick in The Caucasian Night. He is currently seen in Cyrano and The Myst.”}

**MARC SINGER**

returns to A.C.T. for his second season. Last year he appeared as Rosencrantz in Rosencrantz and Guildenstern Are Dead, Dandy Dick in The Caucasian Moses, and Dandy Dick in The Caucasian Night. He is currently seen in Cyrano and The Mystic Cycle.

**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 Rob 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 Ahasual in Royal Hunt of the Sun and Edmund in King Lear, with Morris Carnovsky. A veteran of three seasons with the Oregon Shakespeare Festival, Mr. White was seen in several featured roles including Prospero in The Winter’s Night Dream, Tybalt in Romeo and Juliet and Claudius in Much Ado About Nothing. His current season includes the role of the Duke in The Winter’s Tale. He is currently seen in Cyrano and A Doll’s House.

**MARY WICKES**, has created roles in 16 Broadway and Off-Broadway productions (four written and directed by George S. Kaufman), has been featured in 30 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, Carolee Carmello in Daddy Long Legs, and the creation of the role of Mary in A Doll’s House. At the University 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 Mystic Cycle and You Can’t Take It With You.

**SHIRLEY SLATER**, a former student in A.C.T.’s training programs, taught film and TV for the 1972 Summer Congress and repeats that assignment this season as well as appearing currently in Cyrano, The Mystic Cycle and A Doll’s House. Lendmeen, an associate in D.S. Strohly’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 Catozerosville Nine, The White House Murder Case and One Hour Over the Cockpit’s Nest. A veteran of several films, including The Candlelighter and her release last fall, Ms. Slater is also a published poet and short story writer and film critic. Her numerous TV credits include series for NET, Sunday Night and as a guest star on such shows as Adam-12 and The Highwayman. She is currently seen in Cyrano and The Mystic Cycle.

**HONEY CREAM**

is creamed with a sugar content that makes for sticky fingers everywhere. And the color—yellow. Intriguing? Try it. It’s worth the gamble.

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From right in our own backyard comes one of the world’s great catalogs, a cosmos composed entirely of wild grass, wild flowers and tree seeds with a recently added section of hundreds of live plants. Clyde Robin of Castro Valley is the collector and if a
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38

39

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

by Bernard Seydel

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

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 Harrah's collection 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 1927 or whatever happened to the Dort or the Empire, the Hanover, the Kessler, 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 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 a car, a motorized San Francisco cable car will take you to it from the hotel. Admission is $2.00 for adults; $1.50 for children.

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, Daytonas 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...

*CALLER*-reads the Nevada State Bronze plate on a restored 1956 Cable Car which transports visitors to Harrah's Automobile Collection from Harrah's Hotel in Reno.

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cies of Pines in existence. This cat-
alog might be the long-looking-for
answer to plantings around a vaca-
tion home. The current edition is
dated 1971-1974 and will cost you
$1.00 postpaid from Clyde Robin,
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29446, and to W. Atlee Burpee Co.,
Riverside, Ca., 92502. Next month
we'll cover the specialty growers
with the accent on the West.

Somewhat automobiles just don't look as good as they
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selected only six days before the big race started.

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 snowstorms. 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 drove 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 flyer 72 days.

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

When Bill Harrah acquired the old flyer a few years ago, he won it in a race, shaped. In six weeks she was restored, not to original factory specifications, but 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 come together over a 57 mile course.

Probably the most ambitious project the museum has undertaken was the shipping of 30 old cars to Japan in 1973 when they were exhibited in Tokyo, Nagoya and Osaka.

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

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

Today, the automobile is an endangered species as we know it. The internal combustion engine may one day soon be a thing of the past. Small electric, bubble-style vehides will be the hot-rnds of tomorrow. So Harrah's is maintaining something important for us 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.
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. Harrach 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 Curtis Jenny. There are also some classic motorcycles and even a 1923 style camper. But it is the cars that dominate the scene.

If Bugattis are your idea of the classic auto, Harrach's museum will show you several. They range from the electric scorers of 1927 to a wonderful machine—the 1931 Bugatti Royale type 41 (Royal) with a 16-cylinder, 300-horsepower vehicle that cost $45,000 when new. Only seven Bugatti Royales were built and five still exist. Of the two in the Harrach's collection one was Ettore Bugatti's personal vehicle. The car has the longest wheelbase of any production auto—170 inches. The Bugatti—a 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 $1,250. Samuel Conner Pandolfo had intended to build the first was taken 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 the 1924 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 restored with silver brass headlamps and I use the word "lamps" advisedly because that's what they are. There are two sets of lamps on this car—one is mounted in front of the radiator, a second, behind the hood, 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 vented throne. When you drove around in that car you really must have felt like somebody.

Quite a few automobiles in the Harrach'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 horse-drawn 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, Registered as 13,341 by the Harrach's vast collection for it was the winner of the longest automobile endurance run. In 1909 from New York to Paris—the hard way. In 1908 a car of his vehicle was in the London, France, Germany, Italy and the United States took off at the starter's gun from Times Square in New York City. More than 250,000 passengers were aboard. It was the start of 22,000 miles. 13,341 of those miles were by land across the U.S., Japan, Siberia, Menichus, Russia, Germany and France.

The American entry was a four cylinder, 70 horsepower, 1907 Thomas as 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 41 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.

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Theatre Off the Beaten Path
by Cecile Leneman, Producer-Director of Theatre of Man

Tracking down the beaten path sometimes can be a wild goose chase. But in San Francisco, the WARE Theatre at Lone Mountain College, 2000 Turk Blvd. has become a place where theatre buffs can see extraordinarily exciting and rewarding theatre.

Currently the WARE is presenting Theatre of Man's production of After Eurydice, a multimedia play. A San Francisco theatrical company founded by the City of San Francisco's Publicity and Advertising Fund, Theatre of Man's first presentation in the Bay Area was a special re-adaptation of T. S. Eliot's Murder in the Cathedral with original music composed by composer-in-residence, William E. Young. As the play, presented at Grace Cathedral in commemoration of the Eighth Centennial of Beckett'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 makeup. The Serpent was developed as a ceremony to be shared by the actors with the audience. Music and choreography were developed by the company. Based on the Book of Genesis, the play traces the innocent beginnings of human existence through growing awareness of evil which the world eventually deals with by accepting individual responsibility for the murder of Abel. The "Rapids," which conclude the play, provided the company the opportunity 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 use Eurydice for the show, 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 test 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 and women really 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 Balzley who has had two of her plays produced off-Broadway under the sponsorship of the New York State Council on the Arts. Material was drawn 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, and 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 archetypal 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. 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, a celebration for the search for the woman within us all, using masks and metamorphoses to distill new meaning from the old myths. Performances will begin Friday, January 5 at the WARE Theatre, Lone Mountain College, 2000 Turk Blvd., San Francisco, and will continue throughout the month of January every Thursday, Friday and Saturday night at 8:00 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 Mac's and at the door. For information call Theatre of Man at 285-3719.
RUN, SPOT, RUN! 
The Vernal Equinox Arrives Early

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

Well, they just don't know that much about it. For as any informed Bay Area denizen knows, spring can arrive 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 well as others who can count the last few years' 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 fanatics ushered in its new season—the third in its 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. 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, 25% 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.

Productions? A casual glance at 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 publicity's ploy. 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 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 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 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 dull or unpalatable. The first season (1971) included four distinctively different works. Mozart's rarely presented Daphnis and Chloe, 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 that continues Faust, a music theater collage incorporating Beethoven, Berlioz, Borto, Gounod, God, Marlone 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. Then, in America, it has this masterpiece been staged. The production team includes Abraham Kaplan, long associated with the New York Philharmonic and Tanglewood, conducting, and Gerald Freedman, returning after last year's Orfeo, to direct, and Ming Cho Lee, one of the best known designers in opera and theater.

All evening, you've used this program to follow what's happening on stage. When the curtain comes down, use it to find out what's happening around town. A great dinner, perhaps? Let the American Express Money Card usher you to one of these fine restaurants:

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320 Mason St. 912-7352. Enjoy the intimate atmosphere as well as the superb French cuisine.

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Bardelli's
243 O'Farrell St. 982-9243. Italian cuisine with a French accent.

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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 and 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 suit the particular audience.

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

After Miss Smith won her Academy Award for The Prime of Miss Jean Brodie, she continued her romance with the stage by appearing in Hohf's Cabaret 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 liv ing, breathing audience out there when she is appearing in a film. "In a film studio, all is silence and there is that camera lens staring at you in the face. You must remember never to exaggerate as even a 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 anywhere you want to on a film set. You must really land each time on a certain mark. Once 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 collection 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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later, who will create sets and costumes. The central figure, Jesus Christ, will be portrayed by bass Dwayne Lawrence. Tenor, Richard Sallee, will be the Evangelist, and the cast includes soprano Carmen Arlene Baltrop, mezzo, Carole Voliner, tenor, William Harnes and bass Philip Booth.

Bisset'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 Pearsall, who directed last season's The Barber of Seville, is in charge of the production, to be designed by Oribe Winnerjohn Schell.

who, who enjoy a career in opera, off-Broadway, and in television. Ariel Pavao, last season's Javina in Mahagonny, will be seen in the title role, by 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 take of a licentious lady ruler and the men who occupy her life. Byron Dean Ryan, who conducted the final three performances of Toscana during the Golden Anniversary Season of San Francisco Opera, will be 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 irascible Duchess, with tenor John Sandor as Fritz, an unloving suitor.

PRAISE FROM CAESAR

Maggie Smith, the Academy Award winner, now stars in MGM's Travels With My Aunt, is not one to pull punches when an interview 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," says 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 bring to life. This is not the case in motion pictures. Once a scene is done it is a director's satisfaction, that's it. You can't go back and pretend to improve the previous day's work."

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"And you can't move around either when you want to go from one set to another. You must really land each time on a certain mark. Once the 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."

Miss Smith's latest 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 words of praise from Cukor himself are well merited.

No doubt, she is looking forward to returning to the stage in the future. Miss Smith is known for her ability to bring a character to life on stage, and it is no wonder that she will be missed on the screen. Her expertise in both mediums is unparalleled, and she continues to elevate the art of acting regardless of the platform.
Most of us involved in the stock market feel relieved to see 1972 behind us. Looking at a chart of the Standard & Poor's 500 Stock Index, there are clear signs of a market recovery. The index, which started the year at 100, reached 150 by the end of 1972, indicating a 50% increase in value.

The recovery is due to a combination of factors, including the end of the Vietnam War, increases in consumer spending, and a reduction in inflation expectations. The Federal Reserve has also been aggressive in its monetary policy, with a series of interest rate cuts that have helped to stimulate the economy.

In the long term, the outlook for the stock market remains positive. With the resolution of the Vietnam War and the expected economic recovery, investors are looking forward to a strong performance in the years ahead.

The performance of individual stocks will, of course, vary, and investors should continue to monitor their holdings closely. However, the overall trend is positive, and now is a good time to consider investing in the stock market.

In conclusion, the recovery of the stock market in 1972 is a cause for celebration. With the end of the Vietnam War and a strong economic outlook, the potential for further gains is high. Investors who have held onto their stocks and are willing to ride out the short-term fluctuations can expect to see significant returns in the years ahead.
Most of us involved in the stock market feel relieved to see 1972 behind us. Looking at a chart of the market, one can see that the market has been volatile throughout the year. The Dow Jones Industrial Average has broken above 1000 for the first time, and the price of gold has been trading at between $200 and $250 per ounce. The threat of inflation has been a constant concern, and the Federal Reserve has been raising interest rates to combat it.

Inflation is not the only concern facing investors. The economy is recovering, but at a slow pace. The unemployment rate is still high, and many companies are struggling to stay afloat. The Federal Reserve is keeping a close eye on the economy, and it is likely that interest rates will continue to rise in the near future.

The new year promising better times, but investors should not be too optimistic. There are still many challenges facing the economy, and it will take time for the market to stabilize. Investors should remain patient and continue to monitor the market closely.
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, 11% becomes a desirable return. Based on this figure, one might say that anything 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, 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 "where the action is." At example, building material stocks started "selling off" 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 more 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 overall return on a portfolio from 2% yield and 12% potential capital gain to 6% yield and 7% potential capital gain, while at the same time reducing volatility (relative to the market average) by 50%. There are other ways to change performance characteristics. Through the addition of real property or tax incentive investments (such as partnerships, holdings in vineyards, cattle feeders, oil well operations or land), one can substantially reduce volatility 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 moving ahead, and their stock market may provide better investment opportunities. Whatever the case, the goal is to structure a portfolio so that the stream of income after taxes has a year after year, and fulfills the investor's risk adjusted goals.

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

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

It would seem that the most sensible recommendation to be made to any investor at this time would be to think about replacing his or her stocks with bonds—at mid-year 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 on to them!
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.

Accommodate, more aggressive investors should seek annual returns 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 4% 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 any time 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.

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Probably one of the most unique investing areas that will gain prominence over the next few years is that of international investing. Whether our economy is sagging, Japan’s may be building 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 a constant year-after-year, and fulfills the investor’s risk-adjusted goals.

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

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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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SHARE THE WEALTH WITH PERFORMING ARTS
(secret places to eat, drink, and browse)

WINE ART OF AMERICA—3242 Geary Blvd, San Francisco (221-5127) Hours: Mon-Sat 10:30-5:30 P.M. How about making and then drinking your own wine in a炒作ly environment? A perfect antidote to the end-of-winter 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 “Arizona 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 sangria! If you really want to get wild, they have a wine press for $200 (you supply the fruit). Wine Art has everything, for the novice or expert. And if, after spending an afternoon there, you head is swimming, they’ll send a catalog home with you to review at your leisure.

HOU KU HOUSE—2083 Vine St, Berkeley (584-0006) Hours: Tue-Fri 11:30-2 (lunch) and 5-9 (dinner) Closed Sun & Mon. Dieters—here is your dinner spot! But all you young slim people should try it, too. You cook dinners yourself at your table, in a bubbling fire pit. You can order shrimp, chicken or beef, or a combination, all served with Chinese-style vegetables which you can 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 in the sauce!), ending by sipping the tasty broth in which everything has cooked. A super dinner, for under $41.

THE POSTER PLACE—3235 Sacramento St, San Francisco (922-2851) and 12121 Westwood Blvd, Los Angeles (473-7272) Hours for both: Tue-Sat 10-3:30, Fri ‘til 8, Closed Sun & Mon. This franchise operation, young and vibrant, opened in San Francisco with Kelley Patterson and Kristin O’Donnell at the helm, while Linda Lindquist opened the Los Angeles branch. All sorts of wonderful contemporary posters are here for very little money. Some of the silk screenings, 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 available in both shops, the parent shop in Washington, D.C., carries a few specialties, and the parent shop in Los Angeles carries a different selection of posters by local artists.

JOY’S JUNCTION — 160 Almonte Blvd, Mill Valley (383-1662) Hours: Mon-Sat 10:30-4:30 P.M. We recently spent all of a Saturday looking for super-groovy spots for all of us. Unfortunately, although we had places to check in other Marin towns, we never got past Mill Valley, which is a good thing for this shop, it appears. We found Joy’s Junction’s fabulous, sprawling junk store, which has some values within, albeit we felt a few Nymphas poop circle (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 Moultan, a vamping from the 20’s who evidently toured the country in lieu and vaudeville shows, and even starred in a Francis X. Bushman film. She wore a black coat where she lived — the stories are great! And if you’re looking for an ancient ice-box or stove, check her supply, since we’ve thought they were most reasonable and attractive (love the O’Keefe and Merrill). You’ll see the usual assortment of ancient silver, glass, china, pots and rusty and wonderful junk.

THE ARBOR.—2532 Sacramento St, S.F. (563-4572) 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 silver brooches and silver cups), and most important, lots of unusual green plants, such as Moose Head fern, bushy and beautiful Baby’s Tears and a most unusual Artificial Plants, plus several others we couldn’t name.

(Excepted from SHARE THE WEALTH, a monthly newsletter highlighting Crane 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. Cale 94117, or call 387-2728.)

WINETAPES
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New Zealand

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

One of the best ways to see New Zealand is by rental car. Because of the country's compactness, it can be explored easily and leisurely; there are no long distances to drive and the roads are good and well-kept. There's also an excellent system of internal transportation — bus, rail or air. Bus travel everywhere, the services are frequent and the costs are extremely low — about $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 sides of the South Island — and Air New Zealand, which 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-tingling "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 greater travel bargains — less than 10 cents for a spectacular panoramic view of the city and harbor. An hour's drive away is Escape on the South Island, referred to as the "garden city," typically British — with the picturesque Avon River meandering through town between sloping, grassy banks fringed with English willows, and its Gothic cathedral, whose tall spire dominates almost every vantage point.

And for those with Scotch blood, there's Dunedin, further south. New Zealand's little bit of Scotland, in light and vaudeville shows, and even starred in a Francis B. Bums show. And what about her — the stories are great! And if you're looking for an ancient icebox or stove, check her supply, since we thought they were most reasonable and attractive (love the O'Keefe and MERILLI). You'll see the usual assortment of ancient silver, glass, china, plus rusty and wonderful junk.

The Arbor — 2523 Sacramento St., S.F. (564-4523) HOURS: Thurs thru Sat. 11-11

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

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How about making and then drinking your own wine to complement 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 "African 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 sauterne! If you really want to get drunk, you throw yourself into the subject first, and you have a wine press for $200 (you supply the fruit). Wine Art has everything, for the novice or expert. And if, after spending an afternoon there, you head is swimming, you'll send a catalogue home with you to review at your leisure.

Huo Kuo House — 2083 Vine St., Berkeley (644-0008) Hours: Tue-Fri 11:30-3 (lunch) and 5-9 (dinner)

Closed Sun & Mon

Dieters — here is your dinner spot! But all you deny yourself is the extra calories, the 1000s of calories you might eat later. You can order shrimp, chicken or beef, or a combination, all served with Chinese-style vegetables which your host, a chef, can cook. Hot saki is the perfect warm-up for this dinner, or they have tea for the abstainers. After you cook your meal, you entertain yourself by chasing small meatballs around the bottom of the pot (not even a sponge up), ending by sipping the tasty broth in which everything has cooked. A super dinner, for under $4.

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THE WINE PRONUNCIATION GUIDE

Page 52

On tape: over 1800 chateaux, vineyards, areas, terms in French, German, Italian, Spanish and Portuguese as pronounced by wine merchant linguists. Available as a 90-minute extra-long tape in other cassettes. For price real-to-real. Includes 24 page Quick Find Index. Only $12.50 postage, plus 5% sales tax.

WINETAPES
P.O. Box 510-B
Corte Madera, CA 94925.
Performing arts monthly advance guide to special musical presentations on TV, AM and FM radio for February 1972

Thu., Feb. 1
7:00 PM — KRON/AM Stereo, 96.5 m.c. — 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/AM Stereo — Show Album — "GIRL" (Geraldine)
8:00 PM — KRE/AM — Showtime — "SWEET CHARITY"

Sat., Feb. 3
7:00 PM — KRON/AM Stereo, 96.5 m.c. — "CAMELOT"
8:00 PM — KKHI/AM (1550 kc) and KKHI/AM (Stereo, 95.7 m.c.) — 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/AM — Sunday Night Opera — "THE COVENTRY KNIGHTS" (Rachmaninoff) and "HANSEL AND GRETEL"

Mon., Feb. 5
7:00 PM — KRON/AM — Show Album — "LADY IN THE DARK"
8:00 PM — KRE/AM — Special of the Week (opera, ballet, etc.)
8:00 PM — KRE/AM — Showtime — "CAN-CAN"
8:00 PM — KQED (Channel 9) — "YOU'RE A GOOD MAN, CHARLIE BROWN"
8:00 PM — KKHI/AM/AM — "JACQUES BREIL IS ALIVE AND WELL"

Wed., Feb. 6
7:00 PM — KRON/AM Stereo — Show Album — "FLOWER DRUM SONG"
8:00 PM — KKHI/AM — Saturday Night Pops
8:00 PM — KRE/AM/AM — "ON A CLEAR DAY YOU CAN SEE FOREVER"

Thu., Feb. 7
7:00 PM — KRON/AM Stereo — "LOVE STORY" and "ON A CLEAR DAY YOU CAN SEE FOREVER"
8:00 PM — KKHI/AM/AM — "SOUTH PACIFIC"
8:00 PM — KRE/AM — "THORTHROUGH MODERN MILIEU"

Fri., Feb. 8
7:00 PM — KRON/AM Stereo — Show Album — "GYP SY"
8:00 PM — KRE/AM — "A STAR IS BORN"

Fri., Feb. 9
7:00 PM — KRON/AM Stereo — Show Album — "GYPSY"

Sat., Feb. 10
7:00 PM — KRON/AM Stereo — Show Album — "THE KING & I"
8:00 PM — KKHI/AM — Philadelphia Orchestra
8:00 PM — KRE/AM — "HIGH SOCIETY"

Sun., Feb. 11
7:30 PM — KQED (Channel 9) — Evening at Pops with Arthur Fiedler
8:00 PM — KKHI/AM — Sunday Night Opera — "BARBER OF SEVILLE" (Rossini)

Mon., Feb. 12
7:00 PM — KRON/AM Stereo — 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/AM — Monday Night Opera — "ORLANDO"

Tue., Feb. 13
7:00 PM — KRON/AM — Show Album — "YOU'RE A GOOD MAN, CHARLIE BROWN"
8:00 PM — KKHI/AM — Boston Pops
8:00 PM — KRE/AM — Showtime — "JACQUES BREIL IS ALIVE AND WELL"

Wed., Feb. 14
7:00 PM — KRON/AM Stereo — Show Album — "TO LIVE ANOTHER SUMMER, TO PASS ANOTHER WINTER"
8:00 PM — KKHI/AM — Boston Symphony (4-channel quadraphonic)
8:00 PM — KRE/AM — Showtime — "WEST SIDE STORY"

Thu., Feb. 15
7:00 PM — KRON/AM Stereo — Show Album — "THE SOUND OF MUSIC"
8:00 PM — KRE/AM — Showtime — "OLIVER"

Fri., Feb. 16
7:00 PM — KRON/AM Stereo — Show Album — "TWO BY TWO"
8:00 PM — KRE/AM — "CAROUSEL"

Sat., Feb. 17
7:00 PM — KRON/AM Stereo — Show Album — "APPLAUSE"
8:00 PM — KKHI/AM — 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 — Sunday Night Opera — "ABDUCTION FROM THE SERAGLIO"

Mon., Feb. 19
7:00 PM — KRON/AM Stereo — 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/AM — Monday Night Opera — "FIDDLER ON THE ROOF"

Tue., Feb. 20
7:00 PM — KRON/AM Stereo — Show Album — "PONC HY BENT"
8:00 PM — KKHI/AM — Boston Pops
8:00 PM — KRE/AM — Showtime — "CHICAGO"

Wed., Feb. 21
7:00 PM — KRON/AM Stereo — Show Album — "BRISE"
8:00 PM — KKHI/AM — Boston Symphony (4-channel quadraphonic)
8:00 PM — KRE/AM — Showtime — "MAME"

Thu., Feb. 22
7:00 PM — KRON/AM Stereo — Show Album — "COPP" and "THE UNSINKABLE MOLLY BROWN"
8:00 PM — KKHI/AM — Philadelphia Orchestra
8:00 PM — KRE/AM — Showtime — "YOU'RE A GOOD MAN, CHARLIE BROWN"

Fri., Feb. 23
7:00 PM — KRON/AM Stereo — Show Album — "CAN-CAN"
8:00 PM — KRE/AM — Showtime — "FUNNY GIRL"

Sat., Feb. 24
7:00 PM — KRON/AM Stereo — Show Album — "GIGI" and "THE UNSINKABLE MOLLY BROWN"
8:00 PM — KKHI/AM — Philadelphia Orchestra
8:00 PM — KRE/AM — Showtime — "YOU'RE A GOOD MAN, CHARLIE BROWN"

Sun., Feb. 25
7:30 PM — KQED (Channel 9) — Evening at Pops with Arthur Fiedler
8:00 PM — KKHI/AM — Sunday Night Opera — "WERther"

Mon., Feb. 26
7:00 PM — KRON/AM Stereo — Show Album — "GIGI" and "THE UNSINKABLE MOLLY BROWN"
8:00 PM — KQED (Channel 9) — Special of the Week (opera, ballet, etc.)
8:00 PM — KRE/AM — Showtime — "AMMA LA DOLCE"
8:00 PM — KRON/AM — Monday Night Opera — "CARRY NA TION" (Moore)

Tue., Feb. 27
7:00 PM — KRON/AM Stereo — Show Album — "JEWEL GIRL WHO CAME TO SUPPER"
8:00 PM — KKHI/AM — Boston Pops
8:00 PM — KRE/AM — Showtime — "OKLAHOMA"

Wed., Feb. 28
7:00 PM — KRON/AM Stereo — Show Album — "LITTLE MY N Sunshine"
8:00 PM — KKHI/AM — Boston Symphony (4-channel quadraphonic)
8:00 PM — KRE/AM — Showtime — "I DO, I DO"

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Laguna, like all '73 Chevelles, has new front disc brakes, blow-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.

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

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