

PERFORMING ARTS

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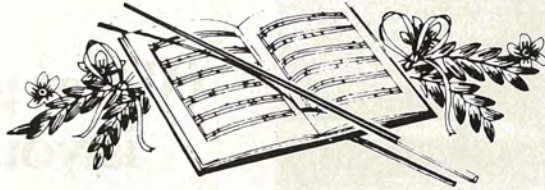
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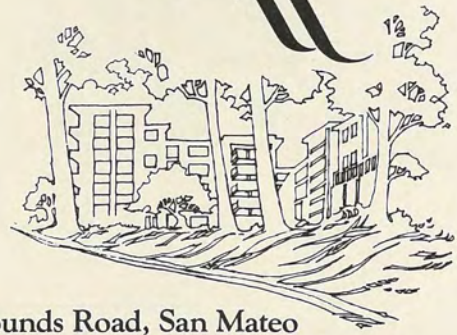
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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
APRIL 1974/VOL. 8, NO.4

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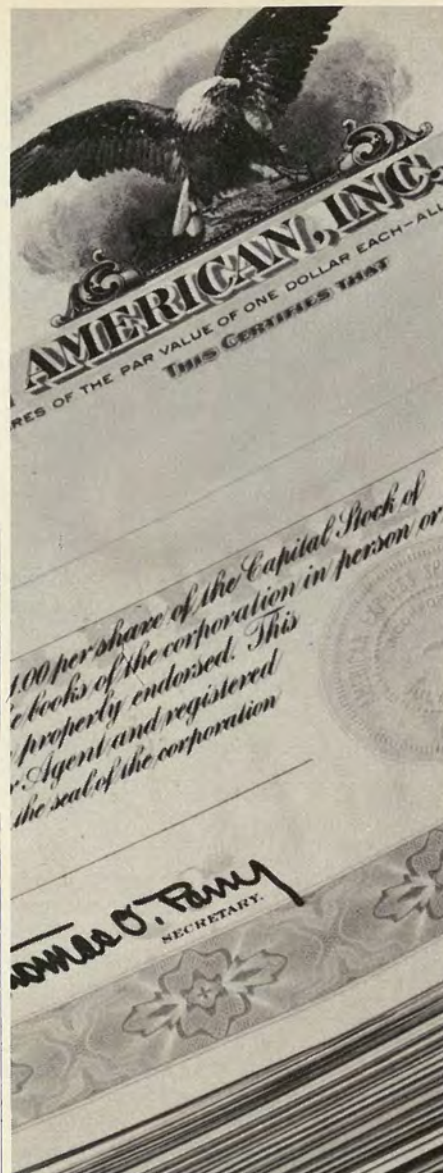
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A WALLED CITY

Where a visitor can discover Peking Duck and French perfume, an alpaca coin purse from Peru, a Joni Mitchell Songbook, a thick steak or a thin crepe, or a candle shaped like a banana split.

by Ernest Beyl

A beautiful young woman, dark hair hanging over her shoulders onto the folds of her Elizabethan gown, gently plays her harp in the Long Gallery of Albyn's Hall which Queen Elizabeth had built for her Ambassador to France. The young woman sings softly an old English folk song and visitors sipping martinis sit quietly and listen to her—

A man from Cleveland sights through the long lens of a Japanese camera to the Beniamino Bufano statue of St. Francis which stands tall and straight near the sidewalk. A sparrow is perched atop the head of St. Francis. "I've been waiting for this shot all morning. I knew a bird had to land there sometime," the tourist says—

More than 100 persons stand in the shade of the olive trees in a large concourse. Most of them stamp a foot in time to an old song called "Turkey in the Straw" played on the violin by a slight girl accompanied on guitar by a young man whose hair looks like an oversized Brillo pad. Nearby a man shucks oysters and when "Turkey in the Straw" is completed he bursts into song. *Vesti la giubba* he sings from Leoncavallo's opera Pagliacci. And he's not a bad tenor—

An Old Fruit Cannery

Scenes out of context and out of time perhaps. But all there on San Francisco's North waterfront because Leonard Martin, a descendant of a White Russian family, saved an old brick fruit cannery from the wreckers' ball.

The time (and place) warp exists with varying degrees of accuracy — give or take a little artistic license — at The Cannery, one of San Francisco's oldest commercial buildings transformed into a sophisticated collection of specialty shops, eating and drinking establishments, art galleries, and emporiums. A place more than a structure, The Cannery began life as the Del Monte Fruit Cannery, a practical, unadorned example of brick masonry, sturdy enough to survive the 1906 earthquake and fire.

More than sixty years later the old structure was saved from certain demolition by Martin, who envi-

sioned a joyous bazaar. An environment of detachment from the stucco supermarket. A site of delightful hesitation and pleasurable false starts, almost unknown in today's cash register-jangling marketplace.

A White Russian

Leonard Martin, who caused The Cannery to be created from his visions of small European towns such as Bruges in Belgium, is a tall and courtly, grey-maned Russian. His father, a Captain in the Russian army, had been gassed in combat in World War I and fled to Manchuria as a White Russian when the Red revolution came along. There, in 1920, in a large industrial city called Harbin,

Leonard (his family later changed its Russian name to Martin) was born.

When he was twenty his family moved to the United States. Here he attended both the University of California at Berkeley and UCLA, eventually becoming a lawyer. He married, fathered four boys and practiced law for six years.

That Pile of Bricks

During this period Leonard Martin discovered the Buena Vista Cafe, that fine North waterfront saloon, memorialized by syndicated travel writer Stan Delaplane, who introduced Irish Coffee to the U.S. at the B.V.'s well-worn bar. Leonard Martin sat brooding at the Buena Vista one day and





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peered down Beach Street and that pile of bricks, the defunct Del Monte Cannery. Suddenly he decided to buy it and turn it into a European-style walled town, such as he had seen abroad—zig zagged balconies, staggered corridors and walkways, tiny alleys, open and shaded concourses.

Tear It Down

There were those who told Leonard Martin, "If you want to build a shopping center out there, fine. Just tear the building down and start over, it will be cheaper in the long run."

But Martin did not want to build a shopping center and, most assuredly he did not want to tear down the old cannery.

Instead he hollowed out the original brick structure, retaining only the exterior walls. The interior, his architect, Joseph Esherick, turned into a labyrinth of shops, galleries, restaurants, markets and pubs, set in an almost medieval fortress of bridges, verandas and courtyards, climbing up on three levels and topped off by flapping pennants.

North Waterfront Renaissance

Leonard Martin's Cannery has added much to the renaissance of San Francisco's North Waterfront. Just a few steps from The Cannery are the historic old ships of the State Maritime Park—the Buena Vista Cafe where he got the idea for his walled city—the cable car turntable at the Victorian Park overlooking San Francisco Bay—Ghirardelli Square, the old chocolate factory, it too remodeled to house shops, galleries and restaurants—the famed San Francisco Maritime Museum, whose director Karl Kortum, another visionary, has done much to develop the North Waterfront area into the charming edge of the city it is today—and the old Haslett Warehouse (occupying the other half of the Cannery block) which has been converted into small office suites.

Today Leonard Martin's Cannery is known widely. San Franciscans stroll, read, browse, shop, talk, drink, eat or just sit there unfrazzled. Tourists do the same.

Elizabethan Pub

The beautiful, dark-haired, harp-playing young woman introduced at the beginning of this article, was seen and heard in Ben Jonson's, The Cannery's Elizabethan pub and restaurant.

Leonard Martin likes pubs. He has prowled them in London and elsewhere, and he wanted one for The Cannery. In a conversation with Bing

Crosby, Martin learned about the William Randolph Hearst Estate warehouse in The Bronx, which housed treasures the late publisher collected abroad.

Martin visited the warehouse and bought (by the crate) the Long Gallery of Albyn's Hall, designed by Inigo Jones in the early 1600's and built by Queen Elizabeth I for Sir Thomas Edmonds. The magnificent oak paneling and richly-carved fireplaces of the 100-foot long hall have been preserved in every detail.

A handsome Jacobean oaken staircase ascends from Albyn's Hall to two Elizabethan dining rooms above. The staircase and the rooms above also came right out of Mr. Hearst's instant-history crates.

Bufano's St. Francis

The man from Cleveland shooting pictures of the bird on the head of St. Francis probably shot a lot of other photos of the late Beniamino Bufano's sculpture at The Cannery. For many pieces by the diminutive San Francisco sculptor, on loan from The Bufano Foundation, are placed around The Cannery.

Pagliaccio In the Oyster Bar

The girl with the violin and the young man with the guitar, and hair like a Brillo pad, are also regulars at The Cannery. So is the latter-day Pagliaccio, Frank Crivello, proprietor of Crivello's Oyster Bar.

Street Musicians

From the beginning Leonard Martin wanted music in The Cannery. It began when he hired a mariachi band to play there. Soon he discovered a beautiful, young folk singer, named Victoria. She sang there for Martin for two years before she was "discovered" and wound up with a recording contract. Later volunteer street musicians began gathering beneath the olive trees in The Cannery Concourse. Martin, not trusting to his own musical taste, ("there are a lot of new things in music these days," he says) lets a youthful saxophonist, Robert Feldman, audition street musicians who wish to play in the Cannery's main concourse and staggered walkways.

Today, The Cannery attracts a wide range of young talented performers. There is Peter, a young folk singer from South Africa, a slim young lady known as Toad the Mime, chamber music groups, and puppeteers, magicians, and a young man who sounds a little like Bob Dylan. A potpourri of the medieval and the modern.

A Frou Frou Negligee

Leonard Martin has created an environment of ambience in The Cannery. Within those old brick walls a visitor can have a tankard of stout and throw darts, buy a salami or a \$50 bottle of wine.

And what else is it the unhurried impulse buyer or pleasure-seeker might discover:

Peking duck and French perfume. An alpaca coin purse from Peru. A Joni Mitchell Songbook. A Maine lobster. A battery-operated toy earth-mover from Germany. Tostada compuesta with Mexican hot sauce. Cuff links made from U.S. minted, buffalo nickels. A meerschaum pipe. A fertility mask from New Guinea. A do-it-yourself earring-making kit. A frou frou negligee or bikini underwear. A perfumed candle shaped like a banana split. Moccasins made by an American Indian. A hand-thrown, stoneware pot. Mini-metal sculpture in steel, bronze and wood. A thick steak or a thin crepe with any one of more than 100 fillings. A good book.

What about the future of the North Waterfront area of which The Cannery is so much a part?

Cotton Candy and Painted Turtles

Of this Leonard Martin says, "First, it should be kept pedestrian-oriented. Today tourists and even San Franciscans, stroll from Fisherman's Wharf, through The Cannery, across Victorian Park, down to Ghirardelli Square and over to the Maritime Museum in one long, joyous walk, enjoying the city and this wonderful waterfront area. They are happy. There are kites flying. There is music. There are good things to eat and drink, and interesting things to see.

"Second," he says, "we should at all costs maintain the integrity of the Fisherman's Wharf area. We should avoid the shoddy and the phony. The cotton candy and the painted turtles. You don't have to come to San Francisco for these things. You can get them almost anywhere.

"Fisherman's Wharf is becoming contrived. It is losing its spontaneity. The Italians over there should maintain their Italian heritage. They should dance the Tarantella, at the Wharf, for example."

With that the tall, iconoclastic Russian in all likelihood will grab you by the arm. "Come upstairs with me." He will point up to the third floor of his walled city where colorful pennants are flying in the San Francisco Bay breeze. "I've got a thirteenth century Moorish ceiling up there that will take your breath away."



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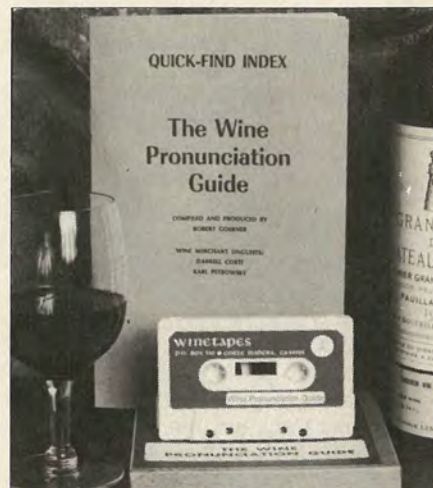
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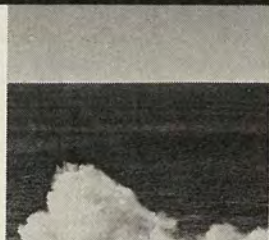
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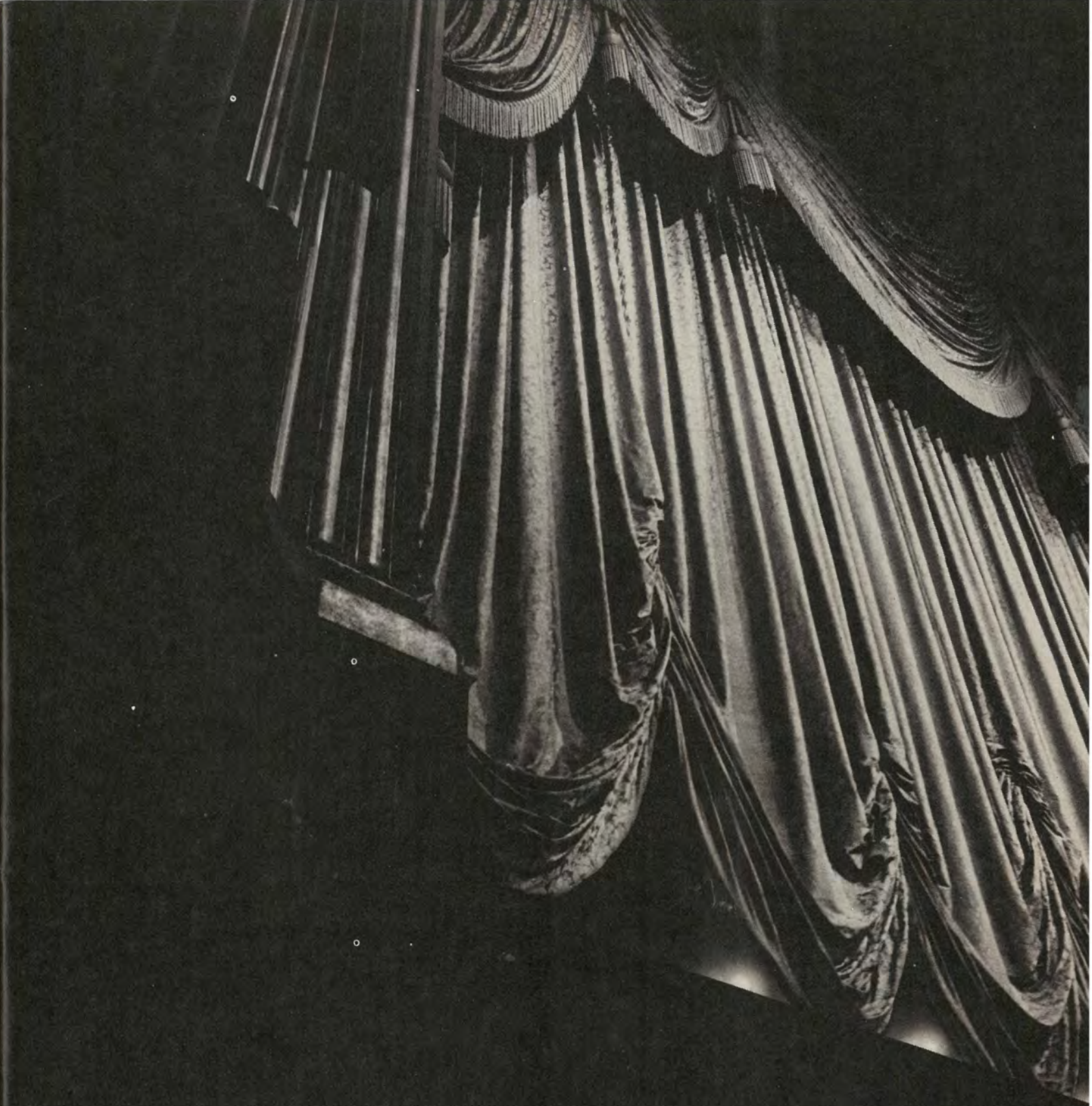
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(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and B.J.'s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is \$7.50 per year, \$14 for two years, \$20 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Geary Blvd., San Francisco, Ca. 94118, or call 387-1728). Send 75c for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.



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BROWN BAG OPERA

by Caroline Crawford

If you like your Puccini with prosciutto, then Brown Bag Opera is for you. Conceived by San Francisco Opera director Kurt Herbert Adler as a means of bringing opera to the San Francisco lunch hour, Brown Bag Opera is scheduled twice-weekly at the Veterans Auditorium and has played to standing-room-only audiences ever since it was launched on February 20.

The operatic fare is varied and includes everything from favorite love duets and famous villains' arias to selections from rarely performed and contemporary works. Typical programs on the Brown Bag agenda have been *An Operatic Love-in* with selections from *La Traviata*, *Romeo and Juliette*, *Lucia di Lammermoor*, and *Manon*, and *A Mixed Bag Day* with highlights from *Don Giovanni*, *La Bohème*, *The Ballad of Baby Doe*, and *The Consul*. The singers themselves, often in full stage regalia, set the stage for boudoir, ballroom and battlefield. In a scene from *The Magic Flute*, Papageno made the woods so real for one five-year-old fan that she insisted on approaching the stage and

trying out the Bird Flute and the toy Glockenspiel.

One-act operas such as Mozart's *Impresario* are fully staged, costumed and presented in their entirety, and programs are occasionally devoted to a single composer's work. Brown Bag Opera will also explore backstage: production, costuming, coaching, prompting. A favorite program to date has been basso buffo Spiro Malas demonstrating makeup techniques for some of his favorite roles: the sly Dulcamara from *The Elixir of Love*, the aging Don Pasquale, the charmer Figaro. With a Greek aria thrown in for good measure, Malas wound up a boisterous session with *If I were a rich man* from *Fiddler on the Roof*. Most of the programs are served up in English, with a minimum of fuss and a maximum of imagination.

Brown Bag Opera provides another performing stage for young as well as seasoned singers from the San Francisco Opera, Spring Opera Theater, Western Opera Theater, and the Merola Opera Program. The perform-



Brown Bag Opera goes backstage as Spiro Malas demonstrates makeup techniques for his favorite roles.



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Brown Bag Opera highlights Don Pasquale with Shigemi Matsumoto and William Parker.

ers enjoy the informal setting, the spontaneity of the crowd, the idea of singing for many who have never heard opera before.

The price is right—fifty cents is collected at the door—and brown-baggers come in droves, rain or shine: the noon-hour crowd walk from the government office buildings around Civic Center, lawyers taxi in from downtown, shoppers pour off the Market Street minibuses, museumgoers, law students, housewives, senior citizens, schoolchildren, and tourists. Many are hearing their first opera, but a good part of the audience are regular subscribers for the fall and Spring Opera Theater seasons. One professor from Cupertino was so enthusiastic about Brown Bag Opera he decided to make it a part of his music seminar.

A dollar buys a special Brown Bag lunch, for those who don't bring their own, and like the musical fare, the lunches are varied. Apples and celery were quickly taken off the menu for their obvious undesirable decibel rating. Fresh zucchini has been considered for all-italian programs, and pickles and wurst may well be packaged for Brown Bag Wagner. The rustle of bags and the general sounds of munching caused the San Francisco *Examiner's* Alexander Fried to recall "the clicking sounds of customers' lichee nuts . . . an age-old memory in San Francisco Chinese theater." The ambience is picnic, and Brown Bag audiences come equipped with embroidery, newspapers, and even an occasional chess set.

Future programs at Brown Bag Opera will include highlights from Doni-

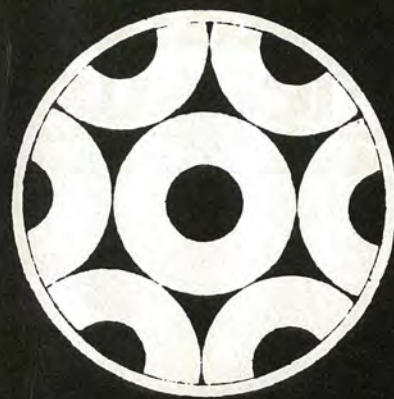
zetti's *The Elixir of Love*, an exploration of "trouser roles" (male roles sung by sopranos and mezzos), a staged presentation of Menotti's *The Telephone*, and a day devoted to the music of Leonard Bernstein featuring parts of his one-acter *Trouble in Tahiti* and *La Bonne Cuisine*, a song-cycle concoction of four recipes set to music.

In mid-May Brown Bag Opera has plans to move literally into the streets and play in parks, downtown plazas and in factories and hospitals. "There are potential opera-lovers everywhere," says Maestro Adler, "and our hope is that Brown Bag Opera will ferret them out and transform them into confirmed operagoers."

San Francisco has been an opera town for over a hundred years—ever since crowds packed the old Adelphi Theater on Clay Street for a performance of *La Sonnambula*. It was February 12, 1851, the first evening at the opera in San Francisco's history. Since that time, the San Francisco Opera has produced a thriving four-company family that includes the international fall company, the young Spring Opera Theater, the touring Western Opera Theater, and summer's annual Merola Opera Program. Brown Bag Opera adds yet another operatic endeavor—wall-to-wall opera in a town that loves and supports it with enthusiasm. Brown Bag audiences leave the Auditorium a little happier—and humming audibly.



The Grand Duchess of Gerolstein (Carol Bayard) visits Brown Bag Opera.



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"BROADWAY" REVISITED



Philip
Dunning

George
Abbott

The following are excerpts from Jack Conway's review of *Broadway*, which appeared in a 1926 edition of *Variety*, the show business newspaper:

Step into the Broadhurst, if you can get in now, and stake yourself to a load of New York night life without getting knocked off for a cover charge.

"Broadway" is the show I'm pegging this rave about, produced by Jed Harris and written by Phil Dunning and George Abbott, and the three of them can spend the rest of their lives counting up, if they don't want to work no more, if you know what I mean.

And what a cast! Wait until you get Tommy Jackson playing Dan McCorn, an up-and-up opperkay; and Lee Tracy as Roy Lane, a hooper with a yen to make the Palace; and Robert Gleckler as Steve Crandall, a white-shirt gorill bootlegger who croaks "Scar" Edwards, his Harlem opposition. They'll slay you.

This opera has everything — story, comedy, pathos, color, lingo, broads, and, above all, staging.

The three acts are spotted in a cabaret dressing room. You see the frails making entrances, exits and changes, wise-cracking about their racket, fighting a battle royal until they get an entrance cue, and then hopping out on the imaginary floor with the prop smiles working overtime.

There's only six of them, and one is Scar's gal, planted in the joint to get the hop on Steve. McCorn is wandering around the slab and pegs her. He knows she's Scar's woman, but he don't crack. Steve and two of his mob are hanging around the dressing room when Scar slides in for a show-down. Scar makes a beef about one of his trucks being high-jacked in Harlem, and to warn Steve that 125th street is the dead line from now on. He don't come heeled, and when his back is turned Crandall slips a slug into him. Then Crandall and

his pal walk the stiff out like he's plastered, and plant him in a shed-wagon down the street . . .

All the thrills happen between numbers, breaking up dramatic situations at the right time, which is big league construction. It keeps the peasants on the ends of the chairs when they ain't laughing themselves dizzy . . .

The gorills are true to life, and the whole opera breathes realism and knowledge of the subject. The birds that wrote this one know their onions and will be sitting pretty from now on.

How they will lap "Broadway" up out in the sticks, and in Chi and the big burgs! They can pull 10 "Broadway" road shows from this one, getting the coin fast . . .

Don't muff this one; for if you wait until the end of the week, the only way you can crash into that slab will be under a fire-hat.

It's the biggest thing since the Armistice, for everybody. But for the mob, it's the pay-off.

Conway's colorful review, written in the form of a slangy letter to an imaginary friend, was actually one of three reviews of *Broadway* published in a single issue of *Variety*, all of them "raves," as Conway would say. Such extraordinary coverage gives some indication of the sensation *Broadway* caused on its New York opening.

It was the hit of the 1926-27 theatrical season and went on to rack up a Broadway run of 603 performances, a spectacular achievement in those days—and now, for that matter. As Conway shrewdly predicted, the "sticks" and the "big burgs" all over the country lapped up *Broadway*, making it one of the American theatre's all-time hits.

Philip Dunning and George Abbott's comedy-drama gaudily evokes the ten years in our history variously known as "The Roaring Twenties," "The Lawless Decade" and "The Era of Flaming Youth." Its showbiz-underworld-Prohibition milieu and its bootlegging mobsters, hard-boiled chorines and talented young hopefuls ("Gosh, we could have grabbed another bow!") recall some of the most dynamic and enduring Warner Bros. movies of the thirties. Like those movies, *Broadway* still entertains, thanks to the craftsmanship and solid professionalism that went into its creation. The play is vastly different in tone and spirit from more recent works set in the same period

because it is of that period itself, written while the events it portrays were actually taking place.

Blending fast, flip, wisecracking comedy with surefire melodrama, *Broadway* was a child of the commercial theatre whose purpose was to fill the seats with customers and give them a rousing good show for their money. Now, seen through the perspective of nearly fifty years of history, the world in which the play unfolds—where conventions toppled, concepts of morality were boldly challenged and lawbreaking was a way of life—takes on some striking parallels to the world we face now.

Those parallels may have something to do with the fact that many of the men and women who presently occupy the positions of greatest power in American public life spent their childhoods in the nineteen-twenties.

Of course, if anybody had used the phrase "moral relevance" in discussing *Broadway* with its creators or critics in 1926, he doubtless would have been laughed out of town. After all, it does seem excessive to ask for profundity from a show that keeps us peasants on the ends of the chairs—when we ain't laughing ourselves dizzy, that is.

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The members of A.C.T. look forward to seeing you among our audiences next season and thank you for helping to make this season possible.

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

presents

THE TAMING OF THE SHREW

By WILLIAM SHAKESPEARE

The members of the company dedicate this production to
CYRIL MAGNIN,
a great leader, a great patron of the arts and a great friend.

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by RALPH FUNICELLO

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Music by LEE HOIBY

dramatis personae

<i>Baptista Minola, a rich gentleman of Padua</i>	WILLIAM PATERSON
<i>Vincentio, an old gentleman of Pisa</i>	ANDY BACKER
<i>Lucentio, son to Vincentio</i>	STEPHEN SCHNETZER
<i>Petruchio, a gentleman of Verona</i>	MARC SINGER
<i>Suitors to Bianca</i>	<i>Gremio</i> RAYE BIRK
	<i>Hortensio</i> JAMES R. WINKER
<i>Servants to Lucentio</i>	<i>Tranio</i> ROGER KERN
	<i>Biondello</i> DANIEL KERN
<i>Servants to Petruchio</i>	<i>Grumio</i> RONALD BOUSSOM
	<i>Curtis</i> CHARLES HALLAHAN
	<i>Nathaniel</i> LEN AUCLAIR
	<i>Philip</i> ROSS GRAHAM
	<i>Sugarsop</i> BOBBY F. ELLERBEE
<i>A Pedant</i>	ROBERT MOONEY
<i>Tailor</i>	E. KERRIGAN PRESCOTT
<i>Haberdasher</i>	RIC HAMILTON
<i>Messenger</i>	BOBBY F. ELLERBEE
<i>Daughters to Baptista</i>	<i>Katherina, the shrew</i> FREDI OLSTER
	<i>Bianca</i> CLAIRE MALIS
	<i>Widow</i> DEBORAH MAY

Players:

James Arrington, Karen Hensel Bailey, Phillip W. Beck, Betty Bridges, Eugene Carroll, Karl Ellis, Jessica Epstein, S. Lockhart Fryer, Leslie Harrell, Lawrence Hecht, Charles H. Hyman, Christopher Kuhlman, Dom Magwili, Maureen O'Kelley, Beth Raines, Jean Carol Rasey, Angie Reynal, Craig Scott, Evelyn Seubert, Sandra Shotwell, Judy Teran, Wm. Todd Tressler, Joan Andrea Vigman, Patti Walker, Collis White

The action takes place in Padua and at Petruchio's country house.

There will be one ten-minute intermission

understudies

Petruchio: Charles Lanyer; Grumio: Henry Hoffman; Baptista: Joseph Bird; Gremio: Earl Boen; Lucentio: J. Steven White; Tranio, Hortensio: Sabin Epstein; Biondello: Bobby F. Ellerbee; Vincentio: E. Kerrigan Prescott; Pedant: Allen Fletcher; Tailor: Robert Chapline; Haberdasher, Curtis: Len Auclair; Katherina: Elizabeth Cole; Bianca: Janie Atkins; Widow: Barbara Dirickson

Stage Manager: JAMES L. BURKE

NOTES ON 'THE TAMING
OF THE SHREW'

In writing what scholars believe is his seventh play, *The Taming of the Shrew* (1593-94), Shakespeare turned to a popular theme of Medieval and Elizabethan literature, the subduing of a rebellious, unruly wife by a resourceful husband. Such stories were great favorites of the time, and one example from a 1567 work, *Tales and Quick Answers*, told of a husband who, upon learning that his wife has drowned in a river, mordantly advises his comrades to look upstream for the body, since his wife always went against the current.

Among the more specific sources on which Shakespeare drew in writing his comedy is the Italian volume, *I Suppositi* (1509), by Ariosto, translated into French by Georges Gascoigne in 1566 as *Supposes*. Historians point out that this ancient Italian work probably gave Shakespeare the idea for his play's setting as well as his principal subplot.

Another possible source of the comedy is still disputed by experts. This one is a similarly-titled play which prefigures Shakespeare's famous version and contains the same basic story line of the siege and conquest of an extravagantly shrewish woman paralleling the more traditionally romantic wooing of the shrew's gentle younger sister.

Some scholars contend that the earlier comedy was written by a now forgotten scribbler, then pirated by the brilliantly opportunistic Shakespeare. An opposing camp suggests that it was actually the work of the Bard himself, a product of his fledgling days as a dramatist.

William Ball's production takes its cue from the play's Italian origins, placing it in the tradition of *commedia dell'arte*, a kind of theatre that started to flourish in Italy in the mid-sixteenth century. Usually performed on portable stages in public squares by troupes of travelling actors, *commedia dell'arte* plays began as basic plot outlines on which the actors freely improvised their own dialogue and stage business. The plays were most often broad and lusty comedies filled with physical and verbal clowning and marked by a gallery of stock characters known for a single personality trait.

All elements of the production combine in an attempt to make each character stand out boldly in the *commedia* tradition and to communicate the sense of travelling players performing a show and revelling in their work. The characters themselves are frequently modelled on the great stock figures of *commedia*.

CYRANO DE BERGERAC

by EDMOND ROSTAND

Translated by BRIAN HOOKER

Adaptation by DENNIS POWERS

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Lighting revived for the repertory by FRED KOPP

Fencing choreographed by PATRICK CREAM

Music by LEE HOIBY

* * * * *

{ In recognition of his loyalty, leadership and wisdom, the members
of the American Conservatory Theatre dedicate this production to
Mortimer Fleishhacker Jr. }

* * * * *

the cast

<i>Cyrano de Bergerac</i>	PETER DONAT
<i>Christian de Neuville</i>	MARC SINGER
<i>Comte de Guiche</i>	PAUL SHENAR
<i>Le Bret</i>	EARL BOEN
<i>Ragueneau</i>	ROBERT MOONEY
<i>Ligniere</i>	HENRY HOFFMAN
<i>Vicomte de Valvert</i>	J. STEVEN WHITE
<i>Chavigny</i>	E. KERRIGAN PRESCOTT
<i>Cuigy</i>	ROGER KERN
<i>Montfleury</i>	CHARLES HALLAHAN
<i>Bellerose</i>	BOBBY F. ELLERBEE
<i>Jodelet</i>	STEPHEN SCHNETZER
<i>Meddler</i>	JOSEPH BIRD
<i>Porter</i>	ANDY BACKER
<i>Cut Purse</i>	LEN AUCLAIR
<i>Musketeer</i>	RICK HAMILTON
<i>Musician</i>	DANIEL KERN
<i>Capuchin</i>	ANDY BACKER
<i>Roxane</i>	DEBORAH MAY
<i>Duenna</i>	ELIZABETH HUDDLE
<i>Orange Girl</i>	JANIE ATKINS
<i>Lise</i>	KATHRYN CROSBY
<i>Mother Marguerite</i>	ELIZABETH COLE
<i>Sister Marthe</i>	JUDITH KNAIZ

and

Chris Abbe, James Arrington, Karen Hensel Bailey, Phillip W. Beck, Bonita Bradley, Betty Bridges, Barbara Crepier, Eugene Carroll, Robert Chapline, Karl Ellis, Jessica Epstein, S. Lockhart Fryer, Lou Ann Graham, Leslie Harrell, Lawrence Hecht, Charles H. Hyman, Christopher Kuhlman, Ronald Lazar, Dom Magwili, Arthur Michaels, Maureen O'Kelley, Frank Ottiwell, Beth Raines, Jean Carol Rasey, Angie Reynal, Karen Schwartzman, Craig Scott, Evelyn Seubert, Sandra Shotwell, James Stephens, Judy Teran, William Todd Tressler, Joan Andrea Vigman, Patti Walker, Collis White, Rick Winter

The first four scenes take place in 1640; the fifth in 1655

Scene 1: A Performance at the Hotel de Bourgogne

Scene 2: The Bakery of the Poets

Scene 3: Roxane's Kiss

Scene 4: The Cadets of Gascoyne

Scene 5: Cyrano's Gazette

There will be two seven-minute intermissions

understudies

Cyrano: E. Kerrigan Prescott; Christian: Stephen Schnetzer; deGuiche: Paul Shenar; Le Bret: Charles Lanyer; Ragueneau: Charles Hallahan; Ligniere/Jodelet: Rick Hamilton; Valvert: Daniel Kern; Marquis: Sabin Epstein; Montfleury/Bellerose/Musketeer: Ronald Boussom; Meddler: William Paterson; Cut Purse: Bobby F. Ellerbee; Poets: Len Auclair; Roxane: Fredi Olster; Duenna/Mother Marguerite: Ann Lawder; Lise: Nancy Wickwire; Sister Marthe: Janie Atkins

Stage Manager: JAMES HAIRE

NOTES ON

"CYRANO DE BERGERAC"

Following his infamously large nose which "marches on before me by a quarter of an hour," the swash-buckling Cyrano de Bergerac returns for a second season as the central figure of Edmond Rostand's heroic comedy, written in 1897 and a favorite of theatre-goers ever since.

The courageous Gascon nobleman — equally adroit as a swordsman, poet, musician and philosopher — doesn't flinch at the prospect of taking on a band of one hundred assassins singlehandedly. And armed with a wit that cuts as deeply as his sword, he takes delight in deflating the hypocrite and exposing the scoundrel. Cyrano is a living embodiment of the French term, *panache*, that unique amalgam of pride, gallantry, swagger, courage, conceit and conscious superiority. Yet beneath all his Three Musketeer-heroics lies still another side of Cyrano, his tireless striving for the ideal in all things, symbolized by the great love he bears for the brave and beautiful Roxane.

Rostand, then twenty-nine years old, based his play very loosely on a minor French figure from the seventeenth century called Savinien Cyrano. The "real" Cyrano was neither noble nor Gascon; his grandfather was a fish merchant. As a writer, the original was a satirist, while Rostand's is essentially a poet. It was even alleged that the real Cyrano—who died in the prime of life, probably as much from venereal disease as from a beam of wood that fell on his head—had tried to rob his wealthy father when the latter lay on his deathbed. One thing the two Cyranos have in common, however, is a gigantic nose. The poet Gautier described the original Cyrano's nose as "the highest mountain in the world after the Himalayas."

When *Cyrano de Bergerac* opened in Paris three years before the turn of the century, critic Max Beerbohm wrote, "The part of Cyrano is one which, unless I am much mistaken, the great French actor in every future generation will desire to play . . . Realistic figures perish necessarily with the generation in which they were created, and their place is taken by figures typical of the generation which supervenes. But romantic figures belong to no period, and time does not dissolve them . . ."

As another observer of the time, Henry James, put it, "I wouldn't, individually, part with an inch of Cyrano's nose . . ."

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If just one person from our audience would send in a check for \$250,000.50, we would go over our May 31st Annual Giving Fund goal by fifty cents.

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NOTES ON

"THE CHERRY ORCHARD"

"In real life, people don't spend every minute shooting each other, hanging themselves or making declarations of love," wrote Anton Pavlovich Chekhov. "They don't dedicate their time to saying intelligent things. They spend much more of it eating, drinking, flirting and saying foolish things. And that is what should happen on the stage."

Chekhov's quest for the dramatic portrayal of life in its moment-to-moment reality was most fully realized in his last play, *The Cherry Orchard* (1904), completed only a few months before his death at the age of forty-four. It reflects the playwright's own gentle humanity, his ability to understand—and to accept without judgment—the goodness, beauty, foolishness, vanity and stupidity of his characters.

Regarded by many as the masterpiece of Russia's greatest dramatist, *The Cherry Orchard* is Chekhov's ultimate fusion of comedy and tragedy in which laughter and tears are not only concurrent but often inseparable. Bernard Shaw once said that after seeing a play by Chekhov, he wanted to tear up his own.

Writing at a time when Russia was moving inevitably toward a violent social upheaval that would change the course of history, Chekhov created in *The Cherry Orchard* an elegy for a graceful, aristocratic way of life that was vanishing forever at the same time he foreshadowed the coming revolution. He liked to remind people that he had also created a play that was "a comedy, in places, even a farce," and he was angry that Konstantin Stanislavsky, director of the original Moscow Art Theatre production, had seen the work as a poetic drama with tragic overtones.

Chekhov accused the director of "turning my characters into crybabies" and demanded to know why "my play is persistently called a drama in playbills and newspaper advertisements." Early American productions of Chekhov tended to emphasize the gloomy side of his plays, while more recent efforts have tried to restore his delicate balance of laughter and tears.

The Cherry Orchard is the fourth play by Chekhov to join the A.C.T. repertory, following *Uncle Vanya* (1966), *The Seagull* (1967) and *Three Sisters* (1969). William Ball's new production also marks the return to A.C.T. of two former members, Dana Elcar and Sada Thompson.

THE AMERICAN CONSERVATORY THEATRE

presents

THE CHERRY ORCHARD

A COMEDY BY ANTON CHEKHOV

English version by William Ball and Dennis Powers

The members of the American Conservatory Theatre dedicate this production to
ALAN D. BECKER,
whose great accomplishments in bringing A.C.T. closer to the
Bay Area Community are very deeply appreciated.

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ANN ROTH

Lighting by F. MITCHELL DANA

Music by LEE HOIBY

the cast

<i>Lyubov Andreyevna Ranevskaya, a landowner</i>	SADA THOMPSON
<i>Leonid Andreyevich Gayev, her brother</i>	PETER DONAT
<i>Anya, her daughter</i>	CLAIRE MALIS
<i>Varya, her adopted daughter</i>	ELIZABETH COLE
<i>Yermolay Alexeyevich Lopakhin, a businessman</i>	DANA ELCAR
<i>Pyotr Sergeevich Trofimov, a student</i>	MARC SINGER
<i>Simeonov-Pishchik, a landowner</i>	WILLIAM PATERSON
<i>Chariotta Ivanovna, a governess</i>	NANCY WICKWIRE
<i>Yepikhodov, a clerk</i>	RONALD W. BOUSSOM
<i>Dunyasha, a maid</i>	BARBARA DIRICKSON
<i>Firs, an old servant</i>	EARL BOEN
<i>Yasha, a valet</i>	DANIEL KERN
<i>A Tramp</i>	CHARLES H. HYMAN
<i>A Stationmaster</i>	ROBERT MOONEY
<i>A Post Office Clerk</i>	FRANK OTTIWELL

Guests and Servants

James Arrington, Bonita Bradley, Phillip W. Beck, Betty Bridges, Eugene Carroll, Leslie Harrell, Lawrence Hecht, Christopher Kuhlman, Ronald Lazar, Dom Magwili, Beth Raines, William Todd Tressler, Collis White.

The action takes place on the Gayev estate in Central Russia in 1904

ACT I—The Nursery: May

ACT II—A Path: July

ACT III—The Drawing Room: August 22

ACT IV—The Nursery: October

There will be two ten minute intermissions

Russian Consultant: Irina Arn Vacchina

Understudies

Lyubov: Nancy Wickwire; Anya: Janie Atkins; Varya: Fredi Olster;
Lopakhin: Andy Backer; Trofimov: Charles Lanyer; Pishchik: E. Kerrigan
Prescott; Charlotta: Elizabeth Huddle; Yepikhodov: James R. Winker;
Yasha: Paul Shenar; Dunyasha: Judith Knais

* * *

In Russian, the customary form of address between friends and acquaintances uses the Christian name and the patronym. For example, Lopakhin is usually addressed as "Yermolay Alexeyevich" rather than as "Mr. Lopakhin." If the relationship warrants informality, the Christian name alone or a nickname might be used.

Stage Manager: JAMES HAIRE

THE AMERICAN CONSERVATORY THEATRE
presents

TONIGHT AT 8:30

by NOEL COWARD

Scenery by ROBERT BLACKMAN

Costumes by ROBERT MORGAN

Lighting by FRED KOPP

Musical Director: J. M. SPECK

Conductor: FAE McNALLY

SHADOW PLAY

Direction & Musical Staging by PAUL BLAKE

the cast

Lena	FREDI OLSTER
Victoria Gayforth	ELIZABETH HUDDLE
Martha Cunningham	ANNE LAWDER
Simon Gayforth	CHARLES LANYER
Hodge	BOBBY F. ELLERBEE
Sybyl Heston	JANIE ATKINS
Michael Doyle	J. STEVEN WHITE
A Young Man	ROGER KERN
George Cunningham	ROBERT MOONEY

ten minute intermission

FAMILY ALBUM

Directed by EDWARD HASTINGS

Waltz choreography by JOHN PASQUALETTI

the cast

Jasper Featherways	RAY REINHARDT
Jane Featherways	DEBORAH MAY
Lavinia Featherways	ANNE LAWDER
Richard Featherways	STEPHEN SCHNETZER
Harriet Winter	KATHRYN CROSBY
Charles Winter	CHARLES LANYER
Emily Valance	FREDI OLSTER
Edward Valance	JAMES R. WINKER
Burrows	RAYE BIRK

The action of the play passes in the drawing-room of the Featherways' house in Kent, England, on an Autumn evening in the year 1860.

ten minute intermission

"RED PEPPERS"

Direction & Musical Staging by PAUL BLAKE

the cast

George Pepper	CHARLES HALLAHAN
Lily Pepper	JUDITH KNAIZ
Alf	BOBBY F. ELLERBEE
Bert Bentley	EARL BOEN
Mr. Edwards	E. KERRIGAN PRESCOTT
Mabel Grace	RUTH KOBART

The action of the play takes place on the stage, a dressing room, and the stage again of the Palace of Varieties in one of the smaller English provincial towns in the year 1936.

understudies

SHADOW PLAY: Victoria/Sybyl: Deborah May; Simon: Paul Shenar
Martha: Ruth Kobart; Hodge: Charles Hallahan; Young Man: Stephen
Schnetzer; George: Earl Boen; Lena: Judith Knaiz; Michael: James R. Winker.

FAMILY ALBUM: Jasper: Len Auclair; Charles/Edward: Rick Hamilton;

Jane: Lou Ann Graham; Lavinia: Elizabeth Cole; Richard: Roger Kern;

Harriet: Claire Malis; Emily: Judith Knaiz; Burrows: Henry Hoffman.

RED PEPPERS: George: J. Steven White; Lily: Fredi Olster; Bert: Andy Backer;

Edwards: Raye Birk; Alf: Roger Kern; Mabel: Joy Carlin.

Additional Musical Staging by BETTY MAY

Musical Orchestration for Family Album & 20th Century Blues

by J. M. SPECK

Stage Managers: JAMES L. BURKE, RAYMOND S. GIN

NOTES ON

"TONIGHT AT 8:30"

Tonight at 8:30 is the overall title for nine short plays and musicals by Noel Coward which were divided into groups of three to make a trio of triple-bills. The first group opened in London on January 9, 1936, followed shortly by the second and third groups. They were then presented alternately for the remainder of the original 157-performance engagement at the Phoenix Theatre, with Coward and Gertrude Lawrence as the stars.

The nine plays, in order of their London openings, are *Family Album*, *The Astonished Heart*, "*Red Peppers*," *Hands Across the Sea*, *Fumed Oak*, *Shadow Play*, *We Were Dancing*, *Ways and Means* and *Still Life*. A tenth play, *Star Chamber*, was briefly substituted for *Hands Across the Sea*, then dropped altogether for the remainder of the run.

For its production of *Tonight at 8:30* this season, A.C.T. presents three of the original nine — *Shadow Play*, *Family Album* and "*Red Peppers*." All three are musicals, and they contain some of Coward's loveliest melodies and most charming lyrics amid dialogue that is alternately witty, tender and broadly funny.

When the plays were published, Coward wrote briefly about each in an introduction. Among his comments on the three works in the present production are the following:

"*Family Album* . . . is a sly satire on Victorian hypocrisy, adorned with an unobtrusive but agreeable musical score. It was stylised both in its decor and its performance, was a joy to play, and provided the whole talented company with good parts."

"*Shadow Play*, with which we finished the second bill, is a musical fantasy. It is a pleasant theatrical device which gave Gertie and me a chance to sing as romantically as we could, dance in the moonlight and, we hoped, convince the audience that we were very fascinating indeed. It always went extremely well, so I must presume that we succeeded."

"'*Red Peppers*' is a vaudeville sketch sandwiched in between two parodies of musical-hall songs. We always enjoyed playing it and the public always enjoyed watching us play it, which, of course, was highly satisfactory."

Tonight at 8:30 was the last occasion on which Coward and Miss Lawrence, who died in 1952, worked together. Sir Noel Coward died last year at the age of seventy-four.

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

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

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

credits ■ WILLIAM GANSLER, HANK KRANZLER, DENNIS ANDERSON, LARRY KWART and HIRO NARITA for photography. ■ KAPLAN'S of San Francisco. ■ Christopher Darling for Elizabeth Huddle's program photo. ■ *Cyrano* boots by Rainbow Cobblers of San Francisco. ■ RUBY NEWMAN for April program cover. ■ ESTHER ERFORD for research assistance on *The Cherry Orchard* ■ PHYLLIS LEVY for special costume accessories in *BROADWAY*.

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

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presents

BROADWAY

by Philip Dunning and George Abbott

Directed by Edward Hastings

Scenery by Ralph Funicello

Costumes by Robert Morgan

Lighting by Fred Kopp

Musical Arrangements by Harold Zollman

THE CAST

<i>Nick Verdis</i>	RAY REINHARDT
<i>Roy Lane</i>	JAMES R. WINKER
<i>Lil Rice</i>	RUTH KOBART
<i>Katie</i>	LOU ANN GRAHAM
<i>Joe</i>	ANDY BACKER
<i>Mazie</i>	JUDITH KNAIZ
<i>Ruby</i>	ELIZABETH HUDDLE
<i>Pearl</i>	KATHRYN CROSBY
<i>Grace</i>	FREDI OLSTER
<i>Ann</i>	JANIE ATKINS
<i>Billie Moore</i>	DEBORAH MAY
<i>Steve Crandall</i>	CHARLES LANYER
<i>Dolph</i>	HENRY HOFFMAN
<i>"Porky" Thompson</i>	CHARLES HALLAHAN
<i>"Scar" Edwards</i>	LEN AUCLAIR
<i>Dan McCorn</i>	ROGER KERN
<i>Benny</i>	E. KERRIGAN PRESCOTT
<i>Larry</i>	STEPHEN SCHNETZER
<i>Duke</i>	RICK HAMILTON
<i>Gangsters</i>	KARL ELLIS, LAWRENCE HECHT & DOM MAGWILI

The action takes place in the back room of the Paradise Night Club, New York City, 1926.

ACT I

A spring evening, just before the first show.

ACT II

Half an hour later.

ACT III

The next night.

There will be two ten-minute intermissions.

"I LOVE MY BABY" choreography by BETTY MAY
"SHINE" choreography by JAMES R. WINKER

Understudies

Nick: E. Kerrigan Prescott; Lil/Grace/Ann: Lou Ann Graham;
Scar: Sabin Epstein; Joe/Duke: Bobby F. Ellerbee; Ruby/Pearl:
Elizabeth Cole; Billie: Claire Malis; Steve: Stephen Schnetzer;
Porky: Dana Elcar; Benny/Larry: Daniel Kern; Dan/Duke:
J. Steven White; Mazie/Katie: Barbara Dirickson.

Stage Manager: JAMES L. BURKE



William Ball



James B. McKenzie



Edward Hastings



Allen Fletcher

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

Rex, *Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern Are Dead* and *Caesar and Cleopatra*. In addition to his work as a director, Mr. Ball teaches in the company's Conservatory training programs and two years ago headed an Australian national theatre workshop at the invitation of a government sponsored foundation. More recently, he directed the television production of A.C.T.'s *Cyrano de Bergerac* for nationwide showing on N.E.T.

JAMES B. MCKENZIE, Executive Producer, has been associated with A.C.T. throughout its history. As a member of the Board of Trustees in 1966, he was host to the company for a Spring season at his theatre in Connecticut, the Westport Country Playhouse. When the company moved to San Francisco shortly afterwards, he was actively involved in establishing basic contracts and policies as an officer of the Board of A.C.T. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. Often referred to as the "gypsy" of A.C.T., he spends much time travelling in connection with National Foundation support, arrangements for plays to be in the repertory, and development of A.C.T.'s non-repertory productions, such as *Hair*, *Godspell*, *Sleuth*, *Don't Bother Me I Can't Cope*, *Oh Coward*, etc. In addition to his duties as producer and board member of A.C.T., McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and presented the national tour of BUTLEY, starring Brian Bedford. He has been the producer of the Westport Country Playhouse in Connecticut since 1959, and of the Peninsula Players in Fish Creek, Wisconsin since 1960. He is co-producer of the Parker Playhouse in Fort Lauderdale, Florida, and president of the Producing Managers' Company in New York City, a firm that is active in packaging plays for tours throughout the country. Mr. McKenzie is vice-president of the Council of Stock Theatres, a director

of the league of Resident Theatres and of the Council of Resident Summer Theatres, and is an active member of The League of New York Theatres and Producers, the Independent Booking Organization, and the Organization of Legitimate Theatres. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. Between productions, McKenzie can be found on the ship-to-shore telephone pursuing his avocation of navigating ocean-racing yachts to such exotic ports as Bermuda, Halifax and Nassau.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and he directed the national touring company of *Oliver!* He served as guest director of *The Rake's Progress*, *Lemon Sky* and *A Man for All Seasons* in colleges and regional theatres. Mr. Hastings' productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons. In New York he guided the Henry Fonda revival of *Our Town* with an all-star cast. He has directed eight other A.C.T. productions, most recently *The Time of Your Life*, *Dandy Dick*, *The House of Blue Leaves*. Last summer, Mr. Hastings was resident director at the Eugene O'Neill Playwriting Conference in Connecticut and at the Squaw Valley Community of Writers. He heads A.C.T.'s own new play program, *Plays In Progress*, and will direct *Broadway* and *Family Album*, one of the three plays included in *Tonight at 8:30*.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is



Edith Markson



Paul Blake



Robert Bonaventura

former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera, the Pennsylvania State Festival Theatre, the Antioch Area Shakespearean Festival, the APA, the McCarter Theatre in Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the A.C.T. productions of *Uncle Vanya*, *Death of a Salesman*, *Arsenic and Old Lace*, *The Hostage*, *Antony and Cleopatra* and *Paradise Lost*, as well as co-directed *The Crucible*, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher also directed A.C.T.'s highly successful productions of *Hadrian VII*, *The Latent Heterosexual* and *An Enemy of the People*, and his new translation of *A Doll's House* and *That Championship Season* for the 1972-73 repertory. He directed the *HOT L BALTIMORE* and *The Miser* this 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 beginning. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed *Charley's Aunt* and *Six Characters In Search of an Author*, as well as Allen Fletcher, where he first directed *The Crucible*. Mrs. Markson currently serves on the executive board of directors of The Theatre Communications Group of which she is vice president, and on the Theatre Advisory Panel of the National Endowment for the Arts.

PAUL BLAKE has directed three world premieres in A.C.T.'s *Plays in Progress*

series and has served as associate director and acting teacher at A.C.T. for the past two years. This season he directs *Red Peppers* and *Shadow Play*, two of the three musicals by Noel Coward which comprise *Tonight at 8:30*, for the repertory. A native New Yorker, Mr. Blake studied with Uta Hagen and Charles Nelson Reilly at the Herbert Berghof Studio in New York. He has taught classes in acting and musical comedy scene study at the Dance Centre in London, the American Academy of Dramatic Art and St. Louis' Webster College, where he was an assistant professor. Before joining A.C.T., Mr. Blake directed a variety of plays and musicals for East Coast summer stock companies as well as productions at such resident theatres as the Long Wharf in Connecticut, the Playhouse on the Mall in New Jersey and the famous Bucks County Playhouse in Pennsylvania, where he was resident director.

ROBERT BONAVENTURA, *Artists and Repertory Director*, is a charter member of A.C.T. In addition to year-round involvement in casting, season planning and repertory scheduling, he has served as associate director to William Ball on such productions as *Tiny Alice*, *Under Milkwood* and *Oedipus Rex*, and to Allen Fletcher on *Antony and Cleopatra* and *That Championship Season*. Mr. Bonaventura also restaged Ellis Rabb's A.C.T. production of *Sleuth* when it transferred to the Marines' Memorial Theatre for an extended engagement and directed the 1972 revival of *The Merchant of Venice*. Last season he staged a new play, *Hagar's Children*, for A.C.T.'s *Plays in Progress* series. In 1970, he directed *The Knack* at San Diego's Old Globe Shakespeare Festival, and two seasons ago he accepted an invitation from South Coast Repertory Theatre to stage *Charley's Aunt*. He returned to that company this fall as guest director of *The Tavern*. At A.C.T. this season, his first assignment was as associate director of *The HOT L BALTIMORE*.

THE ACTING COMPANY

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

Janie Atkins



LEN AUCLAIR, who has studied with Uta Hagen and at the Yale School of Drama, comes to A.C.T. after appearing as a clown with the Ringling Bros. and Barnum and Bailey Circus and his television credits include NBC's recent *The Greatest Show On Earth*. Mr. Auclair was seen in the off-Broadway showcase production of *Murder in the Cathedral* with Johnathan Frid as Beckett, and his resident theatre credits include two productions at the Meadowbrook Theatre in Michigan as well as *Macbeth* and *Henry IV* at the Oregon Shakespearean Festival at Ashland.

ANDY BACKER, who returns to A.C.T. for his second season, holds a Master of Fine Arts degree from Cornell University and a B.F.A. from Nebraska, and has been seen in more than 75 stage productions. He served as the leading character actor with the Ithaca Summer Repertory (New York), the Nebraska Summer Repertory and Ledges Playhouse in Michigan, playing such roles as Iago in *Othello*, and the title roles in *Scapin* and *Sgt. Mus-*

grave's Dance. As a participant in the 1972 Playwright's Conference at the Eugene O'Neill Memorial Theater Center in Conn., Mr. Backer performed in five original plays, including Ron Cowan's *Porcelain Time*, with Michael Sacks, star of the current film, *Slaughterhouse-Five*. He is a veteran of numerous radio and television character assignments and taught acting at A.C.T.'s 1973 Summer Training Congress.

Andy Backer



JOSEPH BIRD, who returns for a fourth season at A.C.T., holds a master's degree in drama from Penn State University. A featured actor in 17 productions at the APA Repertory Company in New York from 1963 to 1969, Mr. Bird also toured Canada and the United States with that company. He appeared in the 1969 touring company of *The Show Off* with George Grizzard and Jessie Royce Landis and the Eastern University tour with *The Misanthrope* and *Exit the King*. He made his Broadway debut in *You Can't Take It With You*, and has appeared in 10 off-Broadway productions, including *Moon in the Yellow River* and *Electra*. Mr. Bird appeared as Dr. Cambell on the CBS daytime serial, *Love is a Many Splendored Thing*. For the past two summers, he has appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in *Hadrian VII*, *The Latent Heterosexual*, *An Enemy of the People*, *The Selling of the President*, *Caesar and Cleopatra*, *Antony and Cleopatra*, *The Tavern*, *Paradise Lost*, *Cyrano de Bergerac*, *The Mystery Cycle*, *The Crucible*, and as Shylock in *The Merchant of Venice*.

RAYE BIRK, who comes to his first season with A.C.T. from the Milwaukee Repertory Theatre where he acted and directed for two seasons. With a bachelor's degree from Northwestern and a master's from the University of Minnesota, he has also taught at Southern Methodist University in addition to directorial assignments there. Mr. Birk, whose acting credits also include having served as guest artist at both the Tulsa Little Theater in Oklahoma and California's Pacific Conservatory of Performing Arts at

Santa Maria, served as associate director with Nagle Jackson in Milwaukee on their Christmas Cycle of the *English Mystery Plays* (presented at A.C.T. last season as *The Mystery Cycle*) and directed the Easter Cycle of the same work there. He spent three seasons with the Oregon Shakespearean Festival, directing two plays and appearing in eight, including *Macbeth*, in which he played the title role, *The Merchant of Venice*, in which he was seen as Shylock, and *Man for All Seasons*, in which he appeared as Thomas More.

Raye Birk



EARL BOEN, who joined A.C.T. this past summer to play Le Bret in the PBS filming of *Cyrano* for the new *Theatre in America* series, has several other television and radio-TV commercial credits in addition to extensive stage appearances at major resident theatres. As a leading actor with the Pittsburgh Playhouse for two seasons, he was seen in ten productions, including *The Man of La Mancha*, *The Boys in the Band* and as Grandpa in *You Can't Take It With You*. Mr. Boen, who has also made guest artist appearances at several colleges and universities, spent a season each with the Harvard Repertory Company, the Seattle Repertory Company and Heartland Productions, and three with the Tyrone Guthrie Theatre, playing major roles in many productions, including the title role in the premiere production of *Futz*.

RONALD BOUSSOM, an associate artistic director of South Coast Repertory Company and director of their Actor's Mime Theatre, was a founding member of the A.C.T. Mime Troupe four years ago and spent a year with the training program. He returns this season as a member of the acting company and as a teacher of pantomime for the actor. Mr. Boussom's stage credits include one season at the Oregon Shakespearean Festival and four with South Coast Repertory, where he appeared in many leading roles, including that of Malcolm Scrawdyke in *Hail Scrawdyke!* and Pavlo Hummel in *The Basic Training of Pavlo Hummel*. A writer of silent comedies and an ardent supporter of the genre, he also wrote, produced,

directed, composed music for and acted in a production for the National Endowment for the Arts entitled *The Clowns* about Laurel and Hardy, Buster Keaton and Charlie Chaplin.

Ronald Boussom



BONITA BRADLEY has been teaching Yoga to the A.C.T. Company and Conservatory since 1971. She studied Yoga in India for three years at the Bihar School of Yoga and then taught in Europe and America for several years before coming to A.C.T. Bonita has recently produced her own record, *RELAXATION THROUGH YOGA*. She made her acting debut with A.C.T. in *Cyrano de Bergerac*.

JOY CARLIN, who appeared as Miss Prism in *The Importance of Being Earnest* and in *The Tavern* during her first season at A.C.T., was graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with *The Second City*, in several off-Broadway productions, and with resident and summer theatres, made numerous radio and TV commercials and has played an assortment of roles in TV and feature films. Mrs. Carlin has also been seen in *The Time of Your Life*, *The Selling of the President*, *Paradise Lost*, *Dandy Dick*, *The House of Blue Leaves* and *You Can't Take It With You*. She is directing *The House of Bernarda Alba* this season in addition to her acting assignments.

Joy Carlin



ROBERT CHAPLINE, master voice teacher for the acting company and conservatory, has appeared in A.C.T.'s productions of *Oedipus Rex*, *Anthony and Cleopatra* and *Cyrano de Bergerac*. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training, Mr.

Chapline has also taught at the Manitoba Theatre Center, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, the theatre arts department at UCLA, and, most recently, at the New California Institute of the Arts in Los Angeles.

ELIZABETH COLE, a Phi Beta Kappa graduate of Lawrence University who holds a master's degree from Tufts and spent two years of doctoral work in London, has numerous resident theatre credits in addition to having worked at Harvard and Stanford and served as musical director in productions at Tufts University and Ledges Playhouse in Michigan. She was seen in the title role of *Mother Courage* at the Palo Alto Community Theatre and appeared in two productions at the Seattle Repertory Theatre during the 1972 season. Miss Cole has been a leading actress with the Oregon Shakespearean Festival for the past two seasons, appearing in eight different productions, including *The Taming of the Shrew* (Kate), *The Crucible* (Elizabeth Proctor), *The Importance of Being Earnest* (Gwendolyn) and Strindberg's *Dance of Death* (Alice).

Elizabeth Cole



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

Blue Leaves and *Cyrano de Bergerac*, also appearing in this season's revival of *Cyrano* and the PBS television version.

BARBARA DIRICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in *Cyrano de Bergerac*, *The Merchant of Venice* and *The Crucible*, has also appeared in television productions in San Francisco and in Portland, where she attended the University of Portland, as well as in the PBS filming of A.C.T.'s *Cyrano*. Miss Dirickson was seen as Rosalind in *As You Like It* and in *The Country Wife* and *Alice in Wonderland* this last summer with the Marin Shakespeare Festival at the Palace of Fine Arts.

Barbara Dirickson



PETER DONAT, in his seventh season with A.C.T., has appeared on Broadway in *There's One in Every Marriage* as well as *The Chinese Prime Minister*, *The Entertainer*, *The Country Wife*, and *The First Gentleman*, for which he won the Theatre World Award as best featured actor. He appeared in *The Three Sisters* off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for six seasons. Mr. Donat's TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including *Spy*, *Mission Impossible*, *Mannix*, *Run for Your Life*, *Judd for the Defense*, *FBI*, *Bracken's World*, *Medical Center*, *Young Lawyers*, *Banacek* and most recently *The Waltons*, *Hawaii 5-0* and A.C.T.'s *Cyrano de Bergerac*. He appeared in A.C.T.'s productions of *Under Milkwood*, *Tartuffe*, *Deedle Deedle Dumpling*, *My Son God*, *Staircase*, *Little Murders*, *The Architect* and the *Emperor of Assyria*, in the title role of *Hadrian VII*, as Shylock in *The Merchant of Venice*, in *An Enemy of the People* and *The Selling of the President*. He directed *The Tavern* two seasons ago, appeared as Caesar in *Caesar and Cleopatra*, and just returned from a cameo role in *Godfather II*, for Fran-

cis Ford Coppola to do *Cyrano* and *The Cherry Orchard*.

DANA ELCAR, seen as the "Coach" in last season's A.C.T. production of *That Championship Season* returns to the company after playing "Drummond" in *Inherit The Wind* in Moscow and Leningrad as a part of the U.S., Soviet Union cultural exchange program. Also in his absence from A.C.T. he worked in the current movie, *The Sting*, with Robert Redford and Paul Newman and a notable film for television, *Dying Room Only* with Cloris Leachman. He also appears in an important role in the yet to be seen T.V. feature, *Senior Year*. Among other credits, one that Mr. Elcar remembers most fondly is Mr. Ball's off Broadway production of *Under Milkwood*, in which he also appeared with Miss Thompson.

Dana Elcar



BOBBY F. ELLERBEE, who was a member of A.C.T.'s training program for three years and last season appeared in *Cyrano de Bergerac*, *The Merchant of Venice* and *The Crucible*, was recently seen in San Francisco's long-running production of *One Flew Over the Cuckoo's Nest*. He has appeared in 16 mm films of his own creation and also in *The Breadwinner* at the Encore Theatre and *Ceremonies in Dark Old Men* for the Black Moses Theatre.

SABIN EPSTEIN, who taught during A.C.T.'s 1973 Summer Training Congress, holds a master's degree from UC Davis and most recently served as a member of the acting faculty of the California Institute of the Arts' School of theatre and dance in Valencia. An assistant director and former member of the performing ensemble of the Cafe La Mama Repertory Company, he also served as company manager for their European tour in 1970 and as artistic director for the La Mama E.T.C. extension workshop. Mr. Epstein, who spent two years as a guest director and director of physical training at the Utah Shakespearean Festival, served in a similar capacity at Holland's Mickery Theatre and Edinburgh's Traverse Workshop Company, where he was also a member of their performing ensemble.

Sabin Epstein



LOU ANN GRAHAM, who with her husband Ross began A.C.T.'s Young Conservatory in 1970 which they continue to administer and instruct, doubles as an actress having appeared in last season's *Cyrano* and two *Plays in Progress* productions. A director of children's theatre for 18 years, she has also directed several big musicals including *The Unsinkable Molly Brown* and *How to Succeed in Business Without Really Trying*, and appeared in the Manhattan Playhouse production of *Ten Nights in a Bar Room* in Palo Alto. Mrs. Graham's sister is Vivian Vance.

ROSS GRAHAM, who with his wife Lou Ann began A.C.T.'s Young Conservatory in 1970 which they continue to administer and instruct, doubles as an actor, having appeared in numerous A.C.T. productions, including *Caesar and Cleopatra*, *Rosencrantz and Guildenstern Are Dead*, *The Crucible* and *Cyrano de Bergerac*. In addition to A.C.T.'s TV presentation of *Cyrano* for the PBS series, *Theatre in America*, his television credits include two specials in Manila and Korea, made in connection with his USO tours of more than 100 performances as Sky Masterson in *Guys and Dolls*. Mr. Graham appeared in three productions last summer at the Stanford Summer Theatre and was seen as Nick in *Who's Afraid of Virginia Woolf?* at the Nebraska Repertory Theatre.

Ross Graham



CHARLES HALLAHAN, who has appeared with the Philadelphia Drama Guild, was seen in several major roles at the Penn State Theatre Festival, including that of Artie in *The House*

of *Blue Leaves*. He returns for his second season at A.C.T., having appeared in *Cyrano de Bergerac*, *The House of Blue Leaves*, *The Merchant of Venice* and *The Mystery Cycle* last year. He holds a Master of Fine Arts degree from Temple University in Philadelphia where he appeared in numerous leading and major roles, including those of Max in *The Homecoming*, Thoreau in *The Night Thoreau Spent in Jail*, Pat in *The Hostage* and Burgoyne in *The Devil's Disciple*.

RIC HAMILTON, in his first season with A.C.T., attended the University of Texas. He most recently appeared with the Milwaukee Repertory Theater in both the Christmas and Easter versions of *The English Mystery Plays* (John The Baptist), *Sticks and Bones* (Rickey) and *Two Gentlemen of Verona* (Speed). He has also been seen in numerous Oregon Shakespearean Festival productions, including *Caesar and Cleopatra*, *Much Ado About Nothing*, *The Comedy of Errors*, *Henry IV Part II* and as Tom in the indoor production of *The Glass Menagerie*.

Ric Hamilton



HENRY HOFFMAN, who holds a BA from Cal State University at Fullerton and his master's degree from the Illinois State University, returned to the Bay Area to play Milo Tindle in A.C.T.'s long-running *Sleuth* and joined the company last season, appearing in *Cyrano de Bergerac*, *You Can't Take It With You*, *The Mystery Cycle* and *The Merchant of Venice*. He was with the Colorado Shakespeare Festival where he played major roles for three years, including Iago in *Othello* and Edmund in *King Lear*. A Woodrow Wilson Scholar and Fulbright Scholar for research in Kabuki theatre, Hoffman taught high school drama and directed at Illinois State U. and studied at the Actors' Studio with Harold Clurman and directing with Edwin Duerr. The author of a book of poetry called *The Reach*, published in 1967, he is a former member of Hillberry Rep in Detroit, appeared with the Berkeley Repertory Theatre in both *Julius Caesar* and *Angel Street*, and has appeared in 18

Shakespearean roles in the past six years.

ELIZABETH HUDDLE, a native of Sacramento where she began her career as a child actress and played major roles for ten years with the Sacramento Civic Theatre, returns to the San Francisco stage for her second season with A.C.T. since spending three years as a featured actress with the Actors Workshop. She has appeared in several productions with the Lincoln Center Repertory Company, played major roles for four years with the Oregon Shakespearean Festival as well as the California Shakespeare Festival. Miss Huddle was seen most recently as Goneril in *King Lear* at San Diego's National Shakespeare Festival where she's been a leading actress for the past three seasons.

Elizabeth Huddle



DANIEL KERN, who joins the acting company after two years as a fellowship student in the A.C.T. training program, has also studied at the University of Vienna and the University of Oregon. An experienced athlete, he was a member of the A.C.T. *Cyrano* company which was filmed this summer for the PBS series *Theatre in America*. Mr. Kern played the Fool in the Marin Shakespeare Festival's production of *King Lear* last summer and was also seen in their productions of *The Country Wife* and *As You Like It*.

ROGER KERN, who joins the A.C.T. acting company after two years in the training program, created the roles of Mervin in *Hagar's Children* and Rutherford-Davis in *The Tunes of Chicken Little* for the A.C.T. *Plays in Progress*, and appeared in *Cyrano*, *The Crucible*, *Caesar and Cleopatra* and *Antony and Cleopatra*. He has spent the past two summer seasons with the Old Globe National Shakespeare Festival in San Diego where he played Speed in *Two Gentlemen of Verona* and appeared in *King Lear* and *The Merry Wives of Windsor*. Last year he was seen as Judas in a local production of *Jesus Christ Superstar*. Several years ago, Mr. Kern appeared in 33

Richard IV, King Lear, and A Midsummer Night's Dream at the California Shakespeare Festival and at the University of Santa Clara appeared in many major roles, including the title role in *Uncle Vanya*, Tony Lumpkin in *She Stoops to Conquer*, Cucurucu in *Marat/Sade* and Krapp in *Krapp's Last Tape*.

Roger Kern



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

RUTH KOBART, most recently seen in San Francisco for the past year and a half as Nurse Ratched in *One Flew Over the Cuckoo's Nest*, was a member of A.C.T. for its first two seasons. She played major roles in *Tartuffe*, *The Torchbearers*, *Arsenic and Old Lace*, *Thieves' Carnival*, *The American Dream* and also appeared in *A Flea in Her Ear* when A.C.T. took it to New York in 1969. In addition to appearances with the New York City Opera and NBC T.V. Opera, Miss Kobart was seen on Broadway in *How to Succeed in Business Without Really Trying* and *A Funny Thing Happened on the Way to the Forum*, and on tour with *Forty Carats* and *The Last of the Red Hot Lovers*, among others. A veteran of numerous T.V. appearances, she will also be remembered for her film roles in *How to Succeed and Dirty Harry*.



Ruth Kobart

CHARLES LANYER comes to A.C.T. from the past summer's season at the Old Globe Theatre in San Diego, where he appeared in Allen Fletcher's production of *Two Gentlemen of Verona* as well as in their *King Lear*. He holds a bachelor of fine arts degree from the University of Washington, where he studied under W. Duncan Ross and Arne Zaslove, and also appeared there with the Seattle Repertory Theatre and A Contemporary Theatre, where he was seen in *Moonchildren*. Among the roles Mr. Lanyer has played are Tom Allen in *The Tavern* and the title role in *Macbeth*.

ANNE LAWDER, A.C.T.'s speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College in order to study acting with Ada Beveridge, worked for Bob Brauns at Hillbarn Theatre in San Mateo and majored in drama at Stanford University. The wife of A.C.T. director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC's radio and drama workshop in New York where she studied speech with Alice Hermes. Miss Lawder spent several seasons with the Oregon Shakespearean Festival and most recently appeared in the Seattle Repertory Theatre productions of *Three Penny Opera*, *Lysistrata*, *Mourning Becomes Electra* and *Our Town*. At A.C.T., she has been seen in *The Tempest*, *The Latent Heterosexual*, *The Time of Your Life*, *Paradise Lost*, *The Tavern* and *A Doll's House*.

Anne Lawder



CLAIRE MALIS joins A.C.T. this season after experience in New York productions, resident theatres and work in TV's *Secret Storm*, *Another*

World and various commercials. She won an ABC T.V. national scholarship which took her there for study at the Academy of Dramatic Arts where she also received their Charles Jelhinger Award as best actress. A member of the pre-Broadway *No Sex Please, We're British*, she also appeared in *All the Girls on Broadway*, and her off-Broadway credits include *Man With a Flower in His Mouth*, *The Bedroom* and *Burning*, by David Rabe, which will be presented at the Public Theatre by Joseph Papp next year. Miss Malis also appeared with the Olney Playhouse and the Indiana Theatre Company, and was seen in the John Cassavetes film, *Husbands*.

DEBORAH MAY, who came to A.C.T. as a Conservatory student, holds a bachelor's degree and teaching certificate from Indiana University, her home state. Selected Miss Indiana 1970-71, she was also the Grand Talent winner and elected Miss Congeniality at the Miss America pageant in 1971. Ms. May spent the past summer as an artist-in-residence at the Pacific Conservatory of Performing Arts in Santa Maria, where she was seen in *The Music Man* and *Rosabella in The Most Happy Fella*. In addition to appearances in *The Mystery Cycle* and *The House of Blue Leaves*, she was also seen as Roxane in *Cyrano*, Alice in *You Can't Take It With You* and Abigail in *The Crucible* last season at A.C.T.

Deborah May



ROBERT MOONEY, in his second season with A.C.T., was for three years associate director and a leading actor of the Berkeley Repertory Theatre. His performances there included Sir Epicure Mammon in *The Alchemist*, Father Barré in *Devils*, Holofernes in *Love's Labour's Lost*, and Dr. Walderssee in *Idiot's Delight*. Co-founder with Eric Christmas of the University Theatre Company of Santa Cruz, Mr. Mooney holds an M.A. in English from UC Berkeley and currently teaches drama at Stanford University. He trained with A.C.T. as an acting fellow in 1968 and last season appeared in *Cyrano de Bergerac* and *The Crucible* and played Aston in the special production of *The Caretaker*.

FREDI OLSTER, who attended A.C.T.'s 1969 Summer Training Congress, returns this season as a member of the acting company. A native of Brooklyn who holds a bachelor's degree from Brooklyn College, she appeared in many major roles with the Milwaukee Repertory Theatre, including Silvia in *Two Gentlemen of Verona*, the Angel Gabriel in Nagle Jackson's *English Mystery Plays* and Anya in *The Cherry Orchard*. As a leading actress with the Oregon Shakespearean Festival, Miss Olster was seen as Portia in *The Merchant of Venice*, Beatrice in *Much Ado About Nothing*, Laura in *The Glass Menagerie* and the title role of *Antigone*, among others.

Fredi Olster



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

WILLIAM PATERSON acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as a leading actor, director and as associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Paterson appeared on television in New York, and made five national tours of his one-man shows, *A Profile of Justice Oliver Wendell Holmes* and *A Profile of Benjamin Franklin*. Among the many major roles he has played are the General in *Waltz of the Toreadors*, Undershaft in Shaw's *Major Barbara*, Con Melody in O'Neill's *Touch of the Poet* and F.D.R. in *Sunrise at Campobello*. Since joining A.C.T. in 1967, Mr. Paterson has appeared in numerous productions, including *Long Day's Journey Into Night*, *Endgame*, *The Devil's Disciple*, *Three Sisters*, *Hadrian VII*, *The Time of Your Life*, *Caesar* and *Cleopatra*,

The Tavern, *Dandy Dick* and as Grandpa Vanderhof in *You Can't Take It With You*.

William Paterson



PATRICIA ANN PICKENS comes to her first season with A.C.T. after having trained and performed with Phillip Pruneau's Poverty Theatre Workshop in San Francisco. Also an accomplished singer, she often appears with Tim Dawe and has performed in the New Shakespeare Company productions of *Romeo and Juliet*, *As You Like It* and *A Midsummer Night's Dream*.

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

E. Kerrigan Prescott



RAY REINHARDT, returns to A.C.T. after a triumphant *King Lear* at the Palace of Fine Arts. Past seasons

have seen him as Andrew Wyke in *Sleuth*, Stanley in *A Streetcar Named Desire*, George in *That Championship Season*, and Astrov in *Uncle Vanya*. Prior to joining A.C.T., he appeared as the lawyer in the original Broadway production of Albee's *Tiny Alice*, a part he recreated with A.C.T. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., he was also seen as Marat in *Marat/Sade* at Manitoa Theatre Center in Canada. Mr. Reinhardt's television credits include several award winning NET dramas and roles in *Gunsmoke*, *Arnie* and *Nichols*.

STEPHEN SCHNETZER, who comes to A.C.T. after a year in the drama division of New York's Juilliard School, served as a general understudy with *The Incomparable Max* on Broadway, and his off-Broadway credits include *Cymbeline* and *Timon of Athens* with the New York Shakespeare Festival in Central Park. He has also appeared in *Julius Caesar* and *Antony and Cleopatra* with the American Shakespeare Theatre in Stratford, Conn., and was seen in the film *Hail*. He most recently danced in Pro Musica's opera *La Daphne*, at both the Spoleto and Korfu Festivals.

Stephen Schnetzer



PAUL SHENAR, a founding member of the A.C.T., returns for his eighth season with the company. He made his New York debut at the Circle-in-the-Square, has been a member of the Lincoln Center Rep, done several seasons of summer stock, appeared with the Milwaukee Repertory Theatre and San Diego Shakespeare festival for two seasons and has been seen in major roles on several network TV series. For A.C.T., Mr. Shenar has appeared in over 30 productions, including the title roles in *Hamlet*, *Oedipus Rex* and *The Devil's Disciple*, and memorable performances in *Tiny Alice* and *Three Sisters*, which were seen on Broadway in 1968. He also played Elyot in *Private Lives*, and last season was seen in *The Merchant of Venice*, *The Crucible*, *A Doll's House*, *That Championship Season* and as de Guiche in *Cyrano de Bergerac*, which he repeated

in the PBS television version and this season's revival.

MARC SINGER returns for a third season following an engagement at the acclaimed San Diego National Shakespeare Festival where he portrayed Proteus in *Two Gentlemen of Verona*. In his two previous seasons at A.C.T., he was seen as Rosencrantz in *Rosencrantz and Guildenstern are Dead*, Christian in *Cyrano de Bergerac*, Kay in *The Contractor*, Ftateeta in *Caesar and Cleopatra*, Tony in *You Can't Take it With You*, Bassanio in *The Merchant of Venice*, Cain in *The Mystery Cycle* and Felix in *Paradise Lost*. Prior to this he appeared as Demetrius in *A Midsummer Night's Dream*, Lucentio in *The Taming of the Shrew* and Menas in *Antony and Cleopatra* also at the San Diego National Shakespeare Festival. At the Seattle Repertory Theatre he played Camille in *A Flea in Her Ear*, Sandy in *Hay Fever*, La Fleche in *The Miser*, and Aumerle in the original production of *Richard II* starring Richard Chamberlain. This was preceded by three years of summer stock experience playing lead roles at Seattle's A Contemporary Theatre. Mr. Singer received his classical training (including mime and commedia dell'arte) while enrolled in Mr. William Duncan Ross' Professional Actors Training Program at the University of Washington. He is a student of Hung Ga Kuen Fu-Hak, Kung-Fu, under the guidance of master John S. S. Leong in Seattle.

Marc Singer



SADA THOMPSON, who was featured as Dorine in *Tartuffe* and Mrs. Patrick Campbell in *Dear Liar* during A.C.T.'s first season here, returns to San Francisco for *The Cherry Orchard*. Nothing says more about Miss Thompson than the inscription on the 1972 Spirit of Achievement Award given her by the Albert Einstein College of Medicine of Yeshiva University at a luncheon honoring distinguished women on April 18, 1972: *For the magic and excitement she brings to theatre audiences; for her life-long commitment to mastering the skill of her craft; and for her ability to move us and touch us through her characterizations of the human condition.*

She received Broadway's Tony Award, the Variety Poll of New York Critics' Citation, the Outer Critics' Circle Award and Sarah Siddons Award for her performance as the four ladies in *Twigs*. Two years ago she won the Obie for Best Performance, a Drama Desk Award and the Variety Poll of N.Y. Critics' Citation for her performance in *The Effect of Gamma Rays on Man-In-The-Moon Marigolds*. She followed *Marigolds* with the American Shakespeare Festival's revival of *Mourning Becomes Electra* as Christine. Miss Thompson made her New York stage debut in the now legendary YMHA production of *Under Milkwood* with Dylan Thomas and Nancy Wickwire and subsequently appeared in William Ball's off-Broadway revival and NET presentation of that verse drama. Her long association with Ball began at Carnegie Tech and continued with his N.Y. productions of *Ivanov* and *Tartuffe*. She appeared for five seasons with the American Shakespeare Festival (Stratford, Conn.) and in many productions with leading repertory companies across America.

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

J. Steven White



NANCY WICKWIRE, a graduate of Carnegie Tech's School of Drama

who also received a scholarship for study at London's Old Vic School, made her Broadway debut with Uta Hagen in *Saint Joan* and appeared with Dylan Thomas in the first presentation of *Under Milkwood*. A veteran of most of the leading TV dramatic series, Miss Wickwire has also been seen in numerous Broadway productions and her off-Broadway credits include starring roles in *The Cherry Orchard*, *The Way of the World* and *Girl of the Golden West*, among others. She starred at the American Shakespeare Festival for two years, the Tyrone Guthrie Theatre for two years, at the Empire State Musical Festival, in Group 20 Productions, the Boston Arts Festival and New York Shakespeare Festival.

JAMES R. WINKER, who spent a year in A.C.T.'s training program prior to joining the acting company this season, holds a master's degree in graphics from the University of Wisconsin. He spent three years with *On Stage Tonight*, a musical revue which toured resorts in Illinois and Wisconsin and made three USO tours and appeared with the Marin Shakespeare Festival this past summer at San Francisco's Palace of Fine Arts in *As You Like It*, *King Lear* and *Alice in Wonderland*.

James R. Winker



RICK WINTER, actor, singer and voice teacher, first joined A.C.T.'s teaching staff for the 1971 Summer Training Congress and has since made San Francisco his permanent home. Mr. Winter studied voice production with Kristin Linklater in New York and completed his teacher training with Robert Chapline at A.C.T. He also has taught at the Lee Strasberg Theatre Institute and the Oxford Theatre School in Hollywood. His Broadway and off-Broadway credits include numerous musicals, among them *Pajama Game*, *South Pacific*, *Pal Joey* and *Kiss Me Kate*, and he has been seen at A.C.T. in *Cyrano de Bergerac*.

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KICKSHAWS

Kickshaws, as the English call them, are the little things which accompany a fine dinner. They include nuts and celery, olives, sometimes spring onions, and radishes.

Kickshaws serve a purpose which can best be described by a parallel to them in music. The harpsichord was the premier instrument in the 17th and 18th centuries, and the music which was written for it was full of grace notes and trills. Scarlatti and Couperin are embroidered with them—like an old-fashioned doily.

There was a good reason for this. The strings of the harpsichord are plucked, unlike the strings of a piano—which are struck with a hammer—and the resultant note did not linger. Without grace notes and trills the theme was empty, unsatisfying, incomplete.

Just as the dabs of nuts, celery, radishes, scallions and olives fill the interstices between the main notes of an English menu, so do the ornamentations of Scarlatti and Couperin fill the spaces between the notes of the theme.

THE MUSIC METAPHOR

Constantly, I encounter new situations where wine is compared to music. The latest example appeared at the end of instructions for the proper use of the "Wine Diary," a well-designed handbook for recording wining and dining experiences.

"In some ways wine is like music," the author explains. "To appreciate music you must search till you find something you like, but then the initial pleasure leads you to find others of the same, expanding your knowledge."

PERFORMING BACCHUS

by FRED CHERRY

WORDS OF WINE

I like the way people talk about wine. Burgundy, the Germans say, is *Lebensjähendè* — it makes you say "Yes" to life. A typical Moselle is described by a wine-loving friend as "possessing a light frivolous quality as enchanting as a Strauss waltz played in a garden."

I also like the way poets talk about wine. The great John Keats writes to his sister in America about the queen of wines. "I like claret — it fills one's mouth with a gushing freshness, then goes down cool and feverless. It is as fragrant as the queen bee. The more ethereal part of it mounts into the brain — not assaulting the cerebral apartments like a bully in a bad-house looking for his trull — but rather walks like Aladdin so gently that you do not feel his step."

Keats is even more eloquent in verse. In his famous "Ode to the Nightingale," he longs for the spiced wine of Hippocras . . .

Oh, for a beaker full of the warm
 South.

Full of the true, the blushful
 Hippocrene

With beaded bubbles winking at
 the brim

And purple stained mouth.

"LOVE AFFAIR"

It is not difficult to prove the power and influence of the theatre and its allied art — the movies. One scene in a successful play or motion picture can instigate widespread public imitation. The underwear manufacturers lost millions of customers when Clark Gable removed his shirt in a movie and revealed that he wore no undershirt. And when Irene Dunne and Charles Boyer drank pink champagne all through their movie "Love Affair" (it was a kind of theme), the nation's retailers could not keep their shelves stocked with the stuff. The cellars of sophisticated restaurants in New York, like Jack and Charlie's "21," were emptied of pink champagne again and again.

Many historians of the wine revolution insist that the well-nigh universal public predilection for rosé wines started with Irene Dunne and Charles Boyer sipping pink bubbly in "Love Affair."

(continued on p. 51)

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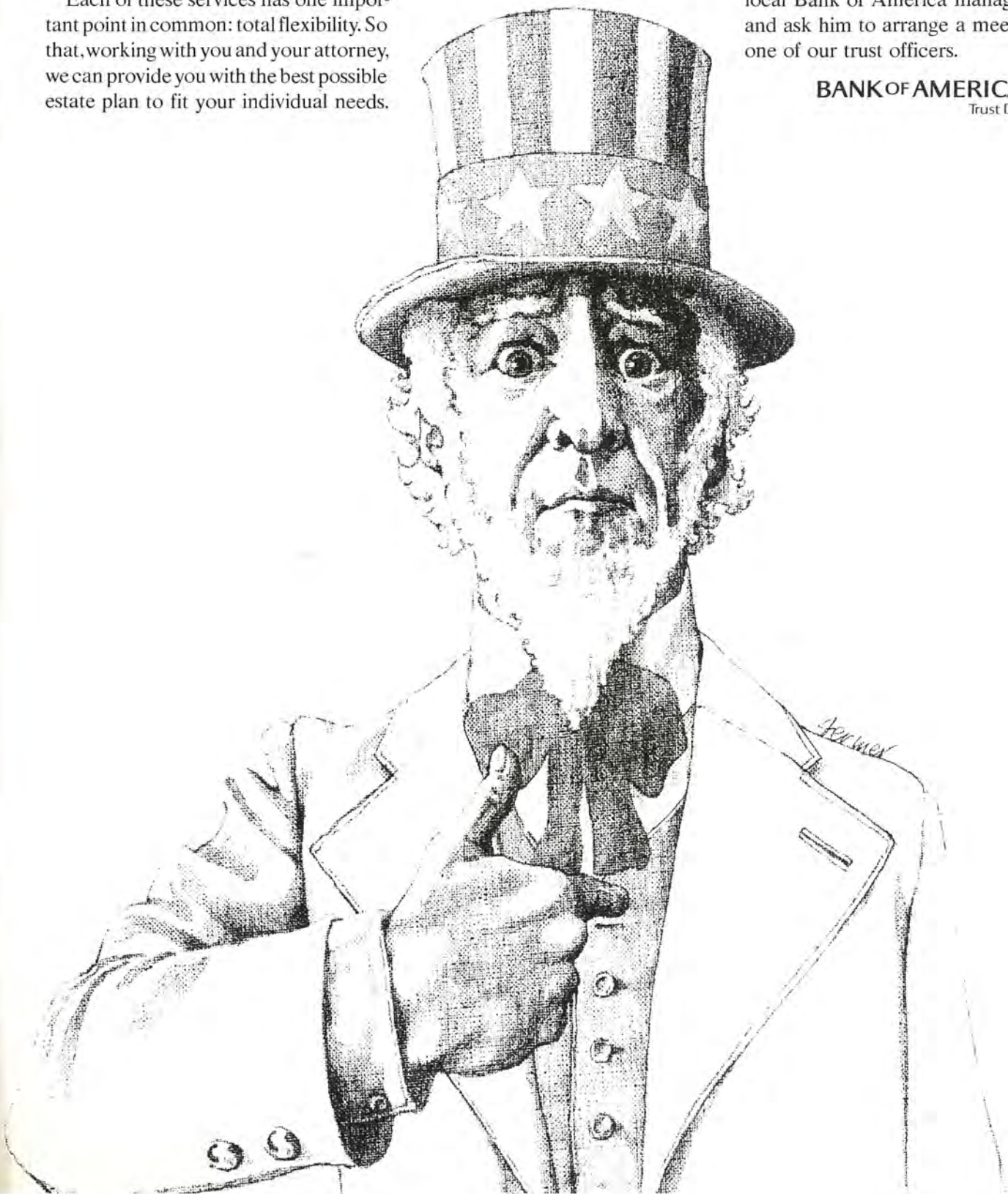
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GARDEN ARTS

by Bob Goerner

A garden is a place of peace where we "get back to nature," where we renew ourselves and gather strength by putting aside the controversies and aggravations of our everyday world. It is not in a spirit of pointing out the fly in the ointment that I bring up controversy and aggravation, it is rather that the mundane world keeps pushing into our private domain and it might be well to survey a situation that affects us, know it or not.

I am referring to that hot potato, if I may use that phrase in this context, the organic movement. What brought this up again was the publication of two stories nearly simultaneously that express diametrically opposed points of view. Meeting here in San Francisco the American Association for the Advancement of Science fielded a panel who charged in press reports that the health and organic movement sweeping the nation is a scientific myth founded on a noisy outpouring of propaganda and misinformation. Further, one academician termed it health nonsense and a multimillion dollar racket. Another, Dr. Thomas Jukes, professor of medical physics at the U.C. Berkeley campus, asserted the organic food movement "is counterproductive to human welfare." In essence he said that it is completely untrue that food produced without chemical pesticides, additives or drugs used to treat animals, is in any way superior in quality.

Other panel members stated that studies lasting over a quarter century have shown no difference in foods grown on soils fertilized with animal or synthetic fertilizers. That, in fact, plants can only use food when it has been converted to an inorganic form. What is applicable to food plants presumably is also applicable to ornamentals. And so these men are discussing practices which affect all our gardens, no matter what we may be growing.

Writing in the March issue of Consumers' Research Magazine, Beatrice Trum Hunter takes on the champions of this point of view with especial emphasis upon the Food and Drug Administration's attitude that a nutrient is a nutrient regardless of natural or synthetic origin. Meaning that substances having an identical chemical analysis are precisely the same. Ms. Hunter points out that the FDA seems to be unaware of research findings going back over twenty years that show cures from scurvy (the classic disease stemming from lack of vitamin C) that were not always possible with synthetic ascorbic acid could be effected with the substitution of a natural form of vitamin C. And while it could be argued that with a simple chemical analysis natural and synthetic vitamins are identical, the picture changes under polarized light where the plane of the beam is rotated to the left (l-form) or to the right (d-form) by natural substances and unaffected by synthetics (dl-form). For further details consult the article, well worth your reading.

As a gardener concerned only with growing the happiest, healthiest plants with the materials available to me, I cannot help but feel that the work with polarized light, and other more sophisticated methods, need to be extended to the field of fertilizers. Is it not a legitimate question to ask that if synthetic vitamins are optically inactive might not this also be true of synthetic fertilizers? And if humans could not always absorb the synthetic version while they could the natural, and if synthetics frequently carry toxins not found in the natural, what about the effects on our gardens of the use of natural or synthetic fertilizers and the like? Could it not be possible, by following this trail, to determine whether the long term use of artificial fertilizers would weaken the plants, either food or ornamental, so as to render them more susceptible to insect and virus attack, as the organic "nuts" assert?


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At the risk of offending both sides of this explosive issue, my I point out that there seems to be a lot of foot-dragging going on. Oversimplified, the manufacturers of synthetics, who understandably have a considerable investment to protect, say through what appears to be their mouth-pieces, the university scientists, that a nitrate is a nitrate and anyone who disagrees is a fool or a knave, therefore it is a waste of time and money to look into a situation that they already understand completely.

The organic movement, through their press, have relied more on emotional appeals to the "naturalness" of their way and have neglected appropriating the methods of their adversaries and getting in some homework in the style of the so-called scientific method. It is entirely possible that they are overlooking their most effective weapon. For years their articles have centered around how much better everything grew with whatever pet system was under discussion. No controls were used to establish a basis for objective findings. No analysis of the ripened fruit or vegetable was offered side by side with analyses of identical varieties grown under artificial but otherwise identical conditions. Recently there appears to be a shift away from the policy of printing anything that supports the organic thesis without regard to objectivity.

Would it not be helpful to their movement to openly discuss some possible pitfalls awaiting the unwary? Take soil testing and the subsequent addition of assorted organics to correct what appear to be imbalances or under-supplied conditions. Here in California we have no agricultural college to make free soil tests for us, so we have to do it ourselves with simple kits that give readings on pH, nitrogen, phosphorous and potassium. I have employed these tests for many years and still do, under certain circumstances and with certain reservations.

First off, it is all too easy to unknowingly raise a low pH to a disastrously high figure. It can go like this: having calculated how much dolomite or oyster shell lime you should add, you spread it around the garden. Then, to correct a deficiency of phosphorous, you decide upon bone meal or rock phosphate or a combination of both. On it goes. But what you may not have considered when checking into the phosphoric content of the additive, which could range from 15-30%, is what comprises the balance. The particular

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form of rock phosphate I use happens to contain 47% lime! Before I discovered this—and I admit to great problems with foresight—I had succeeded in stunning some very special plants into a state of acute chlorosis and imminent collapse. You see, too high a pH locks up the iron and the foliage yellows. A scurrying around for some chemicals containing sulfur and a thorough drenching of the plants with same resulted in their return to health within a week or two. But what I want to know is why doesn't somebody tell us these things?

What's the true story on nitrogen testing? As some researchers seem to say, your soil will analyze low in nitrogen before it warms up in the spring and then, without the addition of any fertilizer, will analyze higher in the summer months. If you add fertilizer in the spring because of a low count and then re-check in the summer and find it higher you would naturally conclude it was entirely due to your efforts. Perhaps not.

What about sulphur? You most likely would have no shortage of it if you were using chemical fertilizers such as sulphate of ammonia or superphosphate or if your atmosphere was sufficiently polluted by industrial chimneys belching forth this element. But a shortage could develop in clean air areas worked with organics low in sulphur. This year I hope to devise some small scale experiments to answer some of these questions, at least to my own satisfaction.

If it seems I am being overly contentious, I have only to recall to mind my early efforts in the garden when I fell in love with primroses and traveled several hundred miles to hand pick three dozen plants which I potted up carefully in a laboriously-prepared U.C. mix, only to see them all die slowly within a month's time. Then they told me polyanthus primroses won't abide chemicals. And more recently, working with gerberas, the mortality rate approached 100% on an organic regime and not until some very artificial products and conditions were introduced did the situation change.

I guess what I'm really saying is: can't we stop calling each other names and turn our attention away from our egos and direct it at the plants and their well-being? Which just might turn out to be ours in the long run.



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TANKS FOR THE MEMORY

ACT 1

WATER (FLOOD) GATE

by C. Fred Hoffman

Will the Pavlovian teat-beat of bad news ever stop? Will there come a time, when there will be some good news? Will the day ever come, when glaring headlines will cease to remind us of venal human frailties? Will we ever be able to look back on the traumatic events of the last few years and consider them to have been part of a learning process?

At some later date historians will probably describe the last five years as five of the most value-searing this country has ever experienced. When the divisive events of the Vietnam War, the rabbling crowds, Cambodia, and the bombing of Hanoi had ended, it appeared that a period of tranquility was at hand and then came the political earthquake, called Watergate.

The wounds of the Vietnam War had only begun to scab; they were re-opened. Ever since this tragic happening, the apparitions of fallen lawyers, fallen politicians, and fallen traditions have continued to haunt us. Perversity would appear to be prevailing. Like Hamlet, we are saying, "Is it to be, or not to be?"

For whom must we have concern? Should it be for ourselves? If "it is not to be," it would be, perhaps, appropriately macabre that we should feel this way. For would we not be sharing guilt? And, for that matter, why shouldn't we?

Is there that person among us, who has never ethically failed himself and society? By reviling at the nascent reality of Watergate, are we not subconsciously admitting that we all are caught in the same web? If this be the case, are we not repulsed and fragmented by what we know to be our own personal venalities?

Nor should these words be construed as an effort to rationalize Watergate and incumbents; neither its deception, nor its ethical bankruptcy.

A heterogenous group of 210 million Americans needs the image of an impeccable presidency to glue it together. At the same time, one might practically concede the shortcomings of Camelot and Charisma. Should not

one be cautioned against reaching beyond one's grasp?

Succinctly, Americans are suffering from a moral Chapter Eleven. They are confronted at the very highest level of Government with a mirror of their own failings and perhaps, with the reality of their own duplicity in life.

Are there not among us accountants, who have produced bookkeeping earnings? Are there not stock brokers, who have pawned off shoddy merchandise on trusting people? Are there not lawyers, who have over-charged un-knowing clients? Are there not doctors, who have suggested questionable therapy? Are there not itinerant executives, who become bachelors, when they're on the road? Is there not the working wife, who occasionally embraces some other kind of tryst? Are there not in-laws, who are bent on destroying a marriage they opposed? Are there not interior designers who mark things up unconsciously? *Who are the innocents?*

Watergate, then, is our mirror on the wall. Whether it is darkly or brightly, it is our mirror. In it we see the human hypocrisy of ourselves. It pains us. It hurts us. It won't go away.

So, we must reunite and rebuild America. We must cast off pious platitude and hypocritical criticism. Let us begin by doing unto others what we would have them do unto us. We must emulate this and exceed it!

Let each of us light his own candle. If each of us does this, there will be much light for the millions of young Americans, who will follow us. Should any of us choose not to light a candle and not to live by the simple golden rule, would this person not be the epitome of a most callous, crass person? If we were not to do this, what would be our legacy to the young people of America? Which baton should each of us pass to each of them? Work with honor, or work with expedient dishonor?

If we are to be unselfish with these wonderful, questioning, earnest young people, the choice is clear.

While it is still our world, it is very much more their world to be.

So, every day light a candle. Put something good back into our world. It will be a better place. You'll be helping someone, and you'll be inspiring someone else.

"If I am not for myself,
Who is for me?
If I am for myself alone,
Who am I?"

ACT II

A BIBLICAL LEFT HAND TURN . . .

Years ago Thomas Edison said that some day electricity would be so cheap that only the wealthy would be able to afford candles. How visionary and prophetic were his words!

A great deal has already been written and spoken about the energy shortage. The emphasis on scapegoats is approaching the hysterical stage. We certainly are more familiar with the minuses; are there any pluses?

That's right. I said pluses. Can you believe it? If you don't, here's the way the scenario goes . . .

First, you've got this guy Yamani and then you've got King Feisal and all those other sheiks. Well, nobody really knows how many Cadillacs there are in Saudi Arabia. There might even be more Rolls Royces. On second thought, maybe any such statistics would be irrelevant.

Both these guys would be great poker players. Yamani's really inscrutable. And what about Feisal? Talk about mien! Wow! A couple of cool, fat cats.

By the way, their real Wailing (re-joining) Wall is going to be a Brink's delivery of some 70 billion bucks, because of higher oil prices.

So, they'll have all those bucks.

In the meantime the international oil company gerontocracy is going to bid "Auf Wiedersehen" to the Mid-Eastern Harvard Biz School Alumni Society. Let's face it, these Arab guys are really plugged in. They like the good life, too. Including bunnies. By the plane load, blondes and/or brunettes. Mecca, notwithstanding.

So then the oil companies clear out. I mean like they just get out. Zap! Out!

In the meantime, back at the good old U.S. ranch, "new" oil is now 7 bucks a barrel. Whaddaya do, baby? You drill. Suddenly, we'll be up to our armpits in oil, and the energy



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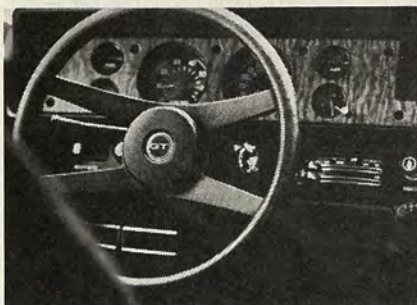
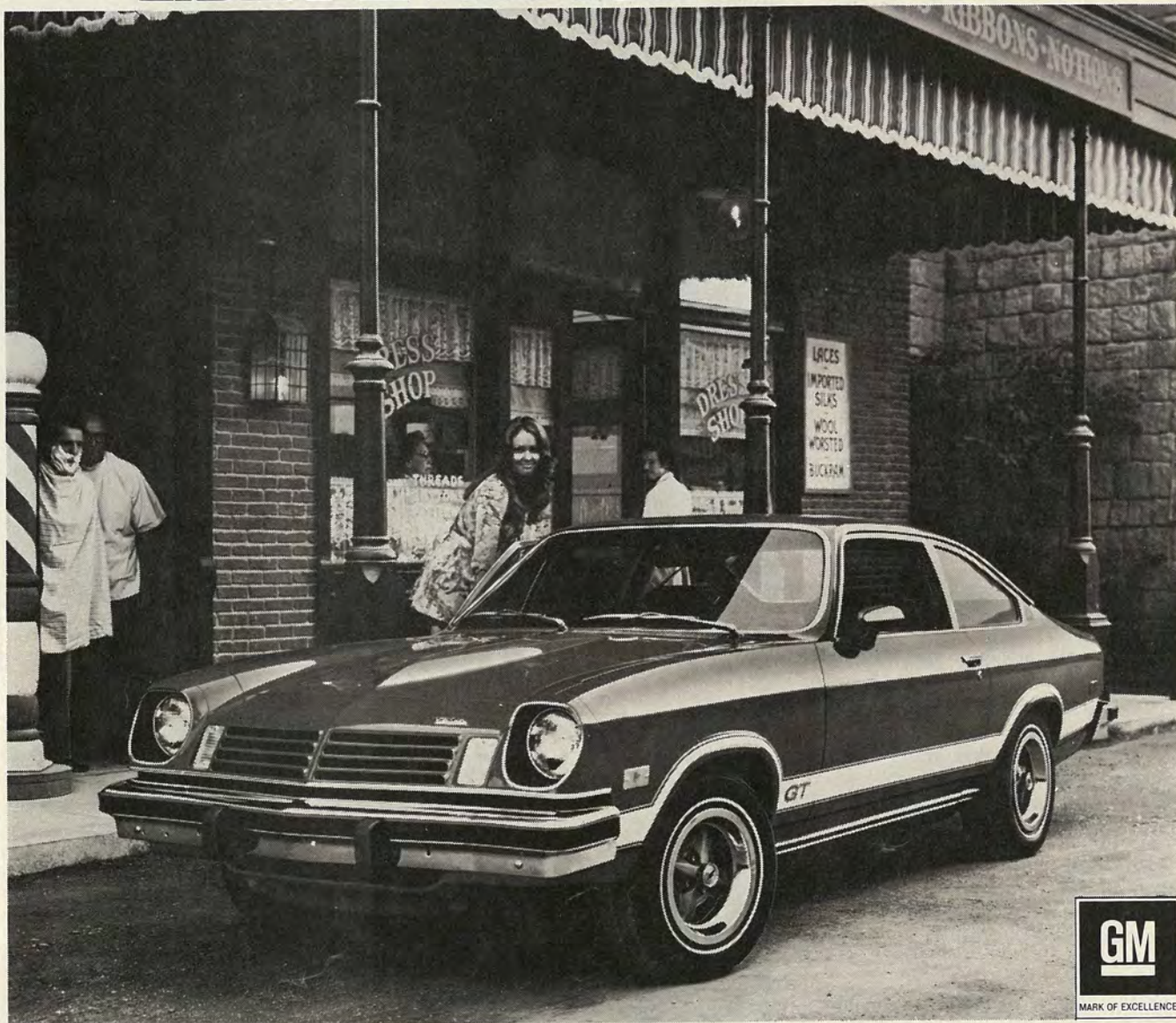
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crisis (shortage?) will not even be a piquant memory.

Along about the time this is happening, we'll all be feeling very lucky about paying 70 cents a gallon for good old Ethyl. That reminds me . . . Ethyl . . . Hmmm . . .

Well, let's get back to the Arabs with all their megabucks. Come to think about it, the two biggest factors in vault doors are American Standard (Mosler Safe) and Diebold. They just might be on the threshold of a helluva lot of business. You think I'm wrong? Well, how many vault doors do you need for 70 billion bucks?

Whaddya do with all that dough? For openers, you become partners with the oil companies, in their downstream activities. After all, down-stream has always been better than upstream. It is that much less dough, too, that the oil companies have to come up with. And you might buy lots of American terra firma.

If you're Mr. Yamani, you know that a barrel of oil has increased something like 800% over what it used to be. So you take some of those "free" bucks and buy F-4's, F-14's, and F-15's and a few frigates. (No obscenities implied).

In the meantime the European guys and those Japanese guys have to use their 90 billion free-floating bonanza bucks to pay for the higher oil prices. That solves another big problem.

All the above, translated, means that . . . well, it's not as bad as it looks. After all, walking is better.

ACT III

ALPHAS, OMEGAS, BUT NO BETAS
. . . AND ALFIE

Let's talk about the stock market, or should we? It's been very visceral lately.

If you're like most investors, you probably have an insatiable appetite for more knowledge about stocks. I'm assuming, of course, that you're not in a state of shock. Each day, as you devour more and more information, the Walter Mitty in you becomes more and more positive.

"Those other guys are wrong. Why look at those low P.E.'s. Look at those juicy yields, zounds! What a fire sale. For heaven's sake, even good old Spastic Plastic is selling for less than quick assets per share. Now Prancer! Now Dancer! Whoops! Maybe you're enacting the Peter principle? Cool it, baby!



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You may be a swinger, but, gee whiz, whatever you do, don't take a swing at the tape! Don't fight it! Be prepared to ride it up and down. I mean long and short. That's right. I said you can go short, too. It's not unpatriotic. How do you think a lot of financial institutions and corporations made a lot of extra dough in 1973? Why they shorted the good old American dollar. But you didn't hear very much about it. And you won't.

And don't forget, it's 1974. When you invest, try to invest the same way the big hitters do. Use 1974 tools, not 1960 nostalgia. There's no place for nostalgia in the 1974 stock market. Don't let yesterday screw you up. You can't make money on what happened yesterday. Get rid of that hang-up, baby, or you'll get hung up financially. Just remember, it's today and tomorrow. Repeat. It's today and tomorrow

* * *

I think I heard you correctly, Alfie; you'd like to know how the stock market looks for the next few months. Right? Well, let me see if I can put it together for you. Like where it's going to be at.

The Dow Jones average will rally, when the oil embargo is lifted, but the rally will probably not be sustained. The negative factors of a gas shortage, inflation, materiel shortages, unemployment, monetary problems, Federal deficits, etc. will prevail. The Dow Jones will rally, after the oil embargo suspension, to approximately 950-970. It will then go down to approach the lows of 1970. Give me a call, later, Alfie, and we'll talk about it. O.K.?

Let me close, Alfie, by filling you in on something else. Anybody who's still a stock broker today is a dedicated and sincere person. I assure you that the guys who are still in this business have made a total commitment to the securities business. They'd have to, after the last five years.

Why not open up to them? They want to help you. And they can. In a very informed and righteous way.

Amen.

And Good Luck, Alfie.

The foregoing material represents in its entirety the philosophy and the opinions of the author. It does not represent in any way the market opinions of the author's employer.

If you would like more information re the foregoing, please contact Performing Arts, Investment Department.



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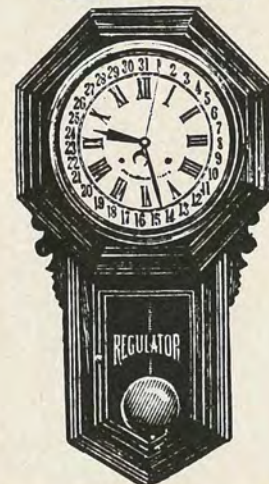
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I write at high speed because boredom is bad for my health. It upsets my stomach more than anything else. I also avoid green vegetables. They're grossly overrated.

— Noël Coward

Charity in the theatre begins and ends with those who have a play opening within a week of one's own.

— Moss Hart

What has influenced my life more than anything else has been my stammer. Had I not stammered I would probably have gone to Cambridge . . . perhaps have become a don and every now and then published a dreary book about French literature.

— W. Somerset Maugham

I always start writing with a clean piece of paper and a dirty mind.

— Patrick Dennis

My method is to take the utmost trouble to find the right thing to say, and then to say it with the utmost levity.

— George Bernard Shaw

A writer is congenitally unable to tell the truth, and that is why we call what he writes fiction.

— William Faulkner

I am a very traditional playwright — for instance, I insist on having a curtain in all my plays. I write curtain lines for that reason.

— Harold Pinter

A good writer is not, per se, a good book critic. No more so than a good drunk is automatically a good bartender.

— Jim Bishop

All my major works have been written in prison . . . I would recommend prison not only to aspiring writers but to aspiring politicians, too.

— Jawaharlal Nehru

With sixty staring me in the face, I have developed inflammation of the sentence structure and hardening of the paragraphs.

— James Thurber

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for MAY 1974

RENO

Harrah's Reno (Headliner Room)—(Reservations toll free 800/648-3773)
thru May 1—Dionne Warwick
May 2-15—Smothers Brothers
May 16-29—Sandler & Young
May 30-June 12—Jerry Lewis

John Ascuaga's Nugget (Sparks)—(Reservations toll free 800/648-1177)
thru May 8—Pearl Bailey
May 9-29—Carol Channing
May 30-June 12—Buck Owens Show

LAKE TAHOE

Harrah's Tahoe (South Shore Room)—(Reservations toll free 800/648-3773)
thru May 2—Herb Alpert & The Tijuana Brass
May 3-15—Bill Cosby and The Lettermen
May 16-29—Sammy Davis Jr.
May 30-June 5—Glen Campbell

Sahara Tahoe (High Sierra Theatre)—(Reservations toll free 800/648-3327)
May 1-31—to be announced

LAS VEGAS

Caesars Palace (Reservations 415/398-5500)
thru May 8—Alan King and Sally Struthers
May 9-22—Diana Ross
May 23-June 5—Tom Jones

Desert Inn (Reservations toll free 200/634-6906)
thru May 6—Debbie Reynolds
May 7-27—Jimmy Dean
May 28-June 24—Debbie Reynolds

Dunes (Reservations 415/397-7133)
Current—"Casino de Paris"

Flamingo Hilton (Reservations 415/771-1200)
thru May 8—Gladys Knight & The Pips
May 9-29—Jack Jones and Corbett Monica
May 30-June 5—Jack Jones and Lonnie Shorr

Frontier (Reservations toll free 800/634-6966)
thru May 22—Wayne Newton
May 23-June 12—Roy Clark

Las Vegas Hilton (Reservations 415/771-1200)
thru May 6—Johnny Cash
May 7-20—Shirley Bassey
May 21-June 3—Charley Pride

MGM Grand (Reservations toll free 800/634-6363)
thru May 21—Sergio Franchi and Pat Cooper
May 22-June 4—Helen Reddy and Joan Rivers

Riviera (Reservations 415/421-6466)
thru May 7—Joel Grey and The Supremes
May 8-21—The Carpenters
May 22-31—to be announced


Sahara (Reservations toll free 800/634-6666)
thru May 13—Johnny Mathis
May 14-20—Rowan & Martin
May 21-June 10—Buddy Hackett and James Darren

Sands (Reservations toll free 800/634-6901)
thru May 7—Bob Newhart and Jerry Vale
May 8-June 4—Lena Horne and Rich Little

Stardust (Reservations toll free 800/634-6988)
Current—"Lido de Paris"

Tropicana (Reservations toll free 800/634-6693)
Current—"Folies Bergere"

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JULIE HARRIS . . . POT ROAST WITH WINE AND OLIVES

(Miss Harris hypnotized her audience with her performance of the former Mary Todd in the production of "The Last of Mrs. Lincoln." She says she loves this recipe "because when I am working it is a complete meal and is better the second day than the first.")

- 1 five-pound roast (rump or bottom round)
- 12 whole pimento-stuffed olives
- 3 cloves garlic, sliced
- 1 medium onion, sliced
- 1 stalk celery, cut into one-inch pieces
- 1 bay leaf
- 1 tablespoon sugar
- ¼ tablespoon savory
- 1½ cups dry red wine
- salt
- pepper
- 4 potatoes, peeled and halved
- 4 carrots, peeled and diced
- 1 cup tomatoes, diced
- ½ cup pimento-stuffed olives, sliced

1

Cut deep slashes into fat side of roast, insert whole olive and slice of garlic into each slash. Add onion, celery, bay leaf, cloves, sugar, savory salt and pepper and sliced olives. Pour wine over all, cover and marinate in refrigerator overnight.

2

When ready to cook, heat about two tablespoons salad oil in large heavy skillet or Dutch oven and brown meat on all sides. Drain off fat. Add the marinade, cover tightly and simmer gently for two and one half hours. Add potatoes, carrots and tomatoes, continue cooking for an hour or until all is tender.

3

Lift meat from skillet and serve. If desired, make gravy by adding enough water to make two cups of liquid. Return to skillet and heat to boiling. Blend one tablespoon of flour with two tablespoons of cold water, stir this into boiling liquid and boil one minute, stirring constantly until thickened slightly.

Yield: eight servings.

This recipe was taken from the Kennedy Center Performing Artists Cookbook — a collection of favorite recipes of artists who have appeared at the Center. The book is available by mail from the Kennedy Center, Washington, D.C. 20566 (\$10.00 plus 25c mailing charge).

Fred Cherry writes an off-beat "Personal Wine Journal" each month. Readers of this column may have a sample issue without charge by writing to PERFORMING ARTS.

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SPECIAL MUSICAL PRESENTATIONS
ON TV, AM and FM RADIO
for MAY 1974

Wed., May 1

- 7:00 PM—KRON/FM (Stereo, 96.5 mh.) —
Show Album — "FLOWER DRUM
SONG"
8:00 PM—KIBE/AM (1220 kh.) and KDFC/FM
(Stereo, 102.1 mh.) — SCHELMO
(Bloch)
8:00 PM—KKHI/AM (1550 kh.) and KKHI/
FM (Stereo, 95.7 mh.) — Boston
Symphony
8:30 PM—KQED (Channel 9) — THEATRE IN
AMERICA

Thu., May 2

- 7:00 PM—KRON/FM—Show Album — "CIN-
DERELLA"
8:00 PM—KIBE/AM and KDFC/FM — THE
LARK ASCENDING (Vaughan Wil-
liams)

Fri., May 3

- 7:00 PM—KRON/FM—Show Album — "THE
KING AND I"
8:00 PM—KIBE/AM and KDFC/FM — VIOLIN
CONCERTO IN D (Tchaikovsky)

Sat., May 4

- 7:00 PM—KRON/FM — Show Album — THE
SOUND OF MUSIC"
8:00 PM—KKHI/AM-FM—Debut (new record-
ings)

Sun., May 5

- 7:00 PM—KRON/FM—Show Album—"PORGY
AND BESS"
8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., May 6

- 7:00 PM—KRON/FM—Show Album — "LIT-
TLE MARY SUNSHINE"
8:00 PM—KIBE/AM and KDFC/FM — VARI-
ATIONS ON A THEME BY HAYDN
FOR PIANO & ORCHESTRA (Czerny)
8:00 PM—KKHI/AM-FM — Philadelphia Or-
chestra
8:00 PM—KQED (Channel 9) — SPECIAL OF
THE WEEK

Tue., May 7

- 7:00 PM—KRON/FM—Show Album — "THE
PIRATE" and "ROSE MARIE"
8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 4 (Dvorak)
8:00 PM—KKHI/FM—Boston Pops

Wed., May 8

- 7:00 PM—KRON/FM—Show Album — "THE
GIRL WHO CAME TO SUPPER"
8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 3 IN B MINOR (Glieri)
8:00 PM—KKHI/AM-FM—Boston Symphony
8:30 PM—KQED (Channel 9) — THEATRE IN
AMERICA

Thu., May 9

- 7:00 PM—KRON/FM—Show Album — "OKLA-
HOMA"
8:00 PM—KIBE/AM and KDFC/FM — PIANO
CONCERTO NO. 1 (Shostakovich)

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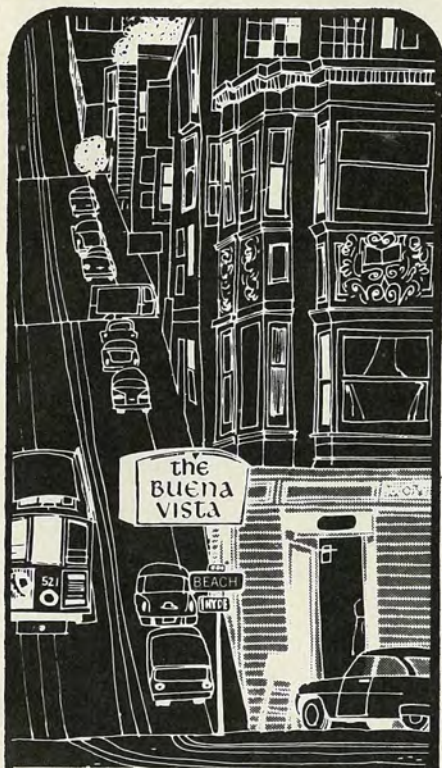
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Fri., May 10

7:00 PM—KRON/FM—Show Album — "SKY-
SCRAPER"
8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 1 (Walton)

Sat., May 11

7:00 PM—KRON/FM—Show Album — "DAMN
YANKEES"
8:00 PM—KKHI/AM-FM—Debut (new record-
ings)

Sun., May 12

7:00 PM—KRON/FM—Show Album — "MAN
OF LA MANCHA"
8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., May 13

7:00 PM—KRON/FM—Show Album — "THE
GREAT WALTZ" and "GIGI"
8:00 PM—KIBE/AM and KDFC/FM — PIANO
CONCERTO NO. 3 (Prokofiev)
8:00 PM—KKHI/AM-FM — Philadelphia Or-
chestra
8:00 PM—KQED (Channel 9) — SPECIAL OF
THE WEEK

Tue., May 14

7:00 PM—KRON/FM—Show Album—"1776"
8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONIC FANTASY — THE ROCK
(Rachmaninov)
8:00 PM—KKHI/AM-FM—Boston Pops

Wed., May 15

7:00 PM—KRON/FM—Show Album — "PAL
JOEY"
8:00 PM—KIBE/AM and KDFC/FM — SYM-
PHONY NO. 1 IN E MINOR (Sibe-
lius)
8:00 PM—KKHI/AM-FM—Boston Symphony
8:30 PM—KQED (Channel 9) — THEATRE IN
AMERICA

Thu., May 16

7:00 PM—KRON/FM—Show Album — "I CAN
GET IT FOR YOU WHOLESALÉ"
8:00 PM—KIBE/AM and KDFC/FM — TRAGIC
OVERTURE (Brahms)

Fri., May 17

7:00 PM—KRON/FM—Show Album — "GUYS
& DOLLS"
8:00 PM—KIBE/AM and KDFC/FM — FAN-
TASY IN C (Schumann)

Sat., May 18

7:00 PM—KRON/FM—Show Album — "OH
COWARD!"
8:00 PM—KKHI/AM-FM—Debut (new record-
ings)

Sun., May 19

7:00 PM—KRON/FM—Show Album — "CALL
ME MADAM"
8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., May 20

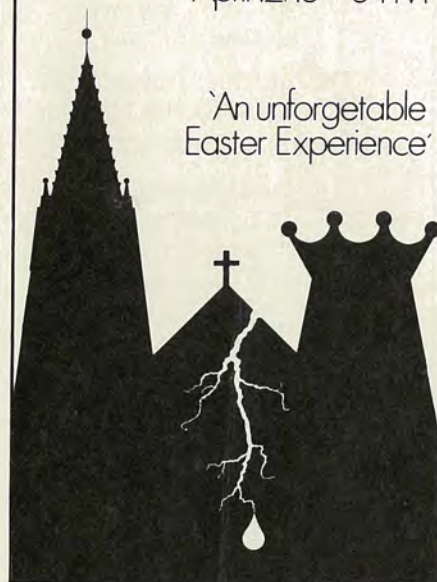
7:00 PM—KRON/FM—Show Album — "ONCE
UPON A MATTRESS"
8:00 PM—KIBE/AM and KDFC/FM — PIANO
CONCERTO IN E FLAT (Beethoven)
8:00 PM—KKHI/AM-FM — Philadelphia Or-
chestra
8:00 PM—KQED (Channel 9) — SPECIAL OF
THE WEEK

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Tue., May 21

- 7:00 PM—KRON/FM—Show Album—"BAKER STREET"
- 8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 8 IN B MINOR (Schubert)
- 8:00 PM—KKHI/FM—Boston Pops

Wed., May 22

- 7:00 PM—KRON/FM—Show Album — "GENTLEMEN PREFER BLONDES"
- 8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 1 IN E MINOR (Rimsky-Korsakov)
- 8:00 PM—KKHI/AM-FM—Boston Symphony
- 8:30 PM—KQED (Channel 9) — THEATRE IN AMERICA

Thu., May 23

- 7:00 PM—KRON/FM — Show Album—"I DO! I DO!"
- 8:00 PM—KIBE/AM and KDFC/FM — SERENADE FOR WINDS IN D MAJOR (Dvorak)

Fri., May 24

- 7:00 PM—KRON/FM—Show Album — "SHE LOVES ME"
- 8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY NO. 9 IN D MINOR (Beethoven)

Sat., May 25

- 7:00 PM—KRON/FM—Show Album — "ANNIE GET YOUR GUN"
- 8:00 PM—KKHI/AM-FM—Debut (new recordings)

Sun., May 26

- 7:00 PM—KRON/FM—Show Album — "CABARET"
- 8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., May 27

- 7:00 PM—KRON/FM—Show Album — "ON YOUR TOES"
- 8:00 PM—KIBE/AM and KDFC/FM — PIANO CONCERTO IN F (Gershwin)
- 8:00 PM—KKHI/AM-FM — Philadelphia Orchestra
- 8:00 PM—KQED (Channel 9) — SPECIAL OF THE WEEK

Tue., May 28

- 7:00 PM—KRON/FM—Show Album—"BITTER SWEET"
- 8:00 PM—KIBE/AM and KDFC/FM — SYMPHONIC FANTASY (Tchaikovsky)
- 8:00 PM—KKHI/FM—Boston Pops

Wed., May 29

- 7:00 PM—KRON/FM—Show Album — "COMPANY"
- 8:00 PM—KIBE/AM and KDFC/FM — VIOLIN CONCERTO NO. 4 (Paganini)
- 8:00 PM—KKHI/AM-FM—Boston Symphony
- 8:30 PM—KQED (Channel 9) — THEATRE IN AMERICA

Thu., May 30

- 7:00 PM—KRON/FM—Show Album — "PAINT YOUR WAGON"
- 8:00 PM—KIBE/AM and KDFC/FM — SINFONIA CONCERTANTE IN E FLAT (Mozart)

Fri., May 31

- 7:00 PM—KRON/FM—Show Album — "STOP THE WORLD — I WANT TO GET OFF"
- 8:00 PM—KIBE/AM and KDFC/FM — VIOLIN CONCERTO NO. 1 IN F-SHARP MINOR (Wieniawski)

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