The Gardens of Shalimar really do exist.

They are in India. They were built by the Mogul Emperor Shah Jahan for his favorite wife, Mumtaz Mahal.

Jahan met Mumtaz in the year 1606. Hindu Turkestan had dominated the country for five centuries. Love was worshipped as the highest attainment of life.

Mumtaz knew all of the arts of love. She read "The Perfumed Garden," the "Kama Sutra." She wore intoxicating scents such as musk and attar of roses. She bore him fourteen children.

On June 7, 1631, the Empress Mumtaz died in the arms of her loving Shah Jahan. Two weeks later, Jahan's hair turned white. He would burst into tears at the mention of her name.

In memory of her love he built the Taj Mahal.

In memory of their love, Guerlain created the perfume, Shalimar. Over the years, it has proven worthy of its name.

Shalimar by Guerlain

We open this program with a reminder.

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

And what we can do for you.

UNION BANK
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PERFORMING ARTS

SAN FRANCISCO’S MUSIC & THEATRE MONTHLY
APRIL ‘74/VOL. 6, NO. 4

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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 Alby'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 Benjamin 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 know 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, "Vesu la giubba he sings from Leoncavallo's opera Pagliacci. And he's 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-

Leonard Martin’s family later changed its Russian name to Martinis 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, memorized by syndicated travel writer Stan Delaplaine, who introduced Irish Coffee to the U.S. at the B.V.'s well-worn bar. Leonard Martin sat brood-

ing at the Buena Vista one day and

Red and White unite.
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Imbibed by Mike Sol Viva, San Francisco, Calif.

3½ parts Viva Sangria, 1 part white rum.) Then drop in some ice and top with fruit. Now you've really got something!
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Puerto Rican Rum
A WALLED CITY

A beautiful young woman, dark hair hanging over her shoulders onto the folds of her Elizabethan gown, gently plies her harp in the Long Gallery of Alby's Hall which Queen Elizabeth had built for her Ambassa-
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ioned a jeryous bazaar. An environment of detachment from the stucco supermarket. A site of delightful hesitation and pleasant false starts, almost unknown in today's cash reg-
ister-jangling marketplace.

A White Russian

Leonard Martin, who caused The Cannery to be created from his vi-
sions of small European towns such as Bruges in Belgium, is a tall and sturdy, gray-haired Russian. His Fa-
ther, a Captain in the Russian army, had been gassed in combat in World War I and fled to Munchen as a White Russian when the Red revolu-
tion 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 Cali-
ifornia at Berkeley and UCLA, eventually becoming a lawyer. He married, fathered four boys and practiced law for six years.

That Pile of Bricks

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Promoted by Ron Sol Viva Sangria, San Francisco, Calif.
A 400 year old English tradition that became the first name for the martini.

Crozby, Martin learned about the Williams Randolph Hearst Estate Warehouse in The Bronx, which housed treasures the late publisher had collected abroad.

Martin visited the warehouse and bought (by the crate) the Long Gallery of Allyn's Hall, designed by Ingles Innes in the early 1860's and built by Queen Elizabeth I for Sir Thomas Edmond. The magnificent oak paneling and richly-carved fireplaces of the 100 foot long hall have been preserved in every detail.

A handsome Jacobean oak staircase ascends from Allyn's Hall to the Elizabethan dining room. The blend of oak and buffet is superb, its beams are richly carved and its furnishings are richly draped. At the staircase and the rooms above also came right out of Mr. Hearst's instant-history capes.

Bolano'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 Benjamin Bolano's sculpture at The Cannery. For many pieces by the diminutive San Francisco sculptor, on loan from The Bolano Foundation, are placed around The Cannery.

Pallagruccio 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 Pallagruccio, Frank Crivello, proprietor of Crivello's Oyster Bar.

Street Musicians

From the beginning Leonard Martin wanted music in The Cannery. He 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 he was "discovered" and wound up with a recording contract. Later volunteer street musicians began gathering beneath the olive trees in The Cannery Courtyard. Martin, not trusting his own musical talent, "there are a lot of new things in music these days," he says, "should avoid the shabby and the phony." The cotton candy, 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 crowded. I hope to keep it unspoiled. The Italians over there still maintain their Italian heritage. They should dance the Tarantella, at the Wharf, for example."

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

A Fou Fou 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 but the unimpeachable impetus of enemy or pleasure seeker might discover:


Lark Permattic. Anything else is just luggage.

Lark Permattic. Anything else is just luggage.

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TWO FOR THE SHOW

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

And what else it is the unhurried impure guy or pleasure-seeker might discover.


Each of these is a part of 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 the Cannery Vapor, and over to the Maritime Museum. They love to walk, watch the sea, and be entertained. They are happy to see the energy, the movement, 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 commercialized to the point of anonymity. The Italians over there still 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 penants 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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Tahoe Reno

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(Ell’a-gans), n. i. a.: refined gracefulness; tasteful richness of design or ornamentation

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THE INDOOR GARDENER — 2900 College Ave., Berkeley (588-2104). HOURS: Mon-Sat 10-6:30; Sun 10-5:30

An almost unbelievable total outdoor environment, right down to the chicest fins, is provided by proprietors Jeannette Sachs and Bob Zelley. Visitors to this “indoor park” linger among the largest selection of plants in the East Bay, ranging from terrarium-sized items and tall corner specimens to little-seen varieties. Not many home gardeners will be able to resist this horticultural service shop’s feature buy: large, hanging “Piggly-Back” plants at $8.50 each. Another must is the big selection of unusual cacti, ranging in price from $5 to $34. Among other goodies for your green fingers are clay pots, hand-crafted pottery, natural dried plants, plant photographs, gardening books and sound advice from Bob and Jeannette.

SHARE THE WEALTH WITH PERFORMING ARTS

(here’s places to eat, drink, buy and browse)

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The coffees come from every part of the world (including San Francisco, where somebody in the Upper Market area grows a few beans that the store will sell on demand—"They are very bitter," we were told), and those who don't have a grinder at home can have it ground at the store. Every personal attention is given and questions are freely answered. For those uncertain of the taste of a certain bean, just ask. Trays from all around the world are also available, along with teaspoons and cups.

(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 $8.00 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 75¢ 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-a-month 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 familiar melodies to selections from rarely performed and contemporary works. Typical programs of the Brown Bag agenda have been:

- An Operatic Love-in with selections from La Traviata, Romeo and Juliet, L'Elisir d'Amore, and I Capuleti e i Montecchi.
- A Mixed Bag with highlights from Don Giovanni, La Boheme, The Ballad of Baby Doe, and The Consul. The singers themselves, often in full stage regalia, set the stage for a社会发展, balcony, and battlefield. In a scene from The Magic Flute, Papageno made the woods so real for one two-year-old fan that she insisted on approaching the stage and trying out the Bird Flute and the toy Glandogepal.

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, and set design.

A favorite program to date has been the boisterous Ecole Malas' demonstration of makeup techniques for some of his favorite roles: the sly Dulcamara from The Elixir of Love, the aging Don Pasquale, the charming 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 offers 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-

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Tour the one, two and three bedroom Villa homes. Experience our totally secure country environment. You'll agree... life is naturally better at The Villages. *No children under eighteen living at home.

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Kentucky Straight Bourbon Whiskey, 80 proof and 100 proof Broken Wood.
Old Grand-Dad Distillery Co.
Frankfort, Ky. 40601.

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 28.

The opera fare is varied and includes everything from favorite love duets and famous 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 boulevard, ballroom and battlefield. In a scene from The Magic Flute, Papageno makes the woods so real for one two-year-old fan that she insisted on approaching the stage and trying out the bird flute and the toy Gluckenspiel.

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 also offers an extensive repertoire of the classics, from Rossini to the 20th century. A notable feature of the program is the opportunity for audience members to participate in the performance, either by singing or by bringing props from their own lives. A recent program featured a series of skits about the life of a shoe salesman, culminating in a dance number with the cast of opera singers. The audience was encouraged to join in the fun.

Life is naturally better.
A naturally better life can be yours at The Villages if one member of your family has reached his 46th birthday.
Your luxurious new Villa home will be surrounded by 1,200 acres of country land and in San Jose's Evergreen Foothills, 500 acres of which has been carefully preserved in its natural state. Although the convenience of the city is minutes away, you live in a peaceful environment sheltered by our constantly guarded front gate.
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the Villages
2000 Villages Parkway, San Jose, Calif. 95136
Remember your last business trip to New York?

It was a western on TV. It was the Times crossword puzzle. But most of all, it was a hotel room. Remember? Your next trip to New York doesn't have to be business during the day and nothing at night. Because next time, you can take your wife along.

On an American Airlines "Three Nighter" package. For $31 I for each of you, including air fare, you can stay at the Americana Hotel or the City Square Motor Inn. And so you won't even have time to turn on the television, you get theater tickets or dinner at a selected restaurant.

Plus an extra like a sightseeing tour or a visit to Radio City Music Hall.

Whoever said you can't mix business with pleasure never heard of American Airlines.

---

Brown Bag Opera highlights Don Pasquale with Shigeki Masaemoto 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 four-hour crowd walk from the government office buildings around Civic Center, lawyers taxi in from downtown, shoppers pour out the Market Street缅ondues, music lovers, 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 early Spring Opera Theater seasons. One professor from Copernico 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 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-inclusive programs, and pickles and wonts 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' lice 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 Donizetti'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-act 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 present them out and transform them into confirmed opera-goers." 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 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.
Remember your last business trip to New York?

It was a western on TV. It was the Times crossword puzzle. But most of all, it was a hotel room.

Remember?

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Plus an extra like a sightseeing tour or a visit to Radio City Music Hall.

Whoever said you can’t mix business with pleasure never heard of American Airlines.

Brown Bag Opera Highlights Don Pasquale with Silvietta Mancuso 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 minksides, mausoleums, 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.

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We know a great little pub for pre-theatre dining.

And a romantic rooftop for after-theatre dancing.

If we could have managed Mr. Scrooge's estate, he might not have been so stingy.

It's all happening at the Sir Francis Drake. Before the theatre, plan on dinner at Drake's Tavern. An English-style tavern serving continental specialties. Complemented by a superior wine list. Or, after the theatre come up to the Sir Francis Roof. For cocktails and dancing to the music of Richie Ferris. Never a cover or minimum. And the view confirms the fact that it really is a night of enchantment.

To earn a good living is no mean endeavor. To try and manage an estate at the same time is enough to put anyone in a foul temper.

Our solutions? Security Pacific Bank's investment services. Even Boromer could not match the time, planning, and collective financial wisdom that goes into the management of each of our accounts.

Our researchers and security analysts are in touch with high level corporate management and financial institutions, and are constantly on the alert for investment opportunities.

Your portfolio manager selects from their recommendations, bearing in mind your individual economic objectives. A seasoned investment officer himself, he also draws upon the knowledge of specialists in other related areas. The size of our institution allows him to take advantage of such operational economies as block trading and negotiated commissions.

Some showed, experienced investors wish to make their own decisions. Our Canadian offices are located across the U.S. and work with over 200 Canadian and U.S. investment offices. We work closely with our Canadian partners, and we'd be honored to have you work with us.

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Call any of our over 450 offices for an appointment. There's no cost or obligation. But what you discover will cheer you up.

Sir Francis Drake
Powell at Sutter
Reservations: 922-7255

April 2-10
The Supremes

April 11-21
Frank Sinatra, Jr.
dancing to the Emile Heckscher Orchestra

April 21-May 1
Trini Lopez

Tonga Room
dancing nightly to Paul and his Hawaiian Alkaines featuring Armando Suarez

HOTEL ST. FRANCIS
The Penthouse
dancing nightly to the Bill Sache Orchestra

SIR FRANCIS DRAKE
Starlite Roof
dancing nightly to the Richie Ferris Trio

SAN FRANCISCO HILTON
Henri's Room at the Top
dancing nightly to the Earl Heckscher Orchestra

MIYAKO HOTEL
Garden Bar (3 shows nightly—Tue thru Sat)
thru April 6—William Ree
April 9-20—room closed
April 23-May 18—frankieFanelli

To end the day
or to start the evening.
To share with friends at
a party or with a friend, alone.
The joy of Scotland.
Distilled and brought to
perfection in every bottle
of J & B Rare Scotch.

J & B RARE SCOTCH
J. STERN & SONS
Established 1867
250th Anniversary

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FAIRMONT HOTEL
Venetian Room (closed Mondays)
April 2-10
The Supremes
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RARE SCOTCH
J. STERN & BROS.
Founded 1875
25th Anniversary

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Call any of our over 450 offices for an appointment. There's no cost or obligation. But what you discover will cheer you up.

SECURITY PACIFIC BANK
SOMETHING SPECIAL
"BROADWAY" REVISED

Philip Dunning
George Abbott

The following are excerpts from Jack Conways review of Broadway, which appeared in a 1926 edition of Variety, the show business newspaper.

"Broadway" is the show im pegging this rare about, produced by Jack 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 Johnson playing Dan McCorm, an up-and-up operaplayer; and Lee Tracy as Roy Lane, a boater with a yen to make the Palace; and Robert Gleckler as Steve Crandall, a white-shirt goil broker who croaks "Scar Edwards, his Harlem opposition. They'll kill you.

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

The three acts are spiced in a cabaret dressing room. You see the fancies, making entries, exits and changes, wire-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 plot to get the hop on Steve. McCorm 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 jump about one of his trucks being hag-tackled in Harlem, and to warn Steve that 123rd street is the dead line from now on. He don't heelee, and when his back is turned Crandall slaps a stick on him. Then Crandall and his pal walk the slab out like he's plastered, and plant him in a shadwagon down the street... All the fights 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 gorillas are true to life, and the whole opera breathes realism and knowledge of the subject. The birds that wrote this one knew their ornithology, 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 null this one; for if you wait until the end of the week, you'll only guess what they got in that slab that isn't under a fire-hat. It's biggest thing since the Arsitice, for everybody. But for the mob, it's the pay-off.

Conway's colorful review, written in the form of a slanty 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 given 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 tack up a Broadway run of 600 performances, a spectacular achievement in those days—and no wonder. For that matter, Joe Conways shrewdly predicted, "the sticks" and the "big burgs" all over the country lapped up Broadway, making it one of the American theatres all-time hits.

Philip Dunning and George Abbotts 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 melodramas, hard-boiled chonies and talented young hopefuls ("Gosh, we could have grabbed another boot!"") recall some of the most dynamic and enduring Warner Bros. movies of the thirties. Like those movies, Broadway still contains, 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 pleasing good show for their money. Now, some years later, seen from the perspective of nearly fifty years of history, you may well find parallels in the world we face today.

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 the 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 so far outstrips the rest of the casts that when we ain't laughing ourselves dizzy, that is.

FOR SUBSCRIBERS ONLY...

Subscribers to A.C.T.'s current season will be the first to receive information about our forthcoming ninth repertory season at the Geary, opening in October.

Advance brochures and order forms, listing plays under consideration as well as dates and prices of all season ticket series, should reach present subscribers no later than April 20, offering priority seating, special discounts and other extras.

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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.
“BROADWAY” REVISITED

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

Philip Dunning

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Step into the Broadway, if you can get in, and state yourself to a load of New York night life without getting known for a cover charge.

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And a cast! Wait until you get Tommy Johnson playing Dan McCormick, an up-and-up opera, and Lee Tracy as Roy Lane, a broker with a yen to make the Palace; and Robert Grunder as Steve Crandall, a white-shirt gorilla bookkeeper who creates “Scar” Edwards, his Harlem opposition. They’ll kill you.

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

The three acts are spotted in a cabaret dressing room. You see the fads making everything, subtitles, changes, wire-breaking about their racket, fighting a battle royal until they get an entrance cue, and then hopping out on the imaginary floor with the props smiling working overtime.

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Philip Dunning and George Abbott’s comedy-drama gradually evokes the ten years in our history variously known as “The Roaring Twenties,” “The Lawless Decade” and “The Era of Flaming Youth.” Its shoeblonde-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 tantalizes, 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 show is seen as a对孩子—where conventions toppled, concepts of morality were 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 this country 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 a profoundness from a show that makes it easy for us to laugh at 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 audience next season and thank you for helping to make this season possible.
THE TAMING OF THE SHREW

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

Directed by WILLIAM BALL

Associate Director: EUGENE BARONE

Costumes by RALPH FUNICELLO

Costumes by JERRY FLETCHER

Lighting by F. MITCHELL DANA

Music by LEE HOBY

dramatis personae

Baptista Minola, a rich gentleman of Padua

Antonio, the father of Lucentio

Petrucho, a gentleman of Verona

Katharina, the shrew

Servants to Baptista

Servants to Lucentio

Servants to Petruchio

Servants to Kate

Bardolph

Miss Katherine, the shrew

Bianca

Countess of Milan

Crumb

Fiammetta

Frido

Fridolfo

Launce

Luciara

Merry-widow Grumio

Nicola

Nuno

Page

Players:

James Arrington, Karen Hersel Bailey, Phillip W. Beck, Betty Bridges, Eugene Carroll, Karl Ellis, Jessica Epstein, S. Lockhart Fryer, Leslie Harrell, Lawrence Hecht, Christopher Kuhlman, Don Mappel, Maureen O’Kelley, Beth Raines, Jean Carol Racey, Angel Reynolds, Craig Scott, Evelyn Seburn, Sandra Shottwell, Judy Tenza, Wendy Treador, Todd Tredler, Jo Ann Vigna, Patti Walker, Collins White

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

There will be one ten-minute intermission

uninterruptions


Stage Manager: JAMES L. BURKE
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: EUGÈNE BARCONE

Costumes by RAFAEL FUNICELLO

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Music by LEE HOBY

dramatis personae

Baptista Minola, a rich gentleman of Padua

Vitellozzo, an old gentleman of Pisa

Lucentio, son to Vitellozzo

Petrucho, a gentleman of Verona

MARC SINGER

Suits to Bianca

Gremio

Raffael

Hortensio

JAMES R. WINKER

Servants to Lucentio

Tranio

Biondello

DANIEL KERN

Grumio

Ronald Bousom

Charles Hallahan

Gremio

Len Auclair

Sugars

Bob F. Ellerbee

A Pedant

ROBERT MOONEY

F. KERRIGAN DESCRIBO

Haberdasher

RICK HAMILTON

Messenger

BOBBY F. ELLERBEE

Daughters to Baptista

Katherina, the shrew

Blanca

Catherine

DEBORAH MAY

Players:


THE AMERICAN CONSERVATORY THEATRE presents THE TAMING OF THE SHREW

In writing what scholars believe is his seventh play, The Taming of the Shrew (1594-95), 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 among the great favorites of the time, and one example from a 1567 work, Tales and Talkes of a married man and his wife, who, upon learning that her husband has drowned in a river, momentarily advises his comrades to leap upstream for the body, since his wife always went against the convention of the day.

Among the many specific sources on which Shakespeare drew in writing his comedy, the Italian volume, Il Supposito (1590), by Ariosto, translated into French by Georges Cascoigne in 1596 as Supposit; 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 comedy, a plaited web which prefigures Shakespeare's famous version and contains the same basic storyline of the siege and conquest of an estranged shrew woman, parallels the more traditional romantic wooing of the shrew's gentle younger sister.

Some scholars maintained that the earlier comedy was written by a now forgotten scribbler, then pirated by the brilliantly opportunistic Shake- speare. An opposing camp suggests that it actually was 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 form 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 was the first to use masks. The plays were most often broad and lively, concerned with both physical and verbal clowning and marked by a galaxy 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.
NOTES ON
“CYRANO DE BERGERAC”

Following his infamous large nose which “marches on before me by a quarter of an hour,” the swashbuckling Cyrano de Bergerac returns for a second season as the central figure of Edmund Rostand’s comic play, written in 1897 and a favorite of theater-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 unprepared. And armed with a wit that cuts as deeply as his sword, he takes delight in deflating the hypocrite and exposing the wretched. Cyrano is a living embodiment of the French term, panache, that unique amalgam of art, gallantry, swagger, courage, conceit and conscious superiority. Yet beneath all his Three Musketeer-heroes 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 norGascon: 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 light that fell on his head — had tried to rob his wealthy father when the latter lay on his deathbed. One thing the two Cyrano is 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 dispossess them . . . . As another observer of the time, Henry James, put it, “I wouldn’t, individually, part with an inch of Cyrano’s nose . . . .”

CALIFORNIA ASSOCIATION FOR A.C.T.
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ARMS DE BEGERAC

by EDMOND ROSTAND

Produced in recognition of his loyalty, leadership and wisdom, the members of the American Conservatory Theatre dedicate this production to Mortimer Fleishacker Jr.

THE CAST

Cyrano de Bergerac: PETER DONAT
Christian de Neuvillette: MARC SINGER
Comte de Guiche: PAUL SHEARER
Ragueneau: EARL BOWM
Servant: HENRY MOONEY
Victor de Valvert: J. STEVEN WHITE
Chevalier: ROBERT KERN
Montfleury: CHARLES HALLAHAN
Borel: ROBBY F. ELLEBRE
Scholastique: STEPHEN SCHNEIDER
Mederlin: JOSEPH BIRD
Porter: ANDREW BACON

MUSICAL NUMBERS

‘L’enfant’
‘Dame d’Espinones’
‘Toi, mon Pain’
‘La Fin’
‘La Lamentation de la Pluie’

The First Four Scenes Take Place in 1640; the Fifth in 1655

Scene 1: A Scene at the Hotel de Bourgogne
Scene 2: The Battle of the Poets
Scene 3: Roxane’s Kiosk
Scene 4: The Cadets of Gascony
Scene 5: Cyrano’s Gazette

There will be two seven-minute intermissions

UNDERRUGS

Cyrano: E. Kerrigan Prescott
Christian: Stephen Schneider
Guiche: Paul Shearer
Le Bert: Charles Lavere
Ragueneau: Charles Hallowan
Lattier: Rick Hamilton
Dempier: Robert Kern
Marquis: Saloon: Stuart Blyner/Bernard Marx
Roxane: Fred Olter: Dena/Alora/Donna Mother Marguerite: Ann Lowder
Nurse: Nancy Wickel: Sister Marie: Jane Akiko
Stage Manager: JAMES HARRIS

HELP NEEDED . . . YOURS
(THE DRIVE IS ON)

HAPPEN TO HAVE
$250,000.50?

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.

It’s going to take much more than $250,000 to make up the difference between what it costs us to entertain 24,000 people (and to train 500 conservatory students) and what we receive in income from your ticket purchases.

Now, maybe you, personally, are a little short this week and want to hold off on this $250,000.50 offer. If that’s the case, think about $25 for the moment.

Your resident theatre needs $250,000.50 . . . or $25 . . . or any part thereof. Every gift is important to our present and future repertory performances, training scholarships, playwright fellowships and school-mate programs.

GET INTO THE ACT by cutting out and mailing in the following gift reply form, today. Send your $25,000.50 . . . or $25 or . . . .

We can make it with a little help from a lot of our friends, and we thank you.

YES, I am proud of A.C.T., our own resident theatre, and want to join others in helping it stay alive and well. Enclosed is my gift of ______ in support.

Name__________________________

(please print)

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SUPPORT LEVEL

$100 or more

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SUPPORT LEVEL

Encircle the best answer for your gift level.

All contributions are tax deductible.
NOTES ON ‘CYRANO DE BERGERAC’

Following his famously large nose which "marches on before me by a quarter of an hour," the swashbuckling Cyrano de Bergerac returns for a second season as the central figure of Edmund 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 unhesitatingly. And armed with a wit that cuts as deep as his sword, he takes delight in deflating the hypocrify and exposing the wounding. Cyrano is a living embodiment of the French term, panache, that unique amalgam of price, gallantry, swaggery, courage, conceit and conscious superiority. Yet beneath all this Three Musketeers-heroes lies still another side of Cyrano, his time-striking for the ideal in all things, symbolized by the great love he bears his 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 tumour of the heart that fell on his head—had tried to rob his wealthy father when the latter lay on his deathbed. One thing the two Cyrano's 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 Himalaya." When Cyrano de Bergerac opened in Paris three years before the turn of the century, critic Max Becque 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..."

THE AMERICAN CONSERVATORY THEATRE presents

CYRANO DE BERGERAC

by EDMOND ROSTAND
Translated by BRIAN HOOKER
Adaptation by DENNIS POWERS

Directed by WILLIAM BAILL
Associate Director: J. LUCENEGGER BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FITCHER
Lighting by E. MITCHELL DANA

Lighting revised for the repertory by FRED KOPP
Fencing choreographed by PATRICK CRANE
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

Cyrano de Bergerac
Christian de Neuvillette
Paul Shenar

Comte de Guiche
Marc Singer

Ragueneau
Robert Mooney

Vicomte de Valvert
Henry Hoffman

Chevyrin
J. Steven White

Dimas
Robert Chapple

Montfleury
Charles Hallahan

Jodelot
Bobby F. Ellerbe

Medallier
Joseph Biko

Porter
Ander Backer

Curtain		
Len Auclair

Musketeers
Robert Kistler, Daniel Kern

Musician
Angie Bauer

Clown
Deidre Joy

Rosane
Deborah May

Antoine
Elizabeth Hudec

Montreuil
James Hardman

Lise
Kathryn Crosby

Magner Marquise de Leuthel
Marianne Killalea

Sister Marthe
Judith Knaiz

Ad and


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 Gascony
Scene 5: Cyrano's Gazette

There will be two seven-minute intermissions

understudies

Cyrano: E. Kerrigan Prescott; Christian: Stephen Schneider; de Guiche: Paul Shenar; Le Bert: Charles Adams; Ragueneau: Charles Hallahan; Lignier: Jodelot: Rick Hamilton; Demas: James Kern; Marquise: Salom' Epstein; Monsieur/Madame/Monsieur/Madame: Ronald Boudwin; Medallier: William Paterson; Curtain: Bobby F. Ellerbe; Poets: Len Auclair; Roxane: Fred Olster; Duenna/Mother Marquise: Ann Lowder; Sister Nancy: Judy Secter; Sister Marthe: Jamie Akkis.

Stage Manager: JAMES HARRIS

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HELP NEEDED . . . YOURS
(The Drive is On)

HAPPEN TO HAVE $250,000.50?

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.

It's going to take that much to help balance A.C.T.'s budget . . . to make up the difference between what it costs us to entertain 240,000 people (and to train 500 conservatory students) and what we receive in income from your ticket purchases.

Now, maybe you, personally, are a little short this week and want to hold off on this $250,000.50 offer. If that's the case, think about $25 for the moment.

Your resident theatre needs $250,000.50 . . . or $25 . . . or any part thereof. Every gift is important to our repertory performances, training scholarships, playwright fellowships and school matinee programs.

GET INTO THE ACT by cutting out and mailing in the following gift reply form, today! Send your $250,000.50 . . . or $25 . . . or . . .

We can make it with a little help from a lot of our friends, and we thank you.

YES, I am proud of A.C.T., our own resident theatre, and want to join others in helping it stay alive and well. Enclosed is my gift in its support.

Name ___________________________ (please print)

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Mailing address to: California Association for A.C.T., 760 Market St., San Francisco 94102.

All contributions are tax deductible.

(please print)
NOTES ON "THE CHERRY ORCHARD"
"In real life, people don't spend
every minute shouting each other,
hanging themselves or making decla-
lations of love," wrote Anton Pav-
lovich Chekhov. "They don't dedi-
cate their time to saying intelligent
things. They spend much more of it
eating, drinking, flirting and doing
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 real-
ized in his last play, The Cherry Or-
chard (1904), completed only a few
months before his death at the age
of forty-four. It reflects the play-
wright's own gentle humanity, his
ability to understand—and to accept
without judgment—the goodness,
beauty, foolishness, vanity and stub-
bornness of his characters.

Regarded by many as the master-
work of Russia's greatest dramatist,
The Cherry Orchard is Chekhov's
ultimate fusion of comedy and trage-
dy in which laughter and tears are
not only concurrent but often insepa-
able. Bernard Shaw once said that
after seeing a play by Chekhov, he had
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 dedi-
cated The Cherry Orchard an elegy
for a graceful, aristocratic way of
life that was vanishing fast and at the
same time he foreshadowed the com-
ming revolution. He liked to remind
people that he had already also created
a play that was "a comedy in existence,
even in a farce," and he was apt to
quote Konstantin Stanislavsky, director
of the original Moscow Art Theatre
production, who had seen the work as a
poetic drama with tragic overtones.

Chekhov accused the director of
"turning characters into nobody's
charges" and demanded to know why
"my play is consistently called a
play in playbills and newspaper
advertisements." Early American pro-
ductions of Chekhov tended to
emphasize the gloomy side of his plays,
while more recent efforts have tried to
rein in the 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
Escar 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 A.C.T. closer to the
Bay Area Community are very deeply appreciated.

Directed by WILLIAM BALL
Associate Director: EUGENE BARONE
Scenery by ROBERT BLACKMAN
Costumes by ANN ROTH
Lighting by F. MITCHELL DANA
Music by EDDIE LOHRY

the cast
Lyubov Andreivna Ranevskaya, a landowner
Leonid Andreivitch Gavrov, her brother
Anna, her daughter
Vanya, her adopted daughter
Yermolay Alekseyvich Lopakhin, a businessman
Pyotr Sergeievich Trofimov, a student
Simeon-Polikar Petrovich, the bellboy
Charitiya Ivanovna, a governess
Yefimov, a clerk
Firs, an old servant
Yasha, a chauffeur
A Tramp
A Stationmaster
A Post Office Clerk

Guests and Servers
James Arrington, Bonita Bradley, Phillip W. Beck, Betty Bridges, Eugene Carroll,
Leslie Harrell, Lawrence Hefco, Christopher Kehmnan, Ronald Lazard, Don
Malik, Beth Raines, William Todd Reed, Collis White.

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

ACT 1—The Nursery—May
ACT II—A Path; July
ACT III—The Drawing Room; August 22
ACT IV—The Nursery; October

TEN MINUTE INTERMISSION

TEN MINUTE INTERMISSION

the cast
SADA THOMPSON
PETER DONAT
CLAUDE MALIS
ELIZABETH COLE
DANA ELCAK
MARC SINGER
WILLIAM PATRSON
NANCY WICKRIDE
ROBERT OLSTER
VICTORIA GAYTHOR
ANITA MILLER
DOROTHY WESTON
JAMES KLEIN
BARRY J. STONE

ROBERT MOONEY
FRANK OTTOWITZ

FATHERS AND SONS

DADYRIN
ERI BOJN
HANNAH WULF
KATHERINE CROSBY
CHARLES WINTER
EMILY VALANCE
EDWARD BURROWS
RICHARD FEATHERWAXE
JANE DE MARCH

RAY REYNARD
DEBORAH MAY
ANNE LAWER
STEPHEN SCHNITZER
RUTH KOBART

DIRECTED BY PAUL BLAKE
WALTZ CHOREOGRAPHY BY JOHN PASQUALETTI

JASPER FEATHERWAXE
JANE DE MARCH
LINDA MEYERS
ROSALIND HAMPTON
ERNIE BELL
LINDA MEYERS

KATHRYN CROSBY
CHARLES WINTER
EMILY VALANCE
EDWARD BURROWS
RICHARD FEATHERWAXE
JANE DE MARCH

RAY REYNARD
DEBORAH MAY
ANNE LAWER
STEPHEN SCHNITZER
RUTH KOBART

THE AMERICAN CONSERVATORY THEATRE
presents
TODAY AT 8:30
by NOEL COWARD
Scenery by ROBERT BLACKMAN
Costumes by ANITA MILLER
Lighting by FRED KOOP
Music Director: J.M. SPECK
Conductor: FAE MCNALLY

SHADOW PLAY
Direction & Musical Staging by PAUL BLAKE

JUNE OLSTER
VICTORIA GAYTHOR
ANITA MILLER
DOROTHY WESTON
JANET MEYERS
JAMES KLEIN
BARRY J. STONE

ROBERT MONTGOMERY
ROBERT OLSTER
VICTORIA GAYTHOR
ANITA MILLER
DOROTHY WESTON
JANET MEYERS
JAMES KLEIN
BARRY J. STONE

10 TEN MINUTE INTERMISSION

FAMILY ALBUM
Directed by EDWARD HASTINGS
WALTZ CHOREOGRAPHY BY JOHN PASQUALETTI

JASPER FEATHERWAXE
JANE DE MARCH
LINDA MEYERS
ROSALIND HAMPTON
ERNIE BELL
LINDA MEYERS

KATHRYN CROSBY
CHARLES WINTER
EMILY VALANCE
EDWARD BURROWS
RICHARD FEATHERWAXE
JANE DE MARCH

RAY REYNARD
DEBORAH MAY
ANNE LAWER
STEPHEN SCHNITZER
RUTH KOBART

The action of the play takes place in the drawing-room of the Featherwaxe house
in Kent, England, one autumn evening in the year 1866.

TEN MINUTE INTERMISSION

"RED PEPPERS"
Directed & Musical Staging by PAUL BLAKE

GEORGE PEPPER
CHARLES HALLAHAN
LILLY PEPPER
BRYN B. ELLEBEE
KEITH BENTLEY
EARL BOJN
MR. EDWARDS
E. KERRIGAN PRESCOTT
RUTH KOBART

In The American Conservatory Theatre presents
"RED PEPPERS" tonight at 8:30, the audience is treated to a musical pantomime
featuring nine classic English songs from the late 1800s. The show is directed and
staged by Paul Blake, with musical direction by Fred Koop and vocal direction by
J.M. Speck. The production is presented in association with The Society for the
Preservation of Pantomime and is sponsored by the San Francisco Chronicle.

The cast is led by George Pepper as Charles Hallahan, a wealthy landowner,
Lilly Pepper as Judith Kniaz, Keith Bennett as Bert Bentley, and Earl Bojn as
Mr. Edwards. Additional cast members include Bryn B. Ellebee, Christopher
Kehmnan, and Rachel Malin. The production is accompanied by a live band
under the direction of Fred Koop.

This production, which is described as a "nostalgic and charming musical,"
draws inspiration from the early days of pantomime, a form of theatrical
entertainment that was popular in the 19th century. The show features
traditional pantomime routines and classic songs, including "The Red
Roses of Picardy" and "The Gypsy Farmer." The show is sure to transport
audiences back in time to the golden age of pantomime.
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, fighting and pretending to be 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 masterwork 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 was fascinated by the same time he foresaw 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 an admirer of Konstantin Stanislavsky, director of the original Moscow Art Theatre production, which had seen the work as a poetic drama with tragic overtones.

Chekhov accused the director of "turning characters into ciphers" 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 recapture the delicate balance of humor and tears.

The Cherry Orchard is the fourth play by Chekhov to join the A.C.T. repertoire, following Uncle Vanya (1966), The Seagull (1967) and Three Sisters (1969). William Ball, in his 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
Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ANN ROY
Lighting by F. MITCHELL DANA
Music by LEE HYBBY

the cast
Lyubov Andreyevna Ranevskaya, a landowner
Leonid Andreyevich Gayev, her brother
Anya, her daughter
Vanya, her adopted daughter
Yermolay Alekseyevich Lopakhin, a businessman
Pyotr Sergeyevich Trofimov, a student
Simeon-Polikarp, a farmer
Charitiya Ivanovna, a governess
Yeplik, a servant
Simon, the headman
Katerina Ivanovna, the old servant
Yasha, a footman
A Tramp
A Stationmaster
A Post Office Clerk

Guests and Servants
James Arising, Bonita Bradley, Phillip W. Beek, Betty Bridges, Eugene Carroll, Leslie Harrell, Lawrence Hecht, Christopher Kuhman, Ronald Lazur, Don Majewski, Beth Reines, William Teddy Ross, Colleen White.

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

ACT I — The Nurseries: 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 Am Vocchia

Undertudies

... ... ... ... ...

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

Stage Manager: JAMES HAIRE

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 52-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 Absolutely Incorrect "Red Peppers," Hands Across the Sea, Turned Oak, Shadow Play, We Were Dancing: Ways and Means and Still Life. A tenth play, Star Chamber, was briefly presented 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." The three are musicals, and they contain some of Coward's loveliest melodies and most charming lyrics amid dialogues that are alternately witty, tender and absurdly funny.

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

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

"Shadow Play... with which we finished the second act, is a musical fairy fantasy. It is a pleasant theatrical device which gave Coward and me a chance to sing as romantically as we could, dance in the moonlight, and see the audience that we were very familiar with. It always went extremely well..."

"Red Peppers... is a vaudeville sketch sandwiched in between two parts of musical-hall fantasy. 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 1953, worked together. Sir Noel Coward last appeared at the age of seventy-four.
BROADWAY

by Philip Dunning and George Abbott

Directed by Edward Hastings
Scenery by Ralph Funicello
Costumes by Robert Morgan
Lighting by Fred Kopf
Musical Arrangements by Harold Zolman

THE CAST

William Ball
James B. McKenzie
Edward Hastings
Allen Fletcher

THE AMERICAN CONSERVATORY THEATRE presents

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1933. Last season, he directed Cyrano de Bergerac as well as the revival of The Crucible and staging of 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 Horatio to Shakespeare, starring John Gregdul, Edith Evans and Margaret Leighton, at Philadelphia Hall. His Off-Broadway productions include Six Characters in Search of an Author, which won him the Outer Circle Critics, Obie and D'Announzio awards; Under Milkwood, honored with the D'Announzio and Outer Circle Critics' awards; and Hanover, winner of the Obie and Vernon Rice Drama Desk awards. In 1964, he recreated his production of Six Characters in London with a cast headed by Ralph Richardson and Michael O'Sullivan. Among the operas he directed at the New York City Center are Don Giovanni, A Midsummer Night's Dream, Porgy and Bess, The Impressario, Faust and Tan toss and Six Characters in Search of an Author. He served as both director and producer of the List of LiebPy's Natalia Petrovna, a new opera commissioned by the Ford Foundation and produced at the New York 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 Shakespearean Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington, D.C., the Alley Theatre in Houston, and the Antaeus Theatre Company. He also produced the San Francisco interminable "I LOVE MY BABY" choreography by BETTY MAY "SHINE" choreography by JAMES R. WINKER

Undertakers

Nick E. Kerrigan Prescott; Lila Grace; Ann; Lou Gramm; Scarlet; Sabin Epstein; Joe; Duke; Bobby F. Eberle; Ruby/Peal; Elizabeth Cole; Billie; Claire; Stephen; Shelly; Schneiter; Porky; Dana Elcar; Benny/Larry; Daniel Kohn; Dan/Duke; I Steven White; Maltie/Katie; Barbara Drickson.

Stage Manager: JAMES L. BURKE

The action takes place in the back room of the Paradise Night Club, New York City, 1932.

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's choreography by BETTY MAY SHINE's choreography by JAMES R. WINKER

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 Sotulness of Margery Kempe, Epitaph for George Dillon and he directed the national tour of A.C.T. in the regional theatres. Mr. Hastings' productions of Charles' 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 A.C.T. productions, most recently The Time of Your Life, Dan 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 Seger Sussc Valley Community of Writers. He heads A.C.T.'s own Off-Broadway play program, Plays In Progress, and will direct Broadway and Family Album, one of the three plays included in Tonight at 8:30.

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ALLEN FLETCHER, Resident Stage Di-rector and Conservatory Director, is the director of the league of Resident Theatres and of the Council of Resident Sum-mer Theatres. He is a member of The League of New York Theatres and Producers, the Independent Broadcasters Association, the Organization of Legislative Theatres. He is a working member of the Association of Theatre Press Agents and Managers, the International Alliance of Theatre Stage Employees and Actors' Equity Association. His theatrical career encompasses more than 100 Broadway productions, 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 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 Sotulness of Margery Kempe, Epitaph for George Dillon and he directed the national tour of A.C.T. in the regional theatres. Mr. Hastings' productions of Charles' 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 A.C.T. productions, most recently The Time of Your Life, Dan 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 Seger Sussc Valley Community of Writers. He heads A.C.T.'s own Off-Broadway play program, Plays In Progress, and will direct Broadway and Family Album, one of the three plays included in Tonight at 8:30.

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TO THE AUDIENCE... 

please — while in the auditorium: 
Observe the “NO SMOKING” regulations. Keep your treasures or tape-recorders; do not carry 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 Box Office Manager. 
• Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance (around corner on Market Street).

credit: WILLIAM GANSLER, HANK KRANZLER, DENNIS ANDERSON, LARRY KWART and HIRO NARITA for photographs; SPLAYLANDS of San Francisco. 
• Christopher Darling for Elisha Huddle’s photo. 
• Cy Oyama by Rainbow Cobhills 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 performances at the Geary and Mariners’ Memorial Theatres in groups of 25 or more. Special study materials (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) 771-3800.

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

THE AMERICAN CONSERVATORY THEATRE

presents

BROADWAY

by Philip Dunning and George Abbott

Directed by Edward Hastings
Scenery by Ralph Funicello
Costumes by Robert Morgan
Lighting by Fred Kopf
Musical Arrangements by Harold Zollman

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. Last season, he directed Cyranzo de Bergerac as well as the revival of The Crucible and staging of 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 Gregiel, Edith Evans and Margaret Leighton, at Philharmonic Hall. His Off-Broadway productions have included Six Characters in Search of an Author, which won him the Outer Circle Critics’ and Ode and D'Annunzio awards; Under Milkwood, honored with the D’Annunzio and Outer Circle Critics' awards; and Hannah, winner of the Obie and Vernon Rice Drama Desk awards. In 1964, he re-created his production of Six Characters in London with a cast headed by Ralph Richardson and Michael O'Sullivan. Among the operas he directed is New York City Center's Don Giovanni, A Midsummer Night's Dream, Porgy and Bess, The Impresario, Cosi fan tutte, and The Marriage of Figaro. Seven Characters in Search of an Author, which served as both the lead-in for the West Coast tour and the opening of the Geary Theatre, was produced by Mr. Ball.

THE CAST

William Ball 
Directed by Edward Hastings

THE CAST

Nick Verdisi
Ray Reinhardt
Joy Lane
Thomas W. Riner
Lil Rice
Ruth Kobata
Kate
Lois Ann Graham
Joe
Anders Bady
Maezie
Judith Knaiz
Ruby
Elizabeth Huddle
Pearl
Kathryn Crosby
Grace
Fredi Olsler
Ann
Janie Atkins
Billie Mooney
Deborah May
Steve Crandall
Chase Seymour
Dolph
Henry Hoffman
“Scoot” Edwards
Dan McCuaig
Roger Kern
Benny
E. Kerrigan Prescott
Larry
Stephen Schmitz
Rick
Hamilton
Gangsters
Karl Ellis, Lawrence Hecht, and Dave Maggini

THE ACTION TAKES PLACE IN THE BACK ROOM OF THE PARADISE NIGHT CLUB IN 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

Undertakers
Nick: E. Kerrigan Prescott; Lil: Grace Ann; Lois Ann Graham; Scar: Sabin Epstein; Joe: Duke; Bobby: E. Ellerbee; Ruby: Pearl; Elizabeth Cole; Billie: Clare Schmitz; Porky: Dana Elsor; Benny: Larry; Daniel Klein; Dan: Duke; Steven White; Mazie: Katie; Barbara Driscoll.

Stage Manager: James L. Burke

WILLIAM 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 afterward, 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 producer ever since. Often referred to as the “guy’s man” of A.C.T., he has spent much time travelling in connection with National Foundation support, and development of A.C.T.’s non-theatrical productions, such as Her, Godspell, Sleuth, and The Fantasticks. 

Mr. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and presented the national tour of A.C.T.’s Lord of the Rings in New York, starring Brian Bedford. He has been the producer of the Westport County Playhouse in Connecticut since 1959, and of the Peninsula Players in Fish Creek, Wisconsin since 1960. He is a co-producer of the Parker Playhouse in Fort Lauderdale, Florida, and President of the Producer 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. He is a member of The League of New York Theatres and Producers, the Independent Bookers Association, and the Organization of League of theatrical companies and Actors’ Equity Association. His theatrical career encompasses more than 1,500 performances, and he has served in every state of the union. Between productions, McKenzie can be found on the ship-to-shore telephone pursuing his avocation of navigating ocean-going 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 Samiltes of Margery Kempe, Epitaph for George Dillon and he directed the national tour of The Royal Family in the regional theatres. Mr. Hastings’ productions of Charlie’s Aunt and Oliver! 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 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 Squanto Valley Community of Writers. He heads A.C.T.’s own game show play, Progress, in Progress, and will direct Broadway and Family Album, one of the three shows included in Tonight at 8:30.

ALLAN FLEETCHER, Resident Stage Director and Conservatory Director, is
former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera, the Pennsylvania State Festival, and the Antioch Area Shakespeare Festival, the APA, the McCrayer 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. premieres of Nelson Algren's The Harder They Fall, Arthur Miller's Salome, Arsenic and Old Lace, The Hostage, Antony and Cleopatra and Paradise Lost, as well as costudied The Crucible, which entered repertory at the Stanford Summer Festival in 1967. Mr. Fletcher also directed A.C.T.'s highly successful productions of Hamlet, Waiting for Godot, The Laramie Project, and the American premiere of Harold Pinter's The Little Dog Laughed. He has also directed for the Oregon Shakespeare Festival, and the Arizona Theatre Company. A.C.T. has also produced his work on television and in film, including Stalked by the Eagle, and appearing in eight, including Macbeth, in which he played the title role, The Merchant of Venice, in which he was Shylock, and Man for All Seasons, in which he appeared as Thomas More.

**JANIE ATKINS**, who holds a B.A. in English from Hilk College and also attended the University of London, was a student in A.C.T.'s Conservatory for ten years, appearing in The Merchant of Venice, Antony and Cleopatra, Caesar and Cleopatra and Macbeth and the Laramie Project. She was seen locally in One Flew Over the Cuckoo's Nest and at the Marin Shakespeare Festival as Miranda in The Tempest and Phoebe in As You Like It. Miss Atkins spent an entire summer at the Oregon Shakespeare Festival where she appeared in Romeo and Juliet. She also starred in The Secret Garden at 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.

**JOSIE BIRD**, who returns for a fourth season at A.C.T., holds a mas- ter's degree in Dramatic Arts from the University of California, Berkeley. A featured actor in 17 productions at the APA Repertory Company from 1983 to 1969, Mr. Bird also toured Canada and the United States with the Repor- tory. He appeared in the 1969 tour- ing company of The Show Off with Goodspeed, and after two years, appeared at the Chichester Festival in England. Pillars of the community in You Can't Take It With You, and has appeared in more than 20 productions in both California and the East, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splend- ored Thing. For the past two sum- mers, he has appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in Havidian VII, The Last Heterosexual, An Enemy of the People, The Selling of the President, Caesar and Cleopatra, Antony and Cleopatra, The Tavern, Paradise Lost, A Midsummer Night's Dream, and The Merchant of Venice at A.C.T.

**EARL BOEN**, who joined A.C.T. this past summer to play Le Bre in the Company's production of P.B.S. Film's The New Theatre in America series, has several television and radio and radio-commercial credits in addition to extensive stage appearances at major resid- ent theatres. After appearing in the Pittsburgh Playhouse for two sea- sons, 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 has also made guest artist appearances at several colleges and universities, spent a season each with the Harvard Repertory Company, the Seattle Repertory Company, the Heartland Repertory Company, and three with the Tyrone Guthrie Theatre, playing major roles in many productions, including the title role in the premiere production of Futez.

**ROBERT BONAVONTEURA**, an artist-in-residence at A.C.T. in addition to his round involvement in casting, season planning and repertory scheduling, has served as associate director to William Ball on such productions as Tiny Alice, Under Milkwood and The Trojan Women, and as assistant director on Antony and Cleopatra and That Championship Season. Mr. Bonavon- tura also restaged Ellis Rabb's A.C.T. production of South Sea Island when it trans- followed to the Marinaires' Memorial Theatre in Michigan as well as Macbeth and the training program at the Chicago Shakespeare Festival on Ashland.

**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, played a bachelor's degree from Northwestern and a master's degree from the University of Minnesota, where he has worked at Southern Methodist University in ad- dition to the University of Texas, there. Mr. Birk, whose acting credits also include having served as guest artist at the University of Washington, has been in Oklahoma and California's Pacific Conservatory of Performing Arts at Santa Maria, served as associate director with Nagle Jackson in Milwaukee-kee on their Christmas Cycle of the English Mystery Plays (presented in A.C.T. last season as The Mystery Cycle) and directed the Easter Cycle of the same work there. He has also directed three with the Oregon Shake- speare Festival, directing two of them appearing in eight, including Macbeth, in which he played the title role, The Merchant of Venice, in which he was Shylock, and Man for All Seasons, in which he appeared as Thomas More.

**BOBNA BRADLEY**, a master voice teacher for the acting company and conservatory, has appeared in A.C.T.'s production of Oedipus Rex, Antony and Cleopatra and Cyrano de Bergerac. He has also played the part of Puck in the Colorado Shakespeare Festival's 150th anniversary season. He is a member of the Board of Directors of the Foundation Fellowship with Kristin Linklater in voice teacher training, Mr.
former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the Lehigh University Theatre, the National Theatre of the Performing Arts and 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.'s production of "The Caged Bird Sings," a Salmank, Arsenic and Old Lace, The Hostage, Antony and Cleopatra and Paradise Lost; as well as co-directed The Crucible, which entered critical review of the San Francisco Review in 1967. Mr. Fletcher also directed A.C.T.'s highly successful productions of Harold Pinter: The Lieutenant, The Hairy Ape and The Old Woman, and his new translation of A Doll's House and That Championship Season for the 1972-73 season.

ROBERT BONAVENTURA, Arts and Repertory Director, is a charter member of A.C.T. In addition to his round involvement in casting, planning and repertory scheduling, he has served as associate director to William Ball on such productions as Tiny Alice, Under Milkwood and Wildcat. Mr. Bonaventura has been on Antony and Cleopatra and That Championship Season. Mr. Bonaventura also restaged Ellis Rabb's A.C.T. production of South West which it transmitted to the Marin Mystery Theatre for an extended engagement and directed the 1972 revival of The Merchant of Venice. Last season he staged A C T's 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 has been involved in more than 75 stage productions. He served as the leading character actor with the Illinois Summer Repertory (New York), the Nebraska Summer Repertory and Legato Playhouse in Michigan, playing such roles as Iago in Othello, and the title role in Scapin and Sgt. Musgrave's Dance. As a participant in the 1972 Playwright's Conference at the Eugene O'Neill Memorial Theatre Center, Mr. Bonaventura performed in five original plays, including Ron Cowen's Porcelain Time, with Michael Douglas in the 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.

JANIE ATKINS, who holds a B.A. in English from Hills College and also attended the University of London, was a student in A.C.T.'s Conservatory for three years. Appearing in The Merchant of Venice, Antony and Cleopatra, Caesar and Cleopatra and The Secretariat at the A.C.T., she appeared in the 1969 tour company of The Show Off with George Segal and at the Chateau Theatre. Mrs. Atkins spent one summer at the Oregon Shakespeare Festival where she appeared in The Tempest and in the Marin Shakespeare Festival. She appeared in the 1969 tour company of The Show Off with George Segal. As a leading player in the Pittsburgh Playhouse for two seasons, she 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. Mrs. Atkins, 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, the Heartland Playhouse and three with the Tyrone Guthrie Theatre, playing major roles in many productions, including the title role in the premiere production of Futz.

JOHN CARLIN, who has been 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 current productions.

BOB CONRAD, master voice teacher for the acting company and Conservatory, has appeared in A.C.T.'s seasons of Oedipus Rex, Antony and Cleopatra and Cyrano de Bergerac. Thestar of the Pocket Foundation Workshop with Kristin Linklater in voice teacher training, Mr.

ROBERT CHAPLINE, master voice teacher for the acting company and Conservatory, has appeared in A.C.T.'s seasons of Oedipus Rex, Antony and Cleopatra and Cyrano de Bergerac. The star of the Pocket Foundation Workshop with Kristin Linklater in voice teacher training, Mr.

EDITH MARBON, Development Director, was instrumental in the founding of A.C.T. From 1972 to 1974 she has served as vice president of the Board of Trustees ever since. She has been a leader in the education movement since its beginning. Mrs. Marbon has served as a director of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company for a season. She also brought William Ball to that theatre, where he directed the first A.C.T. play, Auntie Mame. Characters in Search of an Author, as well as Allen Fletcher, where he first directed The Crucible. Ms. Marbon currently serves on the executive board of directors of The Theatre Communications Group of which she is vice president, and on the Tib pancake of the National Endowment for the Arts.

PAUL BLAKE has directed three world premieres in A.C.T.'s Plays in Progress.
Blue Leaves and Cyrano de Bergerac, also appearing in this season’s revival of Cyrano and the PBS television version.

BARBARA DICHRICK, who joined A.C.T. as an actor in a mentoring 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. She has appeared, where she attended the University of Portland, as well as in the PBS filming of A.C.T.’s Cyrano. Miss Dichrick was seen as Rosalind in As You Like It and in The Country Wife in Shakespeare Festival in Pittsburgh and in Alice and Wonderland this last summer with the Marin Shakespeare Festival at the Palace of Fine Arts.

PETE 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 also 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 Spymaster, Mork & Mindy, Run for Your Life, Judd for the Defense, B.T.: Braker's World, Medical Center, Young Lawyers, Barnaby Jones, 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, Dead End in Dumbfing, My Son God, Staircase, Little Murders, The Architect and the Emperor of Asyria, The Importance of Being Earnest, Six Characters in Search of an Author, in the title role of Hadrian VII, as Skylock in In Venetian, an Enemy of the People and The Sotegn of the Lagoon. He directed The Tavern two seasons ago, appeared as Caesar in Caesar and Cleopatra, and last returned from a five-month cameo role in Godfather II, for Francis Ford Coppola to do Dr. Coyo and The Cherry Orchard.

DANA ELCAR, seen as the "Couch" last season’s A.C.T. production of That Championship Season returns to the company after playing "Drum" in Philadelphia, Moscow and Leningrad as a part of the U.S. Soviet Union cultural exchange program. Another actor credited from A.C.T. he worked in the current production of The Sotegn with Robert Bedford and Paul Newman and a notable film television, Dying Room Only directed by William Friedkin. Mr. Elcar remembers most fondly is Mr. Bald’s off Broadway production of Under Milkwood, in which he also appeared with Miss Thompson.

BOBBY F. ELBEREE, 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 various film and television productions and is also in The Broadwinner at the Actors Workshop. Last summer he was 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 Spymaster, Mork & Mindy, Run for Your Life, Judd for the Defense, B.T.: Braker's World, Medical Center, Young Lawyers, Barnaby Jones, 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, Dead End in Dumbfing, My Son God, Staircase, Little Murders, The Architect and the Emperor of Asyria, The Importance of Being Earnest, Six Characters in Search of an Author, in the title role of Hadrian VII, as Skylock in In Venetian, an Enemy of the People and The Sotegn of the Lagoon. He directed The Tavern two seasons ago, appeared as Caesar in Caesar and Cleopatra, and last returned from a five-month cameo role in Godfather II, for Francis Ford Coppola to do Dr. Coyo and The Cherry Orchard.

SABIN EPSTEIN, who taught during A.C.T.’s 1979 Winter 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 guide director at A.C.T., directed a technical training at the Utah Shakespearean Festival. He has been with A.C.T. for two years and last season appeared as Caesar in Caesar and Cleopatra, and last returned from a five-month cameo role in Godfather II, for Francis Ford Coppola to do Dr. Coyo and The Cherry Orchard.

SHARON GALLAGHER, who appeared in A.C.T.’s production of the House of Blue Leaves, The Merchant of Venice and The Mystery Clock last season, he holds a Master of Fine Arts degree from Temple University where he appeared in numerous leading and major roles, including those of Malvolio, The Hound, Theorem, The Night Tho- reau Spent in Jail, Pat in The Hostage and Bargyrene in The Devil’s Disciple.

RICHARD HAMILTON, in his first season, attended the University of Texas. He most recently appeared in the Miller Repertory Theatre in both in the Christmas and Easter versions of The English Mystery Plays (John The Baptist, Sticks and Bones (Ricky) and Two Generations of Vero- na (Speedy). He has also been seen in numerous Oregon Shakespearean Festival productions, including Caesar (Cleopatra), Much Ado About Nothing, The Comedy of Errors, Henry IV Part II and as a Turk in the indoor production of The Glass Menagerie.

HENRY HOFFMAN, who holds a BA degree from the University of Oregon 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 also appeared in Cyrano de Bergerac, You Can’t Take It With You, The Mystery Clock and The Merchant of Venice. He was with the Colorado Shake- speare Festival where he played major roles for three years in productions of Othello and Edmund in King Lear. A Woodrow Wilson Scholar and Ful- bright Scholar for research in Kabuki theatre, Hoffman taught high school drama and directed in San Francisco and graduate work at the University of Miami. He is currently in residence at the Actors Studio in New York City. Hoffman also served in the drama department of the University of Oregon. His book on poetry called The Reach, published in 1967, he is also a former member of Hillbilly Rap in Detroit, performed 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 HUDDEL, a native of Sac- ramento where she began her career as a child actress in 1964, 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 ap- peared in several productions with the Actors Workshop and is also currently in residence at the Actors Studio in New York City. She has played major roles for four years with the Oregon Shakespearean Festival and is currently a featured actress with the Oregon Shakespearean Festival. Miss Huddle was seen last season as Cornelia in King Lear at San Diego’s National Shakespeare Festival where she was a leading actress for the past three seasons.

DANIEL KERN, who joins the acting company after two years in the training program, has also studied at the University of Utah of the State of Oregon. An experienced athlete, he was a member of the A.C.T. University of Oregon which compiled this summer for the PBS series Theatre in America. P. S. W. is aiken in 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 Merv in Flagg’s Children and Rut- herford-Davis in The Tunics of Chicken Little for the A.C.T. Plays in Progress, and appeared in Cyrano de Ber- gerac, Caesar and Cleopatra and Antony and Cleopatra. He has spent the past two season’s with the Old Globe National Shakespeare Fes- tival in San Diego where he played Speed in Two Gentlemen of Verona and appeared in King Lear and The Merchant of Venice. Last year he was seen as Judas in a local produc- tion of Jesus Christ Superstar. Two years ago, Mr. Kern appeared in 18 Shakespearean roles in the past six years.
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, is a member of A.C.T. for its first two seasons. She played major roles in Tartuffe, The Philadelphia Experiment, and Little Foxes. In this show, Miss Kobot is seen both in her role as the front-line nurse in The Cuckoo’s Nest and in the two solo roles in The Cuckoo’s Nest as well.

FREDI OLSTER, who attended A.C.T.’s 1969 Summer Training Congress, returned this season as the Company’s resident actor. A native of Brooklyn who holds a bachelor’s degree from Brooklyn College, he appeared in many major roles with the Milwaukee Repertory Theater, Two Gentlemen of Verona, The Angel Gabriel in Nagle Jackson’s ‘Mystery Plays’ and Anya in The Changeling. As a leading actress with the Oregon Shakespeare Festival, Miss Olster was seen as Portia in The Merchant of Venice, Beatrix in Much Ado About Nothing, Laura in The Glass Menagerie, and the title role of Antigone, among others.

CHARLES LANZY comes to A.C.T. from the past season’s summer at the Old Globe Theatre in San Diego, where he appeared for the first time in Venice in A Street Named Desire. He has appeared in the productions of Two Gentlemen of Verona as well as in King Lear. He holds a Bachelor of Fine Arts degree from the University of Washington, where he studied under Vernon Wooster, Duncan Ross and Anne Zaslove, and also appeared there with the Seattle Repertory Theatre and the Contemporary Repertory Theatre, where he was seen in Moonchildren. Among the roles Mr. Lanzey has played are Tom Allen in The Tavern and the title role in Macbeth.

JUDITH KNAIZ, in her second season with A.C.T., played a featured role and two by two by two in Sunset Boulevard, and Gallagher in the Broadway company of No, No, Nanette prior to joining the company. She was also seen in the role of title character in Sleeping with the Enemy. A member of the company of George M! with Joel Grey and Larry Kert, Miss Knaiz has also made two T.V. guest appearances on Love American Style, is seen in the children’s show on NET, and appeared in the film Hello, Dolly! as Good Friend. Last season, she was seen in Cyrano de Bergerac, The House of Blue Leaves, The Mystere Cycle, The Crucible and You Can’t Take It With You.

ROBERT MOONEY, in his second season with A.C.T., was for three years among the major roles of the Berkeley Repertory Theatre. He was seen in The Siamese Twins, King Lear, and Two Gentlemen of Verona. He also holds a Bachelor of Fine Arts degree from The University of Michigan, where he studied under Anne Zaslove, and currently teaches drama at Stanford University. He trained with A.C.T. as an acting principal for the past season, appearing in the production of Two Gentlemen of Verona and The Crucible and played Astor in the special production of The Cuckoo’s Nest.
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 Ptolemy 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 Conductor, Tatseets in Canaan and Cheops, Tony in You Can't Take it With You, Baccioino in The Merchant of Venice, Cain in The Mystery Cycle and Felix in Paradise Lost. Prior to this he appeared as Dromio in A Midsummer Night's Dream, Lucienio in The Taming of the Shrew and Mercutio 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, Sardi in Hay Fever, Le Fleche in The Mix, 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 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 Kwan Ets-Hak, Kung-Fu, under the guidance of master John S. S. Leong in Seattle.

She received Broadway's Tony Award, the Variety Poll of New York Critic's Citation, the Outer Critics' Circle Award and Sarah Siddons Award for her performance in the four ladies in Twix. 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 new 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 Ahab in Don Quixote, Marlowe and Claudius 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 Romeo in The House of Blue Leaves.

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 leading the 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 The Golden Web 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, and since 1974 has spent three years with On Stage Tonight, a musical revue which toured resorts in Illinois and Wisconsin and the USO tours and appeared with the Marin Shakespeare Festival this past summer at San Francisco's Place of Fine Arts in As You Like It, King Lear and Alice in Wonderland.

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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 previous two seasons as A.C.T., he was seen as Rosencrantz in Rosencrantz and Guildenstern Are Dead, Christian in Cyrano de Bergerac, Kay in The Contractor, Tassiette in Casimir and Cleopatra, Tony in You Can’t Take It With You, Basilio in The Merchant of Venice, Cain in The Mystery Cycle and Felix in Paradise Lost. Prior to this he appeared as Demeuter in A Midsummer Night’s Dream, Lucietto 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 Miller, 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 Kwan Fung-Hak, Kung-Fu, under the guidance of master John S. S. Leong in Seattle.

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SADA THOMPSON, who was featured as Divna 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 1973 Spirit of Achievement Award given to her by the Albert Einstein College of Medicine of Yeshiva University at a luncheon honoring distinguished women on April 19, 1972: For the magic and excitement she brings to theatre audiences; for her life-long commitment to raising the artistic skill of her craft; and for her ability to move us and touch us through her characterizations of the human condition.

SADIE 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 Company in such roles as Ahasuerus in Royal Hunt of the Sun and Edmund in King Lear, both with Morris Carnovsky. 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 Romeo in The House of Blue Leaves.

RICK WINNER, actor, singer and voice teacher, first joined A.C.T.’s teaching staff at the 1971 Summer Theater Congress and has since made San Francisco his permanent home. Mr. Winner studied voice production with Kristin Linklater in New York and completed his teacher training with Robert Chaplin 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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PERFORMING BACCHUS
by FRED CHERRY

WORDS OF WINE

I like the way people talk about wine. Burgundy, the Germans say, is Lebenselixier — it makes you say “yes” to life. A typical Moselle is described by a wine-loving friend as “possessing a light blackberry 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 fearlessly. 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 boudoir looking for his tril — but rather walks like Aladdin so gently that you do not feel his steps.”

Keats is even more eloquent in verse. In his famous “Ode to the Nightingale,” he longs for the spicy wine of Hippocrates.

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 ignite 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 superstition, 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-known universal public predilection for rose wines started with Irene Dunne and Charles Boyer sipping pink bubbly in “Love Affair.”

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(continued on p. 35)
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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, but 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 changed 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 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 plant 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 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 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 insects and virus attack, as the organic "nuts" assert?
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At the risk of offending both sides of this explosive issue, my point is that there seems to be a lot of foot-dragging going on. Oversimplified, the manufacturers of synthetics, who understandably have a considerable investment in promoting, say through what appears to be their mouthpieces, 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 into some home work 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 organic material. Until one can 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 pph of nitrogen, phosphorus 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 few pH and to a dangerously 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 phosphorus, 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 form of rock phosphate I use happens to contain 47% lime! Before I discovered this—and admit to great problems with foliar—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 yellow; 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 new thing 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. Moreover, it seems that you can fertilize the ground in spring by 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? Most people likely would have no shortage of it if you were using chemical fertilizers such as sulphate of ammonia or super-phosphate or if your atmosphere was sufficiently polluted by industrial chimney belching forth this element. But a shortage could develop in clean 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 can explain this to you. I know of several instances where I have put in 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 of nitrogen, phosphorus and potassium. I have employed these tests for many years and still do, under certain circumstances and with certain reservations.

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At the risk of offending both sides of this explosive issue, my point is that there seems to be a lot of foot-dragging going on. Over simplified though the manufacturers of synthetic, 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 0 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 emotion than appeals to the "naturals" of their way and have neglected appropriate the methods of the safe and scientific method. It is entirely possible that they are overlooking the most effective weapon. For years their articles have centered around how much better everything grows with whatever pesticide system was under discussion. No controls were used to establish a basis for objective finding. 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 organic, which, as far correct what appear to be imbalances or under-supplied conditions. Here in California we have no agricultural college to make soil tests for us, so we have to do it ourselves with simple kits that give readings on pH, nitrogen, phosphorus and potash. I have employed these tools for many years and still do, under certain circumstances and with certain reservations.

First off, it is all too easy to unknowingly raise a few pH to a distressingly high figure. It can go like this: having calculated how much dolomite or oyster shell lime you would add, you spread it around the garden. Then, to correct a deficiency of phosphorus, 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 compromises the balance. The particular form of rock phosphate I use happens to contain 47% lime before I discovered this—and I admit to great problems with forethought—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 yellowes. A scorning 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? Most you 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 chimney belchings for that purpose. 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 concerned, I'll 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. I got nitrogen, phosphorus and potassium. I have employed these tools for many years and still do, under certain circumstances and with certain reservations.

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TANKS FOR THE MEMORY
ACT 1
WATER (FLOOD) GATE
by C. Fred Hoffman

Will the Pavlovian tear-bait 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-bearing this country has ever experienced. When the divisive events of the Vietnam War, the embattled 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 sub; they were reopened. Ever since this tragic happening, the apparitions of fallen men, fallen politicians, and fallen traditions have continued to haunt us. Perpetually it appeared to be pre-verging. Like Hamlet, we are saying, "It is not 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, approximately macho that we should feel this way. For would not be sharing guilt? And, for that matter, who is there that among us has not either failed himself and himself? By reviling at the nature of Watergate, are we not sub-conscious admittance that we all are carrying the same weight? If this be the case, are we not perplexed and frustrated by what we know to be our own personal vulnerabilities?

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

A heterogeneous group of 210 million Americans needs the image of an inviolate presidency to glue it together. At some time, one might practically concede the shortcomings of Camelot and Chartism. Should not one be cautious against reaching beyond one's grasp?

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

Are there not among us accountants, who have produced book-keeping earnings? Are there not stock brokers, who have connived at shady merchandise on trusting people? Are there not lawyers, who have over-charged un-keeping clients? Are there not doctors, who have suggested questionable therapy? Are there not public executives, who have become brokers, when they're on the market? Is there not the working wife, who occasionally embraces some other kind of trust? Are there not the brokers, who have been on destroying a marriage they opposed? Are there not interior designers, who mark up anonymously Who are the innocent?

Watergate, then, is our mirror on the road of life. It is dully or brightly, it is our mirror. In it we see the human hypocrisy of ourselves. It pain, and it shames us. It won't go away.

So, we must reunite and rebuild America. We must cast off pious platitudes of 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, with this, there will be much light for the millions of young Americans, who will follow us. Society, let's face it, these Arab guys are really plugged in. They like the good life, too, including beheadings. In the plane loud, blondes and or brunettes, Necco, notwithstanding.

So then, oil companies will clear out. We mean like just get out. Zap! Out!

In the meantime, the International oil company might consider going to bid "AUF Wiederehen" to the Mid-Eastern nations. It's a rich business. Let's face it, these Arab guys are really plugged in. They like the good life, too, including beheadings. In the plane loud, blondes and or brunettes. Necco, notwithstanding.

So then, oil companies will clear out. We mean like just get out. Zap! Out!

In the meantime, back at the good old U.S.A. ranch, "new" oil is now 7 bucks a barrel. Whadda ya do, baby? You don't like it, baby? You will like it, when you are our armpits in oil, and the energy

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Before they discovered America the Italian invaders used Tucana.

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For whom must we have concern? Should it be for ourselves? If it “not to be,” it would be, perhaps, appropriately macabre that we should feel this way. For we would not be sharing guilt. And, for that matter, who is there that among us, who has never ethically felt himself and some might say been crucified by the moral reality of Watergate and its incumblents, neither of the ascetic nor the saint, are we not repulsed and fragmenting by what we know to be our own personal vanities? Nor should these words be construed as an effort to rationalize Watergate and incumblents; neither of the ascetic nor the saint, are we not repulsed and fragmenting by what we know to be our own personal vanities? Nor should these words be construed as an effort to rationalize Watergate and incumblents; neither of the ascetic nor the saint, are we not repulsed and fragmenting by what we know to be our own personal vanities?

Nob Scoundrel, you 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, class person? If we were not to do this, where would our legacy be to the young people of America? Which barista should we cast our post to each of them? Work with honor, or work with expedient disavowal.

If we are to be unsoiled with these wonderful, questioning, earnest young people, the choice is clear.
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LIBERAL FRINGE BENEFITS.

Good gas mileage is still the thing you want most in a little car, of course. But we know you like more. Like sporty looks and colors and models to choose from. Bucket seats that fit you comfortably. Nice soft carpeting. A floor mounted shift control and an instrument panel with dials and gauges instead of flashing lights. Really good handling. An engine with a little bit of varoom going for it. A rear seat that folds down and a rear door that opens up, so you can use your little car almost like a station wagon.

This year’s version of last year’s Motor Trend Economy Car of the Year, Car & Driver Buyer’s Choice, Best Economy Sedans, ’71, ’72, ’73, Motor Service & Service Station Management mechanic survey, Easiest Subcompact to Service, ’73, Motor Trend, Car of the Year, ’71.

CHEVROLET MAKES SENSE FOR AMERICA.

This crisis (shortage) will not even be a pleasant 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... Hmmmm...

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 (Moser safe and Diebold). They just might be on the threshold of a hell-ua lot of business. You think I'm wrong? Well, how many vault doors do you need for 70 billion bucks?

What about with all that dough? For opening, you become partners with the oil companies, in their downstream activities. After all, downstream 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, F-14, and F-15's and a few frigates. (No chicanery involved.)

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 BITAS... AND ALFIE

Let's talk about the stock market, or should we? It's been very volatile 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 others guys are wrong. Why look at those few P.E.'s? Look at those juicy yields, round ones! 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! Whoopee! Maybe you're enamored of the Peter principle. Cool it, baby!"
ECONOMY. PLUS LIBERAL FRINGE BENEFITS.

Good gas mileage is still the thing you want most in a little car, of course. But we know you'd like more. Like sporty looks and colors and models to choose from.

Bucket seats that fit you comfortably.

Nice soft carpeting.

A floor-mounted shift control and an instrument panel with dials and gauges instead of flashing lights.

Really good handling. An engine with a little bit of varoom going for it.

A rear seat that folds down and a rear door that opens up, so you can use your little car almost like a station wagon.

The Vega GT. An economy car-and-a-half.


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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 1937? Why, they bought the good old American dollar. But you didn't hear much about it. And you won't.

And don't forget, it's '74. When you invest, try to invest the 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. 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.

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, material shortages, unemployment, monetary problems, Federal deficits, etc., will prevail. The Dow Jones will rally, after the oil embargo suspension, to approximately 950. (It will then go down gently on the laws of 1970. Give me a call. I'll call you later, and we'll talk about it, O.K.)

Let me close, Alfie, by filling you in on something else. Somebody's still a stock broker today. It's a discred-ited and sincere person. I assure you that the guys who are still in 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 only the author's 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 on the foregoing, please contact Performance Arts, Investment Department.

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THE AUTHOR SPEAKS

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

—Noël Coward

Charity enters the theatre and ends with all those free tickets they get within a week of the show.

—Miss 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 publish a drizzly 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 in the unlikeliest way.

—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 each play. 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 not only to aspiring writers but to aspiring politicians, too.

—Jawaharlal Nehru

With sixty-two pages in the face, I have developed inflammation of the sentence structure and hardening of the paragraphs.

—James Thurber
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Fred Cherry may be the most popular guide, teacher, and fellow-drinker around; his way, many think, is the best way to learn about wine.

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Wed, May 1
7:00 PM—KRON/FM (Staats, 96.5 m) —
Shen Album — "FLIGHT TO MUNCHEN"
8:00 PM—KPDF/FM (Citizens, 101.1 m) —
Tchaikovsky (Violin)
8:00 PM—KCHJ/FM (1500 kc) and
KQED FM (Staats, 97.3 m) —
Boston Symphony
8:00 PM—KQED (Channel 9) — THEATER IN AMERICA

Thu, May 2
7:00 PM—KRON/FM—Shen Album — "CIN-
DE-RELLA"
8:00 PM—KQED/FM and KPDF/FM —
THE LARK ASCENDING (Vaughan Will-
kins)

Fri, May 3
7:00 PM—KRON/FM—Shen Album — "THE
KING AND I"
8:00 PM—KQED/FM and KPDF/FM — VIOLIN
CONCERTO IN D (Tchaikovsky)

Sat, May 4
7:00 PM—KQED/FM — Album — THE
SOUND OF MUSIC
8:00 PM—KQED/FM—Debut (new record-
ing)

Sun, May 5
7:00 PM—KRON/FM—Shen Album — "PON-
Y TALE"
8:00 PM—KQED/FM—Sunday Night Opera

Mon, May 6
7:00 PM—KQED/FM—Shen Album — "LIT-
TLE NAVY SUNSHINE"
8:00 PM—KQED/FM and KPDF/FM — VARIA-
CTIONS ON A THEME BY HAYDN
FOR PIANO AND ORCHESTRA (Chopin)
8:00 PM—KQED (Channel 9) — Philadelphia
Orchestra
8:00 PM—KQED (Channel 9) — SPECIAL OF
THE WEEK

Tue, May 7
7:00 PM—KRON/FM—Shen Album — "THE
PHARAOH" and "ROSE MARIE"
8:00 PM—KQED/FM and KPDF/FM — SYMP-
ONIOUS NO. 4 (Beethoven)
8:00 PM—KQED/FM—Boston Pops

Wed, May 8
7:00 PM—KRON/FM—Shen Album — "THE
GIRL WHO CAME TO SUPPER"
8:00 PM—KQED/FM and KPDF/FM — SYMP-
ONIOUS NO. 3 IN B MINOR (Gershwin)
8:00 PM—KQED/FM—Boston Symphony
8:00 PM—KQED (Channel 9) — THEATER IN AMERICA

Thu, May 9
7:00 PM—KQED/FM—Shen Album — "ORLA-
KOWA"
8:00 PM—KQED/FM and KPDF/FM — PIANO
CONCERTO IN C (Chopin)

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popular guide, teacher, and
fellow-drinker among us; his way,
many think, is the best way to
learn about wine.

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covery Club, you experience in-
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Lemon Mousse
Orange Blossom Delight
Onion Soup Au Parmigiana
Pasta Primave
Twist Apple Pie
And those are just some of the late supper ideas served Monday through Saturday between 10:00 PM and 1:15 AM.

MacArthur Park
2015 Fourth Street
San Francisco, California
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Our Own Famous Judy's Mud Pie.
Curried Red Rice.
Hommemade Vichyssoise with
Sour Cream Cilantro Pesto
Lemon Mousse.
Orange Blossom Delight.
Orange Juice Plum(
Twisted Apple Pie).
And those are just some of
the Late Supper ideas.
Served Monday through Saturday
between 5:00 PM and 11:45 PM.

MacArthur Park
(Corner Post Oak & Market
San Francisco, CA 94109)
Lunch 11:30-3:00 Dinner 6:00-10:30
Late Supper 11:30-11:45 PM
Reservations 398-2002

The rare Gamay Noir grape needs long days of full sun. Some of our other grapes prefer a cooler area, with wino morning fog. Each shy-bearing varietal we use in our premium red dinner wines has special demands. That's why we built our winery in the midst of our Napa Valley vineyards years ago. The wide range of soils and climates here provides a splendid home for each. You'll taste our Napa Valley difference in each sip.

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Lemon Menthol 100's