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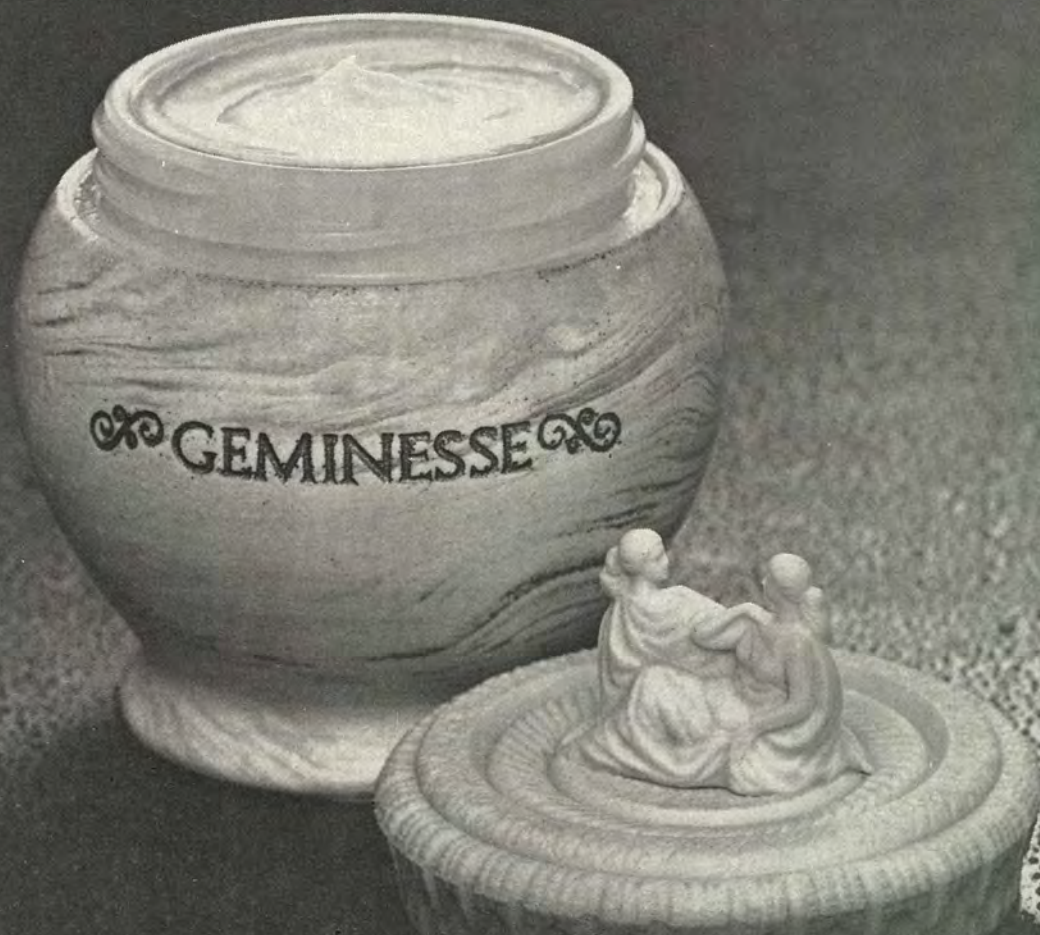
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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
APRIL 1973/VOL. 7, NO. 4

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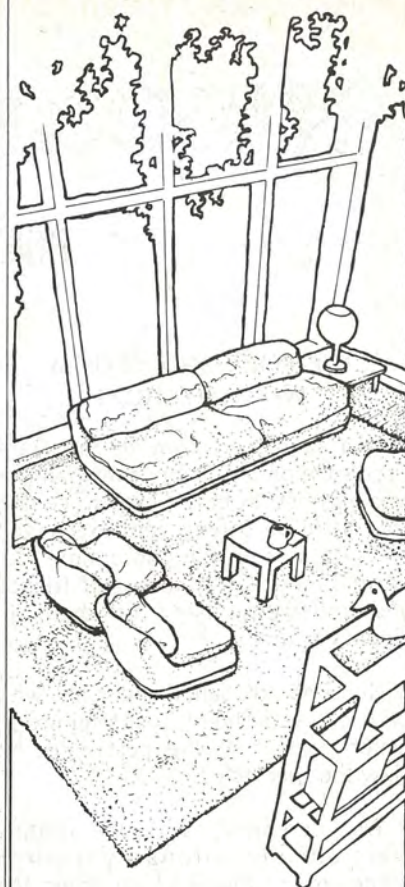
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PERFORMING BACCHUS by Fred Cherry

THE BRIDE AND GROOM WERE SPEECHLESS

In a silent ceremony in San Francisco's Union Square recently, famous mime artist Robert Shields, center, and his bride Lorene, left, exchanged vows in a colorful pantomime pageant supported by a cast of friends and followers, many of them in clown costume.

Hundreds of San Franciscans who have enjoyed Shields' pantomimes in Union Square in the past came to view the spectacle.

The ceremony and the setting were unconventional; yet when mimes marry they end up doing the same thing more garrulous folks do—they drink Champagne.

After performing the marriage rites, Scott Beach poured a big bottle of Paul Masson's Brut Champagne into an even bigger glass—from which the bride drank, the groom drank, the guests drank . . . toasting the ancient art of saying nothing—with eloquence.

BACCHUS BONANZA

Preacher, essayist, poet — Ralph Waldo Emerson spent a lifetime emphasizing individual freedom and self reliance. His transcendental philosophy was considerably improved when he wrote, "Wine, which music is—music and wine are one."

At the Palace of Fine Arts Theatre, on five evenings last winter, the 44-member San Francisco Symphony Autumn Orchestra and the Winegrowers of California proved how right Emerson was, with "Bacchus Bonanza—Music of Now and Then."

This admirable partnership—named for the classic god of wine and frivolity — presented programs of baroque and contemporary music. After each concert, guest conductor Leon Fleisher and his musi-



cians joined with concertgoers in front of the big fireplace in the theatre lobby. There they tasted and talked—good cheeses and the finest products of a dozen California wineries, for taste—the men and women who make the music, for talk.

Leon Fleisher, you will remember, was born in San Francisco and went on to an internationally-acclaimed career before his pianistic talents were curtailed in 1964 when he lost control of his right hand. With remarkable courage, Fleisher began a new career as a conductor, also giving solo piano concerts of works written for the left hand. Fine wines, fine music, fine people—in front of a fine fire—is there a better way to spend a San Francisco evening?

MUSICAL METAPHORS

And now I raise my glass of the best California Pinot Noir I know—Beaulieu Vineyards *Beaumont* — to Maynard Amerine, senior enologist at U.C. Davis (an enologist is an expert

in wine making), lecturer, and internationally-known consultant. Dr. Amerine is extremely adept at finding the right words to describe the character of a wine . . . but words are not always enough. To describe the difference between a California pinot noir and a French Burgundy, he must turn to the language of music. A California pinot noir doesn't overpower you like its French counterpart; "it's just like comparing Mozart to Beethoven."

H. Warner Allen, in his book "The Romance of Wine", also resorts to the language of music to describe not wine, but the spirit of wine—cognac. A memorable occasion was climaxed with a glass of Hine's Grand Champagne Cognac 1830. "This cognac, distilled from the wines of the finest vineyards of the Charentes in a great vintage, was, as it were, an attar of wine with the concentrated bouquet of the greatest wines in the world. The simple yet complex pattern of its golden bouquet, like a fugue of Bach, gave a worthy conclusion to a memorable pageant of rare vintages."

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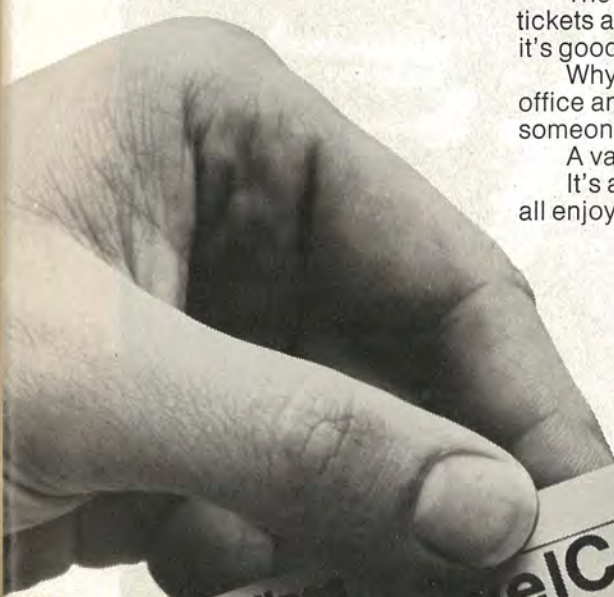
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Notes From a

Netherlands Notebook

by Ernest Beyl



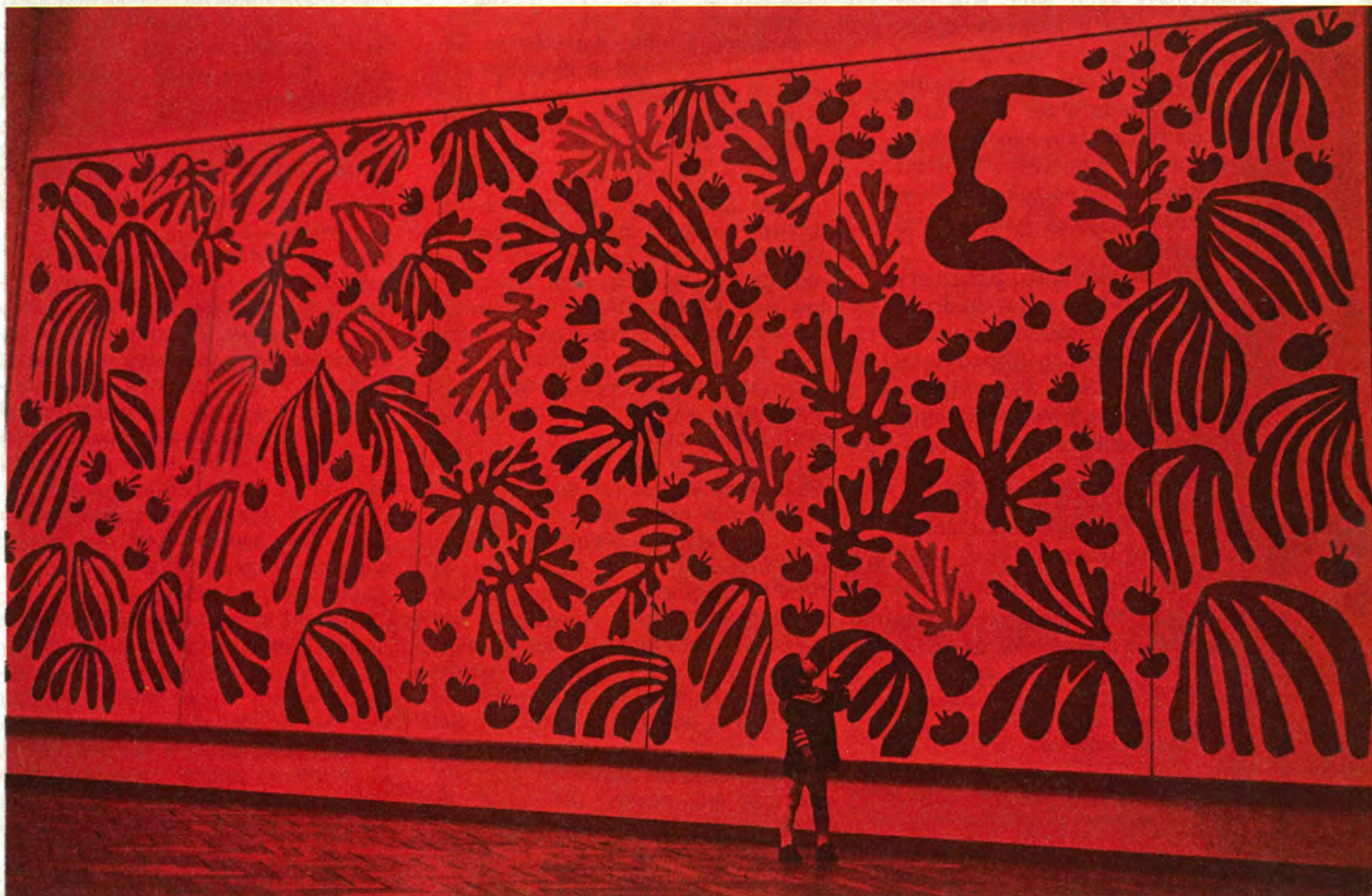
Inner courtyard of the Franz Hals Museum.

It is difficult to get near a great painting during summer, but in the "other season" even a small girl can appreciate a very big painting with bright colors. This is a Matisse at the Stedelijk.

Several months ago I wrote a short piece on the Netherlands for *Performing Arts*. Windmills, herring, tulips were some of the subjects. It's about time to take another look at the Netherlands with some new subjects — Van Gogh, Gouda, Limburg, duty free shopping for example.

The Province of Limburg

Any visit to the Netherlands is not complete without taking a run Southward from Amsterdam through the ancient city of Utrecht and down into the Dutch Alps. The Dutch Alps? Well, yes, in comparison with the rest of the Netherlands which, as every



Brother Timothy's Napa Valley Notebook 6th of a series

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school-person learns, is at sea level or below. Much of the Netherlands has been claimed or reclaimed from the Noord Zee and Zuyder Zee by the resolute and hard-working Dutch who created a country with a network of dykes to hold back the water.

But what of the Dutch Alps? We are speaking of the province of Limburg, that small Southern corner of the Netherlands that borders on Belgium, France and Germany. Here in Limburg the flat reaches of the Dutch landscape are broken by low green hills punctuated with small villages, separated, one from another, by winding country roads and lanes. It is a gentle, pastoral landscape, a toy counterpane land, not unusual in rural Western Europe, but surprising in this low level country of hard working windmills and pumping stations that have helped siphon the sea into submission for hundreds of years.

Limburg is the Southernmost of the eleven provinces of the Netherlands. The River Maas winds its way South to North through much of the province. Many of the names to be found in Limburg have Latin roots for the Romans settled into this area.

The oldest city in the Netherlands, Maastricht, is in Limburg, which is also the capital of the province. The Romans left their remnants here. There is a Roman bridge across the Maas.

Maastricht is an architectural gem—Medieval, Gothic, Renaissance, Baroque, all expressed in churches and other buildings. There are nine castles in the Maastricht area and hundreds of monuments.

Kasteel Wittem

One castle the traveler passing through Limburg need not miss is *Kasteel Wittem*. More than 800 years old, *Kasteel Wittem*, is in the small town of Wittem only a few miles from Maastricht, and is now operated as a hotel. It is a magnificent old stone structure with large comfortable rooms, excellent service and a really first rate cuisine.

Last year my wife and I arrived in Amsterdam aboard CP Air from Vancouver one morning at 7 a.m. We had a rental car waiting for us and our intention was to strike out at once for Strasbourg in Alsace to visit relatives. A friend suggested we spend the first night of our journey in *Kasteel Wittem* and even wrote ahead to the hotel's proprietor, Peter Ritzen. We had been in the air for many hours, then struck out by rented Toyota for *Kasteel Wittem*. By the time we reached the castle we were well into our jet lag.

I parked the car and we walked unsteadily into the castle. Before I had a chance to say a word, a man in a dark blue suit held out both hands to us and said, "Welcome to Wittem Castle Mr. and Mrs. Beyl. Come let me show you to your room. Everything is ready for you."

How's that for a welcome?

Tax Free Shopping

The Continent's biggest, tax free shopping center is in Amsterdam's Schiphol Airport. The airport also has a shop where departing visitors can purchase tins of beluga caviar and that magnificent Gouda cheese. Most Gouda in the U.S. is really only Gouda-type cheese since it comes from Wisconsin. By the way, it's pronounced "Howda", not the way you would expect.

Scheveningen

Most of the Dutch in Amsterdam, in fact in Rotterdam and The Hague too, speak English and seem to enjoy it. Dutch is a tough language. Ask a Dutchman to say *Scheveningen* and you'll see how tough it is. Scheveningen is a seaside resort and fishing village. During World War II the Dutch used the word Scheveningen as a military password, because only a true Dutchman could pronounce it correctly.

Dutch Breakfast

The Dutch are very sensible about breakfast. First, there is coffee, tea, hot chocolate or milk. Then there are several kinds of breads and rolls usually brought in a basket, all very fresh. With the bread basket comes fresh, sweet butter, lots of it. Now a platter of cold meats and cheeses so you can make yourself a breakfast sandwich. You might get a boiled egg and orange juice along with this if you wish.

The French Retreat

In 1672 the Netherlands were invaded by the French army of Louis XIV. The wiley Dutch promptly severed the dykes that keep the sea out of their low-lying country, and flooded a good portion of the battlefield and the French were stopped. When Winter arrived the water froze and the French advanced across the ice. They had almost taken Amsterdam when the thaw hit and the French were forced to retreat in haste.

Holland

Holland is the name of a province of the Netherlands. It is not really the name of the entire country although many of us refer to it that way. Saying Holland when you mean The Netherlands is a bit like saying California when you mean the entire United States. Unless, of course, you mean that California is the United

States. Even the Dutch call the Netherlands, Holland.

Euromast

Rotterdam's Euromast is the highest observation tower in the Netherlands. It reaches 605 feet above the great harbor of this big Dutch city. Euromast is dedicated solely to tourism and the idea is to ride up the needle-like tower, first in an elevator to the 350 foot mark and then by a large, round craft that rotates as it glides to the top. Thirty-two persons can be seated in its flying saucer-like interior and look out through picture windows at the world's mightiest port and the huge river complex of the Maas and the Rhine. Make sure it's a clear day before you go up. It can get very smoggy in Rotterdam. On a clear day a ride-up the Euromast can be a thrill. You'll seldom get this high in the lowlands. I stole that line from a Euromast postcard.



Euromast rises 605 feet above Rotterdam.

Oud Kerk and the Sex Shops

In Amsterdam one should visit Oude Kerk (Old Church). It was consecrated in 1306 and looks across to the city's red light district. Amsterdammers don't seem to really become agitated over their red light district or over the porno movie houses and sex shops, several close by Oud Kerk.

Cannabis Seedlings

There are a lot of young people in Amsterdam. The Dutch have a pleasant way of minding their own business. Youth seems to gather in Dam Square and Vondel Park. I was told that in certain flower markets in Amsterdam it is possible to buy cannabis seedlings by the flat.

Dam Square

The heart of Amsterdam is called Dam Square. It came into being in the thirteenth century when a dam was built across the river Amstel con-

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necting dykes on either bank. Around this dam a small village sprang up. The result is Amsterdam.

Gouda

Near Rotterdam is the wonderful old Dutch town of Gouda, which you will recognize from the cheese of the same name. Here visitors see the landscape of the polders, areas lying below sea level and kept dry by the ceaseless pumping stations supplemented by the traditional windmills.

Gouda has one of the finest market squares in the country. The square is dominated by an incredible Gothic Town Hall built in 1448 and still used today. The burgomeister of Gouda is a pleasant Dutchman named Peter Van Dyke who once, on a trip to the United States, appeared on the now defunct television show, "What's My Line" and to no one's surprise, the panel did not guess his line.

In Gouda there is also a cheese weighing house built in 1668 where farmers bring their famous cheese each Thursday morning from mid-April to the end of August. It's worthwhile to make the short journey over from Amsterdam to take a look at Gouda. It's a small city with many attractions, and a nice Burgomeister.



Townhall of Gouda (15th Century)

Rembrandt and Hals

The Netherlands is a land of many fine museums. In The Hague is the small but impressive *Mauritshuis* or Royal Gallery. Here are classic works of the Dutch masters and some work by German, French and English painters. Rembrandt is well represented with a number of self-portraits and the paintings called "Lesson In Anatomy", "David and Saul" and the "Two Negroes".



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In Haarlem is the wonderful Franz Hals Museum, which deserves some comment here. This museum is not only a building in which to house much of the work of Hals but it is additionally, an historic monument. The structure is as old as the collection it houses. It was built in 1608 as a home for old men. It is decorated in the style of the day. The original dining room for the men who occupied the building at the time, has been reconstructed just as it existed then. It is an exquisite reproduction and visitors to the museum feel the ghosts of former residents.

While the museum holds works of other artists, it is a shrine to the work of Franz Hals. A few years before his death, Hals, who was born in Antwerp but lived much of his life in Haarlem, received a commission to paint the governors of the old men's home in two group portraits. Today these two magnificent paintings hang in the same old men's home that they governed. Such commissions were common at the time. Artists painted group portraits just as a photographer might be commissioned today to make a portrait of the members of the board of directors of a large bank.

In Amsterdam is the huge *Rijksmuseum*. It is impressive and houses among other treasures, Rembrandt's famed "Night Watch" which during peak tourist season is always surrounded by scores of tourists.

A New Van Gogh Museum

About an hour's drive from Amsterdam near the town of Arnhem is the Kroller-Muller Museum. It houses more than two hundred Van Gogh's

as well as works by such artists as Manet, Renoir, Cezanne, Gauguin, Picasso, Juan Gris, Braque and Mondrian. It is worth a sidetrip.

But the big art news in the Netherlands this year is that the new Van Gogh Museum is opening June 3 in Amsterdam.

For many years, a collection of more than 600 works of Vincent Van Gogh owned by his nephew has been on extended loan to the Stedelijk Museum of Amsterdam. The ultimate destination of this legacy has been in doubt for a long period of time, but the Dutch Government has finally built a permanent home for the collection. We are told that in the new Museum there will be 150 paintings and 400 drawings by the artist. Of the paintings 45 are from his Dutch period and 105 are works he did in Antwerp, Paris, Arles, St. Remy and Auvers-sur-Oise.

In addition the museum will house 50 paintings by Van Gogh contemporaries, from the collection of Vincent's brother, Theo.

Other items in the museum will be a collection of Van Gogh correspondence. Illustrated lectures will be held on the painter's life and work.

Kick Kammeyer

For those who feel inclined to visit the Netherlands or want to do further research on subjects discussed here should telephone Kick Kammeyer, head of the Netherlands National Tourist Office in San Francisco. Kick is a Dutchman and knows what he's talking about. His number is SU 1-3387.



Reconstructed dining room of old men's home in Haarlem; now the Franz Hals Museum.

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Marriott Inn, Berkeley Marina,
Berkeley**

We often refer to the cliché "relaxed dining." We feel that it is necessary to enjoy one's food. After a pleasant drive to the Marriott Inn, and a cocktail at The Bridge, their spacious lounge, you'll enter this relaxed atmosphere as you are seated in The Landing amidst a breathtaking panorama of the whole Bay Area . . . from Marin and the Golden Gate Bridge to the beautiful lights of the city.

You'll be seated by host John Ger-gen possibly next to a huge picture window that will put you in that "necessary" mood to enjoy the delicious dinner you are about to partake.

May we suggest an appetizer of Escargots Marina or a cocktail of baby shrimps and avocado pearls.

There are many salad dressings to choose from, but the house specialty is Landing's Pepper Cream Dressing. It's tangy, but certainly not overly spiced.

Austrian Chef Reinholtz Lukas, formerly of the Marriott in Houston, does a beautiful job on Veal Oscar, which is sautéed veal with crabmeat, asparagus and Hollandaise Sauce. Among the other entrees, we were most impressed with their Veal Scaloppine Marsala, Breast of Chicken Cordon Bleu, and the Filet of Sole stuffed with crabmeat and covered with a special wine sauce.

The Landing has an assortment of desserts second to none, from Cherries Jubilee to Spanish Coffee Flambé. They have a good wine list, plenty of parking, and excellent service.

The Marriott Inn is under the direction of General Manager Bob Rissel, a native San Franciscan, who was for-

merly with the Del Monte Lodge. In fact, Mr. Rissel's father was head chef at the Del Monte Lodge in the 20's and 30's. With this background, Bob also keeps an eye on his first love, the food and the service.

Incidentally, after dinner, there's dancing to the Vince Mastro Quartet in The Bridge. It was one of the most pleasant evenings we've ever spent.

**LE CAMEMBERT,
200 Shoreline Highway, Mill Valley**

Gilbert Duquesne and Guy Francoz have themselves a gold mine, and rightly so. The French food, atmosphere and service are par excellence.

There's always a specialty of the day, and the menu features such dishes as Les Filets de Sole a la Normande (with shrimps and mushrooms), Coq au Vin, Le Caneton "Ma Pomme" (roast duckling with apples), Les Tripes a la Mode de Caen (the specialty of Madame Duquesne), Calf's Sweetbreads Flambe with Madera, Rack of Lamb, Le Tournedos Camembert (filet of beef with bear-naise sauce), Au Poivre Flambe a l'Armagnac, and the house specialty Le Steak Sauce Moutarde (steak with mustard sauce).

There's a plain green salad, soup du jour, and dessert all included with your dinner. The prices range from \$4.50 to \$6.50 for the complete dinner. And the French waiters add to your total enjoyment.

We'd suggest the house wine, which is served from a crock pitcher. We found out that it's Montebello and complements the dinner quite well.

There are two things to remember. They are closed Mondays, and reservations are a must. Call 383-5559 . . . and be pleasantly surprised.



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SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, and browse)

EDUARDO'S — 2234 Chestnut St.,
San Francisco — 567-6164 — HOURS:
Tue-Sun 4-11 pm. Closed Mon.

It's been a long time since our Restaurant of the Month Award was announced, but here's another eatery worthy of the honor! Eduardo's is small, colorful and Italian. Small isn't quite the word, since there are eight tables and three booths, which make it conducive to friendliness and not quite appropriate for your clandestine meetings! Oh, yes, as to the food (stop for a 60 second period of salivating) . . . delicate, flavorful and much lighter than most Italian restaurants. Everything is made fresh in the kitchen, including the many kinds of pasta, which Mrs. Eduardo prepares early each morning. We were just delighted with everything served, and finally had our faith restored in ravioli, since these had none of the too floury, soggy texture one usually finds. The Saltimbocca was the best we ever tasted, subtly spiced and sauced so that the taste and texture of ham and veal came through like Gangbusters (that does date us, no?). We equally liked the green Fettuccine. The bill won't be any shock, since it's easy to stay under \$5 per person, including a modest bottle of wine. We intend to go back again and again, until we've tried everything on the menu! A large P.S.: they do *not* take reservations, and when we tried to return a second time, at 7:30 on a Friday, there was a 45 minute wait, so we suggest going weeknights or very early!

CORBIN'S GALLERY — Route 1, Box 133, Half Moon Bay — 726-5668
HOURS: We were so elated by this "find" that we forgot to ask, and can't get them to answer the phone during the week, so either they're just open Saturday & Sunday, about 10:30-5, or Dale is off on a commission just now — better call or write first! Anne and Dale Corbin own, run and stock this small gallery just outside of Princeton, and our exciting discovery of the month just has to be Dale's Totems! He may be the only non-Canadian, Eskimo, Polynesian producing these tall, marvelously fierce fetishes, and he certainly is the

only individual carving SQUARE totems in the world! In case you need a conversation producer for your front lawn or back yard (next to the swimming pool steps, perhaps?), Dale carves them starting with an 8' totem for \$80, up to 12' for \$120, most reasonable, we think. The other finds were some dear little stuffed dolls and animals (all home-made with TLC) from \$1 to \$3, certainly better made and more reasonable than the offerings from the street artists in our fair city!

HELEN'S ANTIQUES — 37312 Niles Blvd., Niles — 792-2728 — HOURS:
Tue 1-5; Wed-Fri 10:30-5; Sat and Sun 11-5.

Having trouble finding an antique bidet? Well, look no further! Here they are, along with a huge selection of glassware, vases, plates, etc. But what we found more interesting were the cases and cases of small things — celluloid dolls, old prescription boxes, bells, pins, sterling silver mice and hundreds of other items we couldn't begin to remember. Helen Hanson, who owns this fascinating store, is one of our kind of people. She won't sell to anyone she thinks won't take care of "her" things. Many of the treasures in her shop come from home, and many of the items coming into the shop go home with her. Those she hasn't room for at home, but loves, are priced high! However, if you show an equal amount of love and respect, you'll probably come away with it at fair market value. She says she stocks the off-beat items for collectors, because there are as many collectors as there are things, and she likes her place to be one of the great discoveries.

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and B.J.'s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is \$5 per year, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Geary Blvd., San Francisco, Ca. 94118, or call 387-1728).



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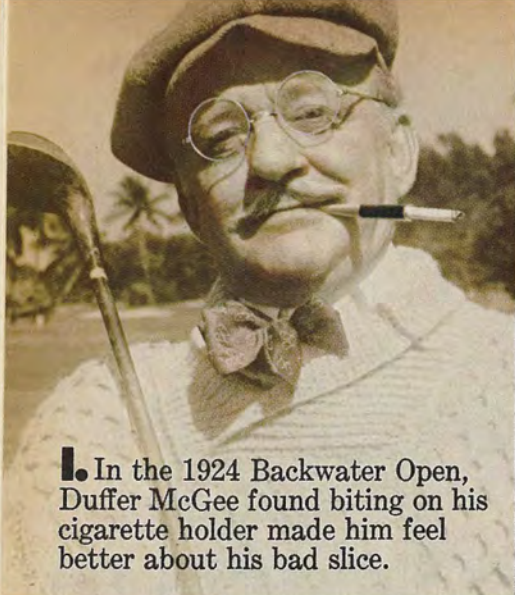
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'THE CRUCIBLE' AND THE MAKING OF A NATION

The Oxford English Dictionary defines the word "crucible" as, among other things, "a vessel, usually of earthenware, made to endure great heat," and, figuratively, "any severe test or trial."

Both definitions apply to Arthur Miller's 1953 drama, *The Crucible*, first presented by A.C.T. in 1967 and returning to the repertory this season in a new production by William Ball. Set in Salem, Massachusetts, the play explores the meaning of the infamous witch hunts and trials that ravaged the Puritan community during the last decade of the seventeenth century.

Miller did extensive research on the trials and the events surrounding them, and parts of *The Crucible* are historically accurate as well as dramatically true. In many cases, even the names of the accused and their accusers are drawn from records of the trials, diaries and other existing documents of the time.

More significantly, the playwright saw in the Salem tragedy attitudes and beliefs which still remain a part of the American consciousness. As in several of his other works, Miller uses a specific environment and a cast of highly individual characters to illustrate dramatically timeless and universal themes.

The central character of *The Crucible* is John Proctor, a Salem farmer and a plain-spoken man of great common sense. He and his wife, Elizabeth, are unjustly accused and find themselves helplessly drawn into the town's obsession with discovering and executing those suspected of practicing witchcraft and trafficking with the Devil.

Proctor is a reluctant hero, but the tide of events forces him to be the vessel of the dictionary definition, the earthly man who must undergo the severest test that life can offer. In the end, Proctor faces the ultimate question: how far will he go to preserve his own integrity, the things he knows to be right, the honor of his name?

Along with the story of the Proctors and their neighbors, Miller offers a portrait of a town in the terrible grip

Arthur Miller, author of *The Crucible*, *Death of A Salesman*, *The Price* and *A View from the Bridge*.



of mass hysteria, as repressed hate and fear come out into the open and reason gives way to vengeance and madness. The play examines those aspects of Colonial Puritan life which signalled its fall in the New World.

The Puritans of seventeenth-century Massachusetts had come to North America in search of a life in which the ceremony and pomp of organized English and European religion would be stripped away and man could again find his true relationship to God, with the Bible as his only authority. The Puritan Colonials were notoriously intolerant of dissent, for although they had come across the sea to worship God as they wished, they did not grant the same right to others.

The Quakers, for example, came to Massachusetts in 1656. Their beliefs and their ways of worship were odious to the Puritans, and the Quakers were quickly banished. In 1658, Puritan law decreed death to any Quaker who dared return to Massachusetts. The Puritans had no use for religious tolerance or for the principles of democracy.

Historians point out that the Puritans believed themselves the most pious of all people and that, as a consequence, the Devil and his followers were especially interested in subverting Puritan society. The citizens of Massachusetts felt they had to be eternally on guard against the forces of evil. They envisioned the Devil as inhabiting the forests and wilderness areas that lay just beyond

the frontiers of their New England settlements, waiting for his chance to destroy this holiest of all peoples. As a corollary, the Puritans viewed the native American Indian as an instrument of the Devil.

Literary historian Walter Allen writes, "This consciousness of their own righteousness, the sense that they had divine approval, must have been a very large factor in the formation of an American characteristic that is never far below the surface of life in the United States and can occasionally emerge in appalling ugliness. This is lack of toleration that manifests itself in a demand for rigid conformity. It often seems like the behavior of a beleaguered garrison, sometimes indeed like that of a herd of cattle at bay against the alien and unknown intruder, who is feared simply because he is alien and unknown . . . The heritage of Puritanism cannot be held solely responsible for this ingrained tendency in American life, but some of the seeds of its origin at least lie with it."

Although *The Crucible* grew out of Miller's deep concern for individual liberties and freedom for the artist in the nineteen-fifties, a time when hysterical fear of Communism took on some of the dimensions of the Salem witch hunts, the play transcended mere topicality from the outset. The twenty years since its first performance have brought its wider applications and deeper meanings into clearer focus, revealing *The Crucible* as a true American epic.

AMERICAN CONSERVATORY THEATRE of San Francisco

1972-73 Repertory Season:

Cyrano de Bergerac, by Edmond Rostand
The House of Blue Leaves, by John Guare
The Mystery Cycle, adapted by Nagle Jackson
A Doll's House, by Henrik Ibsen

You Can't Take It With You, by Kaufman and Hart
That Championship Season, by Jason Miller
A Midsummer Night's Dream, by William Shakespeare
The Merchant of Venice, by William Shakespeare
The Crucible, by Arthur Miller

WILLIAM BALL,
General Director

JAMES B. MCKENZIE,
Executive Producer

EDWARD HASTINGS,
Executive Director

EDITH MARKSON,
Development Director

ALLEN FLETCHER,
Conservatory Director

actors and directors

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 Paul Shenar
 Howard Sherman
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 Shirley Slater
 Mary Wickes
 J. Steven White
 Rick Winter
 G. Wood*

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 Katherine Conklin
 Jennifer Dawson
 Robert Dicken
 Barbara Dirickson
 Bobby Ellerbee
 Jerry Fitzpatrick
 Ross Graham
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 Michael Hume
 Robert Insabella
 Daniel Kern
 Roger Kern
 Victor Pappas
 Carole Payot
 Richard Poe
 John Rue
 Rebecca Sand
 Donovan Scott

Warner Shook
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 Bonaventura
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 Bonaventura

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conservatory

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 Stuart Brady, *Singing*
 Joy Carlin, *Acting*
 Robert Chapline, *Voice*
 Jim Corti, *Dance*
 Allen Fletcher, *Acting*
 Edward Hastings, *Acting*
 Anne Lawder, *Speech*

Mamako, *Mime**

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 Frank Ottiwell,
 Alexander Technique
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 History & Philosophy of Theatre
 Pat Rice, *Scansion/Dynamics*

Paul Shenar, *Acting,*
 Scansion/Dynamics

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 Karen Lloyd,
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 Sonia Tchakedjian, *Seamstress*
 Bernice Matthews, *Seamstress*
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 Master Electrician
 Roland Franz,
 Properties Master
 Thomas Edwards,
 Assistant Carpenter
 Richard LaBuhn,
 Assistant Carpenter
 Michael O'Donnell,
 Assistant Electrician
 James Carroll,
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 Paul Dal Porto,
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 Dwight Williams

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 Hilary Reichart, Receptionists
 Benny Abrea, *Maintenance*

* On leave of absence

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 Jane MacGowan
 Joseph Maguire

Brion Michaelis
 Nancy Soldevila

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 Pat Carberry
 Katherine Crowell
 Joe Kobryner
 Sharon McLean

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Fred Geick, *Geary*
 Sanford Wheeler,
 Marines' Memorial
 Jim Kershaw, *Stage Doorman*

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

presents

THE CRUCIBLE

By ARTHUR MILLER

Directed by WILLIAM BALL

Associate director EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Original Costumes by LEWIS BROWN

Costumes Revived for the Repertory by WALTER WATSON

Lighting by F. MITCHELL DANA

the cast

<i>Tituba</i>	SARINA C. GRANT
<i>Reverend Parris</i>	ROBERT MOONEY
<i>Betty Parris</i>	JULIA FLETCHER
<i>Abigail Williams</i>	MARSHA MASON
<i>Susanna Walcott</i>	KATHRYN CROSBY
<i>Mrs. Ann Putnam</i>	ELIZABETH HUDDLE
<i>Thomas Putnam</i>	E. KERRIGAN PRESCOTT
<i>Mercy Lewis</i>	JUDITH KNAIZ
<i>Mary Warren</i>	JANIE ATKINS
<i>John Proctor</i>	PETER DONAT
<i>Rebecca Nurse</i>	MARY WICKES
<i>Giles Corey</i>	WILLIAM PATERSON
<i>Molly Bender</i>	DEBORAH MAY
<i>Reverend John Hale</i>	PAUL SHENAR
<i>Elizabeth Proctor</i>	BARBARA COLBY
<i>Francis Nurse</i>	JOSEPH BIRD
<i>Ezekial Cheever</i>	ANDY BACKER
<i>Marshal Herrick</i>	HOWARD SHERMAN
<i>Deputy Governor Danforth</i>	RAY REINHARDT
<i>Judge Hathorne</i>	DONALD EWER
<i>Martha Corey</i>	ANNE LAWDER
<i>Sarah Good</i>	SHIRLEY SLATER

Guards, Townspeople:

Phoebe Alexander, Christopher Cara, Katherine Conklin, Jennifer Dawson, Robert Dicken, Barbara Dirickson, Bobby Ellerbee, Karl Ellis, Jerry Fitzpatrick, Ross Graham, Barbara Herring, Michael Hume, Rob Insabella, Stacey James, Daniel Kern, Roger Kern, John La Fox, Jean Leider, Randy Martin, Christie Mellor, Victor Pappas, John Rue, Rebecca Sand, Donovan Scott, Warner Shook, Marianne Simon, Julie Stein, Sandy Timpson, Mary Frances Walsh, Heather Weiss, James R. Winker, Kathleen Worley, Stephen Yates

understudies

Rev. Parris: Charles Hallahan; Tituba: R. Aaron Brown; Abigail, Susanna, Mercy: Deborah May; Ann Putnam, Martha Corey, Rebecca Nurse: Shirley Slater; Thomas Putnam: Robert Chapline; Mary Warren: Kathryn Crosby; John Proctor: Ramon Bieri; Giles Corey: Howard Sherman; Rev. Hale: Henry Hoffman; Elizabeth: Elizabeth Huddle; Francis Nurse: Frank Ottiwell; Cheever, Herrick: J. Steven White; Hathorne: Jim Corti; Danforth: Andy Backer.

SCENE I Home of Reverend Parris. Spring.

SCENE II The Proctor Farm. Eight days later

INTERMISSION

SCENE III Salem meeting house. Two weeks later.

SCENE IV The stockade of the Salem jail. That fall.

TO THE AUDIENCE . . .

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and Mason Sts.) Tickets are sold in advance at the Geary Theatre box office. The Marines' Memorial Theatre box office opens 90 minutes prior to each performance.

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NOTES ON "CYRANO DE BERGERAC"

Edmond Rostand wrote *Cyrano de Bergerac* in 1879 at the age of twenty-nine, returning flamboyant heroics and romanticism to the French theatre during a time when it had been preoccupied with Naturalist and Symbolist drama. Although he wrote other plays—including *Chanticleer*, *The Eagle*, and *Les Romanesques* (upon which *The Fantasticks* is based)—Rostand is remembered now for *Cyrano*, the work which brought him international fame.

The young playwright based his "heroic comedy" on incidents in the life of a real seventeenth-century soldier-poet, expanding and heightening them with a poet's vision. Rostand's hero, cursed with a startling nose that usurps his face, is also blessed with matchless wit and courage which he uses to attack hypocrisy, expose corruption and deflate pomposity. As ready with his sword as with his wit, Cyrano is the essence of that uniquely French term, *panache*, a special grace, an essence distilled from pride, gallantry, swagger, courage, vanity and conscious superiority.

He will cheerfully unleash a torrent of stunning rhetoric on any man foolish enough to provoke his anger, yet he cannot find even a few words to reveal his love for the bright and beautiful Roxane. Known to all Paris as the man who invariably has the last word in every situation, Cyrano stands mute before his passion.

Many distinguished actors have played him, beginning with the original Cyrano, Constant Coquelin, who appeared in the role many times opposite Sarah Bernhardt as Roxane. Among Cyrano's more recent interpreters are Walter Hampden, Jose Ferrer, Ralph Richardson, Christopher Plummer, Frank Langella and for A.C.T., Peter Donat.

In the words of Brian Hooker, whose famous English version of the play is heard in this production, "To explain *Cyrano de Bergerac* is simply to explain the Theatre . . . Surely no sheer theatrics ever made a play so great; nor was ever a great play so obviously of the Theatre."

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

CYRANO DE BERGERAC

by EDMOND ROSTAND

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Fencing Choreographed by PATRICK CREAM

Music by LEE HOIBY

Translated by BRIAN HOOKER

Adaptation by DENNIS POWERS

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

the cast

<i>Cyrano de Bergerac</i>	PETER DONAT
<i>Christian de Neuville</i>	MARC SINGER
<i>Comte de Guiche</i>	PAUL SHENAR
<i>Le Bret</i>	DONALD EWER
<i>Ragueneau</i>	ROBERT MOONEY
<i>Ligniere</i>	HENRY HOFFMAN
<i>Vicomte de Valvert</i>	JIM CORTI
<i>Chavigny</i> } <i>Marquis</i>	E. KERRIGAN PRESCOTT
<i>Cuigy</i> }	J. STEVEN WHITE
<i>Montfleury</i>	CHARLES HALLAHAN
<i>Bellerose</i>	R. AARON BROWN
<i>Jodelet</i>	HOWARD SHERMAN
<i>Meddler</i>	JOSEPH BIRD
<i>Porter</i>	ANDY BACKER
<i>Cut Purse</i>	JOHN HANCOCK
<i>Musketeer</i>	J. STEVEN WHITE
<i>Capuchin</i>	ANDY BACKER
<i>Roxane</i>	MARSHA MASON
<i>Duenna</i>	ELIZABETH HUDDLE
<i>Orange Girl</i>	JANIE ATKINS
<i>Lise</i>	KATHRYN CROSBY
<i>Mother Marguerite</i>	SHIRLEY SLATER
<i>Sister Marthe</i>	JUDITH KNAIZ

and

Phoebe Alexander, Bonita Bradley, Christopher Cara, Robert Chapline, Katherine Conklin, Tony Costa, Jennifer Dawson, Robert Dicken, Barbara Dirickson, Robert Ellerbee, Jerry Fitzpatrick, Lou Ann Graham, Ross Graham, Barbara Herring, Michael Hume, Rob Insabella, Daniel Kern, Roger Kern, Judith Knaiz, Anne Lawder, Deborah May, Arthur Michael, Frank Ottiwell, Victor Pappas, John Rue, Rebecca Sand, Karen Schwartzman, Donovan Scott, Olga Solis, Warner Shook, Sandra Timpson, William Todd Tressler, Mary Frances Walsh, Kathleen Worley, Stephen Yates

ACT I (1640) Scene 1: A performance at the Hotel de Bourgogne
Scene 2: The Bakery of the Poets
ACT II Scene 1: Roxane's Kiss
ACT III Scene 1: The Cadets of Gascoyne
Scene 2: (15 years later): Cyrano's Gazette
There will be two seven-minute intermissions

understudies

Cyrano de Bergerac: E. Kerrigan Prescott; *Comte de Guiche*: Andy Backer;
Christian de Neuville, *Le Bret*, *Ligniere*: Howard Sherman;
Ragueneau: Charles Hallahan; *Marquis*, *Cuigy*, *Cut Purse*, *Capuchin*:
J. Steven White; *Montfleury*: R.L. Brown; *Meddler*: Robert Chapline;
Porter: Frank Ottiwell; *Roxanne*, *Orange Girl*: Deborah May;
Duenna, *Mother Marguerite*: Anne Lawder; *Lise*: Barbara Colby
Stage Manager: JAMES HAIRE

SUMMER TRAINING AT A.C.T.

Two major A.C.T. summer programs in theatre training will offer workshops, classes, projects, seminars and special studies to participants ranging from children of eight to people in their fifties and sixties.

The sixth annual Summer Training Congress is an intensive, ten-week program, June 18 through August 25, held at the A.C.T. studios in San Francisco. Applicants must be high school graduates at least seventeen years of age. Classes are conducted Monday through Friday from 10 a.m. to 5:30 p.m. and on Saturday from 10 a.m. to 1:00 p.m.

The Summer Congress includes training in such subjects as acting, voice, speech, Yoga, mime, movement, theatre games and verse drama, all taught by professional A.C.T. trainers, directors, actors, and guest instructors. The program offers the opportunity for close association with working theatre professionals and emphasizes individual attention by dividing students into small study groups. The curriculum is performance-oriented, with most classes organized on a workshop basis calling for active student participation.

Applicants are accepted at beginning, intermediate and advanced levels, and the program is structured so that each student receives maximum exposure to every aspect at a rate proper to his or her own age and level of advancement. For application and tuition information, contact Allen Fletcher, A.C.T., 450 Geary St., San Francisco 94102, telephone (415) 771-3880. Completed applications must reach A.C.T. no later than May 14.

For younger students, the A.C.T. Young Conservatory has a summer program of workshop classes beginning June 20 and continuing through July 31, with each class meeting for a total of six morning hours weekly. The Young Conservatory program is elective, and youngsters (age eight through high school seniors) may take one or more classes. On this summer's schedule are mime and movement, scene studies, vocal expression, voice and dance for the theatre and improvisational techniques, all taught by instructors Ross and Lou Ann Graham.

For applications and fee information, contact Mr. or Mrs. Graham at A.C.T. Completed applications must reach them by May 1.

FOR SUBSCRIBERS ONLY...

Subscribers to A.C.T.'s current season are the first to receive information about our forthcoming eighth repertory season at the Geary, scheduled to open this fall. Brochures announcing the new season, offering priority seating and special discounts, should reach present subscribers by mail no later than April 15.

The advance brochure for renewal of subscriptions includes plays under consideration for next season's repertory, dates and prices of all subscription series, and season ticket bonuses. Subscriber order blanks also appear in the brochure.

Renewing subscribers are urged to return the completed order blanks at

their earliest convenience for assurance of the priority seating to which they are entitled. The deadline for continuing subscribers to take full advantage of larger discounts and preferential seat locations is noted in the brochure.

Current subscribers who do not receive an advance brochure by April 15 are asked to write A.C.T. Season Tickets, 450 Geary Street, San Francisco 94102, or telephone (415) 771-3880, to request one.

We look forward to seeing you among our audiences during the 1973-74 A.C.T. repertory season, and we thank you for helping to make this season possible.

REPERTORY FESTIVAL IN MAY

A.C.T. will close its current season at the Geary with a special two-week festival of repertory, Monday, April 30, through Saturday, May 12. The fourteen-day period will include sixteen matinee and evening performances, presenting six of this season's most popular and widely praised productions.

The festival offers Bay Area theatre-goers the opportunity to see A.C.T. shows they missed during the course of the season and gives visitors to San Francisco the chance to see as many as four different productions in any one of several three-day periods. No other theatre in the United States presents so large and varied a repertory in such a brief time space.

On the season-end festival schedule, April 30-May 12, are the following shows:

CYRANO DE BERGERAC, by Edmond Rostand. The famous heroic comedy about an extravagant seventeenth-century swordsman-poet cursed with a disfiguring nose and blessed with towering wit and courage. (May 1 and 12 at 8:30 p.m.)

THAT CHAMPIONSHIP SEASON, by Jason Miller. The award-winning Broadway hit that unfolds as corruption and betrayal erupt at the twentieth-anniversary reunion of a legendary high-school basketball team and its messianic coach. (May 3, 5 and 9 at 8:30 p.m.; May 5 at 2:30 p.m.)

THE HOUSE OF BLUE LEAVES, by John Guare. The hero of this prize comedy is an aspiring songwriter hounded by impossible dreams of glory and harassed by his eccentric wife and sarcastic mistress. (May 4 and 7 at 8:30 p.m.; May 12 at 2:30 p.m.)

YOU CAN'T TAKE IT WITH YOU, by Moss Hart and George S. Kaufman. The classic American comedy, set in the Vanderhof household where people do as they like, not as they should. (May 2 at 2:30 p.m.; May 11 at 8:30 p.m.)

A DOLL'S HOUSE, by Henrik Ibsen. The dramatic metamorphosis of Nora Helmer, from dutiful wife and mother to woman in search of her own identity. (April 30, May 8 and 10 at 8:30 p.m.)

THE CRUCIBLE, by Arthur Miller. An epic American drama of the infamous witch hunts that held Puritan Salem in a grip of vengeance and mass hysteria. (May 2 at 8:30 p.m.; May 9 at 2:30 p.m.)

"YOU CAN'T TAKE IT WITH YOU" NOTES

Both halves of the famous play-writing team of George S. Kaufman and Moss Hart were active independently and with other collaborators in the course of their respective careers. Yet today they are best remembered for the comedies they wrote together — especially *Once in A Lifetime* (1930), *You Can't Take It with You* (1936) and *The Man Who Came to Dinner* (1939).

Of their collaborations, the Pulitzer Prize-winning *You Can't Take It with You* has proved the most enduring, outliving its original Broadway run of 837 performances to become a classic of American comedy. Frank Capra and Robert Riskin brought it to the screen in 1938, and it was honored with an Oscar as the year's best film. In the 1960s, Ellis Rabb's production for the A.P.A. Repertory Company made *You Can't Take It with You* a Broadway hit all over again.

Tempering elements of wild farce, sharp satire and hard-boiled wisecracks with an underlying warmth and tenderness, the play takes us into the Vanderhof household in New York, where a typical dinner menu is likely to consist of cornflakes, watermelon, candy and possibly some kind of meat. Grandpa Martin Vanderhof is the head of the family, a wise old man who walked out on his job thirty-five years earlier and never went back.

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

Among the large cast of A.C.T. players in *You Can't Take It with You* is Mary Wickes, whose longtime association with George S. Kaufman included featured roles in five Broadway productions written and directed by him. The most celebrated is probably that of the acerbic nurse Miss Preen in *The Man Who Came to Dinner*, which she created for the original Broadway production, played again in the hit film version and recreated for the recent television version starring Orson Welles.

presents

YOU CAN'T TAKE IT WITH YOU

By GEORGE S. KAUFMAN and MOSS HART

Directed by JACK O'BRIEN

Based on ELLIS RABB's original APA Production

Associate Director: JAMES HAIRE

Scenery and Costumes by ROBERT BLACKMAN

Lighting by FRED KOPP

the cast

<i>Penelope Sycamore</i>	MARY WICKES
<i>Essie</i>	JUDITH KNAIZ
<i>Rheba</i>	SARINA C. GRANT
<i>Paul Sycamore</i>	E. KERRIGAN PRESCOTT
<i>Mr. De Pinna</i>	JOSEPH BIRD
<i>Ed</i>	HENRY HOFFMAN
<i>Donald</i>	R. AARON BROWN
<i>Martin Vanderhof</i>	WILLIAM PATERSON
<i>Alice</i>	MARSHA MASON
<i>Henderson</i>	CHARLES HALLAHAN
<i>Tony Kirby</i>	MARC SINGER
<i>Boris Kolenkhov</i>	RAY REINHARDT
<i>Gay Wellington</i>	ELIZABETH HUDDLE
<i>Mr. Kirby</i>	DONALD EWER
<i>Mrs. Kirby</i>	JOY CARLIN
<i>Three Men</i>	ANDY BACKER
	HOWARD SHERMAN
	J. STEVEN WHITE
<i>Olga</i>	BARBARA COLBY

The scene is the home of Martin Vanderhof, New York

ACT I

A Wednesday evening. (During this act the lights are lowered to denote the passing of several hours.)

ACT II

A week later

ACT III

The next day

There will be two ten-minute intermissions

understudies

Penelope Sycamore: Anne Lawder; Essie: Janie Atkins;
Paul Sycamore, Mr. De Pinna: Robert Mooney; Ed: J. Steven White;
Donald: John Hancock; Martin Vanderhof: Joseph Bird;
Alice: Deborah May; Henderson, Mr. Kirby: Andy Backer;
Mrs. Kirby: Shirley Slater; Tony Kirby: Howard Sherman;
Boris Kolenkhov: Paul Blake; Gay Wellington, Olga: Kathryn Crosby.

Stage Manager: JAMES L. BURKE

presents

THAT CHAMPIONSHIP SEASON

By JASON MILLER

Directed by ALLEN FLETCHER

Associate Director: BONAVENTURA

Scenery by RALPH FUNICELLO

Costumes by J. ALLEN HIGHFILL

Lighting by FRED KOPP

the cast

Tom Daley	PAUL SHENAR
George Sikowski	RAY REINHARDT
James Daley	ED FLANDERS
Phil Romano	RAMON BIERI
Coach	DANA ELCAR

THE PLACE: The Coach's House somewhere in the Lackawanna Valley

Act I A warm summer evening

Act II Immediately thereafter

Act. III Immediately thereafter

There will be two ten-minute intermissions

understudies

Tom: Henry Hoffman; George: Andy Backer;
James: Howard Sherman; Phil: Charles Hallahan; Coach: Donald Ewer

Stage Manager: Diana Clarke

Presented by arrangement with the
NEW YORK SHAKESPEARE FESTIVAL,
Joseph Papp, Producer

NOTES ON 'THAT CHAMPIONSHIP SEASON'

That Championship Season opened in May, 1972, at the New York Shakespeare Festival's Public Theatre and moved to Broadway last September amid widespread acclaim. The New York Drama Critics' Circle voted it the best play of 1972.

Jason Miller's drama is set in a Pennsylvania mining town where a retired high school basketball coach hosts a twentieth-anniversary reunion for a quartet of his former star athletes. Beginning in a nostalgic vein, the evening turns violent as the corruption and despair of the men's present lives is revealed.

"When I began," Miller recalls, "I didn't know whether that reunion would turn out to be happy or not. I really did not sit down and begin with all the definitions and interpretations that people now have for the play. After I had my five guys, I got to know them. I thought a lot about them, and then I wrote them down."

A former high-school basketball player himself, Miller grew up in Scranton, Pennsylvania. He divides his time between writing and acting and has the role of the young priest, Father Karras, in the upcoming film version of William Blatty's novel, *The Exorcist*.

Like many writers, Miller is frequently surprised by the themes and meanings people find in his play. "A lot of easy categories are being made about *That Championship Season*," he explains. "That it's a play about Middle America. That it's a play about the lower classes. I believe that the ambitions operating in these characters are the same in those at a much higher level. With very little change in dialogue, this play could be set in the conference rooms at General Motors."

"It's all there: The ambition, the failure, the sense of death, the sense of the ending of things and the sense of not having the ability to begin anew. And there's fear. Their creative powers are dead. What these men face is a long, monotonous landscape of repetition. That's what terrifies them: the endless repetition of the familiar. Watching the same old faces grow older. Driving their cars at a hundred-and-fifty miles an hour. Familiarizing themselves with each others' wives. These men never dared anything. And now they are dying with boredom."

"For these men, there are no alternatives. They are locked in. They all really know who they are—they just can't accept that knowledge."

CALIFORNIA ASSOCIATION FOR A.C.T.

Formerly the California Theatre Foundation

The California Association for A.C.T. is a non-profit organization that supports the American Conservatory Theatre through fund raising and community programs.

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YOUR TICKET EXPIRES AT INTERMISSION!

That's right. Your ticket to this A.C.T. performance doesn't include the last half of the show.

We aren't going to ask you to leave—it's only our way of emphasizing a basic fact about A.C.T.:

A.C.T. is gift-supported as well as box office-supported. Ticket sales pay for only half the cost of a repertory performance. The essential other half must come from direct gifts . . . contributions from you, the people seated around you, the entire Bay Area Community.

Familiar theme? It's a fact-of-life shared by many non-profit organizations. Our "price of admission" does not, and should not, cover the total cost of our service. If it did, you probably couldn't afford us and we couldn't serve you.

All gift-supported institutions have something else in common: YOU. You're center stage. Our very existence

depends on your generosity; but only you can judge our worth.

"Your ticket expires . . ." is clever enough . . . it attracted your attention. But it's the AMERICAN CONSERVATORY THEATRE which is the real attention-getter. A.C.T. is not what you read, but what you experience. It's a certain feeling you get before, during and after a performance.

A.C.T.'s national acclaim is just and deserved . . . the result of its members' dedication and artistry. But it also stands in the forefront because it commands the following of a community-wide "supporting cast" of thousands. They're here in the audience . . . all around you. They are the ones who feel a certain pride with every crowd reaction . . . with every curtain call. They should. Each one of them is a very real part of the best repertory theatre in America.

Ever had that feeling?

... ours for the asking

Last year, the Bay Area community successfully matched a \$350,000 Ford Foundation Grant awarded to A.C.T.

Based on that success, Ford has again offered San Francisco a similar challenge . . . one which must be met with local funds by May 15.

We're betting that individuals, corporations, and foundations will recognize the opportunity at hand. Already, 60% of this year's total matching requirement has been realized.

All we ask is that you take the time to consider what A.C.T. has meant to you over its seven-season residency in our community.

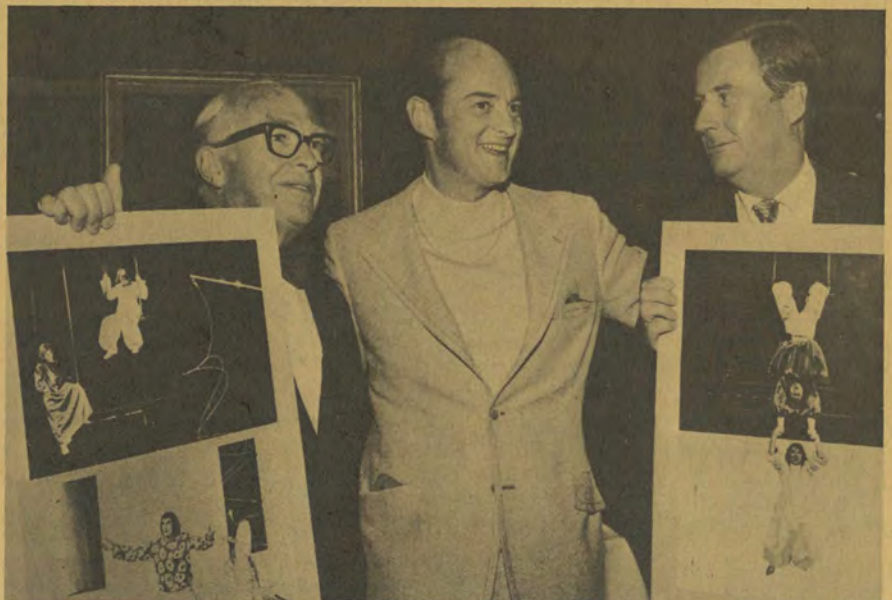
If you'll do that we'll all be better for it.

Gifts in support of A.C.T.'s
1973 Matching Program
should be sent to the California
Association for A.C.T., 760 Market
Street, San Francisco 94102.
Thank you.

STANDARD OIL COMPANY OF CALIFORNIA AND CROCKER BANK GOT INTO THE ACT!

Standard Oil Company of California and Crocker Bank each contributed \$25,000 to bring the Royal Shakespeare Company of England in *A Midsummer Night's Dream* to the Geary as part of the American Conservatory Theatre's San Francisco repertory season. The internationally acclaimed production, directed by Peter Brook, was seen by more than 33,000 people during its three week engagement here, playing to capacity audiences and setting house records for two weeks in a row.

A.C.T. very gratefully acknowledges these generous grants as they represent unprecedented corporate support of living theatre in Northern California. This sponsorship afforded Bay Area audiences the opportunity to enjoy one of the great Shakespearean comedies of our time, an opportunity shared in this country by only two other cities, Los Angeles and Washington, D.C.



A.C.T. General Director William Ball (center) with Standard Oil Company of California Vice President George T. Ballou (left) and Crocker Bank Vice President Donald K. White, each holding photographs of the Royal Shakespeare Company's innovative production of *A Midsummer Night's Dream*. Their two companies made possible the San Francisco engagement.

The AMERICAN CONSERVATORY THEATRE'S 1972-73

REPERTORY ACTING COMPANY

	CYRANO DE BERGERAC	THE HOUSE OF BLUE LEAVES	THE MERCHANT OF VENICE	THE MYSTERY CYCLE	A DOLL'S HOUSE	YOU CAN'T TAKE IT WITH YOU	THAT CHAMP- IONSHIP SEASON	THE CRUCIBLE
ATKINS, Janie	Orange Girl	Little Nun		Salome				Mary Warren
BACKER, Andy	Porter/ Capuchin		Old Gobbo		Porter	FBI Chief		Cheever
BIERI, Ramon							Phil	
BIRD, Joseph	Meddler		Shylock	Joseph/ Sirinus		DePinna		Francis Nurse
BROWN, R. Aaron	Bellerose	(White Man)	Solanio	Lucifer		Donald		
CARLIN, Joy		Bananas				Mrs. Kirby		
COLBY, Barbara		Bunny	Portia		Kristine	Olga		Elizabeth
CORTI, Jim	Valvert		Salarino	3rd Sold/ Mime				
CROSBY, Kathryn	Lise	(Corrinna)						Susanna
DONAT, Peter	Cyrano				Torvald			John Proctor
EICAR, Dana							Coach	
EWER, Donald	LeBret		Duke		Krogstad	Mr. Kirby		Hathorne
FLANDERS, Ed		Artie					James	
GILLIAM, David	Cuigy		Lorenzo					
GRANT, Sarina C.			Nerissa	Mak's Wife		Rheba		Tituba
HALLAHAN, Charles	Montfleury	(M.P.)	Tubal/Clerk	Japhet/Angel		Henderson		
HANCOCK, John	Cut Purse	(White Man)	Morocco	God				
HOFFMAN, Henry	Ligniere		Salerio	Able/Shem/ King David/ Balthazar		Ed		
HUDDLE, Elizabeth	Duenna	Head Nun		Mary		Gay		Ann Putnam
KNAIZ, Judith	Sister Marthe	Middle Nun		Tebell		Essie		Mercy
LAWDER, Anne	Countess				Anne-Marie			Martha
MASON, Marsha	Roxanne		Jessica		Nora	Alice		Abigail
MAY, Deborah		(Corrinna)		Eve/Mother				Molly
MOONEY, Robert	Ragueneau							Rev. Parris
PATERSON, William			Arragon	Gaspar/ Abraham		Grandpa		Giles
PRESCOTT, E. Kerrigan	Chavigny	Billy		Noah/ 1st Shep.		Paul		Putnam
REINHARDT, Ray				Caesar/ Herod		Kolenkov	George	Danforth
SHENAR, Paul	deGuiche		Antonio		Dr. Rank		Tom	Rev. Hale
SHERMAN, Howard	Jodelet	(M.P.)	Gratiano	Gabriel		FBI Man		Herrick
SINGER, Marc	Christian		Bassanio	Mak/Adam/ Cain		Tony		
SLATER, Shirley	Mother Marguerite			Angel/ Mother	Maid			Sarah
WHITE, J. Steven	Musketeer	Ronnie	Launcelot	Angel/Ham/ Issac/3rd Shep.		FBI Man		
WICKES, Mary				Noah's Wife		Penny		Rebecca Nurse

() Alternates



William Ball



James B. McKenzie



Edward Hastings



Allen Fletcher



Edith Markson



Jack O'Brien

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

stern Are Dead and *Caesar and Cleopatra*. In addition to his work as a director, Mr. Ball teaches in the company's Conservatory training programs and last year headed an Australian national theatre workshop at the invitation of a government sponsored foundation.

JAMES B. MCKENZIE, Executive Producer, is one of the country's most active theatrical producers. In addition to his considerable duties with A.C.T., he is producer of the Westport Country playhouse in Conn. and Peninsula Players Theatre Foundation in Wisconsin, co-producer of the Parker Playhouse in Fort Lauderdale, and president of the Producing Managers Co. in N.Y.C. He owns the Lake Cinema, an art film house, operates the Players Tavern, a theatrical restaurant, and is President of TIP and TFK Plays, Inc. His third Broadway production opened this fall in New York City in addition to his 14th North American touring Company. Mr. McKenzie is vice-president of the Council of Stock Theatres, a director of the League of Resident Theatres and Council of Resident Summer Theatres, as well as a member of the League of New York Theatres, the Independent Booking Organization, and the Organization of Legitimate Theatres. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of the Theatrical Stage Employees, and Actors Equity Association. McKenzie has produced or managed over 1,000 plays, including Broadway hits, national road tours, regional theatres and summer and winter stock companies. He has been an executive at numerous theatres, including the Milwaukee Repertory Theatre and New York's ANTA, and last summer produced the first annual Phoenix Summer Festival (Arizona).

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broad-

way, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and he directed the national touring company of *Oliver!* He served as guest director of *The Rake's Progress*, *Lemon Sky* and *A Man for All Seasons* in colleges and regional theatres. Mr. Hastings' productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons. In New York he guided the Henry Fonda revival of *Our Town* with an all-star cast. He has directed seven other A.C.T. productions, most recently *The Time of Your Life* and *Dandy Dick*. This season, Mr. Hastings heads the new play program, *Plays In Progress*, and directed *The House of Blue Leaves*.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, the New York City Opera, the Pennsylvania State Festival Theatre, the Antioch Area Shakespearean Festival, the APA, the McCarter Theatre in Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the A.C.T. productions of *Uncle Vanya*, *Death of a Salesman*, *Arsenic and Old Lace* and *The Hostage*, as well as co-directed *The Crucible*, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher also directed A.C.T.'s highly successful productions of *Hadrian VII*, *The Latent Heterosexual* and *An Enemy of the People*. Last season, he directed *Antony and Cleopatra* and *Paradise Lost*, and directs his new translation of *A Doll's House* and *That Championship Season* for the 1972-73 repertory.

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginnings. Mrs.

Markson was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed *Charley's Aunt* and *Six Characters In Search of an Author*, as well as Allen Fletcher, where he first directed *The Crucible*. Mrs. Markson currently serves on the executive board of directors of The Theatre Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.

JACK O'BRIEN, Guest Director, returns to A.C.T. for the third time to direct *You Can't Take It With You*. He staged *The Importance of Being Earnest* in 1970, and two years ago was in residence as lyricist of A.C.T.'s first musical, *The Selling of the President*, which played on Broadway last season. O'Brien joined Ellis Rabb's APA Repertory in 1963 after graduating from the University of Michigan and teaching at Hunter College, and served as Rabb's assistant and later Associate Director of the Company, reviving *You Can't Take It With You*, *War and Peace* and other productions of the rep, and creating productions of O'Casey's *Cock-a-Doodle Dandy* and Beckett's *Play*. O'Brien directed *A Comedy of Errors* for the San Diego Shakespeare Festival in 1969, and last summer staged their production of *The Merry Wives of Windsor*. Then he travelled to Chicago where he directed Brian Bedford and Tammy Grimes in Cohan's *The Tavern*. He comes back to San Francisco from Dallas where he has recently directed his first opera, *Dido and Aeneas* for the Dallas Civic Opera with Jon Vickers and Tatiana Troyanos. O'Brien is currently working on a new opera commission with Bob James, composer of *The Selling of the President*, and O'Brien's partner since college, to be produced next fall.

THE ACTING COMPANY

JANIE ATKINS, who holds a B.A. in English from Mills College and also attended the University of London, was a student in A.C.T.'s Conservatory for two years, appearing in *The Merchant of Venice*, *Antony and Cleopatra*, *Caesar and Cleopatra* and *Rosencrantz and Guildenstern Are*

Dead. She was seen locally in *One Flew Over the Cuckoo's Nest* and at the Marin Shakespeare Festival as Miranda in *The Tempest* and Phebe in *As You Like It*. Miss Atkins spent last summer at the Oregon Shakespeare Festival where she appeared as Cressida in *Troilus and Cressida* and Katherine in *Love's Labour's Lost*.

Jane Atkins



ANDY BACKER, a newcomer to A.C.T. this season, holds a Master of Fine Arts degree from Cornell University and has been seen in more than 75 stage productions. He served as the leading character actor with the Ithaca Summer Repertory (New York), the Nebraska Summer Repertory and Ledges Playhouse in Michigan, playing such roles as Iago in *Othello*, and the title roles in *Scapin* and *Sgt. Musgrave's Dance*. As a participant in the 1972 Playwright's Conference at the Eugene O'Neill Memorial Theater Center in Conn., Mr. Backer performed in five original plays, including Ron Cowan's *Porcelain Time*, with Michael Sacks, star of the current film, *Slaughterhouse-Five*. He is a veteran of numerous radio and television character assignments.

RAMON BIERI, returning to A.C.T. after several seasons' absence, has appeared in numerous productions on and off-Broadway, including Pad-dy Chayefsky's *The Passion of Joseph D*, Shaw's *Too True to be Good* and Arthur Miller's *A View From the Bridge*. His television credits include *Gunsmoke*, *Cannon*, *Marcus Welby, Medical Center*, and he was co-starred last season with George Kennedy in *Sarge*. He has co-starred in such movies as *Andromeda Strain*, *R.P.M.*, *The Honkers*, and *Brother John* with Sidney Poitier. Mr. Bieri has also appeared with several resident theatres, including the New York Shakespeare Festival, the Cincinnati Playhouse-in-the-Park and the San Diego Shakespeare Festival. He has played major roles in a number of A.C.T. productions, including *Tartuffe*, *Two for the Seesaw*, *The Seagull*, *Long Day's Journey into Night*, *Long Live Life*, *The Crucible* and *Staircase*.

Ramon Bieri



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

R. AARON BROWN, who recently completed his Bachelor of Fine Arts degree in drama from Carnegie Tech, comes to his first season with A.C.T. from New York, where he just completed a run of the Shakespeare Festival production of *Hamlet*, with Stacy Keach and James Earl Jones, where he played Francisco and was understudy to Mr. Jones' Claudius. A veteran of numerous educational television productions, he also appeared in MGM's *Going Home*, starring Robert Mitchum. Mr. Brown was seen in the original Arena Stage production of *The Great White Hope*.

R. Aaron Brown



JOY CARLIN, who appeared as Miss Prism in *The Importance of Being Earnest* and in *The Tavern* during her

first season at A.C.T., was graduated from the University of Chicago and has also studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwright's Theatre, she has appeared on Broadway with the Second City, in several off-Broadway productions, and with resident and summer theatres, made numerous radio and TV commercials and has played an assortment of roles in TV and feature films. Mrs. Carlin has also been seen in *The Time of Your Life*, *The Selling of the President*, *Paradise Lost* and *Dandy Dick*.

ROBERT CHAPLINE, A.C.T.'s master voice teacher, appeared in *Antony and Cleopatra* last season, his first acting assignment with A.C.T. since *Oedipus Rex* two seasons ago. The recipient of a Rockefeller Foundation Fellowship with Kristin Linklater in voice teacher training one year, Mr. Chapline has also taught at the Manitoba Theatre Center, the Stratford Festival Theatre (Canada), Arena Stage in Washington, D.C., the Mark Taper Forum of the Los Angeles Music Center, the theatre arts department at UCLA, and, most recently, at the New California Institute of the Arts in Los Angeles.



Robert Chapline



BARBARA COLBY, returning to A.C.T. after several seasons absence, studied at Carnegie Tech and received her Bachelor's Degree from Bard College. She was seen on Broadway in *The Devils*, with Jason Robards and Anne Bancroft, and *Murderous Angels*, and off-Broadway in William Ball's *Six Characters In Search of An Author*. She has appeared on TV in the premiere of *Colombo*, with Peter Falk, and a forthcoming ABC Movie of the Week with Cloris Leachman. Miss Colby has been a leading actress with numerous resident theatres, including the Theatre Company of Boston, The American Shakespeare Festival, and A.C.T., where she was seen during the first two S.F. seasons in *Dear Liar*, *Death of a Salesman*, *The Seagull*, *Six Characters*, *Under Milkwood*, *Two for the Seesaw* and *A Delicate Balance*. Miss Colby appeared last summer in *Blythe Spirit* with Tammy Grimes and Brian Bedford and prior to that in the LA Music

Center's Mark Taper Forum world premiere of *Murderous Angels*, and two world premieres of the New Theatre For Now, *Father's Day* and *Ten Comm Zip Comm*.

JIM CORTI, new to A.C.T. this season, doubles as dance teacher. At the Pacific Conservatory of the Performing Arts in Santa Maria where he appeared in the title role of *George M!* last summer, Mr. Corti also served as choreographer. He attended Loyola University in Chicago where he played Romeo in *Romeo and Juliet* and Cocky in *The Roar of the Greasepaint the Smell of the Crowd*. Jim has choreographed numerous musicals, including *My Fair Lady*, *Peter Pan*, *Cabaret* and *Fiddler on the Roof*.

Jim Corti



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

PETER DONAT in his sixth season with A.C.T., has appeared on Broadway last season in *There's One in Every Marriage*, and previously in *The Chinese Prime Minister*, *The Entertainer*, *The Country Wife*, and *The First Gentleman*, for which he won the Theatre World Award as best featured actor. He appeared in *The Three Sisters* Off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for six seasons, returning there this past summer. Mr. Donat's TV credits include many starring roles for CBC,

Canada, and many guest appearances on American networks, including *I Spy*, *Mission Impossible*, *Mannix*, *Run for Your Life*, *Judd for the Defense*, *FBI*, *Bracken's World*, *Medical Center*, *Young Lawyers* and most recently in *Banacek*. He appeared in A.C.T.'s productions of *Under Milkwood*, *Tartuffe*, *Deedle Deedle Dumpling*, *My Son God*, *Staircase*, *Little Murders*, *The Architect and the Emperor of Assyria*, *The Importance of Being Earnest*, *Six Characters in Search of an Author*, in the title role of *Hadrian VII*, as Shylock in *The Merchant of Venice*, in *An Enemy of the People* and *The Selling of the President*. He directed *The Tavern* this past season and appeared as Caesar in *Caesar and Cleopatra*.

Peter Donat



DANA ELCAR attended the University of Michigan and has appeared on Broadway in *Good as Gold*, *Semi-Detached*, *Oh, Men! Oh, Women!* and *Dylan* (as Alec Guinness's standby). Off-Broadway he was seen in *Under Milkwood*, directed by William Ball, *Our Town*, *Summer of the 17th Doll*, *Plays for Bleecker Street*, *The Dumbwaiter* and *Drums Under the Window*. He has appeared with Washington's Arena Stage, the North Jersey Playhouse, the Inner City Repertory and Mark Taper Forum in Los Angeles, and the Olney Playhouse. His television credits include guest star roles on *The Bold Ones*, *Marcus Welby*, *Mission Impossible*, *Hernandez*, *Catch-22* and *Hawkins on Murder* with James Stewart. He has been seen in such films as *The Great Northfield Minnesota Raid* with Cliff Robertson, *Soldier Blue*, *Adam at 6 A.M.*, *Mrs. Pollifax*, *Spy*, with Rosalind Russell and *A Gunfight* with Kirk Douglas and Johnny Cash.

DONALD EWER, a veteran of 25 years in the theatre, films and television, is a native Londoner who emigrated to Canada in 1954. While in the Royal Navy, he met John Gielgud who influenced him toward acting and soon after attended the Royal Academy of Dramatic Art. His Broadway credits include *Alfie*, *Under Milkwood* and the recent *There's One in Every Marriage*, and he has appeared off-Broadway in *Billy Liar*

and *Saved*, for which he received the 1970 Obie Award. With 250 TV roles, six Ed Sullivan Show appearances and a current series, *Police Surgeon*, to his credit, Mr. Ewer has also been seen in several films, including *Robin Hood* with Richard Todd and Peter Finch. Besides five years with Canada's Stratford Company he has been seen in the national companies of *The Caretaker*, *There's a Girl in My Soup* and *Hadrian VII*.

Donald Ewer



ED FLANDERS, returning to A.C.T. for the first time since playing the Vagabond in the company's original 1969-70 production of *The Tavern*, is nationally known for his appearances with the Tyrone Guthrie Theatre in Minneapolis, the Shakespeare Festival at San Diego's Old Globe Theatre, the Mark Taper Forum in Los Angeles, Canada's Manitoba Theatre Center and the APA Repertory Company. His numerous TV credits include *Hawaii Five-O*, *Daniel Boone*, *Cade's County*, *Mannix*, *MacMillan and Wife*, *M*A*S*H*, *Banyon*, *Ironside* and *Goodbye Raggedy Ann*. Mr. Flanders also won acclaim for his performance in the 1967 Broadway production of Pinter's *The Birthday Party* as well as the recent *The Trial of the Catonsville Nine*, in which he played Father Daniel Berrigan and repeated that role in the film.

DAVID GILLIAM, returning to A.C.T. after a year's absence, has studied at A.C.T.'s training program, S.F. State, Acting Openhand in Berkeley, and in Los Angeles with Joan Darling and Walter Baekel, formerly with NY's Actors Studio. His stage credits include the Theatre West Workshop premiere of William Inge's *Caesarian Operation*, John Argue's *Eros and Psyche* at Berkeley, and appearances with the Mill Valley Center for the Performing Arts and the Marin Shakespeare Festival. He has been seen as a guest star on *Owen Marshall Counselor-at-Law* and in the new series *Search*. His film credits include *Frogs*, in which he co-starred with Ray Milland, and *The Real Thing*. In two seasons with A.C.T. he was seen in *The Tavern*, *The Time of Your Life*, *The Latent Heterosexual* and *An Enemy of the People*.



David Gilliam

SARINA C. GRANT, who attended the American Academy of Dramatic Arts, comes to A.C.T. from New York where she appeared in *Henry V* on Broadway and *Istanbul* off-Broadway. Among her TV credits are *Guiding Light* and numerous commercials, including those for Pan-American Airlines. Miss Grant has also appeared with the American Shakespeare Festival, the Long Wharf Theatre and the Edinburgh Festival (Scotland), and was seen in *Iphigenia in Aulis* at Washington's Ford's Theatre. Her film credits include *To Find A Man* and *The Hospital*.

CHARLES HALLAHAN, who has appeared with the Philadelphia Drama Guild, was seen in several major roles last summer at the Penn State Theatre Festival, including that of Artie in *The House of Blue Leaves*. He comes to his first season at A.C.T. from Temple University in Philadelphia where he's just completed his Master of Fine Arts Degree and appeared in numerous leading and major roles, including those of Max in *The Homecoming*, Thoreau in *The Night Thoreau Spent in Jail*, Pat in *The Hostage* and Burgoyne in *The Devil's Disciple*.

Charles Hallahan



JOHN HANCOCK, who attended Wayne State University, was a vocalist for 4 years on CBS Radio-Detroit. He has worked as an actor on the Monterey Peninsula in numerous roles, including *Othello* and the Inquisitor in *The Lark*. He also appeared in the Center Theatre Group of Los Angeles production of *In the Matter of J. Robert Oppenheimer*. Mr. Hancock has been seen in the A.C.T. productions of *In White America*, *The Architect* and *The Emperor of Assyria*, *The Hostage*, *The Time of Your Life*, *The Merchant of Venice*, *The Tempest*, *The Selling of the President*.

This past year he appeared in several roles with the Milwaukee Repertory Theatre including the Duke in *Measure for Measure* and God in *The English Mystery Plays*. Mr. Hancock has been seen in an ABC Movie of the Week and the motion picture *Brother John*.

HENRY HOFFMAN, who holds a BA from Cal State University at Fullerton and his master's degree from the Illinois State University, returned to the Bay Area this past summer to play Milo Tindle in A.C.T.'s long-running *Sleuth*. He was most recently with the Colorado Shakespeare Festival, where he played major roles for the past three years, including Iago in *Othello* and Edmund in *King Lear*. A Woodrow Wilson Scholar and Fulbright Scholar for research in Kabuki theatre, Hoffman taught high school drama and directed at Illinois State U. and studied at the Actors' Studio with Harold Clurman and directing with Edwin Duerr. The author of a book of poetry called *The Reach*, published in 1967, he is a former member of Hillberry Rep in Detroit, appeared with the Berkeley Repertory Theatre in both *Julius Caesar* and *Angel Street*, and has appeared in 17 Shakespearean roles in the past five years as well as been seen as Snoopy in the New York production of *You're a Good Man, Charlie Brown*.

Henry Hoffman



ELIZABETH HUDDLE, a native of Sacramento where she began her career as a child actress and played major roles for ten years with the Sacramento Civic Theatre, returns to the San Francisco stage for the first time since spending three years as a featured actress with the Actors Workshop. She has appeared in several productions with the Lincoln Center Repertory Company, played major roles for four years with the Oregon Shakespearean Festival as well as the California Shakespeare Festival. The wife of actor-director Peter Nyberg with whom she's performed and under whose direction she's played several roles, Miss Huddle was seen most recently at San Diego's National Shakespeare Festival where she's been a leading actress for the past two seasons.

JUDITH KNAIZ comes to her first season with A.C.T. from the Broadway company of *No, No, Nanette*, where she played a featured role and served as understudy to Helen Gallagher. She was also seen in the revue *That's Entertainment* on Broadway, and her off-Broadway credits include *Dames at Sea* and *Shoemaker's Holiday* as well as a revue at the Upstairs at the Downstairs. A member of the national company of *George M!* with Joel Grey and *Two by Two* with Milton Berle, Miss Knaiz has also made two T.V. guest appearances on *Love American Style*, is seen on *Misterogers*, a children's show on NET, and appeared in the films *Hello Dolly* and *Such Good Friends*.

Judith Knaiz



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

MARSHA MASON, who joined A.C.T. to play Amanda in the *Private Lives* summer tour, comes from New York where she's featured in a running role on CBS T.V.'s *Love of Life*, and also appeared in Gertrude Stein's *Brewsie and Willie* for N.E.T. Her numerous Broadway and off-Broadway credits include Kurt Vonnegut's *Happy Birthday*, *Wanda June*, *Cactus Flower*, with Lloyd Bridges and Betsy Palmer, Norman Mailer's *Deerpark* and Israel Horovitz' *The Indian Wants the Bronx*. Miss Mason, who was also a member of the national company of *Cactus Flower* with Craig Stevens and Alexis Smith, has appeared with several stock companies, including The Eugene O'Neill Foundation. She also appeared in such

productions as *Barefoot in the Park* and *Mary, Mary*. She was seen in Norman Mailer's film, *Beyond the Law*, and just recently completed a new film, *Blume In Love*, co-starring with George Segal.

Marsha Mason



DEBORAH MAY, who came to A.C.T. as a Conservatory student last year, holds a bachelor's degree and teaching certificate from Indiana University, her home state. Selected Miss Indiana 1970-71, she was also the Grand Talent winner and elected Miss Congeniality at the Miss America pageant in 1971. Miss May, a veteran of several television commercials, has appeared in a number of industrial films and in a local musical comedy revue (*A Night at the Mark*) this past summer. She has played leading roles in such productions as *A Midsummer Night's Dream*, *Awake and Sing*, directed by Allen Fletcher and *Trial By Jury* (Gilbert and Sullivan). She was also chosen to perform in A.C.T.'s production of *Scapin* in the summer of 1972.

ROBERT MOONEY has spent the past three years as associate director and a leading actor of the Berkeley Repertory Theatre. His performances there include Sir Epicure Mammon in *The Alchemist*, Father Barre' in *Devils*, Holofernes in *Love's Labour's Lost*, and Dr. Waldersee in *Idiot's Delight*. Co-founder with Eric Christmas of the University Theatre Company of Santa Cruz, Mr. Mooney holds an M.A. in English from UC Berkeley and currently teaches drama at Stanford University. He trained with A.C.T. as an acting fellow in 1968.

Robert Mooney



FRANK OTTIWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Soloviova

Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to Alexanderizing A.C.T.'s actors, Mr. Ottiwell has appeared as an actor in such productions as *Three Sisters*, *Oedipus Rex* and *The Merchant of Venice*.

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

William Patterson



E. KERRIGAN PRESCOTT joined A.C.T. last season as an actor-teacher and was seen in *Rosencrantz and Guildenstern Are Dead*, *Caesar and Cleopatra*, *Paradise Lost* and *The Contractor*. Having trained at the Webber-Douglas Academy of Dramatic Art in London, Mr. Prescott was the first American accepted into the Old Vic Theatre, where he played many roles, and later appeared with other major repertory theatres in England and Scotland. Prior to returning to this country, he appeared in numerous stage, film and television roles and performed before Queen Elizabeth and the Royal Family in *Sabrina Fair* at the Theatre Royal in Windsor. Besides acting in and directing university productions at UC, Berkeley, where he obtained a Ph.D. in 1965 and taught until 1972, he was a founding member of the Magic Theatre.

tre of Berkeley, acting the title roles in *Miles Gloriosus* and *Sheriff Bill*.

RAY REINHARDT, a charter member of A.C.T., played the lawyer in the original Broadway production of *Tiny Alice* prior to playing the role in A.C.T.'s production. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., Mr. Reinhardt has also appeared off-Broadway and with resident theatres in Boston and Memphis. He appeared as Marat in *Marat/Sade* at the Manitoba Theatre Center in Canada and as Father Daniel Berrigan in the San Francisco production of *The Trial of the Catonsville Nine*. Mr. Reinhardt's television credits include several award-winning NET dramas and roles in *Gunsmoke*, *Arnie* and *Nichols*. He appeared in the film *Bullitt* with Steve McQueen. Among the roles Mr. Reinhardt has played for A.C.T. are Stanley in *A Streetcar Named Desire* and Claudius in *Hamlet*, as well as major roles in *A Flea in Her Ear*, *Rosencrantz and Guildenstern Are Dead*, *Room Service*, *Oedipus Rex*, *Saint Joan* and *The Rose Tattoo*. He was seen last season in *The Contractor*, *Paradise Lost*, *The Tavern* and as Andrew Wyke this summer in A.C.T.'s long running *Sleuth*.

Ray Reinhardt



PAUL SHENAR, a founding member of the A.C.T., returns this fall for his seventh season with the company. He made his New York debut at the Circle-in-the-Square, has been a member of the Lincoln Center Rep, done several seasons of summer stock, appeared with the Milwaukee Repertory Theatre and San Diego Shakespeare festival for two seasons. For A.C.T., Mr. Shenar has appeared in 30 productions, including the title roles in *Hamlet*, *Oedipus Rex* and *The Devil's Disciple*, and memorable performances in *Tiny Alice* and *Three Sisters*, which were seen on Broadway in 1968. Last season, he played Elyot in *Private Lives* and was seen in *Antony and Cleopatra*, *Paradise Lost*, *Caesar and Cleopatra*, and *Rosencrantz and Guildenstern Are Dead*.

HOWARD SHERMAN came to A.C.T. as a member of the 1970 Summer

Training Congress and remained in the advanced training program for a season, appearing in *Hadrian VII*, and was one of four students selected by William Ball to present scenes from *As You Like It* at Lake Tahoe in the Summer of 1971. Last season, he appeared in *Caesar and Cleopatra*, *Rosencrantz and Guildenstern Are Dead*, *Dandy Dick* and *The Contractor*.

Howard Sherman



MARC SINGER returns to A.C.T. for his second season. Last year he appeared as Rosencrantz in *Rosencrantz and Guildenstern Are Dead*, Kay in *The Contractor*, Pompey in *Antony and Cleopatra*, Ftatateeta in *Caesar and Cleopatra*, Tarver in *Dandy Dick*, and Felix in *Paradise Lost*. Prior to his appearance at A.C.T., Mr. Singer completed a season with The National Shakespeare Festival in San Diego where he portrayed Demetrius in *A Midsummer Night's Dream*, Lucentio in *The Taming of the Shrew*, and Menas in *Antony and Cleopatra*. He was previously a leading actor in the Seattle Repertory Theatre company, seen in such roles as Camille in *A Flea in Her Ear*, Sandy in *Hay Fever*, La Fleche in *The Miser*, and a triple role in Kopit's *Indians*. In addition, he has acted opposite Richard Chamberlain as Aumerle in *Richard II*, and Maureen O'Sullivan. His summer stock experience covers three years and major roles with Seattle's A Contemporary Theatre. He has had extensive classical training (playing such roles as King Lear, Trigorin, and Shylock) and has studied mime and Commedia dell'Arte techniques. Mr. Singer is a student of Tiger-Crane Kung-Fu under the guidance of Master John S.S. Leong.

SHIRLEY SLATER, a former student in A.C.T.'s training programs, taught film and TV for the 1972 Summer Congress and repeats that assignment this season. Understudy to Dorothy Loudon in A.C.T.'s production of *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* last season, she was seen as Beatrice a number of times, and has also appeared locally in leading roles in *The Trial of the Catonsville Nine*, *The White House Murder Case* and *One Flew Over the Cuckoo's Nest*. A veteran of several films, in-

cluding *The Candidate* and a major role in *Maxie*, to be released this fall, Mrs. Slater is also a published poet and short story writer and film writer-producer. Her numerous TV credits include series for NET, many network commercials, and the distinction of having been one of the first women film and TV directors in the U.S.

Shirley Slater



J. STEVEN WHITE, a specialist in sword and combat choreography who will teach those skills at A.C.T. this season, comes to his first season with the company from the American Shakespeare Festival in Stratford, Conn. He was twice recipient of the Bob Hope Scholarship at Southern Methodist University, from which he holds a Bachelor of Fine Arts Degree, and appeared in the Bob Hope Theatre there in such roles as Atahualpa in *Royal Hunt of the Sun* and Edmund in *King Lear*, with Morris Carnovsky. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Puck in *A Midsummer Night's Dream*, Tybalt in *Romeo and Juliet* and Claudio in *Much Ado About Nothing*.



MARY WICKES, has created roles in 18 Broadway stage productions (five written and directed by George S. Kaufman), has been featured in 30 major films and most of the major television programs, and has appeared in over 200 productions in important stock companies. The National Television Academy selected her as one of five best supporting actresses after performances with Ronald Colman in *The Halls of Ivy*, Lucille Ball, Ezio Pinza, Gertrude Berg and the creation of the role of Mary Poppins for CBS. A graduate of St. Louis' Washington University, from which she holds an honorary Doctor of Arts Degree, she is currently completing her Master's Degree at UCLA.



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Return with us Now...

by Bruce Anderson

Don't write off the 1973 Civic Light Opera season as a pastiche of revivals, adaptations and rehashes. Though there isn't a recent Broadway smash on the list, this season promises to be the most creative and entertaining San Francisco has seen in many years.

With nostalgia sweeping the country, we victims of future shock are heeding its call—*return with us now to those thrilling days of yesteryear*—searching for the optimism and laughter of more carefree days when everything didn't have to be relevant. Whether it's coincidence or careful planning on the part of Civic Light Opera general director Edwin Lester, the 36th annual San Francisco season is a nostalgia-jerking exercise in fine musical theatre; a sort of something-for-everyone trip down memory lane.

There's a brand new stage version of *Gigi*, the charming Edwardian story that as a film captivated the nation and won the Academy Award as Best Picture of 1958. A sparkling revival of *Oliver!* accounts for more recent memories—the show premiered here 11 years ago. Carol Channing recreates her incredible portrayal of the blonde that gentlemen prefer in *Lorelei*, a new musical based on the 1949 hit *Gentlemen Prefer Blondes*. And if that weren't enough, Rhett Butler and Scarlett O'Hara romp across the Curran stage in the first musical adaptation of Margaret Mitchell's *Gone With The Wind*.

Gigi burst forth on the Paris literary scene in 1945—the latest in a series of delightful, yet shrewd heroines that had maintained Colette's popularity as an author for several decades. Surrounded by the intellectualism of Paris, Colette managed to remain preoccupied with pleasures, people and things, writing humorous tales of love from a uniquely feminine viewpoint. *Gigi*, like other Colette heroines, combined uncanny intuition and common sense with comic interest and piquant beauty.

A French movie starring Danielle Delorme became the first *Gigi* adaptation, and soon after, Anita Loos based her popular stageplay on the Colette novel. (More about Miss Loos, whose pseudonym was Lorelei Lee, later.) The play opened in New York in November of 1951 to mixed reviews. Brooks Atkinson, in his *New York Times* review wrote: "Among other things, it introduces us to Audrey Hepburn, a young actress of charm, honesty and talent who ought to be interned in America and trapped into appearing in a fine play."

Gigi and Miss Hepburn charmed San Francisco audiences at the Alcazar Theatre in 1953, and critic Hortense Morton writing in the *Examiner* commented: "The comedy, French as a franc, is a capricious affair . . . It will go on the boards as long as there are box-offices and footlights." How right she was.

In 1958, MGM released the film



Hermione Gingold and Maurice Chevalier created one of film's most memorable scenes in *Gigi*, the Academy Award-winning Best Picture of 1958.

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musical version of *Gigi*, a triumphant adaptation of Colette's spicy confection. Alan Jay Lerner wrote the screenplay and the lyrics; the music was by Frederick Loewe—the duo responsible for *My Fair Lady*, still going strong in its third year on Broadway. The production was directed by Vincente Minelli and designed by *My Fair Lady* designer Cecil Beaton. It was filmed in proper Edwardian elegance all over Paris with a sterling cast that included Leslie Caron in the title role and Maurice Chevalier, Louis Jourdan, Hermione Gingold and Eva Gabor. A calculated blockbuster from the beginning, it was no surprise when *Gigi* captured nine Academy Awards, including Best Picture of the Year.

After years of discussion, Edwin Lester finally completed arrangements for a Civic Light Opera *Gigi*—an ambitious project that combines musical favorites from the film such as "Thank Heaven for Little Girls," "The Night They Invented Champagne," "I Remember It Well," and the title song with totally new scenes and songs.

Set for the title role of the tomboyish Parisienne is the popular British actress Terese Stevens, with Alfred Drake portraying the aging roue Honore, Daniel Massey as the playboy Gaston, and Maria Karnilova as Mamita, the grandmother looking for a male prospect for the 16-year-old *Gigi*. Tony Award-winning director Joseph Hardy faces the challenge of bringing the expansive film property to a more manageable version for the Curran Theatre. His credits are impeccable, with wide acclaim for his staging of *You're A Good Man Charlie Brown*, *Play It Again, Sam*, *What The Butler Saw*, *Child's Play*, and last season's CLO *Sound of Music*—and a flock of awards that attest to his talent. Onna White will handle the choreography, with sets designed by Oliver Smith and costumes by Oliver Messel, who joins Loewe in coming out of retirement for this unprecedented endeavor. Broadway producer Saint Subber and CLO's Edwin Lester hope to assemble all the elements for a New York smash after the Los Angeles and San Francisco engagements.

The impish innocence of *Gigi* gives way to the not-so-innocent impishness of Dickens' most famous foundling, *Oliver Twist*, when Lionel Bart's brilliant musical *Oliver!* returns to the scene of its first American triumph at the Curran. It's been 11 years since *San Francisco News-Call-Bulletin* critic Paul Speegle proclaimed *Oliver!* "a smasher" drawing

New York's attention to the Coast premiere of a show that would later take Broadway by storm, build up a \$1 million advance sale and win for Mr. Bart the Tony Awards for Best Composer and Best Lyricist.

Tampering with Dickens confirmed the audacity of young composer/lyricist/librettist Lionel Bart, but the London critics could only praise his deft treatment of the classic melodrama, a free adaptation that capitalized on the music hall flavor of the Dickensian mood. Bart's initial success was with a rock-and-roll tune that made him a teen-age idol in 1956. Soon after, he collaborated on a successful West End musical and then set off to write his own music, lyrics and book for the London hits *Oliver!*, *Lock Up Your Daughters* and *Blitz!* His unusual triple talent is all the more amazing since he neither reads nor writes music, and composes with one finger on a piano while singing into a tape recorder. No matter. The talent was there, and Bart's boistrous retelling of *Oliver Twist* became a classic of the musical theatre.

Ron Moody created the role of Fagin in the London production and then later captivated American audiences when he starred in the Academy Award-winning film version. Civic Light Opera audiences in 1962 saw Clive Revill as the engaging scoundrel Fagin, and a young David Jones, who was later to gain fame as one of the Monkees, in the role of The Artful Dodger.

The initial popularity of *Oliver!* has made it a prime consideration for a CLO revival, and when Edwin Lester was able to interest Ron Moody in re-creating the role in a new, differently styled production mounted especially for and by him, the production was set. Moody, who is considered England's outstanding musical actor, typically started in British music halls, gradually broadening his career to include serious drama (he has just concluded a highly successful run in London as Polonius in *Hamlet*) and numerous film roles including the rollicking comedy *The Twelve Chairs* and, of course, *Oliver!*

The CLO revival promises to acknowledge that audiences have changed in the past decade; the possibility of new insights in Lionel Bart's brilliant framework makes the show well worth reviving. John Bury of London's Old Vic and National Theatre, who last year was selected Best Designer by the New York Drama Critics for his sets in Harold Pinter's *Old Times*, has devised a new scenic concept, inspired by the Gustave Dore drawings. Lee Theodore,

DEWAR'S PROFILES

(Pronounced Do-ers "White Label")



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JUDY JOYE

HOME: New York, New York

AGE: 32

PROFESSION: Underseas Consultant.
Director of the Oceanographic News Service.

HOBBIES: Designing jewelry from marine artifacts.

LAST BOOK READ: "Cybernetic Problems
in Bionics."

LAST ACCOMPLISHMENT: Organized a major
underseas expedition to collect marine life for a
pharmaceutical firm seeking new drugs from the sea.

QUOTE: "The world's oceans can provide us with
new sources of drugs, food, vast supplies of oil, gas,
minerals, and metals, but unless these resources are
efficiently exploited by all nations of the world,
society as we know it today cannot hope to endure."

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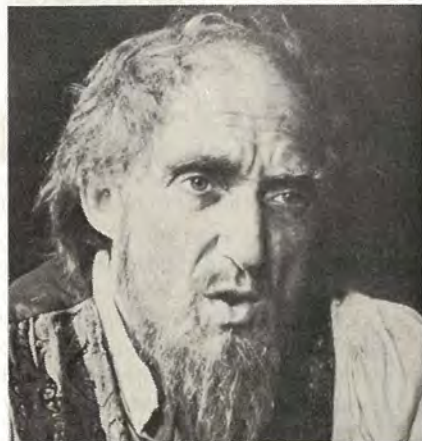
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who will be remembered for her inspired *Sound of Music* choreography last year, has been selected to handle musical staging and dances, and Dorothy Jeakins will dress the Dickensian characters in their workhouse finery.

But best of all, American audiences will see Ron Moody on stage for the first time. His portrayal of the sinister professor of pickpocketry is the definitive Fagin. In reviewing the film version, *Time Magazine* wrote: "As Fagin, Ron Moody makes the beaky, sneaky old vulture a tragicomic creature whose greatest thievery is that of the film." Chances are he will steal the show off the Curran stage as well.



English music hall star Ron Moody originated the role of Fagin in the London production of *Oliver!* and later starred in the Academy Award-winning film.

In 1925 Anita Loos created Lorelei Lee, a blonde mantrap whose escapades enthralled thousands of readers, making her the ultimate blonde that gentlemen prefer. The startling success of the novel led first to a stage comedy written in collaboration with her husband, John Emerson, then to a movie, and eventually to the stage musical that catapulted Carol Channing to stardom.

The original comedy opened in New York in 1926 with June Walker as Lorelei and Edna Hibbard as her wise-cracking companion Dorothy Shaw. Two years later, it enjoyed a successful run in London. Shortly afterward, Paramount made a film starring an unknown actress, Ruth Taylor, as Lorelei and the popular Alice White as Dorothy.

More than twenty years later in 1949, this curvaceous symbol of the cockeyed '20's captured the hearts of the theatregoers in a splashy musical with lyrics by Leo Robin, music by Jule Styne and a book by Anita Loos and Joseph Fields. The critics turned handsprings applauding the dances and musical ensembles by Agnes de Mille, sets by Oliver Smith and costumes by Miles White — and of course, the show-stopping perform-



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Though her only previous Broadway experience had been as an understudy and in a revue, Carol Channing rocketed to stardom with her portrayal of Lorelei Lee in the 1949 production of *Gentlemen Prefer Blondes*.

ance of Carol Channing as the gold-digging Lorelei Lee.

Gentlemen Prefer Blondes ran almost two years on Broadway with Channing firmly in command. Four years later, Twentieth Century Fox released the film musical version starring Marilyn Monroe and Jane Russell—a rather different treatment, but proof that the vehicle was sturdy enough to work for another blonde bombshell.

Now CLO audiences will see Carol Channing recreate the role looking backward: somewhat older and wiser, but still every inch the irrepressible Lorelei Lee. *Lorelei* opened late in February in Oklahoma City in the first engagement of what is to be a year-long pre-Broadway tour.

Jule Styne has retained the musical highlights of the original for the new *Lorelei*, incorporating a series of new songs with lyrics by Betty Comden and Adolph Green—bringing together again the team responsible for *Two on the Aisle*, *Bells Are Ringing*, Mary Martin's *Peter Pan* and *Say, Darling*. More recently, Styne composed the blockbuster scores for *Gypsy* and *Funny Girl*. The book by Gail Parent and Kenny Solms utilizes flashbacks to lift the best from yesteryear, and Joe Layton's staging and choreography have already made the show a hit in America's heartland.

Layton, whose enviable record of successes spans the theatre, television specials, films and nightclubs, began his career as a teen-age dancer on Broadway—appearing in, you-guessed-it, *Gentlemen Prefer Blondes*. Foremost among his myriad accomplishments are two coveted Tony

Awards as Best Director for *No Strings* and *George M!*

Prior to staging *Lorelei* for Miss Channing, Layton handled the directorial chores for a new musical based on Margaret Mitchell's immortal novel *Gone With The Wind*. London audiences put the show on a sell-out basis despite mixed reviews, and it's now rounding out its first year at the Theatre Royal, Drury Lane. Two years before, Layton directed an earlier musical version, strangely enough in Tokyo—and in Japanese.

The American premiere for CLO will be an entirely new production with several new songs by composer Harold Rome and script revisions by Horton Foote. Layton's staging, however, will retain the strong choreographic concept and spectacular scenic effects that overwhelmed London and Tokyo theatregoers.

Margaret Mitchell became the best-selling authoress of all time when just six months after its first printing in 1936, the epic story of the old South sold over one million copies. David O. Selznick paid the then-unprecedented sum of \$50,000 for the screen rights and when the 1939 MGM film became the industry's greatest moneymaker, he sent Miss Mitchell a second check for the same amount.

With history prone to repeating itself, the musicalized *Gone With The Wind* should be a strong contender for yet another Broadway smash. In fact, chances are that with nostalgia as a new form of theatrical insurance, San Francisco audiences will see four solid Broadway hits long before the natives will.

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J. Strauss Jr.: DIE FLEDERMAUS (in English)
 September 8, 11, 14, 19, 30, October 2

Verdi: RIGOLETTO (in Italian)—
New production
 September 15, 18, 23, 28, October 3, 7

Mozart: COSI FAN TUTTE (in Italian)
 September 22, 25, October 5, 10, 14

Wagner: TANNHAUSER (in German)
 October 6, 9, 12, 17, 21

Mussorgsky: BORIS GODUNOV (in Russian)
 October 13, 16, 29, 24, 28

R. Strauss: ELEKTRA (in German)
 October 20, 23, 26, November 3

Britten: PETER GRIMES (in English)—
New production
 October 27, 30, November 4, 9

Verdi: LA TRAVIATA (in Italian)
 November 2, 7, 10, 20, 22, 25

Verdi: DON CARLO (in Italian)
 November 8, 11, 14, 17, 23

Puccini: LA BOHEME (in Italian)
 November 13, 16, 18, 21, 24

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by Norm Hershon



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There's drama taking place across the Bay . . . and comedy, pathos, humor, and above all, excitement. The "theatre" is Golden Gate Fields and the sport of thoroughbred racing provides all the emotions you could desire. This month, April, the epic event of the season will be performed. It's the California Derby and 1973 marks it's Centennial Celebration.

It was a century ago, on May 14, 1873 that the first Cal Derby, worth \$1,000 in purse money, was enacted at the Oakland Trotting Park. Camilla Urso won the first of what has become a traditional event for three year old horses. Due to many causes, including World War II, this is only the fifty-eighth actual running of the race. Although none of the winners have gone on to fame and fortune in the traditional Kentucky Derby, some fine animals have engraved their names on the winner's roster. Even occasional fans may recall a fine filly, Miz Clementine who triumphed in 1954; or Mr. Consistency in 1961, who later went on to live up to his name. Others of note were Real Good Deal in '64, Reason to Hail in '67 and Unconscious who took the laurels in '71 and was even considered one of the favorites for the Kentucky classic but succumbed to the Argentinian wonder horse, Canonero II. Last year the modestly-named Quack was on top at the finish but more importantly, Bill Shoemaker was the jockey on board. It marked the first Cal Derby triumph for racing's foremost saddlesmith. The same cannot be said for his predecessor among leading riders, Johnny Longden, who won five renewals of the event. Leading names such as Pincay, Hartack, Ycaza, Sellers, Blum, Valenzuela, Neves, and Adams are listed on the roster of winning pilots.

Now we come to 1973 and not only a horse race worth talking about and seeing but an entire week of fine sport taking place in an attractive setting. The refurbishing of Golden Gate Fields in 1972 has made it a most pleasant place to view the once-called Sport of Kings. The Bay Area now has a race track representative of the fine facilities available in other parts of the nation. Although not at Hialeah or Santa Anita, the patron at the Fields can enjoy the races in scenic comfort. The word enjoy should apply. Although pari-mutuel wagering is an integral part of the festivities the sport aspect of racing should not be overlooked. For to do so deprives the spectator of the true reason for the horse racing activities. Unfortunately, bad press and poor public relations have played their share in giving the sport somewhat of a jaundiced name. At times this reputation may be deserved but if you pay attention to the fine points of the sport itself you may very well become an aficionado, even if the balance sheet is on the minus side at the end of the day. Study the horses, but also study the jockeys, trainers, and owners.

Occasionally you may confuse your presence at the Turf Club with your attendance at the Opera House. Some of the area's most distinguished personages are engaged in both activities. Roger Lapham Jr., Marco Hellman, and Louis Petri are just three names from the Directorate combining theatrical and sporting interests. Throughout the years, scions from famous San Francisco families such as Spreckels, Fleishhacker, and Zellerbach have all played a role in the presentation of the horse sport.

Where else can you become as involved, for two dollars, with a human and equine drama? Close observation

of the race will reveal a true sporting event in progress. The best tip of all, unless you possess Superman vision, obtain binoculars or bring along your opera glasses for your days at the races. Only then can you observe the nuances which comprise each event. Strategy and luck all play a part and as a spectator you should be able to observe these various facets as the race is being run. There they go, watch them break from the starting gate, look out for those tight quarters and observe the different riding techniques of the jockeys. You might watch the guys, or these days, even the gals, as they make their move on the turn. In the stretch they go to the whip or hand-ride their mounts to the utmost on that final rush to the wire.

As the horses return to be unsaddled you will observe the joys of victory or the disappointment of defeat. As a theatre goer you may wonder at the ceremonies performed in the winner's circle. The victorious stable's entourage gathers to share the fruits of their horse's efforts and to be photographed for posterity. Unfortunately, the racing fathers usually have them turn their backs on the audience while these joyous moments are observed. With some slight rearrangement these fortunate few could face the multitude and convey their visual pleasure. Involvement even as a spectator, is a key word for your enjoyment of the Sport of Kings and peasants, too.

Back to Derby week. It will run from Tuesday, April 17 to Derby Day itself on April 21. During the week other stakes events will occur such as the Native Diver Stakes for two year olds on Friday, April 20. Prep events for the Derby itself were scheduled for February 16, the Golden Bear Stakes won by Plenty of Style; the Contra Costa Stakes on March 3 won by the prophetically named, Out Of The East; and the final prep will be the Gold Rush Stakes on April 7th. More enjoyment for the Derby itself can be garnered by close observance of all these events. As so often happens in these one hundred grand races, visitors from other sections pose as serious contenders for the mile and one eighth grind.

This season hopes are high that the East will send one or more of its leading contenders for three year old honors. They'll be vying for the right to journey to Kentucky, two weeks hence, to oppose the mighty Secretariat, last year's Horse of the Year, and the probable Derby favorite re-

cently syndicated for a world record \$6,080,000.

Restless Jet, Mr. Prospector, Step Nicely, and Our Native, winner of Florida's Flamingo Stakes are just a few of the nominated guests. Prestigious racing establishments such as Brookmeade Stable, Hobeau Farms, King Ranch and Aisco Stable may try for some western gold. Southern California will send some of the keener contenders for the Northern state's top race. Neil Hellman's Linda's Chief looms a strong contender along with Sigmund Sommer's Sham and Knightly Dawn. The latter triumphed in the \$100,000 California Juvenile Stakes at Bay Meadows last fall. Theatrical names such as Quinn Martin and George Putnam are well represented by Groshawk and Autry respectively. Mrs. John Longden would enjoy achieving some Longden fame in the winner's circle with either of her nominees, Lucky Hayes or Tudor Money. An international flavor is injected with the nomination of Aljamin, a competitor at the Hippodromo in Mexico City and from Puerto Rico comes Blanqui R, the island's top filly who may take a run at the Yanqui dollar (devalued or not).

Here at Golden Gate, local hopes rest with the winners of those three prep races, along with any "sleepers" still in the barn. Maybe Kjell Qvale, President of the Pacific Racing Association could win his own first prize with Glass Blower or Kokos Pal, from the Northwest, could go all the way.

The answer will come at approximately 5 P.M. on Saturday, April 21. No matter the winner, the sport will be the richer for having displayed the best it can offer in Northern California.



Actor Walter Matthau joins with Melville Marx, Vice President of the Tanforan Racing Association to select the star performer for the next race.

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(European Motors-Mercedes Benz tells how to avoid a few of the pitfalls in leasing)

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by
Barry Hyams

Opera has been in residence in California for about one hundred and twenty years. Originally a divertissement for royalty, it somehow felt right at home on the frontier. It had just the right flamboyancy to exalt the Gold Rush era, a time when real life itself was operatic. Social distinctions were in flux. The morning's grubstaker was a Croesus by evening when ruin frequently overtook the nabob. The minstrel, until then "a thing of shreds and patches", assumed the role of nobility. "The mood," as one chronicler put it, "was grandiose. Grand opera was the most satisfactory form of entertainment."

That was before the sonic boom, before the whine of jets, the combustion of automobiles, the cannonade of compressed air drills. Perhaps it was the wind blowing from the Golden Gate and sweeping the skies clean beyond the encircling peaks. The human voice could be heard and had the power to delight even in the streets. The *Alta California* of February 3, 1851 reported that "lovers of vocal music with not a spare shilling can yet have their taste gratified by visiting the plaza any morning. The bootblacks who have profitably squatted on the steps of the California Exchange daily pour forth their melodious strains to a crowd of admiring listeners."

Nine days later, opera made its grand entrance into the city as the curtain of the Clay Street Adelphi rose on Bellini's *La Sonnambula*. The event was so exhilarating as to be celebrated by a bonfire, somewhat overdramatically seeing that the opera house itself was the fuel for the blaze. Unperturbed, the house rose from its ashes by August and the citizenry were treated to *Norma* and *Ernani*. That did it. San Franciscans were irrevocably enslaved to the enchantress; even the circus yielded supremacy to opera.

The reign of opera continued uninterrupted for a period of sixty years. Neither depression nor earthquake could overthrow its dominion as audiences were regaled with almost 8400 performances. In the two decades that ended the 19th century, one hundred and fifty-two different operas were presented. San Francisco rivalled New York in magnetic power to attract the great. Enrico Caruso sang *Carmen* the night before the great fire. Pietro Mascagni conducted his *Cavalleria Rusticana* before the

disaster, and Ruggiero Leoncavallo his *Pagliacci* following the quake. The city bred its own beauty and talent in Sybil Sanderson who took Paris and Jules Massenet by storm. Finding her the paradigm for his heroines, the composer wrote *Thais* and *Manon* expressly for her. The Tetrizzini cigar was created shortly after the legendary Luisa made her American debut in San Francisco in 1905 singing Gilda in *Rigoletto*. Five years later she inaugurated what was to become a local tradition when 50,000 gathered on Christmas Eve at Lotte's Fountain where Kearny meets Mission and Geary to hear a street concert in which she sang "The Last Rose of Summer" and the Waltz Song from *Romeo and Juliet*. At the conclusion, a young army colonel standing close by the diva bowed from the hips and gallantly kissed her hand in gratitude. A few years later that same officer rose to command the American Expeditionary Forces in Europe during World War I. He was General John J. Pershing.

By then opera had been deposed, succeeded by operetta and comic opera, and finally the crown had passed to a new art as the Tivoli, San Francisco's bastion of opera, was converted into a movie house. Olin Downes, the doyen of the *New York Times*, recorded his impressions of a visit to San Francisco in 1930. Opera which had languished for a decade had been resuscitated by Gaetano Merola. Downes wrote as if he had witnessed the return of Lazarus.

"The populace loved opera," he stated. "They supported it not as a civic duty but as a passion. It would seem that San Francisco today is not the city it was in the pre-earthquake era; it is safer, saner, perhaps more bourgeois. But a heritage like that is not lost in a year, nor indeed can it ever be wholly forgotten, and about San Francisco there is the flavor of a wonderful past and that atmosphere which savors of adventure and of tastes formed by rich adventurous living."

The heritage did not dissipate itself. San Francisco Opera not only took root but had bloomed, even proliferated, first, with Spring Opera Theater, and last, with Western Opera Theater, an oeuvre of Kurt Herbert Adler's fecund vision. The Maestro had sniffed the atmosphere and had smelled something familiar. Himself the son of an opera city, Vienna,



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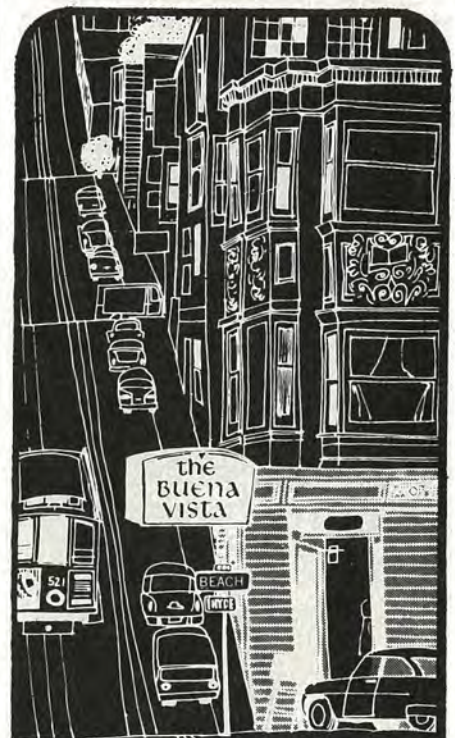


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his antennae had received the vibrations of San Francisco's past tradition. He sensed its flavor and behind the "safe, sane and bourgeois", he heard the echo of street singing, felt the excitement of crowded opera houses, and saw the possibilities of a city's predilection, dormant but capable of greening in native form. Established with assistance from the National Endowment of the Arts, in barely six years the outlines of Western Opera Theater have taken impressive shape.

The objectives were simple: to provide young American artists with the opportunity to broaden and deepen their experience without dependence on European pastures; to provide opera in English on a professional level to communities where opera is rare or totally strange; to introduce the art to students and to develop future audiences. The results have been far-reaching.

To date, the Western Opera Theater truck, bus and cars have traversed 42,000 miles, rumbling the length and breadth of California, Arizona, Nevada and Oregon (and by air to Alaska) to visit 166 western communities and to perform to 770,000 people. The company, averaging fifteen to eighteen singers, plus technical staff, have given 457 performances of 12 operas. Routinely, the truck will unload its portable stage, lighting equipment and wardrobe trunks at a public school in Humboldt and the company will present *The Elixir of Love*; go on to Grass Valley to do *The Turn of the Screw*; and proceed to Many Farms on an Indian reservation in Arizona for a performance of *La Traviata*. Or the troupe might stop at a college and spend a week in workshops, seminars and lecture/demonstrations, culminating in a full-scale performance, frequently utilizing the pre-rehearsed campus chorus and orchestra.

Recently an observer accompanied a contingent of Western Opera Theater down Route 101 to San Mateo's High School auditorium where they were scheduled to do *La Traviata* at 10:30 that morning. It was 8:15 and the windshield wiper worked feverishly against a driving rain. No one looked sleepy and the banter was unrelenting. ("Why don't we just call and give the performance over the phone?") At the school parking lot, other cars were drawing up and discharging loads of singers. From one emerged a baritone with a cassette player, slung from his shoulder, going full blast with a Bach partita for violin. Others drifted into the theater, exchanging morning gossip. ("I got a

funny feeling in my stomach when I realized I did my first *Cenerentola* here three years ago.") The auditorium was deserted except for technicians trudging to and fro across the curtainless stage, readying props and costumes. A cast member sat improvising at one of the pianos in the pit and playing snatches of Chopin and Schumann to the empty hall. The school P.A. system squawked announcements about collections for the Cerebral Palsy Fund and the statewide competition in which San Mateo High had entered two wrestlers for the first time. The singer at the piano was replaced by two accompanists who took their places with the conductor to rehearse "orchestra" cues. Signs in political convention style began to appear all over the auditorium to guide the twenty-two participating schools to their seat locations. At 10 a.m. the students began to arrive from a radius of thirty miles, cramming the hall with a heaving sea of 1600 high-decibelled voices aged 10 to 18. Promptly at 10:30 the front lights flashed on the stage setting to be greeted by cheers and whistles. The signs were removed. The lights dimmed. The hall was hushed. The conductor appeared at his stand and announced: "Welcome to *La Traviata*!" Applause. Music. The show began. Threaded with brief snatches of explanation, the music filled the auditorium and the singers proceeded with the tale of Verdi's ill-fated heroine. Reactions were varied and vocal. As Violetta tried to dissuade Alfredo from his headstrong love, a little girl remarked, "How ridiculous!" and a murmur of amusement ran through the hall. The farewell that climaxed the act was



*Shigemi Matsumoto, still in costume (Despina in *Così fan tutte*), after a Western Opera Theater school performance.*



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applauded roundly. Aiding the technicians, the singers changed the setting and the props. At the end of the opera, Violetta expiring, elicited an ovation. Never was a death so cheered and bravoed. The same little girl sat quietly for a moment then turning to her companion, exclaimed, "Oh, I cried!" It was 11:30. The performance was over and the singers came down from the stage in their costumes and makeup to meet and talk with their audience.

Western Opera Theater also instituted an annual event that has come to be known as "Dollar Opera", a series of performances in spring at the San Francisco Palace of Fine Arts, the dollar of the title signifying that admissions are exactly that and available to all. Nine performances are scheduled to begin on April 27th.



Joan Sutherland in Union Square, September 11, 1972.

Last year, commemorating San Francisco Opera's Golden Anniversary, Western Opera Theater celebrated the event with the reinstitution of "street concerts". Through the month of May and once again in July, they were heard over the buzz of traffic in Zellerbach Plaza, Ghirardelli Square, on the steps of City Hall, and at Grant and Maiden Lane. These were precursors of the formal opening exercises of the fall season at which Joan Sutherland appeared in Union Square where the Mayor, to a flourish from the Sixth Army Band, presented her with a key to the city. Miss Sutherland responded by singing "A fors' è lui . . .". Ten thousand San Franciscans jamming the Square refused to let her go. She obliged with a nostalgic and appropriate encore: "The Last Rose of Summer." The spirit of Luisa Tetrzzini must have smiled.

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GARDEN ARTS

by Bob Goerner

Overheard at a cocktail party, one woman to another: "How wonderful it must have been in the olden days when you bought fresh produce, took it home and washed it in the sink before you cooked it. I'm so tired of opening packages of frozen vegetables". My informant, who understandably was rendered speechless, not only serves fresh fruits and vegetables every day to her family but grows a considerable part of the dinner fare every summer in her garden. We wondered how the frozen package lady would have viewed that kind of atavistic behavior.

Growing your own vegetables has been somewhat out of favor since the demise of the World War II Victory Garden. But the proliferation of health food stores and the swing to organic gardening seems to have sparked a revival of what used to be, for our great-grandparents, an accepted part of home life. So, herewith, some miscellaneous thoughts for those of you who may be new to the grow-it-and-eat-it-yourself movement.

If April follows the long-range weather forecasts we may have more than our share of showers, setting back those with low-lying or heavy ground a month or so in putting in the garden. Take heart; actual experience in the past has shown that many a late planted tomato has more than caught up with its earlier brother who went into a sulk over cool and damp weather. If room is available two plantings of tomatoes might show you if this is a possibility at your place. Also it would be well to select several varieties to test, retaining the best for matching against newcomers next year. If you are in the cooler portions of the bay area you might try a cherry tomato such as "Small Fry" or "Sugar Lump". They seem to have fewer disease problems.

If you have the space for it, corn can truly become a gourmet experience. While you may not have to have the pot boiling before you go out to pick the evening meal, I certainly wouldn't suggest letting an unnecessary moment lapse between husking and heating, although newer varieties retain their sugar content somewhat longer.

Are you ready for some heresy? Standard instructions for planting corn say three feet between rows and young plants thinned to 18 inches in the row. This is a waste of space in the home garden. For years I have successfully planted in blocks of four rows, one foot apart, with the plants

thinned to a foot apart in the rows. In other words, each plant has a square foot of growing area. Each block is separated by four feet from the next, allowing space to harvest. You'll be able to reach two rows from each aisle. Planting is done weekly, about six feet of each block. As my blocks are 24 feet long and I plan on three blocks per season, this means 12 weeks of planting and harvesting corn. Heaven in prospect for the dedicated corn lover!

This tight spacing results in excellent pollination, full ears and fewer weeds. Just give sufficient amounts of fertilizer and don't bother pulling off the suckers. It's a waste of time. It won't help the plant as far as I know.

Now about zucchini. For the amount of effort put into it, this has to produce the greatest payoff in the garden world. Nearly all the modern varieties are bush types that stay put. They should be spaced five or six feet apart and usually ripen six squash a week per plant during the height of the season. This will give you an idea of how many to put in for your family. Don't forget zucchini are also good raw in salads and can be liquified and blended with chicken stock to be frozen for winter consumption as a soup with the addition of cream. New this year is yet another All-America award winner, "Aristocrat", which I shall be testing against my long-time favorite "Greyzini" which has become hard to find in the past few years. Stokes Seeds in Buffalo still list it.

If you don't have room for a separate vegetable garden, how about growing a few things in among your flowers and shrubs as an interesting accent. I've seen peppers handled this way, making a colorful display when they ripened to red. A few parsley plants set near the kitchen door will provide months of fresh garnish if you pick the outer sprays, allowing the newer sprigs to fill in. Parsley seed should be soaked overnight in water before sowing. Chives, if you like them, are suitable for this location but beware of mint. It can take over and resist most attempts at control.

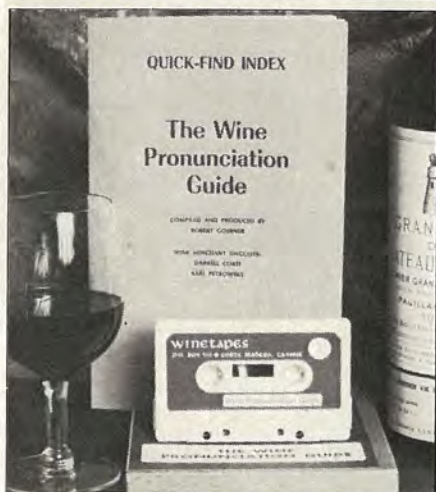
I'll be interplanting an assortment of vegetables among the rows of annuals and young perennials this spring. Root crops such as carrots, beets and radishes. The leafy items will include many kinds of lettuce and possibly some Swiss chard. Most should be ready for harvest before they crowd the flowers. Make your garden do double duty!

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RENO

Harrah's Reno (Headliner Room)
thru May 9 — Sergio Franchi
May 10-30 — Sandler & Young
May 31-June 13 — Shecky Greene

Nugget (Sparks)
thru May 6 — Open
May 7-23 — Marty Robbins
May 24-June 13 — Kate Smith

Ponderosa Hotel (dancing and show)
May 1-31 — Open

LAKE TAHOE

Harrah's Tahoe (South Shore Room)
thru May 2 — Petula Clark
May 3-16 — Raquel Welch
May 17-30 — Glen Campbell
May 31-June 13 — Eddy Arnold

Sahara Tahoe (High Sierra Room)
May 4-20 — Elvis Presley
May 21-23 — Open
May 24-31 — Liberace

LAS VEGAS

Caesars Palace
thru May 9 — Alan King and Ella Fitzgerald
May 10-23 — Steve Lawrence and Edye Gorme
May 24-June 6 — Tom Jones and Norm Crosby

Desert Inn

thru May 7 — Juliet Prowse
May 8-28 — Bobbie Gentry and John Byner
May 29-June 25 — Bob Newhart

Dunes

Current — "Casino de Paris"

Flamingo

thru May 16 — Don Ho
May 17-June 13 — Sergio Franchi

Frontier

thru May 2 — Wayne Newton
May 3-30 — Roy Clark
May 31-June 27 — Patti Page

Las Vegas Hilton

thru May 3 — Johnny Cash
May 4-20 — Bill Cosby
May 21-June 3 — Tony Bennett

Riviera

thru May 8 — Shecky Greene and Joel Grey
May 9-29 — The Fifth Dimension and George Kirby
May 30-June 12 — Vikki Carr and Pat Henry

Sahara

thru May 11 — Frank Gorshin
May 12-14 — Buddy Hackett
May 15-28 — Nancy Sinatra
May 29-June 15 — Rowan & Martin/Jerry Van Dyke

Sands

thru May 1 — Danny Thomas
May 2-15 — Open
May 16-June 5 — Robert Goulet

Stardust

current — "Lido de Paris"

Tropicana — "Folies Bergere"

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7:00 PM — KRON/FM (Stereo, 96.5 mc.) — Show Album — "THE ROTHSCHILDS"
8:00 PM — KKHI/AM (1550 kc.) and KKHI/FM (Stereo, 95.7 mc.) — Boston Pops
8:00 PM — KRE/AM (1400 kc.) — Showtime — "THE FANTASTICKS"

Wed., May 2

7:00 PM — KRON/FM — Show Album — "DO I HEAR A WALTZ?"
8:00 PM — KKHI/AM-FM — Boston Symphony
8:00 PM — KRE/AM — Showtime — "CAMELOT"

Thu., May 3

7:00 PM — KRON/FM — Show Album — "BLOOMER GIRL"
8:00 PM — KRE/AM — Showtime — "THE UNSINKABLE MOLLY BROWN"

Fri., May 4

7:00 PM — KRON/FM — Show Album — "KISS ME KATE"
8:00 PM — KRE/AM — Showtime — "DEAR WORLD"

Sat., May 5

7:00 PM — KRON/FM — Show Album — "HALLELUJAH, BABY!"
8:00 PM — KKHI/AM-FM — Philadelphia Orchestra
8:00 PM — KRE/AM — Showtime — "ROAR OF THE GREASEPAINT"

Sun., May 6

8:00 PM — KKHI/AM-FM — Sunday Night Opera — "ATTILA" (Verdi)

Mon., May 7

7:00 PM — KRON/FM — Show Album — "SWEET CHARITY"
8:00 PM — KQED (Channel 9) — SPECIAL OF THE WEEK
8:00 PM — KRE/AM — Showtime — "NO STRINGS"
8:00 PM — KRON/FM — Monday Night Opera — "MARIA STUARDA" (Donizetti)

Tue., May 8

7:00 PM — KRON/FM — Show Album — "THE MERRY WIDOW"
8:00 PM — KKHI/AM-FM — Boston Pops
8:00 PM — KRE/AM — Showtime — "HOW TO SUCCEED IN BUSINESS"

Wed., May 9

7:00 PM — KRON/FM — Show Album — "CALL ME MADAM"
8:00 PM — KKHI/AM-FM — Boston Symphony
8:00 PM — KRE/AM — Showtime — "DAMES AT SEA"

Thu., May 10

7:00 PM — KRON/FM — Show Album — "NOW IS THE TIME FOR ALL GOOD MEN"
8:00 PM — KRE/AM — Showtime — "MILK AND HONEY"

Fri., May 11

7:00 PM — KRON/FM — Show Album — "DEAR WORLD"
8:00 PM — KRE/AM — Showtime — "BYE, BYE, BIRDIE"

Sat., May 12

7:00 PM — KRON/FM — Show Album — "OLIVER"
8:00 PM — KKHI/AM-FM — Philadelphia Orchestra
8:00 PM — KRE/AM — Showtime — "THE BOY FRIEND"

Sun., May 13

8:00 PM — KKHI/AM-FM — Sunday Night Opera — "RIGOLETTO"

Mon., May 14

7:00 PM — KRON/FM — Show Album — "FANNY"
8:00 PM — KQED (Channel 9) — SPECIAL OF THE WEEK
8:00 PM — KRE/AM — Showtime — "HELLO, DOLLY"
8:00 PM — KRON/FM — Monday Night Opera — "MADAMA BUTTERFLY" (Puccini)

Tue., May 15

7:00 PM — KRON/FM — Show Album — "CAROUSEL"
8:00 PM — KKHI/AM-FM — Boston Pops
8:00 PM — KRE/AM — Showtime — "JENNIE"

Wed., May 16

7:00 PM — KRON/FM — Show Album — "BITTER SWEET"
8:00 PM — KKHI/AM-FM — Boston Symphony
8:00 PM — KRE/AM — Showtime — "FIORELLO"

Thu., May 17

7:00 PM — KRON/FM — Show Album — "GEORGE M!"
8:00 PM — KRE/AM — Showtime — "GENTLEMEN PREFER BLONDES"

Fri., May 18

7:00 PM — KRON/FM — Show Album — "PROMISES, PROMISES"
8:00 PM — KRE/AM — Showtime — "GEORGE M!"

Sat., May 19

7:00 PM — KRON/FM — Show Album — "THE STUDENT PRINCE"
8:00 PM — KKHI/AM-FM — Philadelphia Orchestra
8:00 PM — KRE/AM — Showtime — "SOUND OF MUSIC"

Sun., May 20

8:00 PM — KKHI/AM-FM — Sunday Night Opera — "LA FAVORITA"

Mon., May 21

7:00 PM — KRON/FM — Show Album — "NO STRINGS"

8:00 PM — KQED (Channel 9) — SPECIAL OF THE WEEK

8:00 PM — KRE/AM — Showtime — "GREASE"

8:00 PM — KRON/FM — Monday Night Opera — "FIDELIO"

Tue., May 22

7:00 PM — KRON/FM — Show Album — "ST. LOUIS WOMAN"
8:00 PM — KKHI/AM-FM — Boston Pops
8:00 PM — KRE/AM — Showtime — "ANNIE GET YOUR GUN"

Wed., May 23

7:00 PM — KRON/FM — Show Album — "ANYTHING GOES"
8:00 PM — KKHI/AM-FM — Boston Symphony
8:00 PM — KRE/AM — Showtime — "SWEET CHARITY"

Thu., May 24

7:00 PM — KRON/FM — Show Album — "CANDIDE"
8:00 PM — KRE/AM — Showtime — "GOLDEN BOY"

Fri., May 25

7:00 PM — KRON/FM — Show Album — "FIORELLO"
8:00 PM — KRE/AM — Showtime — "ON A CLEAR DAY"

Sat., May 26

7:00 PM — KRON/FM — Show Album — "THE BOYS FROM SYRACUSE"
8:00 PM — KKHI/AM-FM — Philadelphia Orchestra
8:00 PM — KRE/AM — Showtime — "SOUTH PACIFIC"

Sun., May 27

7:00 PM — KKHI/AM-FM — Sunday Night Opera — "DON CARLO"

Mon., May 28

7:00 PM — KRON/FM — Show Album — "WEST SIDE STORY"
8:00 PM — KQED (Channel 9) — SPECIAL OF THE WEEK
8:00 PM — KRE/AM — Showtime — "THOROUGHLY MODERN MILLIE"
8:00 PM — KRON/FM — Monday Night Opera — "MEDEA" (Cherubini)

Tue., May 29

7:00 PM — KRON/FM — Show Album — "MY FAIR LADY"
8:00 PM — KKHI/AM-FM — Boston Pops
8:00 PM — KRE/AM — Showtime — "A STAR IS BORN"

Wed., May 30

7:00 PM — KRON/FM — Show Album — "SHOW BOAT"
8:00 PM — KKHI/AM-FM — Boston Symphony
8:00 PM — KRE/AM — Showtime — "SCROOGE"

Thu., May 31

7:00 PM — KRON/FM — Show Album — "HOUSE OF FLOWERS"
8:00 PM — KRE/AM — Showtime — "HIGH SOCIETY"

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