Avis thinks women deserve more credit.

With all the things women are expected to do nowadays, there's no reason why you shouldn't have an Avis Charge Card of your own.

You never know when you might have to take somebody someplace. Or meet somebody somewhere. Or just go somewhere by yourself.

So fill out the coupon, send it to Avis, and we'll send you an application form by return mail.

Once you have an Avis card in your wallet, it's like having an Avis car in your garage.

Avis is going to be No.1. We try harder.

Avis Rent A Car System, Inc., A Worldwide Service of ESS
Avis rents sparkling new Plymouths and other fine cars.
Chamade (chā-măd)—lit. Fr.: (milit.) drumbeat signalling moment of surrender.

Chamade—Fr.: the heart beating wildly; also a new perfume by Guerlain.

Avis thinks women deserve more credit.

With all the things women are expected to do nowadays, there's no reason why you shouldn't have an Avis Charge Card of your own.

You never know when you might have to take somebody someplace. Or meet somebody somewhere. Or just go somewhere by yourself.

So fill out the coupon, send it to Avis, and we'll send you an application form by return mail.

Once you have an Avis card in your wallet, it's like having an Avis car in your garage.

Avis is going to be No.1. We try harder.

Avis Rent A Car System, Inc., a worldwide service of ESS
Avis rents sparkling new Plymouths and other fine cars.
The most important judge of our performance is you.

PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
MARCH 1972/VOL & NO. 3

contents

settling the artist free . . .
by Dennis Powers

british columbia—short holiday bargain
by Ernest Loy

the program

monthly advance guide—TV, AM/FM radio

performing arts' cruise guide—part II

share the wealth with performing arts

MICHEL PISANI
publisher

OLGA TRENTO
managing editor

JERRY FREIDMAN
general manager

T. M. LILIENTHAL
director of advertising

FLORINCE QUARTANARIO
director of sales

PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the Opera House and other San Francisco theaters—average monthly circulation 120,000. Performing Arts is also published in Los Angeles and circulated at The Music Center—average monthly circulation 225,000. All rights reserved © 1971 by Performing Arts. Reproduction from this magazine without written permission is prohibited.


A 400 year old English tradition that became the first name for the martini.
The most important judge of our performance is you.

CROCKER BANK

PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
MARCH 1971 / VOL. 8 / NO. 3

contents

settling the artist free . . .
by Dennis Powers
6

british columbia—short holiday bargain
by Ernest Boyl
11

the program
17

monthly advance guide—TV, AM/FM radio
34

performing arts' cruise guide—part II
40

share the wealth with performing arts
44

A 400 year old English tradition that became the first name for the martini.

MICHEL PISANI
publisher
OLGA TRENTO
managing editor
JERRY FREIDMAN
general manager
T. M. LINDENFORD
director of advertising
FLORINCE QUARTAARIO
director of sales

PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the Opera House and other San Francisco theatres—average monthly circulation 125,000. Performing Arts is also published in Los Angeles and circulated at The Music Center—average monthly circulation 225,000. All rights reserved © 1971 by Performing Arts. Reproduction from this magazine without written permission is prohibited.
SETTING THE ARTIST FREE

At this stage of the game, the term "subsidized theater" no longer has the slightly sinister overtones it once held for more than two decades—and as recently as the nineteen-sixties—the idea of subsidy for our theaters was often regarded as vaguely "socialistic" or even "un-American" by the principles of individual enterprise, self-reliance, and paying-your-own-

The concept of subsidy—that it is, after all, a symptom of a growing society—is not new. Individuals, corporations, foundations or government to supplement box office and other earned income—was dismissed by some as a minor matter worthy of only a place near the bottom on any sensible taxpayer's list of financial priorities. Weren't there, after all, other ways to subsidize? Others held that theater—and, by extension, all other performing arts—should simply support itself, and if it couldn't, then it probably wasn't worthy of public funds. Those who cared about the future of good theater in the United States and agreed with the idea of subsidy tended to take a "let-them-die" attitude.

The intervening years have brought far wider acceptance of subsidy for the arts. The idea that subsidy may not be used... To the businessman, the word subsidy has a connotation of "handout," and the theater too often is liable to be known as the recipient of a handout from the federal government. So he cloaks the benefits he receives from Washington in compli- cation. A tax credit is not a subsidy, and stand devices such as tax concessions, depletion allowances, monopolies--and the like—still the business of the government.

In the arts, all the books and articles and speeches about "increased leisure time" and the "quality of life" that have been made in the past few years have created another awareness in most of us: the theater and the other performing arts are among the most diverse and rewarding. It is a Civilization—humanizing, humanizing support in a way that sometimes seems to have lost its way.

Although subsidy is the arts was not the subject, President John F. Kennedy, a strong supporter of the arts, spoke in 1963 in his role as the President of the arts community. The President's "call to action" on behalf of art was a form of propaganda, a form of truth... What basic human truths must serve as the touchstones of our judgment".

In the late President's phrase, "society must set the artist free to follow his vision..." In other words, we must liberate artists from the purely commer- cial dilemma of making a quick profit, so we can do what we want with the money we get to do that, to make us beauty and light... Even when we get inspired and made part of our potential.

Anywhere is the need for that kind of freedom more crucial than in the private world of the theater, since it is in the theater that the individual is faced with the problem of what he is, and what he wants to be. The arts today are more flexible in their goals, and their means are the means of creation. They want us to believe in the possibilities of the human mind and spirit.

The resident, or "regional," theater movement started slowly. It was a slow movement, with gains in the nineties, when the total of the performing arts received less than half of the two percent of the federal budget. In 1963, the New York Times reported that the Rockefeller Panel, "that catalytic agency, has been a real exception in the trend of arts policy, especially in regard to the issue of "professional theater"..." The critics have been水电 in the American theater, and the American Conserva-
SETTING THE ARTIST FREE...

At this stage of the game, the term "subsidized theater" no longer has the slightly sinister overtones it once had for decades—and as recently as the nineteen-thirties—the idea of subsidy for our theaters was often regarded as vaguely "socialistic" or even "un-American." But the principles of individual enterprise, self-reliance, and paying-your-own-way.

The concept of subsidy—that is, the sharing of the financial burden among individuals, corporations, foundations or government to support box office revenue and other earned income—was dismissed by some as a minor matter worthy of only a place near the bottom on any sensible taxpayer's list of financial priorities. Whence there were no live theater that, and, by extension, all other performing arts—should simply support itself, and if it couldn't, then it probably wasn't worth doing. This view is held by those who cared about the future of good theater in the United States and, if agreed with the idea of subsidy, tended to take a "let's-see" attitude.

The intervening years have brought far wider acceptance of subsidy for the performing arts. Subsidy is now more and more a matter of course in our country and our civilization than full recognition of the place of the artist. And it is the point which it too easily turns the hands of our culture, society must set the artist free to follow his vision wherever he takes him, and not a form of propaganda, it is a form of truth, and it is better to paint our basic human truths which must serve as the touchstones of our judgment.

In the late President's thesis, "society must set the artist free to follow his vision." In other words, we must liberate artists from the petty commercial dilemma of making a quick dollar or two to do what we expect of them—to give us beauty and light, show us what we are, tell us when we go wrong and remind us of our potential.

Anywhere is the need for that kind of work more now than in the commercial theater we call Broadway. There are countless plays which are so much of the American scene that we can no longer be content to let them die without a fight. And there are new plays which did not make it to Broadway or Hollywood, which we could have experienced in the future if they had lived. Today, there are dozens of resident professional theaters in cities across the country. The American Conservatory Theatre in San Francisco, the Tyrolean Culture Theatre in Minneapolis, the New York Shakespeare Festival in Jackson Square, the Alley Theatre in Houston, the Arena Stage in Washington D.C., and the little theater groups like those in Detroit, Chicago, and New York have established a reputation for excellence, offering plays that are innovative and thought-provoking. These theaters, unlike those in the '50s, have proven that good theater can be supported by audiences and foundations.

Although the arts were not the subject, President John F. Kennedy's 1961 cultural policy speech has been regarded as a strong case for the role of the arts in society. "In a world where our society must set the artist free to follow his vision," he said, "and not a form of propaganda, it is a form of truth, and it is better to paint our basic human truths which must serve as the touchstones of our judgment."

The late President's thesis, "society must set the artist free to follow his vision." In other words, we must liberate artists from the petty commercial dilemma of making a quick dollar or two to do what we expect of them—to give us beauty and light, show us what we are, tell us when we go wrong and remind us of our potential.

Where is the need for that kind of work more now than in the commercial theater we call Broadway. There are countless plays which are so much of the American scene that we can no longer be content to let them die without a fight. And there are new plays which did not make it to Broadway or Hollywood, which we could have experienced in the future if they had lived. Today, there are dozens of resident professional theaters in cities across the country. The American Conservatory Theatre in San Francisco, the Tyrolean Culture Theatre in Minneapolis, the New York Shakespeare Festival in Jackson Square, the Alley Theatre in Houston, the Arena Stage in Washington D.C., and the little theater groups like those in Detroit, Chicago, and New York have established a reputation for excellence, offering plays that are innovative and thought-provoking. These theaters, unlike those in the '50s, have proven that good theater can be supported by audiences and foundations.

Although the arts were not the subject, President John F. Kennedy's 1961 cultural policy speech has been regarded as a strong case for the role of the arts in society. "In a world where our society must set the artist free to follow his vision," he said, "and not a form of propaganda, it is a form of truth, and it is better to paint our basic human truths which must serve as the touchstones of our judgment."

The late President's thesis, "society must set the artist free to follow his vision." In other words, we must liberate artists from the petty commercial dilemma of making a quick dollar or two to do what we expect of them—to give us beauty and light, show us what we are, tell us when we go wrong and remind us of our potential.

Where is the need for that kind of work more now than in the commercial theater we call Broadway. There are countless plays which are so much of the American scene that we can no longer be content to let them die without a fight. And there are new plays which did not make it to Broadway or Hollywood, which we could have experienced in the future if they had lived. Today, there are dozens of resident professional theaters in cities across the country. The American Conservatory Theatre in San Francisco, the Tyrolean Culture Theatre in Minneapolis, the New York Shakespeare Festival in Jackson Square, the Alley Theatre in Houston, the Arena Stage in Washington D.C., and the little theater groups like those in Detroit, Chicago, and New York have established a reputation for excellence, offering plays that are innovative and thought-provoking. These theaters, unlike those in the '50s, have proven that good theater can be supported by audiences and foundations.

Although the arts were not the subject, President John F. Kennedy's 1961 cultural policy speech has been regarded as a strong case for the role of the arts in society. "In a world where our society must set the artist free to follow his vision," he said, "and not a form of propaganda, it is a form of truth, and it is better to paint our basic human truths which must serve as the touchstones of our judgment."

The late President's thesis, "society must set the artist free to follow his vision." In other words, we must liberate artists from the petty commercial dilemma of making a quick dollar or two to do what we expect of them—to give us beauty and light, show us what we are, tell us when we go wrong and remind us of our potential.

Where is the need for that kind of work more now than in the commercial theater we call Broadway. There are countless plays which are so much of the American scene that we can no longer be content to let them die without a fight. And there are new plays which did not make it to Broadway or Hollywood, which we could have experienced in the future if they had lived. Today, there are dozens of resident professional theaters in cities across the country. The American Conservatory Theatre in San Francisco, the Tyrolean Culture Theatre in Minneapolis, the New York Shakespeare Festival in Jackson Square, the Alley Theatre in Houston, the Arena Stage in Washington D.C., and the little theater groups like those in Detroit, Chicago, and New York have established a reputation for excellence, offering plays that are innovative and thought-provoking. These theaters, unlike those in the '50s, have proven that good theater can be supported by audiences and foundations.
music and opera, but the most striking recent advances have been at the federal level. Only a few years ago, the federal government’s National Endowment for the Arts had at its disposal an annual sum of only about $6 million to provide financial aid to all performing arts groups throughout the nation. This year, however, things are looking up. The National Endowment is scheduled to receive some $29 million in federal funds for the fiscal year beginning July 1, according to the budget recommended to Congress in January by President Nixon.

The signs are encouraging, but they can be misleading, too. With government and foundations joining in support of American performing arts, too many of us will happen hand over the burden of support to large institutions with their blue ribbon committees and hand-picked experts. What we may fail to see is that a major source of funding like the federal government reflects and responds to the public it serves. This relationship has its most tangible form in matching grants, which the National Endowment or the Ford Foundation for example, offer to a theatre company or symphony orchestra on the condition that an equal sum can be raised from individually corporations and local foundations in the performing group’s home area.

In a less direct way, the government’s expanded arts support is a response to widespread public opinion. If there were not large numbers of Americans concerned about the future of the performing arts, there would be no $29 million budgeted for the National Endowment. In short, the basic responsibility for subsidy of the arts lies with us, people for whom the theatre, dance, opera and music are an enjoyment, an enrichment, an enlightenment that constitutes an essential part of our lives.

The Rockefeller Foundation’s report, a hopeful note as they conclude, “Many social and political forces have combined, at this moment of history, both to compel interest in the arts and to justify intervention in practical terms. The intersection of these forces provides an unparalleled opportunity for the arts and for the nation, particularly since it occurs at a moment when a surge of vitality in the arts themselves has brought their needs and their delight to the attention of the national consciousness as never before. Wisely applied, all these forces can lead to an environment more conducive to distinguished performance, to a larger and more appreciative audience, and to a higher level of artistic accomplishment. It’s up to us.”

—Dennis Powers

The system that moves the Cadillac Eldorado also moves the Audi.

But we had it first.

Virtually every car in the world moves by a system known as rear-wheel drive. Which means the rear wheels push the car.

The Audi (and, of course, the Eldorado) moves by a system known as front-wheel drive. Which means the front wheels pull the car.

This gives you two distinct advantages:
One, it lets you corner surer. Even on the meanest, most terrifying curve.
And two, it gives you better traction on any kind of surface: rain, snow, mud, even ice.

Besides the Cadillac Eldorado, the Audi has some of the best features of six other great automobiles:
1. The Audi has the same type of steering system as the Ferrari 365 racing car.
2. The Audi has the same type of brakes as the Porsche 917 racing car.
3. It’s got the same amount of trunk space as the Lincoln Continental.
4. It’s got just about the same headroom and legroom as the Rolls-Royce Silver Shadow.
5. Its interior bears a remarkable resemblance to that of the Mercedes-Benz 240SE.
6. You get the same kind of expert service with an Audi as you do with a Volkswagen. Because a Porsche Audi dealer is part of the VW organization.

A lot of car manufacturers nowadays give you exactly what you pay for.

In the case of the Audi, we give you a lot more.

The Audi
It’s a lot of cars for the money.
music and opera, but the most striking recent advances have been at the federal level. Only a few years ago, the federal government’s National Endowment for the Arts had at its disposal an annual sum of only about $6 million to provide financial aid to all performing arts groups throughout the nation. This year, however, things are looking up. The National Endowment is scheduled to receive some $29 million in federal funds for the fiscal year beginning July 1, according to the budget recommended to Congress in January by President Nixon.

The signs are encouraging, but they can be misleading, too. With government and foundations jointly supporting the arts, too many of us will happily hand over the burden of support to large institutions with their blue ribbon committees and hand-picked experts. What we may fail to see is that a major source of funding like the federal government reflects and responds to the public it serves. This relationship has its most tangible form in matching grants, which the National Endowment or the Ford Foundation, for example, offer to a theatre company or symphony orchestra on the condition that an equal sum can be raised from individuals, corporations and local foundations in the performing group’s home area.

In a less direct way, the government’s expanded arts support is a response to widespread public opinion. If there were not large numbers of Americans concerned about the future of the performing arts, there would be no $29 million budgeted for the National Endowment. In short, the basic responsibility for subsidy of the arts lies with us, people for whom the theatre, dance, opera and music are an enjoyment, an enrichment, an enlightenment that constitutes an essential part of our lives.

The Rockefeller Panelists sound a hopeful note as they conclude, “Many social and political forces have combined at this moment of history, both to compel interest in the arts and to justify interest in practical terms. The intersection of these forces provides an unparalleled opportunity for the arts and for the nation, particularly since it occurs at a moment when a surge of vitality in the arts themselves has brought their needs and their delights to the attention of the national consciousness as never before. Wisely applied, all these factors can lead to an environment more conducive to distinguished performance, to a larger and more appreciative audience, and to a higher level of artistic accomplishment. It’s up to us.” —Dennis Powers

---

The system that moves the Cadillac Eldorado also moves the Audi.

But we had it first.

Virtually every car in the world moves by a system known as rear-wheel drive. Which means the rear wheels push the car.

The Audi (and, of course, the Eldorado) moves by a system known as front-wheel drive. Which means the front wheels pull the car.

This gives you two distinct advantages:

1. It lets you corner surer. Even on the meanest, most terrifying curve.
2. It gives you better traction on any kind of surface: rain, snow, mud, even ice.

Besides the Cadillac Eldorado, the Audi has some of the best features of six other great automobiles.

1. The Audi has the same type of steering system as the Ferrari 512 racing car.
2. The Audi has the same type of brakes as the Porsche 917 racing car.
3. It’s got the same amount of trunk space as the Lincoln Continental.
4. It’s got just about the same headroom and legroom as the Rolls-Royce Silver Shadow.
5. Its interior bears a remarkable resemblance to that of the Mercedes-Benz 280SE.
6. You get the same kind of expert service with an Audi as you do with a Volkswagen. Because a Porsche Audi dealer is part of the VW organization. A lot of car manufacturers nowadays give you exactly what you pay for.

In the case of the Audi, we give you a lot more.

The Audi

It’s a lot of cars for the money.
Victor Hugo was writing. Renoir was painting, and Mumm was the word.

The era is gone. Except for us. Today you can still buy the finest champagne the world has ever known. Mumm's the word. Always will be.

BRITISH COLUMBIA...SHORT HOLIDAY BARGAIN

One of the best travel bargains today for the short holiday is the sea-air package. Fly one way, sail the other. One way you're a jet-setter, high speed and high excitement. Champagne at thirty thousand feet. The other a creature of pampered leisure. Time on your hands and a touch of salt spray in your hair. The contrast makes you effervescent. A man flirts broadly with the stewardess as soon as the landing gear is up. A few days later he is at the Captain's cocktail party aboard this recurring wind and tides with the Master. All of this on two weeks' pay. It's a nice way to take a holiday.

One of the best of these sea-air packages is to be found on the West Coast of the United States between British Columbia and California. Canadian Pacific Airlines, which prefers to call itself CP Air, now in a burst of U.S. style image creating, runs a top-notch jet service between San Francisco and Vancouver. During an hour and fifty minutes thereabouts a steward strikes up and down the aisle pouring goblets of Moet and Chandon of a good vintage year and a cappuccino stewards entertains you with cold Alaska King crab and musselsman chicken in aspic, things like that. For that hour and fifty minutes you could be the King of Tasmania.

Now about how the other way. Well, picture yourself in this scene. You are asleep. You awake to a slight buzzing sound. It is the ship's radio channel. It has just switched on automatically. The buzzing hear a whisper of static, not an unpleasant sound to wake up to. Then you hear a voice: "Good morning," the voice says in a comfortable British accent laced with sea-going authority. "This is the bridge. It is now seven a.m. It's a lovely day today. The outside air temperature is sixty-five degrees. The water temperature is fifty-seven degrees. The wind is gentle and from the southwest. Have a pleasant day," Recorded music begins. Then there is a soft knock at the door of your cabin. "Ah! It's the Steward," you say, and so it is. He enters with your tea and biscuits. "Good morning Oakes," you say, "Good morning Sir. It's a lovely day today," and it is.

What a way to wake up. Assume your seat abord CP Air and sail back aboard a P & O liner. You have two nights and a day at sea. Two nights and a day with Oakes or one of his counterparts taking extremely good and delicate care of you. Two nights and a day of walks around the decks (miles of decks). Conversations with your fellow passengers over a pint of gin or a brandy, lime and soda. A game of deck tennis. A dance to music from the ship's orchestra. An hour or so just strolling at the sea.

Now you could if you wanted to, and if you timed it carefully, slip off CP Air's DC-6 in Vancouver, hop a cab and race over to Ottawa or Cam-0bria or one of the other P & O liners and run away to sea. But most travelers don't do quite that. They spend a few days in British Columbia and that too can be a holiday experience of high contrast. After the British Columbia holiday they board the P & O liner and turn themselves over to someone like Oakes for the trip back down the coast to San Francisco or Los Angeles.

The city of Vancouver, the largest in British Columbia, is a fine spot to spend a few land-bound days between ship and jet. But this account deals with Vancouver Island, a few relaxing ferry hours across the Georgia Strait from Vancouver to Victoria, B.C.'s Provincial Capital.

Victoria is like an awesome totem pole with a London umbrella hanging on it. There is a sense of rawboned Western history about Victoria coupled with a gentility and attention to such rituals as high tea in the afternoon, which is still observed at the Empress Hotel, whose visitors sleep on crisp lemon-yellow sheets. The Empress, with a facade as imposing as a drawing of a British clowder by Ronald Searle, dominates the downtown Victoria area. A huge structure topped by coppered towers and faced with generations of ivy seems to have been designed for picture postcards.

Across the street from the Empress lies Victoria's inner harbor, a placid, salt-water-dotted waterway, and catamaran to the Empress is the Provincial Government's Parliament Building, all stately domes and turrets and all night completely outlined by strings of light bulbs looking almost too great for its government building.

Now across the street from the Parliament Building is the finest collection of totem poles in the world. They can be found in the new Provincial Museum and in adjoining Thunderbird Park. The attention which the people of British Columbia lavish on these relics of an earlier culture show a fine appreciation for their country and its Indian peoples.

The shopping in Victoria can be satisfying. British wools, fine English china and antiques of all kinds are generally thought of. It's also a good place to buy fine fly fishing

The culturally deprived. Some people go all their lives without trying J&B Rare Scotch and never miss it. But then some people never know about O'Neill or Pinter either.

Adorn thyself...with an exquisite brooch set in delicately sculptured gold. What could be more beautiful than jewelry designed especially for you? Sidney Mobell created this nothing quite like them anywhere.

sidney mobell
Designers and Creators of Fine Jewelry
401 Fifth, San Francisco 94102
One of the best travel bargains today for the short holiday is the sea-air package. Fly one way and sail the other. One way you’re a jet-setter, high speed and high excitement. Champagne at thirty thousand feet. The other a creature of pampered leisure. Time on your hands and a touch of salt spray is in your hair. The contrast makes you effervescent. A man flirts broadly with the stewardess as soon as the landing gear is up. A few days later he is at the Captain’s cocktail party aboard this disconcerting wind and tides with the Master. All of this on two weeks with pay. It’s a nice way to take a holiday.

One of the best of these sea-air packages is to be found on the West Coast of the United States between British Columbia and California. Canadian Pacific Airlines, which prefers to call itself CP Air, now in a burst of U.S. style image creating, runs a top-notch jet service between San Francisco and Vancouver. During an hour and fifty minutes or thereabouts a steward streaks up and down the aisle pouring glasses of Moet and Chandon of a good vintage year and a cold Alaska King crab and mackerel pate and chicken in aspic, things like that. For that hour and fifteen minutes you could be the King of Tasmania.

Now how about the other way. Well, picture yourself in this scene. You are asleep. You awake to a slight buzzing sound. It is the ship’s radio channel. It has just switched on automatically. The buzzing you hear is a whisper of static, not an unpleasant sound to wake up to. Then you hear a voice: “Good morning,” the voice says in a comfortable British accent. The voice goes on to say, “This is the bridge. It is now seven a.m. It’s a lovely day today. The outside air temperature is sixty-five degrees. The water temperature is fifty-one degrees. The wind is gentle and from the southwest. Have a pleasant day.” Recomposed music begins.

Then there is a soft knock at the door of your cabin. “Ah!” you say, “It’s the steward!” you say, and so it is. He enters with your tea and biscuits. “Good morning,” you say. “Good morning, Sir. It’s a lovely day today,” he says. And it is.

What a way to wake up.

Assume you are directed to Vancouver aboard CP Air and sailed back aboard a P & O liner. You have two nights and a day at sea. Two nights and a day with Oakes or one of his counterparts taking extremely good and delicate care of you. Two nights and a day of walks around the decks (miles of decks). Conversations with your fellow passengers over a pink gin or a brandy, lime and soda. A game of deck tennis. A dance to music from the ship’s orchestra. An hour or so just strolling at the sea.

Now you could if you wanted to, and if you timed it carefully, step off CP Air’s DC-6B in Vancouver, hop a car and rent over to Crowsnest Pass or Cranbrook or one of the other P & O liners and run away to sea. But most travelers don’t do quite that. They spend a few days in British Columbia and that too can be a holiday experience of high contrast. After the British Columbia holiday they board the P & O liner and turn themselves over to someone like Oakes for the trip back down the coast to San Francisco or Los Angeles.

The city of Vancouver, the largest in British Columbia, is a fine spot to spend a few land-bound days between ship and jet. But this account deals with Vancouver Island, a few relaxing ferry hours across the Georgia Strait from Vancouver to Victoria, B.C.’s Provincial Capital.

Victoria is like an awesome totem pole with a London umbrella hanging on it. There is a sense of raw-boned Western history about Victoria coupled with a gentility and attention to such rituals as high tea in the afternoon, which is still observed at the Empress Hotel, where visitors sleep on crisp linen yellow sheets. The Empress, with a facade as imposing as a drawing of a British destroyer by Ronald Searle, dominates the downtown Victoria area. A huge structure topped by coppered towers and faced with generations of ivy seems to have been designed for picture postcards.

Across the street from the Empress lies Victoria’s inner harbor, a placid, saltwater-dotted waterfront, and across the harbor to the Empire is the Provincial Government’s Parliament Buildings, all stately domes and turrets and all night completely outlined by strings of light bulbs looking almost too far to be the government building.

Now across the street from the Parliament Buildings is the finest collection of totem poles in the world. They can be found in the new Provincial Museum and in adjoining Thunderbird Park. The attention which the people of British Columbia lavish on these relics of an earlier culture show a fine appreciation for their country and its Indian peoples.

The shopping in Victoria can be satisfying. British woolens, fine English china and antiques of all kinds are generally thought of. It’s also a good place to buy fine fly fishing tackle.

Victor Hugo was writing, Renoir was painting, and Mumm was the word.

The era is gone. Except for us. Today you can still buy the finest champagne the world has ever known. Mumm’s the word. Always will be.

Adorns thyself… with an exquisite cameo brooch set in delicately sculptured gold.

What could be more beautiful than jewelry designed especially for you? Sidney Mobell originals are that’s nothing quite like them anywhere.

sidney mobell
Designers and Creators of Fine Jewelry
4th Ave. & B — San Francisco, 92040

The culturally deprived.

Some people go all their lives without trying J & B Rare Scotch and never miss it. But then some people never know about O’Neill or Pinter either.
The Superiority Complexion

Much more than mere make-up, it's an enriched moisturizing treatment and a veil of sheer perfection, all in one.

GEMINESSE Enriched Moisturizing Makeup
An extraordinary blend of the world's finest creams and moisturizers, whipped to sheer weightlessness. To pamper and protect your complexion, every moment you wear it. To sweep tiny imperfections from view. To grace your face with a radiant glow that is seemingly flawless, disarmingly natural.

GEMINESSE MAX FACTOR
Contessa Pillar Crepsi
It's a totally wishing experience for your skin.

equipment: beautiful split bamboo rods of unbelievable lightness imported from England, Japan and India, and hand-tied roat fly. Jackets and moccasins hand-made by Indians are excellent but expensive. The antiques are to be found in a series of fine shops along Victoria's Fort Street. Magnificent cut glass decanters and glasses, pewter, brass, copper candlesticks. Furniture from every period, carefully preserved, highly polished and generally costly. Nothing is under-priced.

Here are some restaurants that come to mind:

The Swiss Restaurant. Fred and Lilli Haupt, her chef, she hostess. The restaurant is housed in a fifty-year-man- sion, which seems to be a popular place for restaurants in Victoria. The food is Swiss, or perhaps Continental would be a better description. The dining room is quite small and you must make a reservation. Don't ac- cidentally make two reservations for the same party of four or Mrs. Haupt will chide you fiercely.

The Olde England Inn—More than a restaurant, the Olde England Inn is an historic happening, to use that well worn word once more, and run by an ex-RAF squad leader. Besides a restau- rant which features ye olde roast beef of England, steak and kidney 'pie', the ex-squad leader has turned a few wooded acres into a series of re- productions of historic English shrines. You will find here a replica of the birthplace of William Shakespeare and his wife Ann Hathaway's cottage and gardens. Antiques abound at the Old England Inn and it is generally a plea- sant place to visit.

Oak Bay Beach Hotel—The hotel overlooks the Straits of Georgia and has a fine dining room and excellent food.

The Dingle House—This should be a top choice for Victoria visitors. First of all the restaurant is located in an- other private home, a large, pleasant white structure. The dining room is simple but elegant with white napery, good crystal and English bone china. The Dingle House is Victorian, and when I use the word now I mean in the sense of reflecting the age of Queen Victoria, although I suppose it fits as well meaning it is typical of the city. An any rate salads are crisp, green and cold with three choices of excellent prepared dressing. Blue cheese, green goddess or French. The grilled salmon was notable. Steaks, chops and roast beef are also on the menu and I would be willing to bet that all are first rate.

One hundred and sixty miles south of Victoria is a small town called Campbell River. It is here that can be
The Superiority Complexion

Much more than mere make-up, it's an enriched moisturizing treatment and a veil of sheer perfection, all in one.

Geminesse Enriched Moisturizing Makeup
An extraordinary blend of the world's finest creams and moisturizers, whipped to sheer weightlessness. To pamper and protect your complexion, every moment you wear it. To sweep tiny imperfections from view. To grace your face with a radiant glow that is seemingly flawless, disarmingly natural.

Geminesse MAX FACTOR

Constance pillar credit
It's a totally unique experience for your skin.

Photographed at the home of Contessa and Contessa Rudolfo Crespi, Palazzo Oecusciulici, Rome, Italy.
DEWAR’S PROFILES

(Pronounced Do-er-ah “White Label”)

JOHN WALSH

HOME: Boston, Massachusetts

AGE: 30

PROFESSION: Field Officer for The International Society for the Protection of Animals.

HOBBIES: Flying his own stunts plane.

LAST BOOK READ: “Death as a Way of Life.”

LAST ACCOMPLISHMENT: Directed the rescue of over 9,000 jungle animals threatened by a flood created by a new hydroelectric dam. Also author of “Time Is Short and the Water Rises.”

QUOTE: “To most people today, being a hunter is no longer being a hero. The killing of animals has become a moral issue... animals belong to everybody, why shouldn’t everybody learn to live with them?”

PROFILE: An inquisitive mind. A forceful and articulate defender for the wild kingdom. His understanding of the natural and man-made laws concerning animals will lead others to a better appreciation of an animal’s beauty and its crucial role in the balance of nature.

SCOTCH: Dewar’s “White Label”

Authentic. There are more than a thousand ways to blend whiskies in Scotland, but few are authentic enough for Dewar’s “White Label.” The quality standards we set in 1846 have never varied. Into each dram goes only the finest whiskies from the Highlands, the Lowlands, the Hebrides.

Dewar’s never varies.
DEWAR’S PROFILES

(Pronounced Do-era “White Label”)

JOHN WALSH

HOME: Boston, Massachusetts
AGE: 30
PROFESSION: Field Officer for The International Society for the Protection of Animals.
HOBBIES: Flying his own stunt plane.
LAST BOOK READ: “Death as a Way of Life.”
LAST ACCOMPLISHMENT: Directed the rescue of over 9,000 junk animals threatened by a flood created by a new hydroelectric dam. Also author of “Time Is Short and the Water Rises.”
QUOTE: “To most people today, being a hunter is no longer being a hero. The killing of animals has become a moral issue... animals belong to everybody, why shouldn’t everybody learn to live with them?”
PROFILE: An incisive mind. A forceful and articulate defender for the wild kingdom. His understanding of the natural and man-made laws concerning animals will lead others to a better appreciation of an animal’s beauty and its crucial role in the balance of nature.
SCOTCH: Dewar’s “White Label”

Authentic. There are more than a thousand ways to blend whiskies in Scotland, but few are authentic enough for Dewar’s “White Label.” The quality standards we set down in 1869 have never varied. Into each drop goes only the finest whiskies from the Highlands, the Lowlands, the Hebrides.

Dewar’s never varies.
Two leading cigarettes are lower in both tar and nicotine than 99% of all other cigarettes sold. They are both named True. Regular and menthol.

Think about it. Doesn’t it all add up to True?
Two leading cigarettes are lower in both tar and nicotine than 99% of all other cigarettes sold.

They are both named True. Regular and menthol.

Think about it. Doesn’t it all add up to True?
TO THE AUDIENCE...
certain times: in response to numerous requests, latecomers will not be seated after the opening of intermission curtain — until a suitable break in the performance. please — in the auditorium: • Observe that NO SMOKING regulations; do not use cameras or tape recorders; do not carry refreshments. • Please note the NEAREST Exit: In emergency, SMU — do not run to the exit, by order of the mayor and the city’s board of supervisors.

for your convenience: doctors may leave the number 771-9903 with their call services and give name and seat number to house manager. • Those who wish to MEET PERFORMERS after the performance may use the stage door entrance: GEARY THEATRE (second) corner on Mason Street. MARRIOTT MEMORIAL THEATRE (through auditorium right next floor).

management reserves the right to refuse admittance, and to make PROGRAM OR CAST CHANGES necessitated by illness or other unavoidable causes.

credits • HANK KRAZNER and WILLIAM GANDEN for photography. • BARTHOLOMEW JOYANOVAICH, INC. for box office to A.C.T.'s Library. • PORSCHE/AUDI for generous donation of office equipment. • ROY JOHNSON for photographing Arbor Merch. Program cover design • GROVE PRESS for special educational materials. • OLD GLOBE THEATRE, San Diego, for arch photographs. • NET: PLAYHOUSE for original 1933 Mickey Mouse drummer toy for Paradise Lost. • Special thanks to The friends of A.C.T. volunteers and Francis Dine, Jane Guggenheim, Nancy Lewis, Polly Moore, Emily Thompson and Tania Vandy, their help in costumes and properties for the two Cynipdas. • Special thanks to an International Re-education Foundation, whose cooperation and understanding made production of The Contractor possible. • G. Wood for special music for The Contractor. • EAGLE CAR LEASERS for evening cape fur trim for Pippin Love. • SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. performances at the Geary and Marriott Memorial Theaters in groups of 20 or more. Complete details are available from Jerardine Cooper, A.C.T. Special Events Director, 450 Geary St., San Francisco 94102, telephone (415) 771-3900.

FOR TICKET INFORMATION, telephone the Geary Box Office (415) 771-3900 — from 10 a.m. to 9 p.m. Monday through Saturday.

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

* On leave of absence

The American Conservatory Theatre is supported by the California Theatre Foundation (see page 24) as well as by grants from the Ford Foundation and the National Endowment for the Arts in Washington, D.C., a federal agency.
NOTES ON "R & G"

NOTES ON "PARADISE LOST"

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

TOM STOPPARD'S

ROSECRANTZ AND GUILDENSTERN ARE DEAD

Directed by WILLIAM BALL
Associate Director: EUGENE BARONE
Scenery by STEWART WURTZEL
Costumes designed by ROBERT FLETCHER
Lighting by MAURICE BESLEY
Music by LEE HOBY

the cast

Roscncrantz MARC SINGER
Guilderstem LARRY CARTERFEN
The Player KEN BUTA
Alfred E. SIMPSON
Hamlet HOWARD SHERMAN
Paul SHENAR
Ophelia LEE COOK
Claudius E. KERRIGAN PRESCOTT
Gertrude NANCY McDOUGAL
Winfred MANN
Polonius LARRY MARTIN
Player King PATRICK GORMAN

Court and Attendants, Players, Spies, Soldiers, Captains and Sailors:


There will be one intermission.

understudies:

Roscncrantz: Richard Council; Guildenstem: Howard Sherman; Hamlet: Howard Sherman; Player: Dudley Knight; Claudius: Robert Art; Gertrude: Nancy McDonnell; Ophelia: Karie Cannon; Alfred: Mark Wheelers; Polonius: Joseph Bird; Player King: Jay Doyle.

Stage Manager: KENNETH JULIAN

NOTE: It is the custom of the Conservatory to rehearse more than one actor in a role before it is announced to the public. When an actor is determined through tryout and rehearsal to be best suited for a part, the name of the program will designate the actor playing the performance.

Geary Theatre

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

CLIFFORD ODITS'

PARADISE LOST

Directed by ALLEN FLETCHER
Scenery by ROBERT BLACKMAN
Costumes by ELIZABETH COVEY
Lighting by MAURICE BESLEY
Sound by CHARLES RICHMOND

The Cast

In order of appearance:

Pearl Gordon DEBORAH SISSET
Joy Michaels JESSE BIRD
Clara Gordon WINFRED MANN
Kathryn Gordon JOY CARLIN
Leo Gordon G. WOOD
Julle Gordon PAUL SHENAR
Sam Katz RAY REINHARDT
Kevin MARTIN BERNER
Lucas Pike JAY DOYLE
Phyl Foley E. KERRIGAN PRESCOTT
Milton LARRY MARTIN
Ben Gordon RICHARD COUNCIL
Libby Michaels LEE MCCAIN
Post LARRY CARTERFEN
Photography R. E. SIMPSON
Felix MARC SINGER
Schnabel PATRICK GORMAN
Rigo ROBERT ART
Lucy ANNE LAWDE
Mr. May WILLIAM PATTERSON
Detective HOWARD SHERMAN
Police Officer MICHAEL MOLLOY
Paul MARK WHEELER
Williams DUDLEY KIGHT


ACT I: Evening, November 11, 1932.

ACT II: Evening, approximately eighteen months later.

ACT III: Late afternoon, a year and some months later.

There will be two ten minute intermissions.

understudies:

Leo Gordon: Dudley Knight; Clara Gordon: Nancy McDonnell; Ben Gordon: Howard Sherman; Julie Gordon: Mark Wheelers; Pearl Gordon: Lee Cooke; Joy Michaels: Herbert Foster; Libby Michaels: Lucy; Kathryn Gordon: Sam Katz; Scott Thomas: Bertha Katz: Anne Lawde; Kewpie: Patrick Cormen; Mr. May: Larry Marten; Williams: Salmibrel; Post: Sam Shemey; Rigo: Milton; Eugene Barone; Felix: Detective; Policeman: R. E. Simpson; Phil Foley: Robert Art; Paul: Larry Carpenter.

Stage Manager: SHAN CEEVY

Geary Theatre

In 1939, looking back over the plays he had written during the previous decade, Clifford Odets made a thoughtful evaluation: "Paradise Lost, poorly received as a practical theatre work, remains my favorite play in this group."

The playwright admitted that Paradise Lost wasn't flawless, "It's too crowded, too crowded," he acknowledged. "It spills out of its frame, but it is in many ways a beautiful play, and the colors were very glorious and rich."

Although he had successes in his later years, The Country Girl (1950) and The Flowering Peach (1954), most critics agree that Odets did his best work in the 1930s, the period with which he is so closely associated.

When Paradise Lost opened on Broadway in 1935, Odets had already produced Waiting for Lurry and Awake and Sing, establishing him as a major American writer. Paradise Lost represented a new turn for Odets, a move toward the drama of indirection, in which plot was subordinated to character and much was suggested or implied rather than stated directly.

Paradise Lost traces the fortunes of the Gordon, a Depression family whose members reflect the lives of millions like them in cities across the country. Leo Gordon, his family and friends present a composite portrait of, as Odets put it, "the entire middle class of liberal tendency." The characters symbolize what Odets saw as the struggle of the American middle class to endure amid financial crises, outmoded values and the decay of traditional morality.

Though there is a sense of futility about some of the characters and the mood of the play is often melancholy, Odets nevertheless viewed Paradise Lost as "an ultimately positive statement. "It's my hope," he said, "that when people see it, they are going to be glad they're alive."
The American Conservatory Theatre of San Francisco

presents

TOM STOPPARD'S

ROSECRANTZ AND
GUILDENSTERN ARE DEAD

Directed by WILLIAM BALL
Associate Director: EUGENE BARONE
Scenery: STUART WURTZEL
Costumes designed by ROBERT FLETCHER
Lighting by MAURICE BEESEY
Music by LEE HOIBY

the cast

Roscencrantz MARC SINGER
Guilderstern LARRY CARPENTER
The Player KEN BUTH
Alfred E. SIMPSON
Hamlet HOWARD SHERMAN
Paul SHENAR
Ophelia LEE COOK
Claudius E. KERRIGAN PRESCOTT
Gertrude NANCY MCDONIEL
Winfred MANN
Polonius LARRY MARTIN
Player King PATRICK GORMAN

Court and Attendants, Players, Spies, Soldiers, Captains and Sailors:

Rudolph A. Andrews III; Janie Atkins; Alan W. Barnes; Robert R. Colston; Robert Cooke; Paul Cattuso; Catherine Harris; Bill Lehrke; Robert Lowry; William P. Molloy; Michael Mollory; Nancy McDoniel; Jenny Mosley; Paul Perkins; Ray A. Rastapopoulus; Joel Story; Chris Weatherhead; Fred Wolfe.

There will be one intermission.

understudies:

Roscencrantz: Richard Council; Guilderstern: Howard Sherman
Hamlet: Howard Sherman; Player: Dudley Knight; Claudius: Robert Art; Gertrude: Nancy McDoniel; Ophelia: Karie Cannons; Alfred: Mark Wheelers; Polonius: Joseph Bird; Player King: Jay Doyle

Stage Manager: KENNETH JULIAN

NOTE: It is the custom of the Conservatory to rehearse more than one actor in a role (usually two) and to announce prior to a certain time the first name on the program will designate the actor playing the performance.

Geary Theatre

NOTES ON "PARADISE LOST"

In 1939, looking back over the plays he had written during the previous decade, Clifford Odets made a thoughtful evaluation: "Paradise Lost, poorly received as a practical theatre work, remains my favorite play in this group."

The playwright admitted that Paradise Lost wasn't flawless. "It's too harried, too crowded," he acknowledged. "It spills out of its frame, but it is in many ways a beautiful play, velvety, the colors were very glossy and rich."

Although he had successes in his later years, The Country Girl (1950) and The Flowering Peach (1954), most critics agree that Odets did his finest work in the 1930s, the period with which he is so closely associated.

When Paradise Lost opened on Broadway in 1935, Odets had already produced Waiting for L文化创意 and Awake and Sing, establishing him as a major American writer. Paradise Lost represented a new turn for Odets, a move toward the drama of indirection, in which plot was subordinated to character and much was suggested or implied rather than stated directly.

Paradise Lost traces the fortunes of the Gordon, a Depression family whose members reflect the lives of millions like them in cities across the country. Leo Gordon, his family and friends present a composite portrait of, as Odets put it, "the entire middle class of liberal tendency." The characters symbolize what Odets saw as the struggle of the American middle class to endure amid financial crises, outmoded values and the decay of traditional morality.

Though there is a sense of futility about some of the characters and the mood of the play is often melancholy, Odets' view is ultimately positive. "It's my hope," he said, "that when people see it, they are going to be glad they're alive."
The idea for Private Lives came to Noel Pierce Coward on a sleepless night in 1929 while he was stopping in Tokyo during an Oriental sojourn. The Japanese Sandman finally found his way to Coward's hotel room at four a.m.—by which time "the playweight recalled years later, Private Lives, title and all, had constructed itself." He decided to let the play "mature" for a while before committing it to paper.

After traversing Japan and Korea, Coward's Asian peregrinations brought him to Shanghai, where he promptly became the temporary resident of a hardy virus and promptly took to his bed in the Cathay Hotel where he lay "sweating gloomily."

Recalling the incident in his 1937 biography, Present Indicative, Coward wrote that "the ensuing convalescence was quite productive, for I utilized it by writing Private Lives."

Private Lives introduced two of Coward's most dazzling characters, Amanda and Elyot—a glamorous couple in whom the very essence of worldy sophistication happily co-exists with unashamed childlike wonder and delight.

Glamorous and affluent, they couldn't make a go of their marriage and decided to be sensible about it and get a divorce. Now, five years later, they meet by chance at a racy French hotel and fall in love all over again. What could be more romantic?

Very little, except that, in the years since their breakup, each has remarried somebody else, leaving poor Amanda and Elyot with a pair of superfluous spouses on their scrupulously manicured hands.

How things work out for our leisure-class couple is what Private Lives is all about. Directing this first play by Noel Coward to join the A.C.T. repertory is Oscar winner Francis Ford Coppola. The playwright, incidentally, recently celebrated his seventy-first birthday.

---

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

NOEL COWARD'S

PRIVATE LIVES

Directed by FRANCIS FORD COPPOLA
Associate Director: EUGENE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Lighting by MAURICE BEESELY
Sound by CHARLES RICHMOND
Music Arranged by CARMEN COPPOLA

the cast

(Silby Chaise) DEBORAH SUSEL
Elyot Chase (Her Husband) PAUL SHENAR
Victor Pynke (Her Husband) JAY DOYLE
Amanda Pynke MICHAEL LEARNED
Louise (A Maid) KARIE CANNON

ACT I. The terrace of a hotel in France. Summer evening.


ACT III. The same. The next morning.

There will be two ten minute intermissions.

musicians

Bob Moorman, piano; Bill Prevon, violin; Dale Hoaglin, cello; Al Simon, bass

understudies

Amanda Pynke: Nancy McDonell; Victor Pynke: Larry Carpenter; Louise: Lee Cook; Silby Chase: Lee McCall; Elyot Chase: Marc Singer.

Stage Manager: RANDY CARTER

Geary Theatre

---

THE CONTRACTOR

Directed by WILLIAM BALL
Associate Director: ROBERT BONAVENTURA
Scenery by PAUL STAHEL
Costumes by JULIE STAHEL
Lighting by MAURICE BEESELY
Sound by CHARLES RICHMOND

the cast

Kay, Foreman MARC SINGER
Marshall, Workman HERBERT FOSTER
Ewbank, The Contractor RAY REINHARDT
Fitzpatrick, Workman E. KERRIGAN PRESCOTT
Bennett, Workman SCOTT THOMAS
Paul, Ewbank's Son LARRY CARPENTER
Ewbank's Daughter LEE MCCAIN
Glendenning, Workman HOWARD SHERMAN
Old Ewbank G. WOOD
Maurice, Claire's Father RICHARD COUNCIL
Old Mrs. Ewbank WINIFRED MANN
Mrs. Ewbank NANCY MCOINFL

PLACE: A lawn near the Ewbank home overlooking a small industrial town.

In the north of England.

There will be two ten minute intermissions.

understudies

Kay: Patrick Gorman; Marshall: Martin Berman; Ewbank: Joseph Bird; Fitzpatrick: Robert Arti; Bennett: Richard Council; Paul: R. L. Simpson; Claire: Lee Cook; Glendenning: Mark Wheeler; Old Ewbank: Larry Martin; Maurice: Paul Shenar; Old Mrs. Ewbank: Karie Cannon; Mrs. Ewbank: Anne Lawler

Stage Manager: SHAN COVEY

Special thanks to consultants NANCY WHITE and EDITH SKINNER

Geary Theatre
THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

NOEL COWARD'S

PRIVATE LIVES

Directed by FRANCIS FORD COPPOLA
Associate Director: EUGENE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Lighting by MAURICE BEESELEY
Sound by CHARLES RICHMOND
Music Arranged by CARMEN COPPOLA

The American Conservatory Theatre of San Francisco

THE CONTRACTOR

Directed by WILLIAM BAILL
Associate Director: ROBERT BONAVENTURA
Scenery by PAUL STAHELI
Costumes by JULIE STAHELI
Lighting by MAURICE BEESELEY
Sound by CHARLES RICHMOND

The cast

Kay, Foreman MARC SINGER
Marsh, Workman HERBERT FOSTER
Ewbank, The Contractor RAY REINHART
Fitzpatrick, Workman E. KERRIGAN PRESCOTT
Bennett, Workman SCOTT THOMAS
Paul, Ewbank's Son LARRY CARPENTER
Clare, Ewbank's Daughter LEE McCAIN
Glendenning, Workman HOWARD SHERMAN
Old Ewbank G. WOOD
Macrae, Clare's Father RICHARD COUNCIL
Old Mrs. Ewbank WINIFRED MANN
Mrs. Ewbank NANCY MOONION

PLACE: A lawn near the Ebwbank home overlooking a small industrial town
In the north of England.

There will be two ten minute intermissions.

understudies

Kay: Patrick Gorman; Marshall: Martin Berman; Ewbank: Joseph Bird; Fitzpatrick: Robert Ari; Bennett: Richard Council; Paul: R. E. Simpson; Clare: Lee Cook; Glendenning: Mark Wheeler; Old Ewbank: Eamy Martin; Maurice: Paul Shenar; Old Mrs. Ewbank: Karie Cannons; Mrs. Ewbank: Anne Lawer

Stage Manager: SHAN COVY
Special thanks to consultants NANCY WHITE and EDITH SKINNER

Geary Theatre

The idea for Private Lives came to Noel Pierce Coward on a sleepless night in 1929 while he was stopping in Tokyo during an Oriental sojourn. The Japanese Sandman finally found his way to Coward's hotel room at four a.m.—by which time, "the play—weight recurred less than, Private Lives, title and all, had constructed itself." He decided to let the play "mature" for a while before committing it to paper.

After traversing Japan and Korea, Coward's Asian peregrinations brought him to Shanghai, where he promptly became the temporary residence of a very young and prone to his bed in the Cathay Hotel where he lay "sweating gloopily.

Recalling the incident in his 1937 biography, Present Indicative, Coward wrote that "the ensuing convalescence was quite productive, for it utilized by writing Private Lives."

Private Lives introduced two of Coward's most dazzling characters, Amanda and Elyot—a glamorous couple in whom the very essence of world-weary sophistication happily co-existed with unashamed childlike wonder and delight.

Glamorous and affluent, they couldn't make a go of their marriage and decided to be sensible about it and get a divorce. Now, five years later, they meet by chance at a fancy French hotel and fall in love all over again. What could be more romantic?

Very little, except that, in the years since their breakup, each has remarried somebody else, leaving poor Amanda and Elyot with a pair of superfluous spouses on their scrupulously manicured hands.

How things work out for our leisure-class quartet is what Private Lives is all about. Directing this first play by Noel Coward to join the A.C.T. repertory is Oscar winner Francis Ford Coppola. The playwright, incidentally, recently celebrated his seventy-first birthday.

Geary Theatre
The continued operation of the American Conservatory Theatre depends on financial support from the community. Through the California Theatre Foundation, and with the support of a matching Ford Foundation Grant, approximately $700,000 will be provided to A.C.T. for the 1971-72 theatre season and the Conservatory training programs. In recognition of contributors who support this cultural organization, we wish to publish a list of recent gift donors.

Beneath makeup and wigs, the faces in the photos above belong to nine A.C.T. performers, all of whom may be seen in this season's repertoire productions. The catch, of course, is that they are pictured here in roles they played during previous San Francisco A.C.T. seasons. Test your theatre memory by identifying the actors and actresses—but remember that some of these photos are devilishly tricky. Here's a hint: for help, check the photos in the "Who's Who" section of this program. If you think you've identified all nine, try naming the A.C.T. productions represented by each of the pictures. Answers appear on page 32.
CALIFORNIA THEATRE FOUNDATION
The California Theatre Foundation is a non-profit organization that supports the American Conservatory Theatre through fund raising and community programs.

Board of Directors
(Active as of March 1976)

Alvin D. Becker
Valentine Brookes
Mrs. Douglas Cate
Selah Chamberlain, Jr.
Mrs. Allan E. Charles
Mrs. Charles de Limur
Mrs. Theodore L. Elliot
Burnham Ensenes
Mortimer Fleishhacker, Jr.
Blair Fuller
Adrian Graeser
George Gund
Harold E. Hollman
Rev. Albert J. Kester
Mrs. Philip Lee
Mrs. Philip E. Lilensten
Clyde Magin
Mrs. John W. Maillard
Francis Marion, Jr.
Mrs. Marian L. Miller
Albert J. Moorman
Mrs. Maurice Oppenheimer
Leslie C. Peacock
Bernard Pechter
Bernard Petite
Mrs. Harrison Sadler
Richard M. Sax
Richard J. Smart
Leonard M. Sperry, Jr.
Melvin M. Swig
Dr. Alejandro Zambra

Executive Director: William Nuerge, Jr.
Executive Secretary: Mrs. Jennifer Baud

Offices: 760 Market Street, San Francisco. Phone: 982-0977

The continued operation of the American Conservatory Theatre depends on financial support from the community. Through the California Theatre Foundation and with the support of a matching Ford Foundation Grant, approximately $700,000 will be provided to A.C.T. for the 1971-’72 theatre season and the Conservatory training programs. In recognition of contributors, we wish to publish a partial list of recent gift donors.

Mr. and Mrs. Elmor S. Albritton
Barbara Anne Ames
Mrs. Kenneth B. Anderson
Paul H. Anderson
Juliane Antonelli
Baranelli-Liever, Inc.

Mr. and Mrs. Harry S. Barlow
William P. Barlow Foundation

Mr. North Baker
Mr. and Mrs. Alan D. Becker
Mr. and Mrs. Don Behnke
Samuel S. Berneman

Supervisor Roger Boza
Mr. and Mrs. William Bransten
Kenneth R. Brown
California Arts Society
California Steam Supply Co.

Paul B. Carlaw, M.D.
William W. Carman
A. Casto
Mr. and Mrs. Allan E. Charles
Children’s Theatre Association
of San Francisco

David Clayton
Dr. and Mrs. Julius H. Conover, M.D.
Clarence N. Copeland, M.D.
Dr. and Mrs. Stuart C. Culkin
Scott L. Danielson
Lawrence L. Danot, M.D.
Mr. and Mrs. Richard DeLancey

David Davies
Marshall Dill, Jr.
Mr. Sean B. Donnell
John E. Eldridge
Dr. Wayne L. Felbini
Mr. and Mrs. D. E. Feller
Mary Louise Fennel
Mr. and Mrs. Peter J. Ferrante

Mortimer Fleishhacker Foundation

Mr. and Mrs. Mortimer Fleishhacker
Mr. and Mrs. David E. Francis
Mr. and Mrs. Richard L. Frank
Mr. and Mrs. Nicholas Gannam
Richard E. Girdner, M.D.
Mrs. L. Henry Garland

John L. Gattfield
Mrs. V. J. Gianfeloni

Mr. and Mrs. Herbert Ginsberg
Mr. and Mrs. Richard Goldman
Rennie C. Green
Edward B. Gregg
Mr. and Mrs. George Gund, III
Borah R. Hansen
Paul E. Herschel, M.D.
Mr. and Mrs. Marco F. Hollman
Dr. and Mrs. Roger W. Hoag
Mr. and Mrs. Louis Honig
Mr. and Mrs. Moviv J. House
Muriel Hoppes
Joseph C. Houghteling
Industrial Indemnity Foundation
George T. Jarrett, Jr.
Anthony A. Jones
James K. Joy
Jordan, Casper and Woodman
Dorothy Jory
Doris Kashevaroff
Dr. Stephen Kaupmann

Dr. and Mrs. Homer D. Keaton
Mr. and Mrs. William Kimpton
Mrs. Alfred B. Koch, Jr.
Mr. and Mrs. Philip Lee
Mr. and Mrs. Ivan Levy
Mr. and Mrs. William L. Love
James J. Ludwig
Marjorie M. McCall
Mr. and Mrs. Samuel C. McIntosh, Jr.
Clyde Magin

Dr. and Mrs. Bennett F. Market
Mr. and Mrs. William Wallace
Mein, Jr.
Mrs. Christian Meyer
Lindley M. Mackles
Dr. and Mrs. Craig B. Miller
Kenneth P. Miller
Mr. and Mrs. John A. Moore
Mr. and Mrs. Albert J. Moorman
James R. Noren
Mr. and Mrs. Maurice Oppenheimer
Mr. and Mrs. Frank E. Ott

Mr. and Mrs. Sean B. Donnell
Mr. and Mrs. Peter J. Ferrante

Beneath makeup and wigs, the faces in the photos above belong to nine A.C.T. performers, all of whom may be seen in this season’s repertory productions. The catch, of course, is that they are pictured here in roles they played during previous San Francisco A.C.T. seasons. Test your theatre memory by identifying the actors and actresses—but remember that some of the photos are devilishly tricky. Here’s a hint: for help, check the photos in the “Who’s Who” section in this program. If you think you’ve identified all nine, try naming the A.C.T. productions represented by each of the pictures. Answers appear on page 32.
A CHALLENGE TO THE BAY AREA
MATCH IT OR LOSE IT...

A.C.T. and the San Francisco Bay Area will lose a vitally needed Ford Foundation grant of $350,000 unless it is matched with funds from local contributors by April 30. We’re still $121,000 short of our goal... but gaining steadily... and we need your support NOW—before the deadline.

Special student matinee performances, a comprehensive theatre training school, ninety repertory productions in five years... all these and more have been made possible by the annual matching grant from the Ford Foundation.

A.C.T. CAN’T AFFORD TO LOSE IT!
Our goal: 13,000 friends of the theatre to contribute one $10 share each. More, if you can. Please help with a contribution.

Make your check payable to A.C.T., and mail to “MATCH THE A.C.T. GRANT,” 450 Geary Street, San Francisco 94102. Thank you.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is a former artistic director of the Seattle Repertory Opera commissioned by the Ford foundation and produced at the City Center. Mr. Ball has also been an Artistic Director at major North American theatre festivals, including the American Shakespeare Festival at Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington D.C., the Alley Theatre in Houston, and the Antioch and Toledo Shakespeare Festivals. He made his San Francisco directorial debut ten years ago with the Actor’s Workshop production of The Devil’s Disciple. A graduate of the Carnegie Institute of Technology, Mr. Ball has been the recipient of a Fulbright Scholarship, a Ford Foundation Directorial Grant and an NBC-RCA Director’s Fellowship.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for David Merrick before joining A.C.T.

and terrorist of Lee Harvey’s Nataha Paris. During the planning and production of the Council of Stock Theatres, a member of A.C.T.’s board of directors prior to his appointment as executive producer, Mr. McKenzie has also served as the producer of the Westport Country Playhouse (Conn.), the Bailey County Playhouse (Penn.), the Peninsula Players (Wis.), the Minolta Theatre (New York), as president of the Producing Managers Company and as associate producer of the Royal Pomplona Playhouse (Palm Beach). His highly successful Broadway production of Miss Saigon Drinks a Little is currently on tour.

FRANCIS FORD COPPOLA, founder and president of San Francisco’s American Zoetrope film studio, makes A.C.T.’s A.C.T. Orchestral debut stagegining Noel Coward’s Private Lives, which marks his return to the stage after a decade of acclaimed film work. He recently completed editing of The Godfather, a large-scale movie based on Mario Puzo’s best-selling novel and starring Marlon Brando, which he directed on location in New York and Sicily. Mr. Coppola’s other films include You’re a Big Boy Now, with Geraldine Page; Finian’s Rainbow, with Fred Astaire; and The Rain People, with Shirley Knight. He won a 1971 Academy Award as co-author of the screenplay for Patton, and has also written the screenplays for This Property Is Condemned, Reflections in a Golden Eye and The Rain People.

FRANCIS FORD COPPOLA

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the board of Trustees ever since. She has been a leader in the resident theatre movement since its beginnings. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed Charlie’s Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher directed A.C.T.’s highly successful productions of Madam Bovary, The Letter, A Memoir and the recent Rep production. He also directs Antony and Cleopatra and Paradise Lost for the current repertory season.

EDITH MARKSON

JOSEPH BIRD, who returns for a second season at A.C.T., holds a master’s degree in drama from Penn State University. A featured actor in 37 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He

MARTIN BERMAN attended Brooklyn College where he appeared in several dramatic productions. He attended the Stella Adler Studio and George Morrison Studio in New York. A former member of A.C.T.’s Summer Training Congress, Mr. Berman appeared in Room Service, Oh Dad! Poor Dad, and in The Seagull, and was also seen in Six Characters in Search of an Author at the La Jolla Playhouse. Mr. Berman was one of the founders of the Miami Repertory Theatre, and is responsible for bringing the young APA Repertory Company there for a season. He also brought William Ball to that theatre, where he first directed Charlie’s Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher directed A.C.T.’s highly successful productions of Madam Bovary, The Letter, A Memoir and the recent Rep production. He also directs Antony and Cleopatra and Paradise Lost for the current repertory season.

JOSEPH BIRD

ROSS ABEL, in his first season with A.C.T., studied at Carnegie-Mellon University, where he played major roles in several productions, including Grindel in The Devil’s Disciple, Oberon in A Midsummer Night’s Dream, and James Tyrone in Long Day’s Journey into Night. He has performed in Godspell and Guys and Dolls, with which he also toured Germany as a USO show. Mr. Abel is a professional singer and guitarist who has written and performed original scores for theatre productions, and has worked as a radio announcer and film reviewer. His other credits include roles at the Utah Shakespearean Festival, including Caliban in The Tempest and Sir Toby Belch in Twelfth Night, the Tornampil Square Playhouse and the ltd. in Company at the Arkansas Arts Center (title role in Macbeth). He is seen this season at A.C.T. in Paradise Lost and Cleopatra.

ROBERT ARI

MARTIN BERMAN

Robert Ari

MARTIN BERMAN attended Brooklyn College where he appeared in several dramatic productions. He attended the Stella Adler Studio and George Morrison Studio in New York. A former member of A.C.T.’s Summer Training Congress, Mr. Berman appeared in Room Service, Oh Dad! Poor Dad, and in The Seagull, and was also seen in Six Characters in Search of an Author at the La Jolla Playhouse. Mr. Berman was one of the founders of the Miami Repertory Theatre, and is responsible for bringing the young APA Repertory Company there for a season. He also brought William Ball to that theatre, where he first directed Charlie’s Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher directed A.C.T.’s highly successful productions of Madam Bovary, The Letter, A Memoir and the recent Rep production. He also directs Antony and Cleopatra and Paradise Lost for the current repertory season.

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the board of Trustees ever since. She has been a leader in the resident theatre movement since its beginnings. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed Charlie’s Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher directed A.C.T.’s highly successful productions of Madam Bovary, The Letter, A Memoir and the recent Rep production. He also directs Antony and Cleopatra and Paradise Lost for the current repertory season.

EDITH MARKSON

JOSEPH BIRD, who returns for a second season at A.C.T., holds a master’s degree in drama from Penn State University. A featured actor in 37 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He
A CHALLENGE TO THE BAY AREA
MATCH IT OR LOSE IT...

A.C.T. and the San Francisco Bay Area will lose a vitally needed Ford Foundation grant of $350,000 unless it is matched with funds from local contributors by April 30. We're still $121,000 short of our goal... but gaining steadily... and we need your support NOW—before the deadline.

Special student matinee performances, a comprehensive theatre training school, ninety repertory productions in five years... all these and more have been made possible by the annual matching grant from the Ford Foundation.

A.C.T. CAN'T AFFORD TO LOSE IT!
Our goal: 13,000 friends of the theatre to contribute one $10 share each. More, if you can. Please help with a contribution.

Make your check payable to A.C.T., and mail it to "MATCH THE A.C.T. GRANT," 450 Geary Street, San Francisco 94102. Thank you.

WHO'S WHO

ROBERT ABI, in his first season with A.C.T., studied at Carnegie-Mellon University, where he played major roles in several productions, including Grisner in The Devils, Oberlin in A Midsummer Night's Dream, and James Tyrone in Long Day's Journey into Night. He recently completed editing of Godfath, a large-scale movie based on Mario Puzo's best-selling novel and starring Marlon Brando, which he directed on location in New York and Italy. Mr. Coppola's other films include You're A Big Boy Now, with Geraldine Page; Finian's Rainbow, with Fred Astaire; and The Rain People, with Shirley Knight. He won a 1971 Academy Award as co-author of the screenplay for Patton. And has also written the screenplays for This Property is Condemned, Reflections in a Golden Eye and The Rain People.

FRANCIS FORD COPPOLA, founder and president of San Francisco's American Zoetrope film studio, makes his A.C.T. directorial debut staging Noel Coward's Private Lives, which marks his return to the stage after a decade of acclaimed film work. He recently completed editing of Godfath, a large-scale movie based on Mario Puzo's best-selling novel and starring Marlon Brando, which he directed on location in New York and Italy. Mr. Coppola's other films include You're A Big Boy Now, with Geraldine Page; Finian's Rainbow, with Fred Astaire; and The Rain People, with Shirley Knight. He won a 1971 Academy Award as co-author of the screenplay for Patton. And has also written the screenplays for This Property is Condemned, Reflections in a Golden Eye and The Rain People.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is a former artistic director of the Seattle Repertory Theatre Company. He has directed for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera, the Pennsylvania Shakespeare Festival, The Folger Shakespeare Festival, the Antioch Area Shakespeare Festival, the APA, the McCarter Theatre in Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was an artistic director of the Pennsylvania Shakespeare Festival. Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, As I Lay Dying and The Hostage, as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher directed A.C.T.'s highly successful productions of Midsummer Night's Dream and Hamlet in the 1974-75 season.

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in Pittsburgh in 1963 and has served as vice president of the board of Trustees ever since. She has been a leader in the resident theatre movement since its beginnings. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed Charlie's Aunt and Six Characters in Search of an Author. As well as Allen Fletcher, who first directed The Crucible, Mrs. Markson currently serves on the board of directors of The Theatre Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.

MARTIN BERNAN attended Brooklyn College where he appeared in several dramatic productions. He attended the Stella Adler Studio and George Morrison Studio in New York. A former member of A.C.T.'s Summer Training Congress, Mr. Bernan appeared in Room Service, Oh Dad, Poor Dad and in In White America, and was also seen in Six Characters in Search of an Author in the Folger Shakespeare Festival. An Evening with the People, Time of Your Life and The Selling of the President. He is currently in Paradise Post and Cleopatra.

JOSEPH BIRD, who returns for a second season at A.C.T., holds a master's degree in drama from Penn State University. A featured actor in 37 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He
appeared in the 1969 touring company of The Show Off with George Coulouris and Leslie Borden, and received her B.A. in 1974 from the University of Chicago. She has also studied at the Yale Drama School in New York with Lee Strasberg. A native New Yorker, she is a member of the Actors' Equity Association and is currently appearing in the national tour of The Odd Couple at the Longacre Theatre in New York. LEE COOK, who has served as A.C.T.'s dance teacher for the past year and continued her training at the University of California, has attended Scripps College in Claremont, Cal., and has studied with A.C.T. prior to her appointment as dance teacher. She has performed as a dancer and singer in the Seattle Opera Company and as a member of the cast of The Merchant of Venice in London. She has also appeared in the role of Tommy, and was seen in A.C.T.'s productions of The Merchant of Venice, The Tempest and The Angle of the People. Last season, Miss Cook appeared in the role of Rosaline in A.C.T. and Head and Caesar and Cleopatra.

LAURI SCHAFFNER, who received her B.A. from Miami University, has appeared in numerous productions in Chicago, New York and London, where she has been seen in the role of Cleopatra. She is currently appearing in The Tempest at the Second City in Chicago, and has recently returned to New York to continue her training.

JOSEPH A. C. GOMER, who has been performing with the San Francisco Opera since 1973, is currently appearing in A.C.T.'s production of La Bohème, and has been seen in roles such as the Duke of Mantua in Don Pasquale and as a tenor soloist in Verdi's Requiem. His most recent appearance was in the role of Don Alfonso in Cosi fan tutte, and he is currently preparing for his role as the Duke of Mantua in Rigoletto. Gomer's rich, dark tenor voice is sure to captivate audiences and cement his reputation as a leading tenor in the opera world. His performances are widely praised for their technical mastery and emotional depth, and he is highly regarded for his ability to convey the character of each role in a unique and compelling way. With his powerful voice and captivating stage presence, Gomer is a true talent to watch in the world of opera. His upcoming performances are sure to be highly anticipated, and his career continues to soar as he takes on new challenges and pushes the boundaries of his craft.
applied in the 1969 touring company of The Show Off with George Coladar and Leslie Jones Rose. He has performed at the Eastern University tour with The Mismanage and Exit the King. He made his Broadway debut in You Can't Take It With You in and has appeared in various productions, including Moon in the Yellow River and Electric. Mr. Bird appeared as Dr. Campbell on the CBS serial Love is a Many Splendored Thing. The show was in The Merchant of Venice, the Tempest and The Ages of the President. He is currently appearing in Paradise Lost and Caesar and Cleopatra.

LARRY CARPENTER, who holds a B.F.A. degree from Boston University, where he acted in and directed numerous productions as well as composed the score for a production of the Caucaian Chalk Circle, comes to A.C.T. from the San Diego Shakespeare Festival, where he appeared in all three of their productions this past summer. Carpenter's other credits include the Oregon Shakespeare Festival, the Rocky Opera Company and the Shakespeare Festival of St. Louis. He is currently appearing in Paradise Lost as Caesar and Cleopatra.

KARIE CANNON, who came to A.C.T. as a member of the 1970 Summer Training Company. cannon appeared in last season's productions of The Merchant of Venice and Henry IV Part I. of the one students selected to appear in scenes from A Midsummer Night's Dream with William Ball, who played Titania, this past summer, Miss Cannon, who holds a B.A. from Brigham Young University, played major roles in numerous productions there, including Richard III, Much Ado About Nothing, As You Like It, The Tempest, and The Merchant of Venice.

ROBERT CHAPLNE, A.C.T.'s music director, appeared in Antony and Cleopatra, his first acting assignment with A.C.T. since Doctor Faust two seasons ago. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice, he is currently appearing in Paradise Lost as Caesar and Cleopatra.

JOY CARLIN, who appeared as Miss Prim in The Importance of Being Earnest and in The Taming of the Shrew during her first year at A.C.T., was graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwrights Theat, she has appeared on Broadway with the Second City, in several off-Broadway productions, and has written and performed on radio and TV commercials and has played an assortment of roles in TV commercials. She is currently appearing in Forget Me Not: A Time of Your Life and The Taming of the President. She is currently appearing in Paradise Lost as Calphurnia and Cleopatra.

LEE COOK, who has served as A.C.T.'s dance teacher for the past year and previously took part in A.C.T.'s annual Pacific Northwest at Redding College in Claremont, CA, and also studied with A.C.T. prior to his appearing at A.C.T. in 1968. Lee was a dancer and singer in the Seattle Opera Company and A.C.T.'s production of Tommy, and was seen in A.C.T.'s productions of The Merchant of Venice, the Tempest and The Ages of the President last season. Miss Cook appears this season in Renaissance and Caesar and Cleopatra and in The Taming of the Shrew, which is currently on leave of absence from the company.

RICHARD COUNCIL was a member of A.C.T.'s training program last season and appeared in The Merchant of Venice. His previous credits include the Old Globe Shakespeare Festival in San Diego, where he appeared in Richard III, directed by Stephen Porter, and the Denver Center for the Performing Arts and Cymbeline, directed by Louis Giss. He appeared in several productions at the 1975 Pennsylvania State Festival of American Theatre, including Anna Christie, directed by Allen Fletcher, and Captain Jinks of the Horse Marines, directed by Jon Joy. Mr. Council is a graduate of Northeast Ohio Universities where he is currently appearing in Paradise Lost as Caesar and Cleopatra.

DAVE COLLYER, who has served as A.C.T.'s stage manager for the past two seasons, appeared in A.C.T.'s productions of Tony's in the House and The Taming of the Shrew, and in the summer of 1974, he was seen in the summer stock during his junior year at the University of Wisconsin. He is currently appearing in Paradise Lost as Caesar and Cleopatra.

JOE CROUCH, who has served as a member of A.C.T.'s lighting and design staff, appeared in A.C.T.'s productions of The Taming of the Shrew, the Tempest and The Ages of the President. He is currently appearing in Paradise Lost and Caesar and Cleopatra.

JAY DOYLE, who was seen off-Broadway in The Old Glory and was a member of the national tour company of Andersonville. His credits include Shakespeare in the Park in Pittsburgh Playhouse, and the Arena Stage in Washington D.C., prior to joining The Taming of the Shrew, directed by Claire Shinn in the first Bay Area season, he was the Conservator, an ancient actor, appearing in eight different plays, often playing two roles in two different plays the same evening (one at each of A.C.T.'s two theatres). A graduate of Carnegie Mellon University, Mr. Doyle's roles have included Henry IV, Prince of Wales, in The Tempest, John Cantiloupe in The Crucible, Grandma in The Old Glory, and Director in The Old Glory, and Player King in Hamlet. He has also appeared in The Three Chappell, Rosenheim, and The Story of a Woman. He is currently appearing in Paradise Lost as Caesar and Cleopatra.

HERBERT FOSTER recently completed an engagement at New York's Lincoln Center Repertory. Congratulations in Playwright of the Western World and in the new dramatic review, "New Voices in Europe," Canadian and The Tenth Century, for which he was awarded the Fourth Annual Award as best featured actor. He appeared in The Three Sisters off-Broadway, and in a number of Colorado's (Ontario) Shakespeare Festival Company where he appeared in both seasons, returning there this past summer. Mr. Donat's TV credits include many appearances on TV and in many guest appearances on American networks, Including I Spy, Mission Impossible, Mannix, Run for Your Life, Judge for the Defense, The Rockford World, Medical Center and

HERBERT FOSTER recently completed an engagement at New York's Lincoln Center Repertory. Congratulations in Playwright of the Western World and in the new dramatic review, "New Voices in Europe," Canadian and The Tenth Century, for which he was awarded the Fourth Annual Award as best featured actor. He appeared in The Three Sisters off-Broadway, and in a number of Colorado's (Ontario) Shakespeare Festival Company where he appeared in both seasons, returning there this past summer. Mr. Donat's TV credits include many appearances on TV and in many guest appearances on American networks, Including I Spy, Mission Impossible, Mannix, Run for Your Life, Judge for the Defense, The Rockford World, Medical Center and

DUDLEY KNIGHT, in his second season with A.C.T., has appeared recently in The Taming of the Shrew, Cato in the City of Nine and The White Witch in The Secret of Your Own Death. He currently appearing in The Secret Committee Theatre. Mr. Knight will also be seen in two forthcoming motion pictures, One is a Lonely Woman and The Candidate. Prior to joining A.C.T., he performed with the Magic Theatre at the Shakespeare Festival at Awesome Prospero in the Marin Shakespeare Festival, where he played the role of Prospero before the audience. The recipient of a Rockefeller grant for work at William Shakespeare's Second in New York, Mr. Knight holds a master's degree in acting from Yale Drama School, where he also received several national awards for poetry and fiction reading. Mr. Knight was seen last season in Hadrian VII, The Time of Your Life and The Latent Heterosexual. He is currently appearing in Paradise Lost as Caesar and Cleopatra.
Winfred Mann, for more than ten years a leading member of the San Francisco Actors' Workshop, joined A.C.T. two seasons ago, after a brief sojourn in the Orient. He appeared with the Pittsburgh Playhouse, for Pagi's N.Y. Shakespeare Festival, the Lincoln Center Repertory and La Mama Caffe. Among the many productions in which he has played leading roles are Mother Courage, The Three Sisters, The Milkman Doesn't Sleep Any More, Midsummer Night's Dream, Brecht's Edward II (Pirton's Birthday Party, Mermans famed Named Desire and Night of the Iguana. Earlier this season he appeared briefly as Nurse Ruth in One Flew Over the Cuckoos Nest. His provincial productions with which fans have included Hadrian VII, The Belize and An Enemy of the People. This season he will appear in Rosencrantz and Guildenstern Are Dead, Paradise Lost and The Contractor.

LARRY MARTIN comes to A.C.T. from the Oregon Shakespearean Festival, where he played major roles in A Midsummer Night's Dream, A Man For All Seasons and Under Milkwood. He holds a B.A. in English from the University of Texas, and has served as resident actor at Vassar College and Scott Theatre at Indiana University. He has also been the Children's Theatre International's National Theatre Company. Mr. Martin is well-known for his musical and dramatic productions of The Mikado, The Music Man and For Better, The Misfit Worker, Little Mary Sunshine, Inherit the Wind, Richard III, The Intermezzo, Saint Joan and Othello. He is seen in Rosencrantz and Guildenstern Are Dead, Paradise Lost and Caesar and Cleopatra.

NANCY DONICEL, who came to A.C.T. as a member of the training program, appeared in The Merchant of Venice and Fire and Ice at the People last season, and was one of four students selected by William Ball for a role in his film in An Actor appears in scenes from As You Like It at Lake Tahoe this summer. A former teacher and airline stewardess, Miss McDonell is a cum laude graduate of Southwest Missouri State University, where she received several awards for acting and design. She was a graduate theatre fellowship student at Wayne State University, where she played major roles in numerous productions at the Hilltop Repertory Theatre. Her other credits include several seasons with the Southwest Missouri State College Tent Theatre and Harvard's Loeb Repertory Theatre. Miss McDonell is seen in Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra and The Confection.

FRANK OTTIVELL has served the company as its teacher of the Alexander Technique since the Company's beginning in 1965 in Pittsburgh. He has studied at the Canadian Art Theatre in Montreal, the Vera Solo-
DEBORAH SUELLE, a graduate of Car-
nega Institute of Technology and re- |
cipient of a Fulbright-Hayes grant
for study at the London Academy of
Music and Dramatic Art, came to A.C.T.
after a year with the Theatre of the
Living Arts in Philadelphia. In her
fifth season with A.C.T. Miss Suelle
has appeared in Ol' Dad, Poor Dad,
Caught in the Act, Under Milkwood,
Twelfth Night, Tautulle. A Flea In Her
Ear, The Importance of Being Earnest,
Six Characters in Search of an Author,
Little Malcolm and His Struggle
Against the Eunuch, and the Merchant
of Venice. The Time of Your Life,
An Enemy of the People and The
Selling of the President. She is cur-
cently in Paradise Lost, Caesar and
Clodius and Private Lives.

SCOTT THOMAS, a member of A.C.T.
in Pittsburgh who returned to the
company last season, has appeared with
resident theatres in Boston, Cincin-
nati and New Orleans, the Ameri-
can and National Shakespeare Festi-
vals at Stratford, Conn. and San Diego,
the Mark Taper Forum in Los Angeles
and The American Festival Theatre
where he played Mat Barke in A Little
Childe this summer. Among his roles
have been Angelo in Measure
for Measure, Tom in The Glass Ma-
ngler, Prince Hal in Henry IV, Part
1, and Jack Absolute in The Rivals.
His recent television credits include
leading roles in Bonanza, Land of the
Giants, Death Valley Days, Bracken's
World, and the TV movie, Shadow on
the Land. Mr. Thomas' film credits
include Rims Coast, with Richard Boone,
and Guns of the Magnificent Seven, with
George Kennedy and James White-
more. He was seen last season in The
Merchant of Venice, The Time of Your
Life, An Enemy of the People and
The Selling of the President. He ap-
ppears in Caesar and Clodius and The
Contractor.

ANN WELDON, as a singer, has
dazzled audiences in San Francisco,
Los Angeles, New York and in Canada, Australia and the
Far East, including Japan, Okinawa,
Hong Kong and Manila. Last year, she
did a highly successful appearance
at the Village. Her numerous tele-
vision credits include appearances
with Tennessee Ernie Ford and Scipio
Sales. During A.C.T.'s 1967-68 season,
Miss Weldon made her first profes-
sional appearance as an actress, play-
ing a number of roles, including that
of Destine in Tartuffe. She also
appeared as Miss Barke in The Ameri-
can Dream and Stina in The Cru-
cible, as well as a featured per-
former in In White America and
Caught in the Act. Miss Weldon ap-
ppeared in A Flea in Her Ear at A.C.T.
and on Broadway. She was seen as
Sofia in The Rose Tattoo and last
season appeared in The Merchant
of Venice, The Time of Your Life, The
Selling of the President. She is cur-
cently appearing in Caesar and
Clodius.

MARK WHEELER, who came to A.C.T.
as a member of the Conservatory
Group, attended Northwestern Uni-
versity, Emerson College in Boston
and also studied at the Art Institute
of Chicago. His acting credits include
leading roles in several productions
at the Weatherstone Theatre in New
Hampshire. He was also in Oedipus
Rex, Saint Joan, Rosencrantz and
Guildenstern Are Dead, Hedda Gab- 
rin, The Minister and The Tempest
during his first season at A.C.T. Mr.
Wheeler taught acting at A.C.T. last
season and teaches again this season.
He appeared in The Merchant of
Venice, The Time of Your Life, An
Enemy of the People and The
Selling of the President last season
and is currently seen in Paradise
Lost and Caesar and Clodius.

ANSWERS TO A.C.T.
THEATRE QUIZ
1. Ray Reinhardt in Kazan's Last
Tape (1967)
2. Ann Weldon in A Flea In Her
Ear (1968-69)
3. William Paterson in Endgame
(1967-68)
4. Ken Rush in Oedipus Rex
(1967)
5. Paul Shenar in The Tempest
(1970)
6. Deborah Suelle in A Flea In Her
Ear (1968-69)
7. Herbert Treece in Little Malcolm
and His Struggle Against the
Tumults (1970)
8. Michael Learned in A Delicate
Balance (1968-69)
9. Jay Doyle in The American
Dream (1967-68)

Is your estate in order? If you
think it is just because you've
made a Will, you might be
wrong.

This is why. In all
probability, here's what
your widow would get:
A life insurance payment.
A social security payment.
A profit-sharing or pension
plan payment. A savings
account or two. Some
miscellaneous stocks and
bonds.

And ends. They'd dribble
in slowly. And they could
waddle away quickly.

But suppose you lumped
those assets together.
They'd add up to enough
money to make money.

Suppose you made a
Security Pacific Bank trust
part of your Will. You'd
incorporate your entire
estate into one

You've got something special
SECURITY PACIFIC BANK

A good regular income.
In one monthly check.
For a good long time.

That's because Security
Pacific Bank's trust
specialists have a proud
record in managing
estates to support the
people they're supposed
to support. And the
result is a great many
well-provided-for widows.

Now, once again.
Is your estate really
in order? Think about it.
ANN WELDON, as a singer, has dazzled audiences in San Francisco, Los Angeles, New York and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manilla. Last year, she made a highly successful appearance at the Village. Her successful television credits include appearances with Tennessee Ernie Ford and Scrapy Sales. During A.C.T.’s 1967-68 season, Miss Weldon made her first professional appearance as an actress, playing a number of roles, including that of Decrease in Tartuffe. She also appeared as Mss. Barker in The American Dream and Truba in The Cru- cible, as well as being a featured performer in In White America and Caught in the Act. Miss Weldon appeared in A Flea in Her Ear at A.C.T. and on Broadway. She was seen as Jonathan in The Rose Tattoo and last season appeared in The Merchant of Venice. The Time of Your Life and The Seling of the President. She is currently appearing in Caesar and Cleopatra.

MARK WHEELER, who came to A.C.T. as a member of the Conservatory Group, attended Northwestern University and Emerson College in Boston and also studied at the Art Institute of Chicago. His acting credits include leading roles in several productions at the Weathervane Theatre in New Hampshire, and he was seen in Oedipus Rex, Saint Joan, Rosenzweig and Goldenbloom Are Dead, Medea and The Tempest during his first season at A.C.T. Mr. Wheeler taught acting at A.C.T. last season and returns this season. He appeared in The Merchant of Venice, The Time of Your Life, An Enemy of the People, and The Seling of the President last season and is currently seen in Paradise Lost and Caesar and Cleopatra.

ANSWERS TO A.C.T. THEATRE QUIZ

1. Ray Reinhardt in Knopp’s Last Tape (1967)
2. Ann Weldon in A Flea in Her Ear (1967-68)
3. William Paterson in Endgame (1967-68)
6. Deborah Sussel in A Flea in Her Ear (1968-69)
7. Herbert Treece in Little Malcolm and His Struggle Against the Zombies (1970)
8. Michael Learned in A Delicate Balance (1968-69)

Ddell’arte technique. He is a devotee of Tiger-Cane Kun-Fu under the guidance of master John S. S. Leong. Mr. Singer is currently seen as Rosenzweig in Goldenbloom and Guiltless Man Are Dead, in Paradise Lost, Caesar and Cleopatra and The Contractor.

DEBORAH SUSSEL, a graduate of Carnegie Institute of Technology and recipient of a Fullbright-Hays grant for study at the London Academy of Music and Dramatic Art, came to A.C.T. after a year with the Theatre of the Living Arts in Philadelphia. In her fifth season with A.C.T. Miss Sussel has appeared in Old Dad, Poor Dad, Caught in the Act, Under Milkwood, Twelfth Night, Tartuffe, A Flea in Her Ear, The Importance of Being Earnest, Six Characters in Search of an Author, Little Malcolm and His Struggle Against the Zombies. The wife of A.C.T. actor Martin Ber- man, she was last season in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Seling of the President. She is currently in Paradise Lost, Caesar and Cleopatra and Private Lives.

SCOTT THOMAS, a member of A.C.T. in Pittsburgh who returned to the company last season, has appeared with resident theatres in Boston, Cincinnati and New Orleans, the American and National Shakespeare Festivals at Stratford, Conn., and San Diego, the Mark Taper Forum in Los Angeles and the American Festival Theatre where he played Mat Barke in Julius Caesar this summer. Among his roles have been Angelo in Measure for Measure, Tom in The Glass Menagerie, Prince Hal in Henry IV, Part 1, and Jack Absalom in The Rivals. His recent television credits include leading roles in Bonanza, Land of the Giants, Death Valley Days, Bracken’s World, and the TV movie, Shadow on the Land. Mr. Thomas’ films include Kings Coast, with Richard Boone, and Guns of the Magnificent Seven, with George Kennedy and James Whitmore. He was seen last season in The Merchant of Venice, The Time of Your Life, An Enemy of the People and The Seling of the President. He appears in Caesar and Cleopatra and The Contractor.
Bodega Harbour is...

the thunder of the sea crashing on its rocks, a salt breeze filling your sails on a sunlit bay. A flood tide of flaming color with every sunset, waiting on the dock for the day’s crab catch.

These are the built-in delights of a seaside at Bodega Harbour—these and a hundred more, whether you build your home here for weekend enjoyment or for the rest of your life.

Your children’s children will still marvel at the natural beauty of Bodega Harbour because we’ve taken steps NOW to preserve it. And we’re made sure that more than half of these beautiful acres will always remain open space.

Your family will enjoy a mile and a half of sheltered beach and sand dunes... walking the shore for driftwood and shells, learning about life in the tidepools, digging for clams, surfing and fishing. There’s more, too—swimming in a heated private pool, tennis, golf, the luxurious facilities of The Beach and Country Club and The Yacht Club, all bonded for competition in a specified time, as is complete development of the seascapes.

Bodega Harbour is an invitation you won’t want to resist. Buy land by the sea at Bodega Harbour: Seashores from $9,200.
A New Feature
PERFORMING ARTS
MONTHLY ADVANCE GUIDE TO
SPECIAL MUSICAL PRESENTATIONS
ON TV, AM and FM Radio
for APRIL 1972

Sat., April 1
11:00 AM—KKHI/AM (1550 kc) and
KKHI/FM (Stereo, 98.7 mc.)
New York Metropolitan Opera
Broadcast (Live) “FALSTAFF”
(Verdi)

7:00 PM—KKHI/AM (1550 kc) and
KKHI/FM (Stereo, 98.7 mc.)
Show Album—“BELLS ARE
RINGING”

8:00 PM—KKHI/AM-FM — Philadel-
phia Orchestra

Mon., April 3
7:00 PM—KKHI/AM-FM—Show Album
“COCO”

8:00 PM—KKHI/AM-FM — Monday
Night Opera—“MEFISTOFELE”
(Bottesini)

Tue., April 4
7:00 PM—KKHI/AM-FM—Show Album
“NOW IS THE TIME FOR ALL
GOOD MEN”

8:00 PM—KKHI/AM-FM — Biston
Pops

Wed., April 5
7:00 PM—KKHI/AM-FM—Show Album
“FIDDLER ON THE ROOF”

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

9:00 PM—KQED/TV (Channel 9) —
“Vibrations” (Theatrically
oriented show)

Thu., April 6
7:00 PM—KKHI/AM-FM—Show Album
“A FUNNY THING HAPPENED
ON THE WAY TO THE FORUM”

Fri., April 7
7:00 PM—KKHI/AM-FM—Show Album
“70, GIRLS, 70”

8:30 PM—KKHI/AM-FM—San Fran-
cisco Symphony Broadcast
Live! Seiji Ozawa, conductor —
Isaac Stern, violinist HAYDN:
Symphony No. 9 (3 Distractions)
Work to be announced.
TCHEMAKOVSKY: Violin Con-
certo

Sat., April 8
11:00 AM—KKHI/AM-FM—New York
Metropolitan Opera Broadcast
(Live “OTHELLO” (Verdi)

---

Bodega Harbour is...

the thunder of the sea crashing on its rocks,
a salt breeze filling your sails on a sunlit bay,
a flood tide of flaming color with every sunset,
waiting on the dock for the day’s crab catch.

These are the built-in delights of a seastate at Bodega Harbour—these
and a hundred more, whether you
build your home here for weekend
enjoyment or for the rest of your life.

Your children’s children will still
marvel at the natural beauty of Bode-
ga Harbour because we’ve taken
steps NOW to preserve it. And we’ve
made sure that more than half of
these beautiful acres will always re-
main open space.

Your family will enjoy a mile and
a half of sheltered beach and sand

(continued on p. 37)
For Billy Mills, the first few thousand miles were the hardest.

Billy Mills brought home a gold medal from the 1964 Olympics in Japan. He won the tough 10,000 meter run. But the really tough part was getting the money to get him and his teammates over to Tokyo. It takes a lot of money to field a winning Olympic team. And there's an easy way for you to help raise that money: buy Bank of America Travelers Cheques. Because, every time you buy Bank of America Travelers Cheques, part of the proceeds from the sale go to the U.S. Olympic Committee. So by asking for our travelers' cheques at your bank, you help equip and train our athletes. Help them get to the Olympics. Help them win when they get there. And it doesn't cost you anything extra. We think everybody should back our Olympic team. And if you buy that, you'll buy Bank of America Travelers Cheques. They're sold at leading banks everywhere.
For Billy Mills,
the first few thousand miles were the hardest.

Billy Mills brought home a gold medal from the 1964 Olympics in Japan. He won the tough 10,000 meter run. But the really tough part was getting the money to get him and his teammates over to Tokyo. It takes a lot of money to field a winning Olympic team. And there’s an easy way for you to help raise that money: buy Bank of America Travelers Checks. Because, every time you buy Bank of America Travelers Checks, part of the proceeds from the sale go to the U.S. Olympic Committee. So by asking for our travelers checks at your bank, you help equip and train our athletes. Help them get to the Olympics. Help them win when they get there. And it doesn’t cost you anything extra.

We think everybody should back our Olympic team. And if you buy that, you’ll buy Bank of America Travelers Checks. They’re sold at leading banks everywhere.

They don’t cost any more. They just do a lot more.
Introducing the new luxurious Caprice 4-Door Sedan.
Because we want you to have a complete selection.

More Chevrolet buyers are showing a preference for
sedans, so we're showing them more sedans to buy.
Just out is our new Caprice 4-Door Sedan with the
pace of a pillared roofline and the lushness of a classic sedan.
And though it's priced a little lower than our Caprice Sport
Sedan and Coupe, it has all the features that make this
luxury car a comfort to drive.

Things like a big Turbo-Fire 400 V8 engine. Variable
rate power steering. power front disc brakes and Turbo
Hydra-matic transmission. And that's just part of the
standard equipment.

This new Caprice is one of America's roomiest cars,
too. Fold down the front center armrest and relax,
surrounded by pounds of sound-proofing, yards of rich
brocade upholstery and deep twist carpeting.

We put our best into it, because whichever new Caprice
you buy we want it to be the best car you ever owned.
There's so much to see, make sure you're around to see it. Buckle up.

The new Caprice 4-Door Sedan at Mt. Rushmore in South Dakota.

Perfect Before or After Theater

créperie
341 SUTTER

our pièce de résistance
Steak & Crêpes
for dinner

22 other delicious crêpe
tartes and desserts.
Cocktails, Wines.
Charming, informal.
European atmosphere.

11 a.m. - Midnight, Fri. & Sat.
till 9 p.m. week nights.

ALSO: CHIBARTELLI 50 & 3221 FILLMORE

Acting out your corporate role on a
small stage? It's time you put your
firm in the limelight at 50 Califor
nia, the new hottest business address
in the West. Reserve your office now
before the curtain goes down on
choice locations, and...

put your company up at
our place.

Call the exclusive leasing agents:
GRUBB & ELLIS/JUNIOR REALCO
50 California Street
San Francisco 94111
Telephone 415 / 433-1223

Week, April 19
7:00 PM-KRON/FM—Show Album
"THE MERRY WIDOW"
8:00 PM-KSFF/AM-FM—Boston
Symphony Orchestra
9:00 PM-KQED/TV (Channel 9)—
"Vibrations"

Thu., April 20
7:00 PM-KRON/FM—Show Album
"THE ROTHCHILD"

Fri., April 21
7:00 PM-KRON/FM—Show Album
"LOVE STORY" and "THE RAIL-
WAY CHILDREN"

Sat., April 22
11:00 AM-KSFF/AM-FM—New York
Metropolitan Opera Broadcast
(Live) "DON CARLO" (Verdi)
7:00 PM-KRON/FM—Show Album
"SWEET CHARITY"
8:00 PM-KSFF/AM-FM—Philadel-
phia Orchestra

Mon., April 24
7:00 PM-KRON/FM—Show Album
"THE BOY FRIEND"
8:00 PM—KRON/FM—"CARRY NA-
TION" (Moore)
8:00 PM-KQED/TV (Channel 9)—
Two Hour Music Special "BERN-
STEIN IN LONDON" (Color)

Tues., April 25
7:00 PM—KRON/FM—Show Album
"CELEBRATION"
8:00 PM-KSFF/AM-FM—Boston
Pops

Wed., April 26
7:00 PM—KRON/FM—Show Album
"WHAT MAKES SAMMY RUN?"
8:00 PM-KSFF/AM-FM—Boston
Symphony Orchestra
9:00 PM—KQED/TV (Channel 9)—
"Vibrations"

Thu., April 27
7:00 PM-KRON/FM—Show Album
"WALKING HAPPY"

Fri., April 28
7:00 PM-KRON/FM—Show Album
"HALELU/AL BABY"

Sat., April 29
7:00 PM-KRON/FM—Show Album
"DO I HEAR A WALTZ?"
8:00 PM-KSFF/AM-FM—Philadel-
phia Orchestra

For More Than 100 Years
STEINWAY has been chosen
by the great majority of inter-
nationally known musicians
who regularly perform on the
concert stage.

For More Than 100 Years
SHERMAN CLAY has been
chosen by the present day's
leading instrumentalists. Over sixty stores in
four states, serving the West from Seattle to Los Angeles.
Introducing the new luxurious Caprice 4-Door Sedan. Because we want you to have a complete selection.

More Chevrolet buyers are showing a preference for sedans, so we’re showing them more sedans to buy. Just out is our new Caprice 4-Door Sedan with the poise of a pillared roofline and the lush of a classic sedan. And though it’s priced a little lower than our Caprice Sport Sedan and Coupe, it has all the features that make this luxury car a comfort to drive.

Things like a big Turbo Fast 400 V8 engine. Variable-ratio power steering. Power front disc brakes and Turbo Hydra-matic transmission. And that’s just part of the standard equipment.

This new Caprice is one of America’s roomiest cars, too. Fold down the front center armrest and relax, surrounded by pounds of soundproofing, yards of rich brocade upholstery and deep twist carpeting. We put our best into it, because whenever new Caprice you buy we want it to be the best car you ever owned.

There’s so much to see, make sure you’ve around to see it. Buckle up.

The new Caprice 4-Door Sedan at Mr. Rushmore in North Dakota.

Perfect Before or After Theater

créperie
341 SUTTER

our pièce de résistance
Steak & Crêpes
for dinner


•
11 a.m. - Midnight, Fri. & Sat. til 9 p.m. week nights.

ALSO: CHIRABOSI SQ. & 3231 FILLMORE

Wed., April 19
7:00 PM—KRON/FM—Show Album “THE MERRY WIDOW”
8:00 PM—KKHI/AM—FM—Boston Symphony Orchestra
9:00 PM—KOED/TV (Channel 9)—“Vibrations”

Thu., April 20
7:00 PM—KRON/FM—Show Album “THE ROTHCHILD”

Fri., April 21
7:00 PM—KRON/FM—Show Album “LOVE STORY” and “THE RAILWAY CHILDREN”

Sat., April 22
11:00 AM—KKHI/AM—FM—New York Metropolitan Opera Broadcast (Live) “DON CARLO” (Verdi)
7:00 PM—KRON/FM—Show Album “SWEET CHARITY”
8:00 PM—KKHI/AM—FM—Philadelphia Orchestra

Mon., April 24
7:00 PM—KRON/FM—Show Album “THE BOY FRIEND”
8:00 PM—KRON/FM—Monday Night Opera—“CARRY ON” (Moore)
8:00 PM—KOED/TV (Channel 9) Two-Hour Music Special “BERNSTEIN IN LONDON” (Color)

Tue., April 25
7:00 PM—KRON/FM—Show Album “CELEBRATION”
8:00 PM—KKHI/AM—FM—Boston Pops

Wed., April 26
7:00 PM—KRON/FM—Show Album “WHAT MAKES SAMMY RUN”
8:00 PM—KKHI/AM—FM—Boston Symphony Orchestra
9:00 PM—KOED/TV (Channel 9)—“Vibrations”

Thu., April 27
7:00 PM—KRON/FM—Show Album “WALKING HAPPY”

Fri., April 28
7:00 PM—KRON/FM—Show Album “HALLELUYAH, BABY”

Sat., April 29
7:00 PM—KRON/FM—Show Album “DO I HEAR A WALTZ?”
8:00 PM—KKHI/AM—FM—Philadelphia Orchestra

Acting out your corporate role on a small stage? It’s time you put your firm in the limelight—at 50 California, the new best business address in the West. Reserve your office now—before the curtain goes down on choice locations, and...

put your company up at our place.

Call the exclusive leasing agents: GRUBE & ELLIS/JUNION REALCO 50 California Street San Francisco 94111 Telephone 415 / 433-1223

FOR MORE THAN 100 YEARS STEINWAY pianos have been chosen by the great majority of inter-
nationally known musicians who regularly perform on this concert stage.

FOR MORE THAN 100 YEARS SHERMAN CLAY has been chosen to represent this fine
instrument. Over sixty stores in four states, spanning the West from Seattle to Los Angeles.

Chevrolet. Building a better way to see the U.S.A.
CRUISE GUIDE - PART II
March-December, 1972

THE PORTS of Los Angeles and San Francisco are becoming increasingly important as centers of the growing cruise industry. This year more travelers than ever before will set sail from these two cities aboard luxury liners cruising to almost every port in the world. The choice of destinations, range of fares and time spent at sea is as varied as the wide selection of ocean cruises presented in last month's issue of Performing Arts.

In winter, an entire fleet of cruise liners casts anchor from the West Coast in search of warm weather and sunny skies. And while summer comes, Alaskan waters beckon with the lure of the Midnight Sun.

The choice of cruises this year also includes a special sailing aboard an American President luxury liner to the Winter Olympics in Japan, a spring-time trip through the Panama Canal to European ports aboard the Kungsholm, and a Pacific Circle adventure cruise on the German Atlantic-Hamburg.

In addition to such familiar names in West Coast cruising as the President Wilson and President Cleveland, the Mariposa and Monterey, several new ships will be docking at the ports of Los Angeles and San Francisco for the first time. These include the Royal Viking Star, which will be launched by Royal Viking Lines in 1972, and Stiner's Fairwind and Fairair. In November, the Viking Star will carry West Coast passengers to the Caribbean and in December, to Mexican waters for the holidays. The Fairwind and Fairair will take their passengers to Mexico and the tropical ports of the South Pacific.

No matter what the destination, half the fun is getting there. The cruise line becomes a home away from home serving as hotel, restaurant and entertainment center both in port and on the high seas.

More important is the personal attention given every passenger. Once aboard ship, you only have to unpack once and you're settled for the entire trip. From then on, there is plenty of time to make new friends, join in shipboard activities or just relax in a comfortable deck chair with a good book.

If you're looking for the good life, cruising is decidedly the way to go.

Laurie Howell

ABOUT THESE SCHEDULES

Within each geographical section, sailings are listed in chronological order, followed by number of days, the line, ship's name and the itinerary. The following abbreviations are used for names of lines: API, American President Lines, PFEI: Pacific Far East Line, OOL: Ocean Orient Line, RVFL: Royal Viking Line, MOL: Mitsui-OSK Line.

For further information or brochures on these cruises write to:

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

PACIFIC CIRCLE

Departure: April 9 (S.F.), April 10 (L.A.), 60 days,
GERMAN ATLANTIC — Hamburg. Cruise to Nuku Hiva, Papeete, Moorea, Pago Pago, Suva, Noumea, Port Moresby, Bali, Singapore, Bangkok, Hong Kong, Keelung, Kobe, Yokohama, and Honolulu.

Departure: June 21 (L.A.), June 22 (S.F.), 48 days,
P & O — Orsova. Cruise to Honolulu, Suva, Auckland, Sydney, Hong Kong, Nagasaki, Kobe, Yokohama, and Honolulu.

Departure: September 12 (S.F.), September 14 (L.A.), 62 days, P & O — Arcadia. Cruise to Honolulu, Yokohama, Kobe, Nagasaki, Hong Kong, Manial, Sydney, Auckland, Suva, and Pago Pago.

Departure: September 27 (S.F.), September 29 (L.A.), 60 days, PFEI — Monterey. Cruise to Honolulu, Yokohama, Kobe, Keelung, Hong Kong, Singapore, Djakarta, Bali, Port Moresby, Green Island, Sydney, Noumea, Suva, and Aplia.

SOUTH PACIFIC

Departure: April 18 (S.F.), April 19 (L.A.), 40 days,
PFEI — Monterey. Cruise to Moorea, Papeete, Auckland, Bay of Islands (New Zealand), Sydney, Suva, Niufo’ou, Pago Pago, and Honolulu.

Departure: May 16 (L.A.), May 17 (S.F.), 32 days,

Departure: June 15 (S.F.), June 16 (L.A.), PFEI — Mariposa. See April 18.

Departure: August 16 (L.A.), August 19 (S.F.), 35 days,

ORIENT

Departure: August 9 (S.F.), August 10 (L.A.), 43 days,
APl — President Cleveland. Cruise to Honolulu, Yokohama, Keelung, Hong Kong, Manila, and Kobe.

Departure: April 13 (S.F.), 70 days, OOL — Oriental Jade. Cruise to Yokohama, Kobe, Pusan, Keelung, Kaohsiung, Hong Kong, and Nagoya.

Departure: May 22 (L.A.), May 24 (S.F.), 23 days,
MOL — Brazil Maru. Cruise to Honolulu, Yokohama, and Kobe.

Departure: June 18 (S.F.), 65 days, OOL — Oriental Pearl. See April 13, May 25 (S.F.), May 26 (L.A.), APl — President Cleveland. See April 9, June 17 (S.F.), June 18 (L.A.), APl — President Wilson. See April 9, July 1 (S.F.), 65 days, OOL — Oriental Jade. See April 13, July 10 (S.F.), July 11 (L.A.), APl — President Cleveland. See April 9, August 2 (S.F.), (continued on next page)
**CRUISE GUIDE - PART II**

March-December, 1972

**PACIFIC CIRCLE**

- **Departure:** April 9 (S.F.), April 10 (L.A.), 60 days.
  - **GERMAN ATLANTIC —** Hamburg. Cruise to Nuku Hiva, Papeete, Moorea, Pago Pago, Suva, Noumea, Port Moresby, Bali, Singapore, Bangkok, Hong Kong, Keelung, Kobe, Yokohama, and Honolulu.

- **Departure:** June 21 (L.A.), June 22 (S.F.), 48 days.
  - **Orsava.** Cruise to Honolulu, Suva, Auckland, Sydney, Hong Kong, Nagasaki, Kobe, Yokohama, and Honolulu.

- **Departure:** September 12 (S.F.), September 14 (L.A.), 62 days, P & O — Arcadia. Cruise to Honolulu, Yokohama, Kobe, Nagasaki, Hong Kong, Manila, Sydney, Auckland, Suva, and Pago Pago.

- **Departure:** September 27 (S.F.), September 29 (L.A.), 60 days, PFL — Monterey. Cruise to Honolulu, Yokohama, Kobe, Keelung, Hong Kong, Singapore, Djakarta, Bali, Port Moresby, Green Island, Sydney, Noumea, Suva, and Apia.

**SOUTH PACIFIC**

- **Departure:** April 18 (S.F.), April 19 (L.A.), 40 days.
  - **PFL —** Monterey. Cruise to Moorea, Papeete, Auckland, Bay of Islands (New Zealand), Sydney, Suva, Niuafou, Pago Pago, and Honolulu.

- **Departure:** May 16 (L.A.), May 17 (S.F.), 32 days.

- **Departure:** June 15 (S.F.), June 16 (L.A.), PFL — Mariposa. See April 18.

- **Departure:** August 16 (L.A.), August 19 (S.F.), 35 days.

---

In addition to such familiar names in West Coast cruising as the President Wilson and President Cleveland, the Mariposa and Monterey, several new ships will be docking at the ports of Los Angeles and San Francisco for the first time. These include the Royal Viking Star, which will be launched by Royal Viking Lines in 1972, and Stina's Fairwind and Fairline. In November, the Viking Star will carry West Coast passengers to the Carribean and in December, to Mexican waters for the holidays. The Fairwind and Fairline will take their passengers to Mexico and the tropical ports of the South Pacific. No matter what the destination, half the fun is getting there. The cruise liner becomes a home away from home serving as hotel, restaurant and entertainment center both in port and on the high seas. More important is the personal attention given every passenger. Once aboard ship, you only have to unpack once and you're settled for the entire trip. From then on, there is plenty of time to make new friends, join in shipboard activities or just relax in a comfortable deck chair with a good book. If you're looking for the good life, cruising is definitely the way to go.

- **Laurie Howell**

**ABOUT THESE SCHEDULES**

Within each geographical section, sailings are listed in chronological order, followed by number of days, the line, ship's name and the itinerary. The following abbreviations are used for names of lines: API, American President Lines; PFL, Pacific Far East Line; OOL, Overseas Orient Line; RVL, Royal Viking Line; MOL, Mitsui-O.S.K Line.

For further information or brochures on these cruises write to:

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

---

**ORIENT**

- **Departure:** April 9 (S.F.), April 10 (L.A.), 43 days.
  - **API —** President Cleveland. Cruise to Honolulu, Yokohama, Keelung, Hong Kong, Manila, and Kobe.

- **Departure:** April 13 (S.F.), 70 days, OOL — Oriental Jade. Cruise to Yokohama, Kobe, Pusan, Keelung, Kaohsiung, Hong Kong, and Nagoya.

- **Departure:** May 22 (L.A.), May 24 (S.F.), 23 days.
  - **MOL —** Brazil Maru. Cruise to Honolulu, Yokohama, and Kobe.

- **Departure:** June 18 (S.F.), 65 days, OOL — Oriental Pearl. See April 13; May 25 (S.F.), May 26 (L.A.).
  - **API —** President Cleveland. See April 9; June 17 (S.F.), June 18 (L.A.).
  - **API —** President Wilson. See April 9; July 1 (S.F.), 65 days, OOL — Oriental Jade. See April 13; July 10 (S.F.), July 11 (L.A.).
  - **API —** President Cleveland. See April 9; August 2 (S.F.).
August 3 (L.A.), APL — President Wilson. See April 9;
August 25 (S.F.), August 26 (L.A.), APL — President Cleveland. See April 9; September 6 (S.F.), 65 days, OOL — Oriental Pearl. See April 13.

Departure: September 13 (S.F.), September 14 (L.A.), 28 days, P & O — Arcadia. Cruise to Honolulu, Yokohama, Kobe, Nagasaki, Hong Kong and Manila.

Departure: September 16 (S.F.), September 17 (L.A.), APL — President Wilson. See April 9; September 18 (S.F.), 66 days, OOL — Oriental Jade. See April 13; September 20 (L.A.), September 22 (S.F.), MOL — Brazil Maru. See May 22; October 12 (S.F.), October 13 (L.A.), APL — President Cleveland. See April 9; November 14 (S.F.), November 15 (L.A.), APL — President Wilson. See April 9; November 24 (S.F.), 66 days, OOL — Oriental Pearl. See April 13; November 28 (L.A.), November 29 (S.F.), APL — President Cleveland. See April 9; December 7 (S.F.), 68 days, OOL — Oriental Jade. See April 13.

HAWAII

(A) Honolulu, unless indicated otherwise.

Departure: March 31 (S.F.), April 1 (L.A.), 10 days, PPEL — Monterey.

Departure: October 2 (L.A.), 10 days, PPEL — Monterey.

Departure: March 30 (S.F.), November 24 (L.A.), 10 days, PPEL — Monterey.

Departure: December 20 (L.A.), 10 days, PPEL — Monterey.

Departure: November 9 (S.F.), November 10 (L.A.), 10 days, PPEL — Monterey.

MEXICO


Departure: March 17 (L.A.), 14 days, PRINCIPES — Princess Italia. Cruise to Puerto Vallarta, Manzanillo, Acapulco, Zihuatanejo, and Mazatlan.

Departure: March 20 (L.A.), 11 days, STIRMAY — Fairwind. See March 8; March 31 (L.A.), 7 days, STIRMAY — Fairwind. See March 8.

Departure: April 10 (L.A.), PRINCIPES — Princess Italia. See March 6; April 12 (L.A.), STIRMAY — Fairwind. See March 8; April 13 (L.A.), STIRMAY — Fairwind. See March 8; April 14 (L.A.), STIRMAY — Fairwind. See March 8; April 15 (L.A.), STIRMAY — Fairwind. See March 8; April 16 (L.A.), STIRMAY — Fairwind. See March 8; April 17 (L.A.), STIRMAY — Fairwind. See March 8.

ALASKA


Departure: June 19 (S.F.), June 20 (L.A.), 13 days, PPEL — Monterey. Cruise to Vancouver, Juneau, Glacier Bay, Skagway, Sitka, and Victoria.


Departure: June 29 (S.F.), PRINCIPES — Princess Italia. See June 15; July 2 (S.F.), July 3 (L.A.), PPEL — Monterey. See June 19; July 3 (S.F.), July 4 (L.A.), P & O — Oronsay. See June 24; July 13 (S.F.), PRINCIPES — Princess Italia. See June 15; July 27 (S.F.), July 28 (L.A.), PPEL — Monterey. See June 19; July 27 (S.F.), PRINCIPES — Princess Italia. See June 15; July 29 (L.A.), July 30 (S.F.), P & O — Oronsay. See June 24; August 8 (S.F.), August 10 (L.A.), PPEL — Monterey. See June 19; August 11 (S.F.), PRINCIPES — Princess Italia. See June 15; August 12 (L.A.), August 13 (S.F.), P & O — Oronsay. See June 24; August 22 (S.F.), August 23 (L.A.), PPEL — Monterey. See June 19; August 26 (L.A.), August 27 (S.F.), P & O — Oronsay. See June 24.

Space does not permit listing of the numerous cruises to the Caribbean, to Europe and around the world departing from Los Angeles and San Francisco via such carriers as P & O, American President Lines, Princess, German Atlantic, Royal Viking and others. Information on these cruises is also available from Performing Arts Travel Department.

A COOL SHOWER is always welcome to Jack Daniel's sawyers and rickers who make the charcoal to smooth our Tennessee whiskey.

It gets pretty hot when we're burning ricks of hard maple. But the charcoal that results makes it all worthwhile. You see, it's ground up and packed tightly 12 feet deep in vats. Then our just-made whiskey is seeped down through it...drop by drop. This is called charcoal mellowing. And the rare sippin' smoothness it gives Jack Daniel's is worth all the rick-burning, rain or no rain.

CHARCOAL MELLOWED
DROP
BY DROP

TENNESSEE WHISKEY • 90 PROOF BY CHOICE
DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYCHURB (POP. 36), TENN.
August 3 (L.A.), APL — President Wilson. See April 9; August 25 (S.F.), August 26 (L.A.), APL — President Cleveland. See April 9; September 6 (S.F.), 65 days, OOL — Oriental Pearl. See April 13.

Departure: September 13 (S.F.), September 14 (L.A.), 28 days, P & O — Arcadia. Cruise to Honolulu, Yokohama, Kobe, Nagasaki, Hong Kong, and Manila.

Departure: September 16 (S.F.), September 17 (L.A.), APL — President Wilson. See April 9; September 18 (S.F.), 66 days, OOL — Oriental Jade. See April 13; September 20 (L.A.), September 22 (S.F.), MOL — Brazil Maru. See May 2; October 12 (S.F.), October 13 (L.A.), APL — President Cleveland. See April 9; November 14 (S.F.), November 15 (L.A.), APL — President Wilson. See April 9; November 24 (S.F.), 66 days, OOL — Oriental Pearl. See April 13; November 28 (S.F.), November 29 (L.A.), APL — President Cleveland. See April 9; December 7 (S.F.), 68 days, OOL — Oriental Jade. See April 13.

HAWAII

(To Honolulu, unless indicated otherwise.)

Departure: March 31 (S.F.), April 1 (L.A.), 10 days, PPEL — Monterey.

Departure: May 28 (S.F.), May 29 (L.A.), 10 days, PPEL — Monterey.

Departure: June 2 (S.F.), 13 days, APL — President Wilson. Cruise to Honolulu, Nawiliwili, Lahaina, and Hilo.

Departure: June 8 (L.A.), 10 days, PPEL — Monterey.

Departure: July 15 (S.F.), July 16 (L.A.), 10 days, PPEL — Monterey.

Departure: July 30 (S.F.), July 31 (L.A.), 10 days, PPEL — Monterey.

Departure: August 20 (L.A.), 10 days, PPEL — Monterey.

Departure: September 5 (S.F.), September 6 (L.A.), 10 days, PPEL — Monterey.

Departure: October 11 (S.F.), October 12 (L.A.), 18 days, PPEL — Monterey. Cruise to Honolulu, Hilo, Lahaina, and Nawiliwili.

Departure: November 27 (S.F.), November 28 (L.A.), 10 days, PPEL — Monterey.

Departure: December 10 (S.F.), December 11 (L.A.), 10 days, PPEL — Monterey.

Departure: December 19 (S.F.), December 20 (L.A.), 14 days, APL — President Wilson. Cruise to Honolulu, Nawiliwili, Lahaina, and Hilo.

Departure: December 21 (S.F.), December 22 (L.A.), 18 days, PPEL — Monterey. Cruise to Honolulu, Hilo, Lahaina, and Nawiliwili.

MEXICO

Departure: March 6 (L.A.), 11 days, PRINCESS — Princess Italia. Cruise to Puerto Vallarta, Acapulco, and Mazatlan.

Departure: March 8 (L.A.), 12 days, STimar — Fairsea. Cruise to Puerto Vallarta, Acapulco, Zihuatanejo, and Mazatlan.

Departure: March 17 (L.A.), 14 days, PRINCESS — Princess Italia. Cruise to Puerto Vallarta, Manzanillo, Acapulco, Zihuatanejo, and Mazatlan.

Departure: March 20 (L.A.), 11 days, STimar — Fairsea. Cruise to Puerto Vallarta, Acapulco, and Mazatlan.

Departure: March 31 (L.A.), 7 days, PRINCESS — Princess Italia. Cruise to Puerto Vallarta and Mazatlan.

Departures: April 10 (L.A.), PRINCESS — Princess Italia. See March 6; April 12 (L.A.), STimar — Fairsea. See March 8; April 24 (L.A.), STimar — Fairsea. See March 20; May 5 (L.A.), STimar — Fairsea. See March 20; May 30 (L.A.), PRINCESS — Princess Italia. See March 17; June 16 (L.A.), STimar — Fairwind. See March 8; June 28 (L.A.), STimar — Fairwind. See March 8; July 10 (L.A.), STimar — Fairwind. See March 20; July 21 (L.A.), STimar — Fairwind. See March 8; August 2 (L.A.), STimar — Fairwind. See March 8; August 14 (L.A.), STimar — Fairwind. See March 20; August 25 (L.A.), STimar — Fairwind. See March 8; September 6 (L.A.), STimar — Fairwind. See March 8; September 18 (L.A.), STimar — Fairwind. See March 20; September 29 (L.A.), STimar — Fairwind.

See March 20; October 2 (L.A.) STimar — Fairwind. See March 20; October 21 (L.A.), 14 days, PPEL — Monterey. Cruise to Vancouver, Albert Bay, Ketchikan, Juneau, Skagway, Lynn Canal, Sitka, and Victoria.

Departure: June 19 (S.F.), June 20 (L.A.), 13 days, PPEL — Monterey. Cruise to Vancouver, Juneau, Glacier Bay, Skagway, Sitka, and Victoria.

Departure: June 24 (S.F.), June 25 (L.A.), 14 days, P & O — Orona. Cruise to Vancouver, Ketchikan, Juneau, Glacier Bay, Sitka, and Victoria.


Space does not permit listing of the numerous cruises to the Caribbea, to Europe and around the world departing from Los Angeles and San Francisco via such carriers as P & O; American President Lines; Princess, German Atlantic, Royal Viking and others. Information on these cruises is also available from Performance Travel Department.

ALASKA


Departure: June 19 (S.F.), June 20 (L.A.), 13 days, PPEL — Monterey. Cruise to Vancouver, Juneau, Glacier Bay, Skagway, Sitka, and Victoria.

Departure: June 24 (S.F.), June 25 (L.A.), 14 days, P & O — Orona. Cruise to Vancouver, Ketchikan, Juneau, Glacier Bay, Sitka, and Victoria.


Space does not permit listing of the numerous cruises to the Caribbean, to Europe and around the world departing from Los Angeles and San Francisco via such carriers as P & O; American President Lines; Princess, German Atlantic, Royal Viking and others. Information on these cruises is also available from Performance Travel Department.

A COOL SHOWER is always welcome to Jack Daniel’s sawyers and riggers who make the charcoal to smooth out our Tennessee whiskey.

It gets pretty hot when we’re burning ricks of hard maple. But the charcoal that results makes it all worthwhile. You see, it’s ground up and packed tightly 12 feet deep in vats. Then our just-made whiskey is seeped down through it...drop by drop. This is called charcoal mellowing. And the rare sippin’ smoothness it gives Jack Daniel’s is worth all the rick-burning, rain or no rain.

CHARCOAL MELLOWED

DROP

BY DROP

TENNESSEE WHISKEY — 90 PROOF BY CHOICE

DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY ● LINCOLN (POP. 30), TENN.
SHARE THE WEALTH WITH PERFORMING ARTS
(secret places to eat, drink, buy and browse)

KALUA Bakery—436 Balboa St. (S.F.; no phone)
HOURS: Wed. thru Sun.—9 AM-7:30 PM
Being an addict of Russian soups, we've found this a great place to go, particularly for those bleak rain and fog days. We've sampled the borscht and spinach soups, finding them tasty and filling, especially when eaten with Piroshki (deep-fried, meat-filled bun) or Pirog (crusty pie filled with meat, cabbages or mushrooms). We haven't eaten our way through the entire menu, but intend to make every effort to do so. On your way out, press your nose against the (pastry display case and drool). The staff won't mind; after all, you may buy some to take home. Kalua has those Russian candies, too, if you happen to fancy them.

CARLOS BOOK STALL—1115 San Carlos Ave. (S.F.; S.F. 533-3392)
HOURS: Tue. thru Sat. 11:30-5:30; Mon. 2:30-5:30; closed Sun.
This is your place to hide from the world. It is so multi-taxed that it will take hours to get to know it, but the time is spent well. There are four or five rooms brimming with rare, out-of-date and antique books, plus an enormous wall of second-hand paperback books. Carl Houtchen is the friendly proprietor. He believes in letting his clients browse at will, take the time needed, and he never suggests that you buy. His books sell themselves. Somehow, we always come out with an armload. The shop is maintained strictly for people who love books, by a man who loves books. Mr. Houtchen also has a mynah bird to keep him company, and though he's usually quiet, he sometimes startles customers with a "squawk! Birds can't talk!" plus the usual variety of whistles and hollers. In the upper rooms, along with humor, theatre, poetry and drama books, are collections of old sheet music, prints and miscellaneous graphic arts; however, the emphasis remains on books. This is one of our must-visit places for everyone—even those of you who don't passionately love books—just to see printing of past ages!

Coca Cola Bottling Company
—750 Mission St. (S.F.; 431-7171)
HOURS: (open to public) 8 AM-Noon and 1 PM-3 PM
Have you finally tired of eating all those hamburgers and drinking coke, just to get the "free" glasses? Here's a real saving, since you can go direct to the source and buy a dozen of the 5-ounce glasses for $1.35, and a like amount of the 10-ounce glasses for $1.55! Shop on Union Street or in Sacramento charge up to 89c per glass, so if you've ever had a yen for those uniquely shaped glasses with the legend "Coca Cola" on one side and "Drink Coke" on the other, save your loot here!

THE THIRD HAND STORE—1839 Divisadero St. (S.F.; 567-7332)
HOURS: Tue. thru Sat. 1-6 PM
But, of course, you all know the wonderful place for their used clothes (costumes). And you've all purchased items like beaded dresses from the '20s, a frock from the '30s and a George Raft pint-tube suit from the '40s. You haven't? Well, get hopping! Many cast members from Bay Area shows, as well as producers and directors, shop here for clothes, furnishings and props used both on and off stage. We found the original sheet music of Bing Crosby's "When the Blue of the Night . . ." there!

SCONZAS CANDY—919-81st Ave. (Oakland)
HOURS: Tuesday only between 11 AM-1 PM
You can buy bagged candies here on this one day only for $1.00—five pounds for $1! They have a good variety of after dinner or filled mints, peanut candies and cashew brittle, plus others that are not as familiar. After picking up 5-10 pounds, jog down the street to Saylor's at 1005-81st and you can buy fine chocolates and specialty candy for 75c to $1.05 per pound, as opposed to the average $2 in retail outlets. (A great way to impress someone—10 pounds of candy!)

NAPA OLIVE FACTORY—End of Charter Oak Road (St. Helena)
As you come up from the Bay Area on Highway 79, turn right on Charter Oak Road (look for aged and empty brick buildings) and follow it until it becomes a dirt track. You'll spot the Olive Factory immediately. This is a "must" for clearing the palate and trying other varieties! There's not an olive in sight, but pound after pound of bulk cheese in every variety and shape, several hundred salamis and a sublime small! Great people.

ELEGANT DINING
San Francisco • 397-5969

TRADE VIC'S
20 COOSMO PLACE • 770-2212

The Lark Permamatic:
You may want another someday, but you'll probably never need a new one.

It's covered in nylon, shaped by a brand new process that makes it lighter as feather yet virtually unbreakable, and put together without adhesives—so there's nothing to dry, crack, soften or smell. In short, it's the world's best travel investment. In a variety of sizes and colors, at better single stops. Base price $55.00. Patent pending.

TO CONTACT THE NEW BUSINESSES IN TOWN... CALL WELCOMING SERVICE, INC.
211 SUTTER STREET SAN FRANCISCO 781-8942

an irish coffee is awaiting you at the buena vista
SHARE THE WEALTH WITH PERFORMING ARTS
(secret places to eat, drink, buy and browse)

KALUDA BAKERY—436 Balboa St. (S.F.)
No phone
HOURS: Wed. thru Sun.—9 AM—7:30 PM
Being an addict of Russian soups, we’ve found this a great place to go, particularly for those bleak rain and fog days. We’ve sampled the borsch and spinach soups, finding them tasty and filling, especially when eaten with Piroshki (deep-fried, meat-filled buns) or Pirogi (crusty pie filled with meat, cabbage or mushrooms). We haven’t eaten our way through the entire menu, but intend to make every effort to do so. On your way out, press your nose against (the pastry display cases and door). The staff won’t mind; after all, you may buy some to take home. Kaluda has those Russian candies, too, if you happen to fancy them.

CARLOS BOOK STALL—1115 San Carlos Ave. (San Carlos) 593-3392
HOURS: Tue. thru Sat. 11:30—5:30; Mon. 2:30—5:30; closed Sun.
This is your place to hide from the world. It is so multi-tasked that it will take hours to get to know it, but the time is spent well. There are four or five rooms brimming with rare, out-of-date and antique books, plus an enormous wall of second-hand paperbacks. Carl Houtchens is the friendly proprietor. He believes in letting his clients browse at will, take all the time needed, and he never suggests that you buy. His books sell themselves somehow, we always come out with an armload! The shop is maintained strictly for people who love books, by a man who loves books. Mr. Houtchens also has a mynah bird to keep him company, and though he’s usually quiet, he sometimes Startles customers with a “Squawk, Birds can’t talk!” plus the usual variety of whistles and hellos. In the upper rooms, along with human theatre, poetry and drama books, are collections of old sheet music, prints and miscellaneous graphic arts; however, the emphasis remains on books. This is one of our must-visit places for everyone—even those of you who don’t passionately love books—just to see printing of past ages!

Coca-Cola Bottling Company
750 Mission St. (S.F.) 431-7771
HOURS: Open to public 8 AM—Noon and 1 PM—3 PM
Have you finally tired of eating all those hamburgers and drinking coke, just to get the “free” glasses? Here’s a real saving, since you can go direct to the source and buy a dozen of the 5-ounce glasses for $1.35, and a like amount of the 10-ounce glasses for $1.55! Shops on Union Street or in Sausalito charge up to 80 cents per glass, so if you’ve ever had a yen for those uniquely shaped glasses with the legend “Coca-Cola” on one side and “Drink Coke” on the other, save your loot here!

The Lark Permacratic
You may want another one someday, but you’ll probably never need a new one.

It’s covered in nylon, shaped by a brand new process that makes it light as a feather yet virtually unbreakable and put together without adhesives—so there’s nothing to dry, crack, soften or smell. In short, it’s the world’s best travel wineglass. In a variety of sizes and covers, at better stores everywhere.

TRADER VIC’S
10 Cosmo Place 776-2212

Elegant Dining
San Francisco • 397-5999

YAMAHA
Quality Since 1887

Planes — Organs —
Band Instruments — Guitars —
Audio — Sheet Music —
Records — Percussion — String Instruments

San Francisco’s Only
Complete Music Store:
Armstrong, Conn, Buffet,
Benge, Loblanc, Loree, Roth,
Suzuki, Gibson, Ramirez, Dea-
gan, Ludwig, Slinger Land,
Shure, Sony, Teisco, Kustom
Farfisa RMI, and many other
famous makes.

Sales • Service
Group & Private Lessons

392-8375

Yamaha Music Center
157 Geary St., San Francisco
(Next to City of Paris)
LUNCH & DINNER
AFTER THEATRE
COFFEES • TEAS • ESPRESSO
COCKTAIL GALLERY

2030 Union Street
San Francisco
931-0770
PARKING IN REAR AFTER
6

L’ORANGERIE
and
Marrakech
Restaurants

417-419 O’Farrell
776-3600 — 776-6717

NEED BUSINESS?
ALL THE PEOPLE IN THE
THEATRE CAN BECOME
YOUR CUSTOMERS!
Reach them through advertising

PERFORMING ARTS
Magazine

Call: JERRY FRIEDMAN
General Manager
Performing Arts
781-8891

Smoeroff Silver

Ninety point four proof. Smirnoff leaves you breathless.
watching (we heard lots of Yiddish and Italian spoken the day we were there and almost no English! If you want to plan ahead and hit a non-rainy day by crackers and French bread before leaving, pick up your cheeses here and dine al fresco saving a restaurant in the area for dinner.

**HOTEL BAY VIEW & APOTOS VILLAGE FAIR** — Sequoia Dr. & Trout Gulch Road, Apotos (8 mi. South of Santa Cruz • 685-9660, Hotel 685-9883) claim. These two places go together like love and marriage in the old song. Lunch or dinner at the Bay View is a real treat, and a most economical one at that! From the prices, it’s hard to believe that this place used to cater to the famous (like Lillian Russell) from all over the world. We don’t know the quality of the food then, but it’s good, solid home cooking now. The rooms still look the same except for electricity and modern plumbing, as the hotel dates from the 1870’s. The history is on your menu. Lunch is served Tue., Thu., Sat. from 11:30 AM to 2 PM; dinner is from 5 to 9 PM. On Sundays you can eat dinner from Noon to 7 PM. (Closed Mondays). For $2.50 you can taste a complete dinner; soup, salad, entrée, vegetables and home-baked pie. The asparagus is to swoon over. You can eat on the enclosed veranda and watch sleepy Apotos, or in the dining room. In case Paul Bunyan is in your party, you can order huge portions for around $5.00. Entrees in both prices include sirloin tips, salmon, scallops, beef, etc.

Behind the Bay View, in a weathered wood apple shed, is the Village Fair, open Wed., Thu., Sun. from 10 AM to 5 PM (Fri., Sat. From Sept. 30 to Apr. 30). This is a browser’s paradise — old and antique furniture, books, lamps, door knobs, trunks, jewelry, buttons, clocks, paintings, drawings, linens and more, ranging from the ridiculous to the sublime. The setup is like a street market, inside a large building to avoid dirt and insects, but still preserving the feeling that you will make the kind of your life around the next corner. Many of the booths are run by antique shop owners, who know how to price, so you may not make a big killing, but you’ll certainly have an enjoyable day!

(Excerpted from SHARE THE WEALTH: a monthly newsletter highlighting Conny 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 Conny Blvd., San Francisco, CA 94117, or call 387-1720.)
Silva Thins 100’s have less “tar” than most Kings, 100’s, menthols, non-filters. And more flavor than all of them.

16 mg “tar,” 1.1 mg nicotine.

Menthol too.