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 Traditions 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 was intoxicating, scents such as musk and attar of roses.

She bore him fourteen children.

On June 7, 1651, 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 1974Vol 8, No. 4

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PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the Opera House and other San Francisco theatres—average monthly circulation 150,000. Performing Arts is also published in Los Angeles and circulating at The Music Center and Studebaker Theatre—average monthly circulation 250,000. All rights reserved. © 1974 by Performing Arts. Reproduction from this magazine without written permission is prohibited. PERFORMING ARTS—S.F. Edition: 655 Bryant Street, San Francisco, California 94117. Telephone (415) 781-9511. L.A. Edition: 127 S. Robertson Boulevard, Beverly Hills, California 90211. Telephone (213) 639-2160. Printed in San Francisco.
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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, gingerly plays her harp in the Long Gallery of Alhambra Hall which Queen Elizabeth had built for her Ambassador to France. The young woman sings softly an old English folk song and visitors sipping martinis sit quietly and listen to her.

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

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

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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.

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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, practically an 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-

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

North Waterfront Renaissance

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

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

Elizabethan Pub

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

Leonard Martin likes pubs. He has proved them in London and elsewhere, and he wanted one for The Cannery. In a conversation with Bing Crosby, Martin learned about the William Randolph Hearst Estate Warehouse in The Bronx, which housed the last publisher to collect other collections abroad.

Martin visited the warehouse and bought (by the crate) the Long Gallery of Allyn’s Hall, designed by Inigo Jones in the early 1600’s and built by Queen Elizabeth I for Sir Thomas Edmondson. The magnificent oak panelling 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 two Elizabethan dining rooms on one side. The staircase and the rooms above also came right out of Mr. Hearst’s instant-history crates.

Bofano’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 Bennington Bullock’s sculpture at The Cannery. For many pieces by the diminutive San Francisco sculptor, on loan from the Bofano Foundation, are placed around The Cannery.

Paglialuco In the Oyster Bar

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

Street Musicians

From the beginning Leonard Martin wanted music in The Cannery. It began when he hired a mariachi band to play there. Soon he discovered a beautiful, young folk singer, named Victoria. She sang there for Martin for two years before 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 only trusted to his own musical taste; "there are a lot of new things in music these days," he says. One of a youthful saxophonist, Robert Feldman, audition street musicians who wish to play in The Cannery’s main concert and staggered walkways.

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

A Fou Fou Negligee

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

And what else is it the unheralded designer of happy-go-lucky weather might discover?


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

Cotton Candy and Painted Turtles

Of this Leonard Martin says, "First, it should be kept pedestrian-oriented. Today tourists and even San Franciscans, stroll from Fisherman’s Wharf, through The Cannery, down Ghirardelli Square, and over to the Maritime Museum in one long, joyous walk, enlacing the city and this wonderful waterfront area. They are happy, they are 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 shoddiness and the phoniness. 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 and transforming. The Italians over there have to 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."
A 400 year old English tradition that became the first name for the martini.

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And what else is it but a unimpressed ambience? It is not what you might discover.

Peking duck and French perfume. An alpaca coin purse from Peru, a Joni Mitchell Songbook, A Maine lobster, a battery-powered candle, a lot of love from the cafe.

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BROWN BAG OPERA
by Caroline Crawford

If you like your Puccini with prosciutto, then Brown Bag Opera is for you. Conceived by San Francisco Opera director Kurt Herbert Adler as a means of bringing opera to the San Francisco lunch hour, Brown Bag Opera is scheduled twice-weekly at the Veterans Auditorium and has played to standing-room-only audiences ever since it was launched on February 20. The opera fare is varied and includes everything from favorite love duets and famous arias to selections from rarely performed contemporary works. Typical programs on the Brown Bag agenda have been An Operatic Love-in with selections from La Traviata, Romeo and Juliet, Lucia di Lammermoor, and Manon, and A Mixed Bag Day with highlights from Don Giovanni, La Bohème, The Ballad of Baby Doe, and The Consul. The singers themselves, often in full stage regalia, set the stage for boudoir, ballroom and battlefield. In a scene from The Magic Flute, Papageno made the woods so real for one two-year-old fan that she insisted on approaching the stage and trying out the Bird Flute and the toy Glockenspiel.

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

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

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The target group is one that has been to a house buffo, Spinto Malas demonstrating makeup techniques for some of his favorite roles: the shy Dulcimer from The Elixir of Love, the aging Don Pasquale, the charming Figaro. With a Greek aura thrown in for good measure, Malas wound up a boisterous session with "If I were a rich man from Fiddler on the Roof.

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Brown Bag Opera goes backstage as Spinto Malas demonstrates makeup techniques for his favorite roles.
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Whoever said you can't mix business with pleasure never heard of American Airlines.

Brown Bag Opera Highlights

Don Pasquale with Silvano Matsumoto and William Parker.

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

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

A dollar buys a special Brown Bag lunch, for those who don’t bring their own, and like the musical fare, the lunches are varied. Apples and celery were quickly taken off the menu for their obvious undesirable decibel rating. Fresh zucchini has been considered for all Italian programs, and pickles and wundert 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’ licee 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 factories, and hospitals. “There are potential opera-lovers everywhere,” says Maestro Adler, “and our hope is that Brown Bag Opera will ferret them out and transform them into confirmed 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 thrilling four-company family that includes the international fall company, the young Spring Opera Theater, the touring Western Opera Theater, and summer’s annual Menotti 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?
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 Sigrid Onegin 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 moon-hour crowd walk from the government office buildings around Civic Center, lawyers taxi in, in downtown, shoppers pour off the Market Street midtown, merchants, law students, housewives, senior citizens, schoolchildren, and tourists.

But a good part of the audience are regular subscribers for the full San Francisco Opera 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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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-acter Trouble in Tahiti and La Bohème, a song-cycle combination of four recipes set to music.

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

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*May not available 2 p.m. to 3:30 p.m., Saturday. For more information, call your Travel Agent.
RARE SCOTCH
J. STEIN & ROOKS
Established 1919
100th Anniversary

RARE
Pleasure

We found a way to bottle it.

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.

Rare Pleasure

AFTER THE THEATRE
FAIRMONT HOTEL
Venetian Room (closed Mondays)

April 2-10
The Supremes

April 11-21
Frank Sinatra, Jr.
dancing to the Ernie Hecksher Orchestra

Tonga Room
dancing nightly to Paul and his Hawaiian Alkalines 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 Ferraris Trio

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

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

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

And a romantic rooftop for aftertheatre dancing.

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

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 Boronow could never 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 Canadianships allow them more time to follow the market; we take care of bookkeeping and storage.

Call any of our over 400 offices for an appointment. There's no cost or obligation. But what you discover will cheer you up.
Rare Pleasure
We found a way to bottle it.

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

And a romantic rooftop for after-theatre dancing.

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 Starlite Roof. For cocktails and dancing to the music of Richie Ferraris. 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.

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SECURITY PACIFIC BANK
SOMETHING SPECIAL

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
Founded 1813
250th Anniversary

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"BROADWAY" REVISITED

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

Philip Dunne
George Abbott

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

"Broadway" is the show I'm pegging this rare about, produced by Jack Harris and written by Phil Dunne 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 a cast! Wait until you get Tommy Johnson playing Dan McCorm, an up-and-up operetta; and Lee Tracy as Roy Lane, a wrestler with a yen to make the Palace; and Robert Gleckler as Steve Crandall, a white-shirt goon bookkeeper who croaks "Scars" Edwards, his Harlem opposition. They'll be doing it.

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

The three acts are spotted in a cabaret dressing room. You see the flags waving everywhere, the exits and entrances, the wire, wicker, and the picture frame. "Broadway" is the year's biggest hit, a battle royal until they get an entrance cue, and then hopping out on the imaginary floor with the props and working overtime.

There's only six of them, and one is Scar's gal, planted in his place to get to the hop on Steve. McCorm is wandering around the slab and pegging his feet. 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 Scars slides in for a showdown. Scar makes a beef about one of his trucks being hucked in Harlem, and to warn Steve that 123rd street is the dead line from now on. He don't heeleeed, and when his back is turned Crandall slips a slug into him. Then Crandall and his pal walk the stuff out like he's plastered, and plant him in a shed wagon down the street... All the shills happen between numbers, breaking up dramatic situations at the right time, which is big league construction, it keeps the hussars on the ends of the chairs when they're not 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 business and will be sitting pretty from now on.

How they will lap "Broadway" up out in the sticks, and in Chi and the big burgs! They can pull 10 "Broadway" road shows from this one, getting the coin fast... Don't muff this one; for if you wait until the end of the week, the only way you can crash into that slab will be under a fire-hose.

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

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

It was the hit of the 1926-27 theatrical season and went on to rack up a Broadway run of 600 performances, a spectacular achievement in those days—and now, for that matter. As Conway shrewdly predicted, the "sticks" and the "big burgers" all over the country lapped up Broadway, making it one of the American theatre's all-time hits.

Philip Dunne and George Abbott's comedy-drama gradually evolved the ten years in our history variously known as "The Roaring Twenties," "The Lawless Decade" and "The Era of Flaming Youth." Its showbiz-undertow-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 retains, thanks to the craftsmanship and solid professionalism that were its creation. The play is vastly different in tone and spirit from more recent work 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 roaring good show for their money. Now, seen through the perspective of nearly fifty years of history, it is the American public life that is being 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 our world 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 profoundness from a show that promises to please us on the ends of the chairs 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 in special discounts and other extras.

Renewing subscribers are urged to return completed order forms as soon as possible to assure best seating and preferred series. Deadline for continuing subscribers to receive their special benefits is noted in the brochures.

Current season ticket holders who don't receive an advance brochure in the mail by April 20 are asked to write A.C.T. Season Tickets, 450 Geary St., San Francisco 4102, or telephone (415) 771-3800, to request one.

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

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

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And a cast! Wait until you get Tommy Johnson playing Dan McCorm, an up-and-up operatic; and Lee Tracy as Roy Lane, a loafer with a yen to make the Palace; and Robert Gleckler as Steve Crandall, a white-shirt gorill bookkeeper who croaks "Scar" Edwards, his Harlem opponent. They'll fry 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 flocks making enter- tainments, 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 proper smiles working overtime.

There's only six of them, and one is Scar's gal, placed in the pit 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 beef about one of his trucks being hocked in Harlem, and to warn Steve that 123rd street is the dead line from now on. He don't come heeled, and when his back is turned Crandall slips a slug into him. Then Crandall and his pal walk the stuff out like he's plastered, and plant him in a shed wagon down the street...

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Blending fast, flippant, wiscracking comedy with surfside melodrama, Broadway was a child of the commercial theatre whose purpose was to fill the seat with customers and give them a good thing for a dollar.

Now, seen through the perspective of nearly fifty years of history, the show that began in the world where in which the play unfolds—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 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 world 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 offers so much of interest to the audience. And we might add...
THE TAMING OF THE SHREW

By WILLIAM SHAKESPEARE

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: EUGÈNE BARCONE

Costumes by RALPH FUNDICELLO

Lighting by F. MITCHELL DANA

Music by LEE HOBY

dramatis personae

Baptista Minola, a rich gentleman of Padua

Verges, an old gentleman of Padua

Luc robotic, a servant to Vincentio

Petruccio, a gentleman of Verona

Scribes to Lucentio

Servants to Lucentio

Tranio

Scribbos

Servants to Petruccio

Nathaniel

Rosaline

Servants to Baptista

Freddy Oster

Katharina, the shrew

Blanca

Prunella

Deborah May

William Paterson

Andrè Backer

Stephen Schnitzler

Marc Singer

Gremio

Raffare

Hortensio

Roger Kern

Biondello

Daniel Kern

Rondolfo

Charles Hallman

Len Alcala

Sugars

Bobby F. Ellerbee

Pedro

R. Kerrigan

Descouerous

Freddy Oster

Cleric Maids

Clare Maids

Claire Mails

Deborah May

Players:


The action takes place in Padua and at Petruccio’s country house. There will be one ten-minute intermission

unindertested

Petruccio: Charles Laney

Grimo: Henry Hoffman

Baptista: Joseph Bird

Gremio: Earl Boon

Lucentio: J. Steven White

Tranio: Sabrin Epstein

Scribbos: Bobby F. Ellerbee

Vincentio: E. Kerrigan Prescott

Pedro: Allen Fletcher

Talbot: Robert Chapline

Haberdasher: Curtis: Len Adeal

Widow: Marjorie Matalis

Stage Manager: James L. Burke
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: EUGÈNE BARONE

Costumes by RALPH FUNCHESCO

Costumes by:FREDERICK BURCHETT

Lighting by: F. MITCHELL DANA

Music by: LEE HOBY

dramatis personae

Baptista Minola, a rich gentleman of Padua
Vincentio, an old gentleman of Pisa
Lucentio, son to Vincentio
Petrucho, a gentleman of Verona

A ngelina, Vincentio's wife

Servants to Lucentio

Suits to Biondello

Servants to Petrucho

Nathaniel

Sugars

Bobby F. ELLERE

FRED OLSTER

CLAIRE MAJUS

DEBORAH MAY

Players:


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

There will be one ten-minute intermission

unrehearsed

Petrucho: Charles Laney

Grumio: Henry Hoffman

Baptista: Joseph Bird

Lucentio: Earl Boen

Suits to Biondello: Bobby F. ELLERE, Vincentio: E. Kerrigan Prescott

Pedant: Allen Fletcher

Tailor: Robert Chapline

Haberdasher: Curtis: Len Appel

Blondel: Maurice C. Smith

Widow: Barbara Driscoll

Stage Manager: JAMES L. BURKE

NOTES ON THE TAMING OF THE SHREW

In writing what scholars believe is his seventh study 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 great favorites of the time, and one example from a 1567 work, Tales and Tales, speaks of a husband who, upon learning that his wife has drowned in a river, mournfully advises his conversational mark upstream for the body, since his wife always went against the tide.

Among the more specific sources on which Shakespeare drew in writing his comedy, the Italian volume, I Suppositi (1599), by Ariosto, translated into French by Georges Cassaigne 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 one is a similarly-styled play which prefigures Shakespeare’s famous version and contains the same basic line of the siege and conquest of an extramaritally shrewish woman paralleling the more traditional romantic wooing of the shrew’s gentle younger sister.

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

William Ball’s production takes its cue from the play’s Italian origins, placing it in the tradition of comic opera, a type 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, comic opera, as the French called it, began as basic plot outlines on which the actors freely improvised their own dialogues, songs and business. The plays were most often broad and lively, often with a physical, verbal and visual clowning and marked by a gallery of stock characters known for a single personality trait. All elements of the production combine in a 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 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 single-handedly. 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 pride, 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 Saviouin Cyrano. The “real” Cyrano was neither noble nor Gascon. Yet 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 fever of wood that fell on his head—had tried to rob his wealthy father when the latter lay on his deathbed. One thing the two 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 Himalayas.”

When Cyrano de Bergerac opened in Paris three years before the turn of the century, critic Max Berchem 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 persist necessarily with the generation in which they were created, and their place is taken by figures typically 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 BALL

Associate Director: LUCIE BARONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FITCHER

Lighting by W. MITCHELL DANA

Lighting revived for the repertory by FRED KOPP

Fencing choreography by PATRICK CRAN

Music by LEE HOIBY

In recognition of his loyalty, leadership and wisdom, the members of the American Conservatory Theatre dedicate this production to

Mortimer Fleischbacher Jr.

the cast

Cyrano de Bergerac  . . .  PETER DONAT

Christian de Neuvillette  . . .  MARC SINGER

Comte de Guiche . . .  PAUL SHENER

Ragueneau  . . .  CARL HOLT

Ligniere  . . .  ROBERT MOONEY

Vicomte de Valverte  . . .  HENRY HOFFMAN

Chamizy  . . .  J. STEVEN WHITE

Gringoire  . . .  E. KERRIGAN PRESCOTT

Montfleury  . . .  ROBERT KERN

Bergerac  . . .  BOBBY F. ELLIETTE

Mezzetin  . . .  STEPHEN SCHNITZER

Monsieur de la Cantigny  . . .  J. PETER BIRK

Doctor Poiret  . . .  ANDY BIRCH

Perceval  . . .  LEN AULCOURT

Mustapha  . . .  DAVE JONSTON

Musician  . . .  DANIEL KERN

Catherine  . . .  LINDY BACKE

Roxane  . . .  DEBORAH MAY

Duenna  . . .  ELIZABETH HODGSON

Jabot  . . .  JAMES NELSON

Lioson  . . .  KATHRYN CROSBY

Monsieur Maupeou  . . .  GRETCH COLE

Sister Marie  . . .  JUDITH KNAIZE

As 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 Past Scene 4: The Cadets of Gascoyne Scene 5: Cyrano’s Gazette

There will be two seven-minute intermissions

understudies


Stage Manager: JAMES HARR

California Association
for A.C.T.

A Non-Profit Organization
Sponsoring the American Conservatory Theatre

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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 300 conservatory students) and what we receive in income from your ticket purchases.

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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______________________________

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California Association for A.C.T.
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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.

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

---

Notes on “Cyrano de Bergerac”

Following his fabulously 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 — quite adroit as a swordsman, poet, musician and philosopher — doesn’t flinch at the prospect of taking on a band of one hundred assassins single-handedly. And armed with a wit that cuts as deep as his sword, he takes delight in deflating the hypocrisies and exposing the wounding. Cyrano is a living embodiment of the French term, panache, that unique amalgam of pride, gallantry, swagger, courage, conceit and conscious supremacy. Yet beneath all this his Musketeer-heroics lies still another side of Cyrano, his tireless striving for the ideal in all things, symbolized by the great love he bears for the brave and beautiful Roxane.

Cyrano, still 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. Yet 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 his life, probably as much from venereal disease as from a fever of love 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 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 . . .”
NOTES ON "THE CHERRY ORCHARD"
"In real life, people don't spend every minute shouting at each other, hanging themselves or making declarations of love," wrote Anton Pavlovich Chekhov. "They don't dedicate their time to saying intelligent things. They spend much more of it eating, drinking, flirting and committing 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 humility, his ability to understand—and to accept without judgment—the goodness, beauty, foolishness, vanity and stupidity of his characters.
Regarded by many as the masterpiece of Russia's greatest dramatist, The Cherry Orchard is Chekhov's ultimate fusion of comedy and tragedy in which laughter and tears are not only concurrent but often inseparable. Bernard Shaw once said that after seeing a play by Chekhov, he wanted to tear up his own.
Writing at a time when Russia was moving inevitably toward a violent social upheaval that would change the course of history, Chekhov created in The Cherry Orchard an elegy for a graceful, aristocratic way of life that was on the verge of vanishing forever. At the same time he foreshadowed the coming revolution. He liked to remind people that he had also created a play that was "a comedy in places, even a farce," and he was allotted permission by Konstantin Stanislavsky, the director of the original Moscow Art Theatre production, to have seen the work as a poetic drama with tragic overtones.
Chekhov accused the director of "turning characters into shtetl-bred" 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 restate his delicate balance of laughter 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's new production also marks the return to A.C.T. of two former members, Dana Elcar and Sada Thompson.

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 deeply appreciated.

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ANN ROTH
Lighting by F. MITCHELL DANA
Music by LE HIJOY

the cast
Lyubov Andreyevna Ranevskaya, a landowner
Leonid Andreyevich Gayev, her brother
Anna, her daughter
Vanya, her adopted daughter
Yermolay Alekseyevich Lopakhin, a business man
Pyotr Sergeyevich Trofimov, a student
Semeon-Poltchik, the gardener
Charlotta Ivanovna, a governess
Yeppikuvdov, a clerk
Firs, an old servant
Yasha, a gardener
A Tramp
A Stationmaster
A Post Office Clerk

Guests and Servants
The action takes place on the Gavey 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 Amavarchuk

Undertudies:
Lyubov: Nancy Wickwire; Anna: Janie Atkin; Vanya: Fred Oster; Lopakhin: Andy Backer; Trofimov: Charles Laverne; Polchtchik: E. Kerrigan Prescott; Charlotte: Elizabeth Hulett; Yeppikuvdov: James E. Winger; Yasha: Paul Shenar; Dunya: Judith Knox

... ... ...

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

Stage Manager: JAMES HAIRE

THE AMERICAN CONSERVATORY THEATRE presents
TONIGHT AT 8:30 by NOEL COWARD
Scenery by ROBERT BLACKMAN
Costumes by ANN ROTH
Lighting by LIGHTING BY F. MITCHELL DANA
Conductor: FAE McNAULLY

SHADOW PLAY
Direction & Musical Staging by PAUL BLAKE

the cast
Laurence Olster
Victoria Gayforth
Martha Cunningham
Edmund Cartwright
Charles Laverne
Hodge
Sybil Henson
Michael Doyle
A Young Man
George Christopher
ROBERT MOONEY

nine minute intermission

FAMILY ALBUM
Directed by EDWARD HASTINGS
Waltz choreography by JOHN PASQUALETTI

Jasper Featherwax
Jane Featherwax
Deborah Featherwax
Richard Featherwax
Harriet Crockett
Charles Winton
Elinor Vanness
Edward P. Vanness
Burrows
Raye Birk

The action of the play takes place in the drawing-room of the Featherwax house in Kent, England, during an autumn evening in the year 1966.

Institute for Musical Theatre presents "REPEAL PEPPERS"
Direction & Musical Staging by PAUL BLAKE

the cast
George Pepper
Charles Hallahan
Lily Pepper
Bob F. Ender
Bert Bentley
Mr. Wingers
Mr. Edwards
Ruth Kobart

The action of the play takes place in the street, a dressing room, and the stage of the Galaxy in one of the smaller English provincial towns in the year 1936.

SHADOW PLAY: Victoria/Sybil; Deborah May; Simon; Paul Shenar; Martha: Ruth Kobart; Hodge: Charles Hallahan; Young Man: Stephen Scheneter; George: Earl Boen; Lena: Judith Knox; Michael: James E. Winger; FAMILY ALBUM: Jasper: Len Calu; Charles/Edward: Rick Hamilton; Henry: Lou Ann Graham; Lavinia: Elizabeth Cole; Richard: Roger Kern; Harriet: Claire Malis; Emily; Judith Knox; Burrows: Henry Hoffman; RED PEPPERS: Lily Pepper: Fred Oster; Betty Babbie: Raye Birk; Edward P. Vanness: Roger Kern; Mabel: Joy Garlin.

Additional Musical Staging by BETTY MAY

Musical Direction & Arrangement by L. M. SPECK
Stage Managers: JAMES L. BURKE; RAYMOND S. GIN
NOTES ON "THE CHERRY ORCHARD"

“In real life, people don’t spend every minute shouting at each other, crying 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 watching things at which they are afraid and which saddens them.”

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 accept without judgment — the goodness, beauty, foolishness, vanity and stupidity of his characters.

Regarded by many as the masterpiece of Russia’s greatest dramatist, The Cherry Orchard is Chekhov’s ultimate vision of comedy and tragedy. In which love 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. Within a time when Russia was moving inevitably toward a violent social upheaval that would change the course of history, Chekhov created in The Cherry Orchard an elegy for a graceful, aristocratic way of life that was vanishing forever. At the same time he foreshadowed the coming revolution. He liked to remind people that he had also created a play that was “a comedy, in places, even a farce,” and he was a great believer in Konstantin Stanislavsky, the director of the original Moscow Art Theatre production, which had the word as a poetic drama with tragic overtones.

Chekhov accused his director of “turning characters into cabaret items” 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 soap-operatic side of his plays, while more recent efforts have tried to retain the delicate balance of laughter 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’s new production also marks the return to A.C.T. of two former members, Dana Earl 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 bring, a.C.T. closer to the Bay Area Community are very deeply appreciated.

Directed by WILLIAM BALL
Associate Director: EUGENIE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ANN ROSETH
Lighting by F. MITCHELL DANA
Music by LEI HOBY

the cast
Lyubov Andreyevna Ranevskaya, a landowner
Leonid Andreyevich Gavrov, her brother
Anya, her daughter
Vanya, her adopted daughter
Yermolay Alekseyevich Lopakhin, a businessman
Pyotr Sergeevich Trofimov, a student
Simeon Petrovich Polchikhin, a shop owner
Chariza Ivanova, a governess
Yefrosina, a clerk
Andrey Ivanov, a music teacher
Firs, an old servant
Yasha, a chauffeur
A Tramp
A Stationmaster
A Post Office Clerk

Guests and Servants
Jaspar Featherways
Jane Featherways
Harriet Featherways
Roderick Featherways
Edward Featherways
Catherine Featherways
Richard Featherways
Earl Boisen

Dana Earl
Sada Thompson
Peter Donat
Claire Malis
Elizabeth Cole
Dana Earl
Marc Senger
William Paterson
Vicki Carr
Roxane Wickwire
Ronald W. Bousson
Barbara Krioukoff
Earl Boisen
Dana Earl
Charles H. Hauman
Robert Mooney
Frank Ottiswell

SADIA THOMPSON
PETER DONAT
CLAIRE MALIS
ELIZABETH COLE
DANA ELCAR
MARC SINGER
WILLIAM PATERSON
VICKI CARR
ROXANNE WICKER
RONDAL W. BOUSSON
BARBARA KRIOUKOFF
EARL BOISEN
DANA ELCAR
CHARLES H. HAUMAN
ROBERT MOONEY
FRANK OTTISWELL

Waltz choreography by JOHN PASQUALETTI

RUTHERFORD: Louis A. B.F., Mayor
RICHARD: Gary Grady
JOHN: Mark O'Brien
JESSICA: Robin Kowalski

Jasper Featherways
Jane Featherways
Harriet Featherways
Roderick Featherways
Edward Featherways
Catherine Featherways

JASPER FEATHERWAYS
JANE FEATHERWAYS
HARRIET FEATHERWAYS
RODERICK FEATHERWAYS
EDWARD FEATHERWAYS
CATHERINE FEATHERWAYS

The action takes place in the dressing-room of the Featherways house in Kent, England, in the autumn evening of the year 1869.

Additional Musical Staging by BETTY MAY

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 15-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 Alchemist, and 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 substituted for Hands Across the Sea, then dropped altogether for the remainder of the run.

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

When the plays were published, Coward wrote briefly about each in its introduction. 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 unconvincing but attractive musical score. It was a success in both its decor and performance, it was a joy to play, and provided the whole company with some definite work for some time."

"Shadow Play... is a children’s musical for children. It is a pleasant teatime show which gave great pleasure to the children’s audience. It was very successful in the earlier days of the season."

"Red Peppers... is a vaudeville sketch sandwiched in between two caricatures of musical-hall artists. 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 lived until his death in January of the year after the age of seventy-four.
TO THE AUDIENCE... please — while in the auditorium: Observe the "NO SMOKING" regulation. Use headphones or tape recorders; do not carry refreshments. Please note the NEAREST EXIT. In emergency, WAH — 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 cell phones and give name and seat number to bouncer/manager. These who wish to meet performers after the performance may use the stage door entrance (around corner on Marion Street).


Special discount rates are available to clubs and organizations attending AC'T. performances. Inquiries at the Geary and Maritime Memorial Theaters in groups of 25 or more. Special student schedules (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.

For ticket information, telephone the Geary Box Office (415) 673-6440 — from 9 a.m. through the first intermission Monday through Saturday. The Box Office is open Sundays and will close at 6 p.m. on days when there is no performance.

To receive advance notice of special A.C.T. events, please sign register in Geary Theatre lobby, or send your name and address to: A.C.T. mailing list, A.C.T., 450 Geary St., San Francisco 94102.

THE AMERICAN CONSERVATORY THEATER

PRESENTS

BROADWAY

by Philip Dunne and George Abbott

Directed by Edward Hastings

Scenery by Ralph Funicello

Costumes by Robert Morgan

Lighting by Fred Kopp

Musical Arrangements by Harold Zinnamon

THE CAST

William Ball, General Director, founded the American Conservatory Theatre in 1965. Last season, he directed Cyranos de Bergere as well as the revival of The Crucible and staging of The National, the organizing program and The Cherry Orchard this season. Prior to A.C.T.'s beginning, he staged the highly acclaimed Lincoln Center production of Tartuffe in New York and the American National Theatre at the New York Shakespeare Festival, which earned him the Outer Circle Critics' Award, 1965 and 1966 awards; Under Milk Wood, honored with the D'Annunzio and Outer Circle Critics' awards; and Haroun, winner of the Outer Circle Critics award and the Vernon Rice Drama Desk Award.

In 1964, he 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 the New York City Center's Don Giovanni. A Midsummer Night's Dream, in London, Sir Peter Hall directed and has remained producer ever since. Often referred to as the "Gay Director" of A.C.T., he has much time travelling in connection with National Foundation support, and development of A.C.T.'s non-profit production, including Light, God, Goliath, Sis, Bitter Me I Can't cope, Oh, Coward, etc. In addition to his duties as producer and board member of A.C.T., McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, presented the national tour of The Cherry Orchard, 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 co-producer of the Park Playhouse of Fort Lauderdale, Florida and is president of the Production Managers' Company in New York City, a firm that is active in packaging plays for tours throughout the country.

Understudy: Nick E. Kerrigan Prescott; Lil Grace/Ann: Lou Ann Graham; Scar: Sabin Epstein; Joe/Duke: Bobby F. Lefebvre; Ruby/Pearl: Elizabeth Cole; Billie: Claire Mathews; Stephen Schreiber; Porky: Dana Elser; Benny/Larry: Daniel Kern; Dan/Duke: Steven White; Maggie/Kate: Barbara Dirrion.

Stage Manager: James L. Burke

The action takes place in the back room of the Paradise Night Club, which opened on May 20, 1930.

ACT 1

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" by Betty May

"SHINE" by James R. Winkern

Understudy: Nick E. Kerrigan Prescott; Lil Grace: Ann; Lou Ann Graham; Sabin Epstein; Joe/Duke: Bobby F. Lefebvre; Ruby/Pearl: Elizabeth Cole; Billie: Claire Mathews; Stephen Schreiber; Porky: Dana Elser; Benny/Larry: Daniel Kern; Dan/Duke: Steven White; Maggie/Kate: Barbara Dirrion.

Stage Manager: James L. Burke

University of California at Berkeley

415-771-3800

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 Sainthood of Margery Kempe, Epitaph for George Dillon and he directed the national tour of Once in the Regional Theatres. His Hastings' productions of Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons. In New York he guided the Henry Fonda revival of Our Town with an all-star cast. He has directed eight A.C.T. productions, most recently The Time of Your Life, Dandy Dick the House of Blue Leaves. Last summer, Mr. Hastings was resident director at the Eugene O'Neill Playwriting Conference in Connecticut and at the Squaw Valley Community of Writers. He heads A.C.T.'s own show play program. Plays in Progress, and will direct Broadway and Family Album, one of the three shows included in Tonight at 8:30.

Allen Fletcher, Resident Stage Director and Conservatory Director, is
BROADWAY

by Philip Dunning and George Abbott

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

THE CAST

William Ball
James B. McKenzie
Edward Hastings
Allen Fletcher

The American Conservatory Theatre presents

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1913. Last season he directed Cyrano de Bergerac as well as the revival of The Crucible and staging of the organization, and the theatre in New York City this season.

Prior to A.C.T.'s beginnings, he staged the highly acclaimed Lincoln Center production of Tartuffe in New York and Manage to Shakespeare, starring John Gielgud, Edith Evans and Margaret Leighton, at Philharmonic Hall. His Off-Broadway productions include 12 Characters in Search of an Author, which won him the Outer Circle Critics' Ocie and D'Annunzio awards; Under Milkwood, honored with the D'Annunzio and Outer Circle Critics' awards; and Hamlet, winner of the Ocie and Vernon Rice Drama Desk awards. In 1964, he created his production of Six Characters in London with a cast headed by Ralph Richardson and Michael O'Sullivan. Among the orphans he directed New York City Center are Don Giovanni, A Midsummer Night's Dream, Porgy and Bess, The Importance of being Earnest, Cost of Living and Six Characters in Search of an Author. He serves as both producer and actress and the Theatre Guild, and was commissioned by Lee Holby of 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 major American theatres, including the American Shakespeare Festival at Stratford, Connecticut, the Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington, D.C., the Alley Theatre in Houston, and the Antioch Shakespeare Theatre. He has been produced in San Francisco.

The action takes place in the back room of the Paradise Night Club at 1055 California Street, 1920.

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

Stage Manager: JAMES L. BURKE

FOR TICKET INFORMATION, telephone the Geary Box Office (415) 673-6440 from 9 a.m. through the first intermission Monday through Saturday. The Box Office is open Sundays and will close at 6 p.m. on days when there is no performance.

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.

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 Skinfolds of Margery Kempe, Epiphyl for George Dillon and directed the national touring company of The Women. Hastings’ productions of A.C.T., A.C.T. (New York), and for A.C.T. are on the national tour of Mussorgsky’s Boris Godunov. The production of the Pennsylvania State Playhouse in State College since 1959, and of the Peninsula Players in Fish Creek, Wisconsin since 1968. He co-producer of the Park Players in Fort Lauderdale, Florida, and the company’s production at the Park Players in New York City, a firm that is active in producing plays for towns throughout the country. Mr. McKenzie is vice-president of the Council of State Theatres, a director of the league of Resident Theatres and of the Council of Resident Summer Theatres. McKenzie is also a member of the League of New York Theatres and Producers, the Independent Bodine, and the National Alliance of Theatrical Stage Employees and Actors’ Equity Association. He co-produces the ship-to-shore telephone pursing his avocation of navigating ocean-racing yachts to exotic ports as Bermuda, Halliag, and Nassau.

THE AMERICAN CONSERVATORY THEATRE presents

William Ball
James B. McKenzie
Edward Hastings
Allen Fletcher

The audience is in response to numerous requests. LATECOMERS WILL NOT BE SEATED — after the opening or interruption curt- tain — until a suitable break in the performance.
THE ACTING COMPANY

Robert Bonaventura

Edith Markson, Development Director, was instrumental in the founding of the company. She has served as vice president of the Board of Trustees ever since. She has been a leader in the community and is known for her commitment to the arts. She recently launched two new initiatives: The Actors' Repertory Company and The Milwaukee Repertory Theatre, and was responsible for bringing the Young Artists Program to Milwaukee for the first time. She also brought William Ball to the theatre, where he served as Artistic Director for six years. Ball was succeeded by Mark Snow, who served as Artistic Director for another three years.

ROBERT BONAVENTURA, Artistic and Literary Director, is a charter member of A.C.T. In addition, he is a frequent playwright in residence, having contributed to a number of plays produced by the company, including "The Great Wall," "Juliet," and "The Cruci..."
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 Penn- sylvania State Festival, 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. productions of High, The Cripple of Inishmaan, The Chairs, and She Stoops to Conquer.

ROBERT BOVENOURTA, Artists and Repertory Director, is a charter member of A.C.T. In addition to his round involvement in casting, season planning and repertory scheduling, he has served as associate director to William Ball on such productions as Tiny Alice, Under Milkwood and The Comedy of Errors. He is also one of the founding members of the Milwaukee Repertory Theatre, and was responsible for bringing the Young APA Repertory Theatre to that city for a season. She also brought William Ball to that theatre, where he first directed The Chairs. As well as directing, Mr. Bovonourta has served as a member of the A.C.T. staff.

LEN AUCLAIR, who has studied music with various teachers in San Francisco, comes to A.C.T. after appearing as a clown with the Ringling Bros. and Barnum & Bailey Circus. He has performed in television series and his film credits include his role in the recent HBO TV movie, On Earth. Mr. Auclair was seen in the Off-Broadway showcase production of Murder in the Cathedral with Johnathan Frid as Becket, and his theatre credits include two productions at the Milwaukee Repertory Theatre in Michigan as well as Macbeth and The Tempest at the Moscow Art Theatre in Moscow.

RAYE BIRK, who comes to his first season with A.C.T. from the Milwaukee Repertory Theatre where he acted and directed for two seasons—with a bachelor's degree from Northwestern University and a master's degree from the University of Minnesota, he has acted at the Southern Methodist University in addition to his work at the Milwaukee Repertory Theatre. Mr. Birk, whose acting credits also include having served as guest artist at the Milwaukee Repertory and the Chicago Shakespeare Festival, has appeared at the Chicago Shakespeare Festival and the Milwaukee Repertory Theatre in a new play, Hagar's Children, for A.C.T.'s Plays in Progress series. In 1970, he directed The Knack at San Diego's Old Globe Shakespeare Festival, and has been seen in more than 75 stage productions. He served as the leading character artist 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 roles in Scapin and Sgt. Muses.

The Acting Company

JANIE ATKINS, who holds a B.A. in English from Mills College, has also attended the University of London, was a student in A.C.T.'s Conservatory for four years. Appearing in The Merchant of Venice, Antony and Cleopatra, Caesar and Cleopatra and Antony and Cleopatra at A.C.T.'s last season. She was also featured in the original cast of The Tempest, which had its West Coast premiere at A.C.T. last season at The Mystery Cycle and directed the Easter Cycle of the same work there, with Macbeth, in which he played the title role. The Merchant of Venice, in which he was Shakespeare, and Macbeth, in which he appeared in eight, including Macbeth, in which he played the title role, The Merchant of Venice, in which he was Shakespeare, and Macbeth, in which he appeared in eight, including Macbeth, in which he played the title role.

JOSEPH BIRD, who returns for a fourth season at A.C.T., holds a mas- ter's degree in Dramatic and Radio-Television from the University of California at Los Angeles. A feature actor in 17 productions at the APA Repertory Company from 1963 to 1969, Mr. Bird also toured Canada and England with the APA Repertory Company. He appeared in the 1969 tour- ing company of The Show Off with George C. Scott, and appeared with the Pittsburgh Playhouse for two sea- sons. He was seen in ten productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splend- ered Thing. For the past two summers, he has appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in Haddad VII, The Last Heterosexual, An Enemy of the People, The Selling of the President, Caesar and Cleopatra, Antony and Cleopatra, The Tavern, Paradise Lost, Cyrano de Bergerac, The Alchemist, and The Cruible, and as Shylock in The Merchant of Venice.

EARL BOEN, who joined A.C.T. this past summer to play Le Bre in the thirteen-week-long San Francisco Playhouse Theatre in America series, has several television and radio commercials in addition to extensive stage appearances at major repertories and with the leading theatre companies of the West Coast and New York. As well as working extensively with the Pittsburgh Playhouse for two seasons, he was seen in ten productions, including The Man of Mancha, The Boys in the Band and as Grandpa in You Can't Take It With You. Mr. Boen, who has also made guest artist appearances at several colleges and universities, spent a season each with the Harvard Repertory Company, the Seattle Repertory Company, 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 Futz.

ROBERT DONAUSO, an associate artistic director of South Coast Repertory Company and director of their Actor's Mime Theatre, was a founding member of the A.C.T. Mime Troupe four years ago and spent a year with the training program. He returns this season as a member of the acting company and as a teacher of pantomime for the second year. During this time, he has earned his degree from Northwestern University and a master's degree from the University of Minnesota. He has acted at the Southern Methodist University in addition to his other work at A.C.T. Mr. Birk, whose acting credits also include having served as guest artist at the Seattle Repertory and the Cleveland Playhouse, as well as being a member of the Professional Theatre Company of California and the San Francisco Conservatory of Performing Arts.
BARBARA DRICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyrano de Bergerac, The Merchant of Venice and The Crucible, has also appeared in television productions in San Francisco and in Portland, where she attended the University of Portland, as well as in the PBS filming of A.C.T.'s Cyrano. Miss Drickson was seen as Rosalind in As You Like It and in India Country with California and Alice in Wunderland this last summer with the Marin Shakespeare Festival at the Palace of Fine Arts.

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

PETER DONAT, in his seventh season with A.C.T., has appeared on Broadway in There's One in Every Marriage as well as The Chinese Prime Minister, The Entertainer, The Country Wife, and The First Gentleman, for which he won the Theatre World Award as best featured actor. He appeared in The Three Sisters off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where now he was seen as a featured actor for six seasons. Mr. Donat's TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including Spy, Mission Impossible, Mannix, Run for Your Life, Judd for the Defense, H.I. Brackel's World, Medical Center, Young Lawyers, Barnaby, 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 Dumpling, My Son God, Staircase, Little Murderers, The Architect and the Empress of Assyria, The Importance of Being Earnest, Six Characters in Search of an Author, in the title role of Hadrian VII, as Shylock in Venice, In An Enemy of the People and The Sowing of the President. He directed The Tavern two seasons ago, appeared as Caesar in Caesar and Cleopatra, and last season from Godfather II, for Francis Ford Coppola to do Doro and The Cherry Orchard.

BARBARA DRICKSON, as seen the "Coach" in last season's A.C.T. production of That Championship Season returns to the company after playing "Dram" in Philadelphia, Moscow and Leningrad as a part of the U.S. Soviet Union cultural exchange program. Another credit from A.C.T. he worked in the current film, The Sting, with Robert Redford and Paul Newman and a notable film title for television, Dying Room Only with Christopher Lehamn. He also appears in an important role in the yet to be seen T.V. feature, Senior Year. Another credit from A.C.T. Mr. Elcra remembers most fondly is Mr. Ball's Off Broadway production of Miss Thompson, in Under Milkwood, in which he also appeared with Miss Thompson.

LOU ANN GRAHAM, who with her husband Bobbi, is a member of A.C.T.'s Young Company in 1970 which they continued to administer and instruct, doubles as an actor, having appeared in numerous A.C.T. productions, including Caesar and Cleopatra, Rosenkrantz and Guildenstern Are Dead, The Crucible and Cyrano de Bergerac. In addition to A.C.T.'s TV presentation of Cyrano for the PBS series America in America, his television credits include two specials in Manhattan and Korea, made in connection with the USAF's tour of more than 100 performances of Shakespeare and the American Buffalo. He appeared in three productions last summer at the Stanford Summer Theatre and was seen as Nick in Who's Afraid of Virginia Woolf at the Nebraska Repertory Theatre.

BOBBOY F. ELLEEBEE, 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 Oive Flew Over the Cuckoo's Nest. He has appeared in television work, the creation and also in the Broadway at the Guadalupe Theatre in San Jose Cal State University at Fullerton and Dark Old Men for the Black Moses Theatre.

SABIN EPSTEIN, who taught during A.C.T.'s 1974 Training Congress, holds a master's degree from UC Davis and most recently was seen as a member of the acting faculty in the California Institute of the Arts' School of theatre and dance in Valencia. An assistant director and former member of the performing ensemble of the Cafe La Mama Repertory Company, he also served as company manager for their European tour in 1970 and as artistic director for the La Mama E.T.C. extension workshop. Mr. Epstein, who spent two years as a guest director at the New York Theatre Workshop, directed at the Utah Shakespearean Festival and at a regional play in Yonkers. He has also written for and directed The Tavern two seasons ago, appeared as Caesar in Caesar and Cleopatra, and last season from Godfather II, for Francis Ford Coppola to do Doro and The Cherry Orchard.

CHARLES HALLANA, who has appeared with the Philadelphia Drama Guild, was seen in several major roles at the Penn State Theatre Festival, including that of Artie in The House of Blue Leaves. He returns for his second season at A.C.T., having appeared in Cyrano de Bergerac, The House of Blue Leaves, The Merchant of Venice and the Mystery Cycle last year. He holds a Master of Fine Arts degree from Temple University in Pennsylvania where he appeared in numerous leading and major roles, including those of Mark in The Happy Throning, Thomas in The Night Thou Spent in Jail, Pat in The Hostage and Burgoyne in The Devil's Disciple.

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

HENRY HOFFMAN, who holds a BA degree from the University of Connecticut, and his master's degree from the Illinois State University, returned to the Bay Area to play Milo Tindal in A.C.T.'s long-running Sleuth and played the title role of Caesar in appearing in Cyrano de Bergerac, You Can't Take It With You, The Mystery Cycle and The Merchant of Venice. He was with the Colorado Shakespeare Festival where he played major roles for three seasons, appearing in Othello and Edmund in King Lear. A Woodrow Wilson Scholar and Fulbright Scholar for research in Kabuki theatre, Hoffman taught high school drama and dance at Lincoln High School in Los Angeles and U. and studied at the Actors' Studio with Hal Linden and director with Edwin Duer. The author of a book of poetry called The Reach, published in 1967, he is a former member of Hillbilly Red in Ret, appeared with the Berkeley Repertory Theatre as Julius Caesar and Angel Street, and has appeared in 18 Shakespeare roles in the past six years.

DAVID NELSON, who joined the A.C.T. acting company after two years in the training program, created the roles of Mervin in Flagg's Children and Rudolph-Davis in The Tunis of Chicken Little for the A.C.T. Plays in Progress, and appeared in Cyrano, The Crucible, Caesar and Cleopatra and Antony and Cleopatra. He has spent the past two seasons with the Old Globe National Shakespeare Festival in San Diego where he played Speed in Two Gentlemen of Verona and appeared in King Lear and The Merry Wives of Windsor. Last year he was seen as Judas in a local production of Jesus Christ Superstar six years ago. Mr. Kern appeared in Shakespeare roles in the past six years.
Blue Leaves and Cyrano de Bergerac, also appearing in this season's revival of Cyrano and the PBS television version.

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

PETER DONAT, in his seventh season with A.C.T., has appeared on Broadway in There's One in Every Marriage as well as The Chinese Prime Minister, The Entertainer, The Country Wife, and The First Gentleman, for which he won the Theatre World Award as best featured actor. He appeared in The Three Sisters off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was also a featured actor for six seasons. Mr. Donat's TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including Spy, Mannix, Run for Your Life, Judd for the Defense, H.B., Bracken's World, Medical Center, Young Lawyers, Barnacle Bill 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, Deadwood Dandling, My Son God, Staircase, Little Murders, The Architect and the Empire of Assyria, The Importance of Being Earnest, Six Characters in Search of an Author, in the title role of Hadsfield VII, as Skylock in Venice, in An Enemy of the People and The Selling of the President. He directed The Tavern two seasons ago, appeared as Caesar in Caesar and Cleopatra, and last returned from a cameo role in Godfather II, for Francis Ford Coppola to do Cyrano and The Cherry Orchard.

ROBBY F. ELEBREE, 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 November in an L.A. production of Sideways, and also in The Brazilwrestler at the Magic Theatre in San Ramon from Cal State University at Fullerton and Dark Old Men for the Black Moses Theatre.

HENRY HOFFMAN, who holds a B.A. in Drama and a 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 The Comedy of Errors. He is appearing in Cyrano de Bergerac, You Can't Take It With You, The Mystery Cycle and The Merchant of Venice. He was with the Colorado Shakespeare Festival where he played major roles for three years, first in Colorado, then in Othello and Edmund in King Lear. A Woodward Wilson Scholar and Fulbright Scholar for research in Kabul theatre, Hoffman taught high school drama and did graduate study in England at U. and studied at the Actors' Studio with Ed Dow in theatre. The author of a book of poetry called The Reach, published in 1967, he is a former member of Hillbilly Bop in Detroit, appeared with the Berkeley Repertory Theatre as both Julius Caesar and Agnet Street, and has appeared in Sleuth.
Ruth Kobart

Charles Layver comes to A.C.T. from the past summer’s season at the Old Globe Theatre in San Diego, where he appeared in Allen Ginsberg’s production of Two Gentlemen of Verona as well as in their King Lear. He holds a Bachelor of Fine Arts degree from the University of Washington, where he studied under Duncan Ross and Anne Zaslav, and also appeared there with the Seattle Repertory Theatre and Contemporary, where he was seen in Moonchildren. Among the roles Mr. Layver has played are Tom Allen in The Tavern and the title role in Macbeth.

Anne Lawver, A.C.T.’s speech teacher who doubles as actress, went to school in Burlingame, attended San Mateo Junior College in order to study acting with Ada Benedetti, worked for Bob Brazas at Hillock Theatre in San Mateo and majored in drama at California University. The title of A.C.T. director Allen Fletcher, Miss Lawver has sung with the New York City Opera and worked with NBC’s radio and drama workshop in New York where she studied speech with Alice Hierms. Miss Lawver spent several seasons with the Oregon Shakespearean Festival and most recently appeared in the Seattle Repertory Theatre productions of Three Penny Opera, Jocasta, Mourners Become Electra and Our Town. At A.C.T., she has been seen in The Tempest, The Lovers heats, and The Time of Your Life, Paradise Lost, The Tavern and A Doll’s House.

Robert Mooney, in his second season with A.C.T., was for three years an acting student of the Berkshire Repertory Theatre. Among the roles included Sin Epicurean Mammon in The Alchemist, Father Barré in Devils, Hollister in Lady of the Leagues, and Dr. Waldensee in Lady of Delight. Confronted with Eric Christmas of the University of Wisconsin Theatre in Santa Cruz, Mooney holds an M.A. in English from the University of Wisconsin and currently teaches drama at Stanford University. He trained with A.C.T. as an acting student and this season, he appeared in Cyrano de Bergerac and The Crucible and played Aster in the special production of The Caretaker.

Claire Malis joins A.C.T. this season after experience in New York productions, resident theatres and work in TV’s Secret Storm. Another World and various commercials. She won an A.B.C. national scholarship to study at the Academy of Dramatic Arts where she received their Charles Jofe Memorial Scholarship. A member of the pre-Broadway No Sex Production Committee, Miss Malis also appeared in all the Girl on Broadway, and her off-Broadway credits include Man With a Flute in His Mouth, The Bedroom and Burning, by David Rabe, which will be presented at the Public Theatre by Joseph Papp next year. Miss Malis also appeared with the Olsen Playhouse and the Indiana Theatre Company, and was seen in The John Cassavetes film, Husbands.

Deborah May, who came to A.C.T. as a Conservatory student, holds a bachelor’s degree and teaching certificate from Indiana University, her home state. Selected Miss Indiana University’s Outstanding Graduate Talent winner and elected Miss Congeniality at the Miss America pageant in 1971. Ms. May spent the past summer as an amusement resident in residence at the Seattle Conservatory of Performing Arts in Santa Marta, where she was seen in The Magic Man and Rosabella in The Merry Widow. In addition to appearances in The Mystery Cycle at A.C.T. and Take it With You, she also was seen as Rosina in Cyrano, Alice in You Can’t Take it With You and 7860 Crucible last season at A.C.T.

Frank Ottewill has served the company as its teacher of the Alexander Technique at A.C.T., this is the actor teacher’s beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre and was the Studio of Acting in New York and trained to teach at the American Creative Centre in Los Angeles and New York. In addition to Alexanderizing A.C.T.’s actors, Mr. Ottewill has acted as an actor in such productions as; Three Sisters, Oedipus Rex, The Merchant of Venice and Cyrano de Bergerac.

William Paterson acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as a leading actor, director and as associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Paterson appeared on television in New York, and made five national tours of his one-man show. A Profile of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among the many major roles he has played are the General in Waltz of the Toreadors, Under the Volcano in St. Petersburg, Con Melody in O’Neill’s Touch of The Poet and F.D.R. in Sunrise at Campobello. In A.C.T. in 1967, Mr. Paterson has appeared in more than sixty roles, including Long Day’s Journey Into Night, Endgame, The Devil’s Disciple, Tennessee Williams’ A Streetcar Named Desire, Your Life, Caesar and Cleopatra, The Tavern, Dandy Dick and as Grandpa Vander in You Can’t Take It With You.

Pati Ann Pickens comes to her first season with A.C.T. having trained and performed with Philip Youngman’s Poverty Theatre Workshop in San Francisco. Also an accomplished singer, the actress often appears with Tim Dave and has performed in the New Shakespeare Company production of Romeo and Juliet. As You Like It and A Midsummer Night’s Dream.

Kerrigan Prescott joined A.C.T. two seasons ago as an actress and director and has been seen in Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, Paradise Lost, The Conservatory’s beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre and was the Studio of Acting in New York and trained to teach at the American Creative Centre in Los Angeles and New York. In addition to Alexanderizing A.C.T.’s actors, Mr. Ottewill has acted as an actor in such productions as; Three Sisters, Oedipus Rex, The Merchant of Venice and Cyrano de Bergerac.

Ray Reinhardt returns to A.C.T. after a triumphant King Lear at the Palace of Fine Arts. Past seasons have seen them as Andrew Wyke in South, Stanley in A Streetcar Named Desire, Algernon in That Championship Season, and Astrov in Uncle Vanya. For joining A.C.T. he has appeared as the lawyer in the original Broadway production of Albee’s Tiny Alice, in which he also appeared with A.C.T. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., he was also seen at Mac in Macbeth at Martha’s Theatre Center in Canada. Mr. Reinhardt’s television credits include several award winning Screen Actors Guild awards in Guns, Amos and Archibald.

Stephen Schnetzer, who comes to A.C.T. after a year in the drama division of New York’s Juilliard School, served as a general understudy with The Incomparable Max on Broadway, and his off-Broadway credits include Citizen’s Time in Athene and has appeared with the New York Shakespeare Festival in Central Park. He has also appeared in Julius Caesar and Antony and Cleopatra with the American Shakespeare Theatre. He has been seen in the film Half. He most recently danced in Pro Musica’s opera Don Giovanni with both the Spoleto and Korfestivals.

Paul Shenar, a founding member of A.C.T., this season marks his ninth with the company. He made his professional stage-debut in The Side of the Square, has been a member of the Lincoln Center Rep; done several seasons with the Monterey Repertory Theatre, and San Diego Shakespeare Laboratory, has appeared with the Milwaukee Repertory Theatre, San Diego Shakespeare Laboratory and the Monterey Repertory Theatre. He has appeared in over 30 productions, including the title roles in Hamlet, Tamburlaine and The Devil’s Disciple, and memorable performances in Tiny Alice and Three Sisters, which were seen on Broadway in 1968. He also played Elliot in Private Lives, and last season was seen in The Merchant of Venice, The Crucible, A Doll’s House, That Championship Season, Casablanca and as de Chirico in Cyrano de Bergerac, which he repeated.
in the PBS television version and this season's revival.

MARC SINGER returns for a third season following an engagement at the acclaimed San Diego National Shakespeare Festival where he portrayed Proteus in Two Gentlemen of Verona. In his two previous seasons at A.C.T., he was seen as Rosencrantz in Rosencrantz and Guildenstern Are Dead, Christian in Cyrano de Bergerac, Kay in The Contractor, Tatterce in Camus and Cheops, 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 Demetries in A Midsummer Night's Dream, Lucentio in The Taming of the Shrew and Menas in Antony and Cleopatra also at the San Diego National Shakespeare Festival. At the Seattle Repertory Theatre he played Camille in A Flea in Her Ear, Sandy in Hay Fever, La Fleche in The Milk, 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 Rosh's Professional Actors Training Program at the University of Washington. He is a student of Hung Ga Kung Fu, 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 Critics' Citation, the Outer Critics' Circle Award and Sarah Siddons Award for her performance as the four ladies in Twelfth Night. 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 Christy. Miss Thompson made her New York stage debut in the new legendary YM/HA production of Under Milkwood with Dylan Thomas and Nancy Wickwire and subsequently appeared in William Ball's off-Broadway revival and N.E.T. 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 Astoria in Royal Hunt of the Sun and Edmond in King Lear, with Morris Carnovsky. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Buck in A Midsummer Night's Dream, Tybalt in Romeo and Juliet and Caludio 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 WINTER, actor, singer and voice teacher, first joined A.C.T.'s teaching staff for the 1977 Summer Theatre Congress and has since made San Francisco his permanent home. Mr. Winter studied voice production with Kristin Linklater in New York and completed his teacher training with Robert 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 Pal Joey, South Pacific, Pal Joey and Kiss Me Kate, and has been seen at A.C.T. in Cyrano de Bergerac, who also received a scholarship for study at London's Old Vic School, also received a scholarship for study at London's Old Vic School, made her Broadway debut with Utah Hagen in Saint Joan and appeared with Dylan Thomas in the first presentation of Under Milkwood. A veteran of most of the leading TV dramatic series, Miss Wickwire has also been seen in numerous Broadway productions and her off-Broadway credits include starring roles in The Cherry Orchard, The Way of the World and The Golden West among others. She starred at the American Shakespeare Festival for two years, the Tyrone Guthrie Theatre for two years, at the Empire State Musical Festival, in Group 20 Productions, the Boston Arts Festival and New York Shakespeare Festival.

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

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

MARC SINGER returns for a third season following an engagement at the acclaimed San Diego National Shakespeare Festival where he portrayed Proteus in Two Gentlemen of Verona. In his two previous seasons at A.C.T., he was seen as Rosencrantz in Rosencrantz and Guildenstern Are Dead, Christian in Cyrano de Bergerac, Kay in The Contractor, Tatar in Casanova 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 Demetrius in A Midsummer Night’s Dream, Lucas 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 Misers, and Aumerle in the original production of Richard II starring Richard Chamberlain. This 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 Ruick’s Professional Actors Training Program at the University of Washington. He is a student of Hung Ga Kung Fu Hake, Kung Fu, under the guidance of master John S.S. Leong in Seattle. Marc Singer

SADA THOMPSON, who was featured as Divine in Tartuffe and Mrs. Patrick Campbell in Dear Lazar during A.C.T.’s first two seasons 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 her by the Albert Einstein College of Medicine of Yeshiva University at a luncheon honoring distinguished women on April 10, 1972: For the magic and excitement she brings to the theatre audiences; for her life-long commitment to mastering the skill of her craft; and for her ability to move us and touch us through her characterizations of the human condition.

She received Broadway’s Tony Award, the Variety Poll of New York Critics’ Citation, the Outer Critics’ Circle Award and Sarah Siddons Award for her performance as the four ladies in Twain. 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 Christ- time. Miss Thompson made her New York stage debut in the new legendary Y.M.H.A. 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 three in such roles as Macheath in Royal Hunt of the Sun and Edmund in King Lear, with Morris Carnovsky. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Rich 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. J. Steven White

NANCY WICKWIRE, a graduate of Carnegie Tech’s School of Drama who also received a scholarship for study at London’s Old Vic School, made her Broadway debut with Ulysses in Saint Joan and appeared with Dylan Thomas in the first presentation of Under Milkwood. A veteran of most of the leading TV dramatic series, Miss Wickwire has also been seen in numerous Broadway productions and her off-Broadway credits include starring roles in The Cherry Orchard, The Way of the World and As You Like It. She starred at the American Shakespeare Festival for two years, the Tyrone Guthrie Theatre for two years, at the Empire State Musical Festival, in Group 20 Productions, the Boston Arts Festival and New York Shakespeare Festival.

JAMES R. WINKER, who spent a year in A.C.T.’s training program prior to joining the acting company this season, holds a master’s degree in graphics from the University of Wisconsin. He spent three years with On Stage Tonight, a musical revue which toured resorts in Illinois and Wisconsin and performed on 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 Wunderland.

RICK WINTER, actor, singer and voice teacher, first joined A.C.T.’s teaching staff for the 1977 Summer Training Congress and has since made San Francisco his permanent home. Mr. Winter studied voice production with Kristin Linklater in New York and completed his teacher training with Robert 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 Frozen, 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 Lobengrund — it makes you say “Yes” to life. A typical Moselle is described by a wine-loving friend as “possessing a light flouncy 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 brother in America about the queen of wines. “Till claret — it fills one’s mouth with a gushing freshness — and down cool and fearless.” It is as fragrant as the queen bee. The more ethereal part of it mounts into the brain — not assaulting the cerebral parts but as a bally in a bawdy house looking for his trill — but rather walks like Aladdin so gently that you feel not his steps.

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

Oh, for a belder full of the warm South!

Full of the true, the bluish Hippocras.

With beaded bubbles waving in 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 manufacturer 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 trend, 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-wish universal public persuaded for rose wines started with Irene Dunne and Charles Boyer sipping pink bubbly in “Love Affair.”

(continued on p. 35)

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

Oh, for a beaker full of the warm South.

Full of the true, the blushful Hipporess.

With beaded bubbles winking at the brim

And purple stained mouth.

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Many historians of the wine revolution insist that the well-nigh universal public pedilection for rose wines started with Irene Dunne and Charles Boyer sipping pink bubbly in “Love Affair.”
A garden is a place of peace where we “get back to nature,” where we renew ourselves and gather strength by putting aside the controversies and aggravations of our everyday world. It is not in a spirit of pointing out the fly in the ointment that I bring up controversy and aggravation, it is rather that the mundane world keeps pushing into our private domain and it might be well to survey a situation that affects us, know it or not.

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

As a gardener concerned only with growing the happiest, healthiest plants with the materials available to me, I cannot help but feel that the work with polarized light, and other more sophisticated methods, need to be extended to the field of fertilizers. Is it not a legitimate question to ask that if synthetic vitamins are optically inactive might not this also be true of synthetic fertilizers? And if humans could not always absorb the synthetic version while they could the natural, and if synthetics frequently carry toxins not found in the natural, then 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 insect and virus attack, as the organic “nuts” assert?
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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 is, 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 Trumm 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 science (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 (d-form) or to the right (l-form) by natural substances and unaffected by synthetics (d-form). For further details consult the article, well worth your reading.

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At the risk of offending both sides of this explosive issue, my point out that there seems to be a lot of foot-dragging going on. Oversimplified, the manufacturers of synthesizers, who understandably have a considerable investment to protect, 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 appropriate the methods of their adversaries and getting in some home in the style of the socalled 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 grows with whatever pest 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 materials. How can we be sure that what we are doing to be imbalances or under-supplied conditions. Here in California we have no agricultural college to make soil test for us, so we have to do it ourselves with simple kits that give readings on pH, 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 to a dangerously high figure. It can go like this: having calculated how much dolomite or oyster shell 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 whether it comprises the balance. The particular...
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First off, it is all too easy to unknowingly raise a few pH to a disastrously high figure. It can go like this: having calculated how much dolomite or oyster shell line 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 I admit to great problems with lime—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 scouring 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, 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 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 smokes belching forth this element. But a shortage could develop in clean air areas worked with organics low in sulphur. This year I hope to devise some small scale experiments to answer some of these questions, at least to my own satisfaction.

If it seems I am being overly critical, it is because of my early efforts in the garden when I fell in love with primroses and traveled several hundred miles by hand to pick three dozen plants which I potted up carefully in a laboriously-prepared U.C. prepared compost, watered and handled them all die slowly within a month’s time. Then they told me ‘polyanthus primroses won’t abide chemicals. And more recently, working with geraniums, the mortality slightly approaches 100% on an organic regime and not until some very artificial products and conditions were introduced did the situation change.

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

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

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

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

The wounds of the Vietnam War had only begun to scab; they were reopened. Ever since this tragic happening, the apparitions of fallen lawyers, fallen politicians, and fallen traditions have continued to haunt us. Permissiveness appeared to be prevailing. Like Hamlet, we are saying, “It is too, or not to be?”

For whom must we have concern? Should it be for ourselves or if “it is not to be,” it would be, perhaps, approximately mad that we should feel this way. For would we not be sharing guilt? And, for that matter, who is there?

Is there that person among us, who has never ethically failed himself and society? By reviling at the natural reality of Watergate, are we not subconsciously admitting that we all are cast in the same web? If this be the case, are not we really fragmenting, by what we know of our own personal values?

Nor should these words be construed as an effort to rationalize Watergate and its innocents, neither its deceptions, nor its ethical bankruptcy. A heterogeneous group of 210 million Americans needs the image of an immovable presidency to glue it together. At some time, one might practically concede the shortcomings of Camelot and Charisma. Should not one be cautious against reaching beyond one’s grasp?

Suddenly, Americans are suffering from a moral crisis. Eleven years ago, they were considered at the highest level of Government with a mirror of their own failings and perhaps, with the reality of their own duplicity in life.

Are there not among us accountants, who have produced bookkeeping earnings? Are there not stockbrokers, who have facetiously defended themselves on Wall Street? Are there not lawyers, who have over-charged us knowing clients? Are there not doctors, who have suggested questionable therapy? Are there not executives, who have become licentious, when they’re on the road? Is there not the working wife, who occasionally employs some other kind of Craps? Are there not those, who have been on destroying a marriage they opposed? Are there not interior designers, who make things up in the subconscious? Who are the innocents?

Watergate, then, is our mirror on the road. It is dully or brightly, it is our mirror. In it we see the human hypocrisies of ourselves. It paints us as we are. It won’t go away.

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

Let each of us light his own candle. If each of us, in 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 being on the plane loud, blondes and/or brunettes. Necess, notwithstanding.

So, then, what is out there, what is it all about? I mean, a mean, just like they just get out. Zap! Out!

In the meantime the international oil company goes bankrupt, and they invite to bid ‘Auf Wiedersehen’ to the Mid-Eastern Harvard Business Schools. Let’s face it, these Arab guys are really plugged in. They like the good life, too, including being on the plane loud, blondes and/or brunettes. Necess, notwithstanding.

So, then, what is it all about? What is it all about? I mean, a mean, just like they just get out. Zap! Out!

In the meantime, back at the good old U.S.A., there’s now oil is now 7 bucks a barrel. What a mess, do baby! You don’t have to be up to our armpits in oil, and the energy

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TANKS FOR THE MEMORY

ACT I
WATER (FLOOD) GATE
by C. Fred Hoffman

Will the Pavlovian tear sheet of bad news ever stop? Will there come a time, when there will be some good news? Will the day ever come, when glimmering headlines will cease to remind us of how much life is steeped in travail? 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-destroying this country has ever experienced. When the divisive events of the Vietnam War, the rabbling crowds, Cambodia, and the bombing of Hanoi had ended, it appeared that a period of tranquility was at hand and then came the political earthquake, called Water gate.

The wounds of the Vietnam War had only begun to subside; they were reopened. Ever since this tragic happening, the apparitions of fallen lawyers, fallen politicians, and fallen traditions have continued to haunt us. Perfidy would appear to be a prevailing virtue. Like Hamlet, we are saying, “It be to, or not to be.”

For whom must we have compassion? Should it be for ourselves? If it “is 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 among us who would not be guilty, who has not been guilty, who has not been in the thick of it? It is a question of who is the innocent.

Watergate, then, is our mirror on the sea. The water in the sea is darkly or brightly, is our mirror. In it we see the human hypocrisy of ourselves. It is a mirror to us. It won’t go away.

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

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

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

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

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

“If I am not for myself, Who is for me? If I am for myself only, Who am I?”

ACT II
A BIBLICAL LEFT HAND TURN...

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

A great deal has already been written and spoken about the subject of shortage. The emphasis on spectacular aspects of the American industrial achievements have obscured these things from us. We should not forget that there are other things of far greater importance than these.

That’s right. I said phoios. Can you believe it? If you do, here’s the way the scenario goes...

Firstly, you’ve got this guy Yamani and then you’ve got King Faisal and all the other sheikhs. Well, nobody really knows how many Cadillac there are in Saudi Arabia. Then there’s this news that even be more Rolls Royces. On second thought, maybe such statistics would be irrelevant.

Both those guys would be great poker players, Yamani’s really in-iscrutable. And what about Feast Talk about me! Wow! A couple of cool, fat cats.

By the way, their real Walling (re-locating) Wall is going to be shipped by air to America, a delivery of some 70 billion bulbs, because of higher oil prices.

So, they’ll have all those bulbs.

In the meantime the international oil company is going to be in trouble. They are going to bid “Aft Wiedenheen” to the Mid-Eastern Harri Schulz School. Let’s face it, these Arab guys are really plugged in. They like the good life, too, including the good life. They like the plane loud, blondes and/or brunettes. Mecca, notwithstanding.

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

In the meantime, back at the good old U.S.A. ranch, “now” oil is now 7 bucks a barrel. Whadda do, baby? You should do it. Suddenly, we’ll be up to our armpits in oil, and the energy

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It’s looking that ahead.

Columbus probably carried a friendly flagon of Tuaca aboard the Santa Maria. Because what kind of Italian doesn’t like Tuaca? We Italians know how to live.

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crisis (shortage) will not even be a plight in memory.

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

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

Whaddya do with all that dough? For starters, you become partners with the oil companies, in their downstream activities. After all, they've 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-14, F-15s, and C-5's and a few frigates. (No chicanery intended.)

In the meantime, the European guys and those Japanese guys have to use their 90 billion free-floating banana 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 violent lately.

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

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

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Economy. Plus liberal fringe benefits. That's the way the American auto industry just keeps on growing. And growing. And growing.

Crisis (shortage) will not even be a plangent memory. Let's just get back to the Arabs with all their megabucks. Come to think of it, the two biggest factors in the world last year, America Standard and Moller Ware and Diebold. They just might be on a threshold of a hell-of-a-lot of business. You think I'm wrong? Well, how many vault doors do you need for 70 billion bucks?

Whaddaya do with all that dough? For openers, 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 80% over what it used to be. So you take some of those "free" bucks and buy F-14s, F-15s, 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 vicarious lately.

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

"Those other guys are wrong. Why look at those few P/E's? Look at those juicy yields, 14%? What a fire sale. For heaven's sake, even good old Spacetime Plastic is selling for less than quick assets per share. Now Prancer! Now Dancer! Whoppy! Maybe you're enacting the Peter principle. Cool it, baby!"

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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 corpora-
tions made a lot of extra dough in 1933? Why they shared the good old
American dollar. But you didn’t hear very much about it. And you won’t.
And don’t forget, it’s ’74. When you invest, try to invest the same way
the big hitters do. Use 1947 tools, not 1960 nostalgia. There’s no place
for nostalgia in the 1974 stock market. Don’t let yesterday screw you up.
You can’t make money on what happened yesterday. Get rid of that hang-up,
baby, or you’ll get hung up financially. Just remember, it’s today and
tomorrow. Repeat: It’s today and tomorrow . . .

I think I heard you correctly, Alfie: you’d like to know how the stock
market looks for the next few months, Right? Well, let me see if I
can put it together for you. Like where it’s going to be at.
The Dow Jones average will rally, when the oil embargo is lifted, but
the rally will probably not be sus-
tained. The negative factors of a gas
shortage, inflation, material shortages, unemployment, monetary
pressures, Federal deficits, etc., will prevail. The Dow Jones will rally, after the oil
embargo suspension, to approximate-
ly 950/970. It will then go down at the
approach of the lows of 1970. Give me a
call, Alfie, and we’ll talk about it, O.K.? Let me close, Alfie, by filling you in
on something else. Anybody who’s
still a stock broker today is a disac-
credited and sincere person. I assume
that the guys who are still in the
business have made a total commit-
tement 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 rigorous way.
Amen.
And Good Luck, Alfie.

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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. I also avoid green vegetables. They’re
grossly overrated.

—Noel Coward

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

—Moss Hart

What has influenced my life more than anything else has been my stam-
mer. Had I not stammered I would probably have gone to Cambridge .
perhaps have become a don and every now and then published a dreamy 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 trou-
bles to find the right thing to say, and
then to say it with the utmost clarity.

—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 cur-
tain in all my plays. I write curtain
lines for that reason.

—Harold Pinter

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

—Jim Bishop

I am a very bad writer, and per se, a bad
drinker. I smoke and drink and talk with
grace and style. I am a very bad
writer, and per se, a bad drinker. I smoke
and drink and talk with grace and style.

—Jawaharlal Nehru

With sixty years in the face, I
have developed inflation of the
sentences structure and hardening
of the paragraphs.

—James Thurber


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Fri, May 10 7:00 PM-KRON/AM—Wine Album — "SKY-SCRAPER"
8:00 PM-KRON/AM and KFRC/AM — SYMPHONY NO. 1 (Brahms)
Sat, May 11 7:00 PM-KRON/AM—Wine Album — "DRAM TASTERS"
8:00 PM-KRON/AM and KFRC/AM — (new recordings)
Sun, May 12 7:00 PM-KRON/AM—Wine Album — "MAN OF LONDON"
8:00 PM-KRON/AM—Wine Album — "SUNDAY NIGHT OPERA"
Mon, May 13 7:00 PM-KRON/AM—Wine Album — "THE GREAT WAY" and "GIDE"
8:00 PM-KRON/AM and KFRC/AM — SYMPHONY NO. 6 (Tchaikovsky)
8:00 PM-KRON/AM — Philadelphia Orchestra
9:00 PM-KRON/AM—Wine Album — "SPECIAL OF THE WEEK"

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Wed., May 1
7:00 PM—KRON/FM (Stanza, 96.5 MHz) —
Shen Album — "FLOWER DREAMS"
8:00 PM—KQED/AM (1220 kHz) and KQED/FM
Citizen, 102.1 MHz) — SCHUMANN
(Nocturne)
8:00 PM—KRON/FM (1500 kHz) and KQED/FM
(Stanza, 93.7 MHz) — Boston Symphony
8:30 PM—KQED (Channel 9) — THEATRE IN
AMERICA

Thu., May 2
7:00 PM—KRON/FM and KQED/FM — “CIN-
DI-RHYTHMA"
8:00 PM—KQED/FM and KQED/FM — THE
MARCHING WIND (Naxos)

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

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

Sun., May 5
7:00 PM—KRON/FM and KQED/FM — PON-
Y AND BEST
8:00 PM—KRON/FM and KQED/FM — Sunday Night Opera

Mon., May 6
7:00 PM—KRON/FM — Show Album — "LIT-
TLE NAVY SUNSHINE"
8:00 PM—KQED/AM and KQED/FM — VAZA-
ATIONS ON A TUNA BY HAYDN
8:00 PM—KQED/AM — Philadelphia Or-
chestra
8:00 PM—KQED (Channel 9) — SPECIAL OF
THE WEEK

Tue., May 7
7:00 PM—KRON/FM — Show Album — "THE
PHANTOM" and "ROSE MARIE"
8:00 PM—KQED/AM and KQED/FM — SYM-
PHONY NO. 4 (Dvorak)
8:00 PM—KQED/AM—Boston Pops

Wed., May 8
7:00 PM—KRON/FM — Show Album — "THE
GIRL WHO CAME TO SUPPER"
8:00 PM—KQED/AM and KQED/FM — SYM-
PHONY NO. 3 IN E MINOR (Gershwin)
8:00 PM—KQED/AM—Boston Symphony
8:30 PM—KQED (Channel 9) — THEATRE IN
AMERICA

Thu., May 9
7:00 PM—KQED/AM — Show Album — "OR-
LA"
8:00 PM—KQED/AM and KQED/FM — PIANO
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Supper 8:30-11:45 PM

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21st May 20 7:00 PM: KRON/FM—Show Album—“BAKER STREET”
8:00 PM: KRON/FM—Show Album—“SYM-PHONY NO. 8 IN B MINOR (Schw.)”
8:00 PM: KRON/FM—Boston Pops

22nd May 7:00 PM: KRON/FM—Show Album—“GENT-LE MEN PREFER BLONDES”
8:00 PM: KRON/FM—Show Album—“SYM-PHONY NO. 1 IN E MINOR (Dre-hsby Kirkes)’
8:00 PM: KRON/FM—Boston Symphony
8:30 PM: KRON/FM—Theatre in America

23rd May 7:00 PM: KRON/FM—Show Album—“I DO”
8:00 PM: KRON/FM—Show Album—“SENE-CRED VENTIS IN D MAJOR (Dallal)

24th May 7:00 PM: KRON/FM—Show Album—“SHE LOVES ME”
8:00 PM: KRON/FM—Show Album—“SYM-PHONY NO. 8 IN B MINOR (Schw.)’

25th May 7:00 PM: KRON/FM—Show Album—“AN-NEE GET YOUR SUN”
8:00 PM: KRON/FM—Debut (new recording)

26th May 7:00 PM: KRON/FM—Show Album—“CAB-ARET”
8:00 PM: KRON/FM—Sunday Night Opera

27th May 7:00 PM: KRON/FM—Show Album—“ON YOUR TOES”
8:00 PM: KRON/FM—Show Album—“PIANO CONCERTO IN E” (Scribbens)
8:00 PM: KRON/FM—Philadelphia Or-chestra

28th May 7:00 PM: KRON/FM—Show Album—“PIANO CONCERTO IN E” (Scribbens)

29th May 7:00 PM: KRON/FM—Show Album—“PIANO CONCERTO IN E” (Scribbens)

30th May 7:00 PM: KRON/FM—Show Album—“PIANO CONCERTO IN E” (Scribbens)

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