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

Jahan met Mumtaz in the year 1608. Hindu, Persian had dominated the country for five centuries. Love was worshipped as the highest attainment of life.

Shah Jahan, loving Mumtaz, had named her Parfum Garden. She was intoxicatingly attar of roses. She bore him fourteen children.

On June 1, 1631, the Empress Mumtaz died in the arms of her husband. Two weeks later, Shah Jahan’s hair turned white. He would burst into tears at the mention of her name. In memory of her love he built the Taj Mahal.

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

Shalimar by Guelein

We open this program with a reminder.

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

And what we can do for you.
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When you return to business, think of the Business Bank.

And what we can do for you.

They are in India. They were built by the Mogul Emperor Shah Jahan for his favorite wife, Mumtaz Mahal. Shah Jahan met Mumtaz in the year 1608. Hindu poets had dominated the country for five centuries. Love was worshipped as the highest attainment of life. Mumtaz knew all of the arts of love. She read "The Perfumed Garden," the "Poema Suetes." She wore intoxicating scents such as musk and attar of roses.

She bore him fourteen children.

On June 7,1651, the Empress Mumtaz died in the arms of her loving Shah Jahan. Two weeks later, Shah Jahan's hair turned white. He would burst into tears at the mention of her name. In memory of her love he built the Taj Mahal.

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

Shalimar by Guelein

A UNIONAMERICA COMPANY
Announcing the dawning of a new day in skin care...

Geminesse Enriched Moisture Complex Cream

The consummate face treatment. This extraordinary new beauty complex not only moisturizes and tightens your skin—but actually helps lock in precious moisture even in the driest environments. The secret of its success: an exclusive tri-activated formula fortified with natural oils, humectants and a unique patented compound that simulates the skin’s own moisturizing factor. Geminesse Enriched Moisture Complex Cream. Simply, a most remarkable new way to help guard against moisture loss and the ravages of a dry, dehydrated complexion.

PERFORMING ARTS

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

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PERFORMING ARTS is published monthly and circulated to audiences attending prime attractions at the Opera House and other San Francisco theaters—average monthly circulation 150,000. Performing Arts is also published in Los Angeles and circulated at The Music Center—average monthly circulation 200,000. All rights reserved. © 1973 by Performing Arts. Reproduction from this magazine without written permission is prohibited. PRINTED IN SAN FRANCISCO.
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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 Louene, left, exchanged vows in a colorful pantomime pa-
gnant supported by a cast of friends and followers, many of them in
cloven 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 gamously 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 BANZAI

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

At the Palace of Fine Arts Thea-
tre, on five evenings last winter, the
44-member San Francisco Sympho-
ny Autumn Orchestra and the Wine-
growers of California proved how
right Emerson was, with "Bacchus
Banza—Music of Now and Then."

This admirable partnership—
named for the classic god of wine
and frivoly—presented programs of
baroque and contemporary mu-
sic. Each concert, guest con-
ductor Leon Fleisher and his mus-
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 win-
iejs, for taste—the men and women
who make the music, for talk.

Leon Fleischer, 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, Fleischer began a
new career as a conductor, also giv-
ing 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 `Beaujolais' — to
Maynard Amerine, senior enologist at
U.C. Davis (an enologist is an expert
in wine making), lecturer, and inter-
nationally-known consultant. Dr.
Amerine is extremely adept at finding
the right words to describe the char-
acter 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 over-
power you like its French counter-
part; "it's just like comparing Mozart
with 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 climax-
ed with a glass of Hine's Grand Cham-
pagne Cognac 1830. "This cognac,
distilled from the wines of the finest
vinyards of the Charentes in a great
vintage, was, as it were, an altar 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.

Introducing American's new Travel Gift
Certificate.

How many times have you said to your family or
close friend, "You've got to come out and see us
in California."

And how many times have they said, "We'd love
to...one of these days."

Well now you can keep them from putting it off
any longer. With American Airlines new Travel
Gift Certificate.

Just tell us what size gift you'd like to send: $50, $100, $250, Whatever.
We'll make out the gift certificate and send it
to them.

The certificate itself can be used for airline
tickets and tours around the State of California. And
it's good up to a year after it's issued.

Why not stop by an American Airlines ticket
office and get all the details. And this year give
someone you love something they've never had.
A vacation in California. It's a great gift. Because it's something you can
all enjoy. Together.
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, Lorren, left, exchanged vows in a colorful pantomime pageant supported by a cast of friends and followers, many of them in clown costume.

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This admirable partnership—named for the classic god of wine and frivoliety—presented programs of baroque and contemporary music, with each concert, guest conductor Leon Fleisher and his musicians joined with concertgoers in front of the big fireplace in the theater lobby. There they tasted and talked—good cheeses and the finest products of a dozen California wineies, for taste—the men and women who make the music, for talk.

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MUSICAL METAPHORS

And now I raise my glass of the best California Pinot Noir I know—Beaulieu Vineyards Bouquet — 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 1838. "This cognac, distilled from the wines of the finest vineyards of the Charentes in a great wine barrel, was, in 1838, the climax 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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How many times have you said to your family or close friends, "You've got to come out and see us in California." And how many times have they said, "We'd love to...one of these days."

Well now you can keep them from putting it off any longer. With American Airlines new Travel Gift Certificate. Just tell us what size gift you'd like to send. $50, $100, $200, Whatever.

We'll make out the gift certificate and send it to them. The certificate itself can be used for airline tickets and tours around the State of California. And it's good up to a year after it's issued. Why not stop by an American Airlines ticket office and get all the details. And this year give someone you love something they've never had. A vacation in California. It's a great gift. Because it's something you can all enjoy. Together.
How Charles Taguchi found love at a Crocker Bank.

This is about a couple who yearned for a child of their own, a little girl in Japan who yearned for parents of her own, and a banker who understood.

Charles Taguchi’s relationship with Crocker Bank began when he borrowed the money to go into business for himself, and has continued in a way that is best expressed by Mr. Taguchi himself:

“One time around Christmas when I was so busy I was unable to do my banking paperwork, the Crocker people sent someone over to help me with the details. “But Crocker Bank did something else. Years ago when we wanted to adopt a daughter from Japan, the Crocker bank manager wrote a letter in my behalf to the Immigration Department. “That kind of special help is what the Crocker Bank is like to me.”

CROCKER BANK
Ready to listen. Ready to help.

Notes From a Netherlands Notebook
by Ernest Beyl

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
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Brother Timothy's Napa Valley Notebook

More background on Napa Valley Gamay Noir from The Christian Brothers

Ever since we brought out our first bottling of Gamay Noir several years ago, we have been asked about the grape. The grape is the true
Gamay of the Beaujolais area of France, and is called “Gamay Noir a Jus Blanc” in some books. This fine red varietal does exceptionally well in our Napa Valley vineyards.

The wine it produces here is a great favorite—rich, dry and red, with a velvety softness. All of our dry red wines are cask aged for at least four years or more, and bottle aged before shipping.

We are also asked about vintage dating. We have always believed we can produce better wines without doing this. A very old wine blended into a moderately aged wine will frequently make a great improvement. A little of a younger wine will sometimes add desirable fruitiness to an older wine. Each harvest has certain specific characteristics. We borrow a little of the best from each one. We believe this creates greater balance and continuity.

The Christian Brothers Gamay Noir is ready to drink when it leaves our cellars—but it will continue to improve in your own "cellar" for another three or four years—providing it is stored on its side in a cool, dark place.

Priced at about $1.25, Gamay Noir is a good companion with a wide range of foods—red meats or even-pizza.

Brother Timothy, F.S.C., Millennium

The Christian Brothers Winery

Napa Valley, California


I parked the car and walked unsteadily into the castle. Before it had a chance to say a word, a man in a white shirt standing just outside the main doors of the house held his hands out to us and said: “Welcome to Witten. Castle Mr. and Mrs. Bexley.”

"Come let me show you to your room. Everything is ready for you.”

"How’s that for a welcome?"

The Continent’s biggest, tax free shopping center is in Amsterdam’s Schiphol Airport. The airport also has a shop where departing passengers can purchase tins of beluga caviar and that magnificent Gouda cheese. Most Gouda in the U.S. is really "Coulommiers," originally made here from Wisconsin. By the way, it’s pronounced "Houwmur", not the way you would expect.

Schwenken

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 Schwenken and you’ll see how tough it is. Schwenken is a weasle and fishing village. During World War II the Dutch used the word Schwenken as a military password, because only a true Dutchman could pronounce it correctly.

Dutch Breakfast

The Dutch are very sensible about breakfast food. First, there is cold tea, no hot chocolate or milk. Then there are several kinds of bread and rolls which are 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. Then you get a boiled egg and orange juice along with this if you wish.

The French Retreat

In 1662 the Netherlands were invaded by the French Army only a few months from Maastricht, and is now operated as a hotel. It is a magnificent old stone structure with large comfortable bedrooms, excellent service and a really first rate cuisine.

Last year my wife and I arrived in Amsterdam aboard CP Air from Vancouver. At 6 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 Keete Witten and so we drove the car through the village. When we arrived at the hotel we found the guest book filled with notes from American and British visitors. Witten is halfway between Strasbourg and Colmar.

We had been in the area for many hours, then suddenly we heard the sound of a car coming through the village. We went outside to see what it was, and then we saw a car driving up the hill where we were waiting.

"Hello," said the man, "I’m looking for a place to stay."

"Yes," said the woman, "I’ve been looking for a place to stay for the past week."

"Well," said the man, "I found one. It’s called the Hotel du Nord.”

We drove up the hill and found the hotel. It was a small building with a sign saying "Hotel du Nord," and there was a man standing outside."}

Now You Can Rent a Magnificent Instrument!

Be certain of the kind of piano or organ you select before making your final choice to buy. At Yamaha you have the advantage of choosing from a large selection of famous brand names. You’ll choose correctly by adopting our popular Rent-First plan. Correct as to voice, action, or furniture styling.

Does your youngster want a trumpet, trombone, or clarinet? He may choose one, then change his mind after the beginning. The answer is Yamaha’s Rent-Plan. Ask about it today!

Yamaha makes friends of Customers—and Customers of Yamaha with our Unique Rent-Plan!

YAMAHA MUSICT CENTER
San Francisco’s Most Complete Music Store—157 Geary Next to City of Paris/392 98375 Factory-Owned Store}

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Brother Timothy, F.S.C.

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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 golden, area 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 burgomaster 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 1669 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 Burgomaster.

For people who hunger after culture.

All evening, you’ve used this program to follow what’s happening on stage. When the curtain comes down, use it to find out what’s happening around town. A great dinner, perhaps? Let the American Express Money Card usher you to one of these fine restaurants:

La Bourgogne
320 Mason St. 362-7352. Enjoy the intimate atmosphere as well as the superb French cuisine.

Amelio’s
1630 Powell St. 781-9643. This restaurant offers the finest Northern Italian cuisine.

L’Étoile
1075 California St. 771-1529. Dine in the elegance of the Louis XVI decor.

Trader Vic’s
20 Cosmo Pl. 776-2232. Continental and Cantonese cuisine in an intimate Polynesian atmosphere.

L’Orangeerie
419 O’Farrell St. 776-3600. “French dining without compromise” is the motto of the house.

The Blue Fox
659 Merchant St. 981-1177. World famous for its fine cuisine and impeccable service.

Bardelli’s
243 O’Farrell St. 982-0243. Italian cuisine with a French accent.

Doro’s
714 Montgomery St. 397-6822. Outstanding Continental cuisine in elegant surroundings.

Ernie’s
849 Montgomery St. 397-5689. A symbol of pure Victorian elegance as it truly was – supremely luxurious.

Alexis
1001 California St. 885-6400. French cuisine in royal Braque splendor.

Canlis
Fairmont Hotel. 392-0113. Superb steak and seafood served with Oriental grace.

Headed for Broadway?
Our little green Money Card has just taken over New York’s Great White Way. Now you can pay for theater tickets at any Broadway box office with the American Express Money Card.

Chevrolet
There was a time when Chevrolet stood for economy and dependability because that was what people wanted most.

But, of course, people change, ideas change, and Chevrolet believes that there’s always a better way. We blended all we learned about economy and dependability with luxury in a car called Caprice. Five years ago we had one model. Today we have five. They all come with power steering, power front disc brakes, automatic transmission, and 400-cu. ft. V-8. They all come with yards of quieting insulation. They all come with an advanced power ventilation system that has a delay sensor to help avoid cool drafts on cold days. They all come with an improved front bumper system, molded full foam seats, a distinctive grille unlike any other Chevrolet’s, new colors, new fabrics and one of the most comfortable steering wheels you’ve ever taken hold of.

So if you’re just plain tired of just plain driving, see Caprice, now five of a kind.
New Caprice. If you're just plain tired of just plain driving.

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The Caprice family line also now includes the 4-door sedan, station wagon, convertible and estate wiper.

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Our little green Money Card has just taken over New York’s Great White Way. Now you can pay for theater tickets at any Broadway box office with the American Express Money Card.
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 1568 as a home for an old man. It is decorated in the style of the day. The original dining room for the man 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 man's home that they governed. Such commissions were common at the time. Artists painted 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 peacetime is surrounded by scores of tourists.

A New Van Gogh Museum

About an hour's drive from Amsterdam near the town of Amstelveen is the Kröller-Müller Museum. It houses over two hundred Van Gogh's as well as works by such artists as Manet, Renoir, Cézanne, Gauguin, Picasso, Juan Gris, Braque and Mondrian. It is worth a sidetrip.

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 now the museum has been able to complete a permanent home for the collection. To our surprise, the museum there will be 150 paintings and 400 drawings by the artist. Of the paintings 43 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 correspondences, 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 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 1-3357.

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THE LANDING,
Marriott Inn, Berkeley Marina,
Berkeley

We often refer to the cliche "relaxed dining." We feel 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 Gerben 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 pears.

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

Austrian Chef Reinhold 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 Scallopine Marsala, Breast of Chicken Bordelaise, and the Filet of Sable 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 Flambe. 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 formerly 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 Duqueure and Guy Francoeur 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 Tribes a la Mode de Caen (the specialty of Madame Duqueure), Calis Sweetbreads Flambe with Madeira, Rack of Lamb, Le Tournedos Camembert (filet of beef with bernaise sauce), Au Poivre Flambe a la Marmagne, 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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A 400 year old English tradition that became the first name for the martini.

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SHARE THE WEALTH
WITH PERFORMING ARTS

(secret places to eat, drink, and browse)

EDUARDO'S — 2324 Chestnut St.,
San Francisco — 607-6164 — HOURS:
Tues-Sun 5-11 pm. Closed Mon.

It has been a long time since our
Restaurant of the Month Award was
announced, but here's another entry
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 claustro-
types meetings! Oh, yes, as to the food:
for a 60 second period of sal-
bivage... delicate, flavorful and
much lighter than most Italian restaur-
ants. Everything is made fresh in the
kitchen, including the many kinds of
pasta, which Mrs. Eduardo prepares
early each morning. We were just de-
lighted with everything served, and
finally had our faith restored in ravi-
oli, since these had none of the too
floury, soggy texture one usually
finds. The Salmimbocca was the best
we ever tasted, subtly spiced and
sauced so that the taste and texture of
ham and veal came through like
Gambutti (that does date us, n't).

We equally liked the green fettucine.
The bill won't be any shock, since it's
easy to stay under $5 per person, in-
cluding 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 weekdays or
very early.

CORBIN'S GALLERY — Route 9, Box
135, Half Moon Bay — 736-5668
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
10-5, or Dale is off on a commis-
sion just now — better call or write
first! Anne and Dale Corbin own, run
and stock this small gallery just out-
side of Princeton, and our exciting
discovery of the month just has to be
Dale's Totem! He may be the only
non-Canadian, Eskimo, Polynesian
producing these tall, marvelously
fierce fetishes, and he certainly is the
only individual carving SQUARE to-
tems in the world! In case you need
a conversation producer for your
front lawn or back yard (neat to see
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 deer skull, ruffled deer,
and animals (all home-made with
TEC) from $1 to $5, certainly better
made and more reasonable than the
offerings from the street artists in
our fair city.

HELEN'S ANTIQUES — 37312 Niles
Blvd., Niles — 762-2728 — HOURS:
Tues & Wed 10-5, Thurs 10-9, Sat and
Sun 11-5.

Having trouble finding an antique
bidee? Well, look no further! Here
they are, along with a huge selection
of glassware, vases, plants, etc. But
what we found more interesting were
the cases and cases of small things —
cellular dolls, old prescription boxes,
belts, pins, sterling silver mice and
hundreds of other items we couldn't
begin to remember. Helen Hansom,
who owns this fascinating store, is
one of our kind of people. She can'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
to the shop go home with her.

These 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 odd-ball 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,
monthly newsletter highlighting
Clivy and El's favorite and for-
nernly sought after items in which to eat
drink, buy and browse. A subscrip-
tion to SHARE THE WEALTH is $5
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Delicate, flavorful and
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HELEN'S ANTIQUES — 37312 Nile Blvd.,
Niles — 722-2782 — HOURS:
Tues-1: Wed-Thurs-Sat: 10-5: Sun and
Sun 11-5.

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(Ggpppt 772)

Lakedominiums

Fifteen Fifty-Five Lakeside Drive is a luxury Lakeside residence of Lakedominiums. An
exclusive address you will be proud to call your home. Only a select few individuals of taste
and prominence will have the opportunity to invest and live.
In this elegant private world on Lake Merritt, there is only one other split-level,
earthquake-proof, high-rise Lakedominium building like this in the
world. It is in France, Step into a beautiful, private, secure
country of your own, right on the shores of scenic Lake Merritt.

Call now for an appointment or write for our brochure.

In the 1924 Backwater Open, Duff McGee found biting on his cigarette holder made him feel better about his bad slice.

He also found it gave him a cleaner taste. Just like today’s Parliament, with the recessed filter that’s tucked back, away from your lips.

With Parliament, you never taste a filter. Just rich, clean flavor. And that’s an improvement, no matter how you slice it.

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

The Oxford English Dictionary defines the word “crucible” as, among other things, “a vessel, made of earthware, 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 1962 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 universal and timeless 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. At 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 Proctor and their neighbors, Miller offers a portrait of a town in the terrible grip of mass hysteria, as repressed hate and fear come out into the open and reason give 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 1655. Their beliefs and their ways of worship were odious to the Puritans, and the Quakers were quickly banished. In 1638, 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 tolerance that manifests itself in a demand for rigid conformity. It often seems like the behavior of a beleaguered gentleman, 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 historical 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.
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\[\text{Image: \textit{The Crucible} and the Making of a Nation}\

THE CRUCIBLE AND THE MAKING OF A NATION

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Along with the story of the Proctor and their neighbors, Miller offers a portrait of a town in the terrible grip of mass hysteria, as repressed hate and fear come out into the open and reason give 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 1659. 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 envisaged 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 tolerance 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 by 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 historical 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 it wider applications and deeper meanings into clearer focus, revealing The Crucible as a true American epic.
THE CRUCIBLE

by ARTHUR MILLER

Directed by WILLIAM BALL

Associate director EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by LEWIS BROWN

Revival of the Revival by WILLIAM WATSON

Lighting by F. MITCHELL DANA

THE CAST

Tituba  SARA C. GRANT

Reverend Parris  ROBERT MOONEY

Betty Parris  JULIA FLETCHER

Abigail Williams  MARSHA MASON

Susanna Willard  KATHRYN CROSBY

Mrs. Ann Putnam  ELIZABETH HUDDLE

Thomas Putnam  E. KERRIGAN PRISCOTT

Mercy Lewis  JUDITH PAZ

Mary Warren  JANIE ATKINS

John Proctor  PETER DONAT

Rebecca Nurse  MARY WICKES

Giles Corey  WILLIAM PATTERSON

Molly Beverley  DEBORAH MAY

Reverend John Hale  PAUL SHENAR

Elizabeth Proctor  BARBARA CROBY

Francis Nurse  JOSEPH BIRD

Eliza Cheever  ANDY BACKER

Deputy Governor Danforth  RAY REINHARDT

Judge Hathorne  DONALD EWER

Mary Cheever  ANNE LAWDER

Sarah Good  SHIRLEY SLATER

Guard, Townspeople: Phoebe Alexander, Christopher Cas, Katherine Conklin, Jennifer Dawson, Robert Dicken, Barbara Drickson, Bobby Ellliffe, Karl Ellis, Jerry Fitzpatrick, Ross Graham, Barbara Herring, Michael Hume, Rob Isabella, Stacey James, Daniel Kern, Roger Kern, John La Fox, Jean Leider, Randy Martin, Christine Miller, Peter Mapp, John B. Rebeck, Sandi, Donovan Scott, Warren Shook, Marianne Simon, Julie Stein, Sandy Timmons, Francis Walsh, Heather Weiss, James R. Winkler, Kathleen Worley, Stephen Yates

managements department

Reynold Passloff, Managing Director

Joan DeCrow, Associate Director

Kathleen McKeown, General Manager

William Ball, Executive Director

John Herbert, General Manager

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents THE CRUCIBLE

by ARTHUR MILLER

Directed by WILLIAM BALL

Associate director EUGENE BARCONE

Scenery by ROBERT BLACKMAN

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Revival of the Revival by WILLIAM WATSON

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understudies

Rev. Parris: Charles Hallahan; Tituba: R. Aaron Brown; Abigail: Susanna, Mercy: Deborah May; Ann Putnam, Mary Cheever, Rebecca Nurse, Sarah Good; Thomas Parris: Robert Chapple; Mary Warren: Kathryn Crosby; John Proctor: Ramon Biet; Giles Corey: Howard Sherman; Rev. John Hale: Michael Hoffman; Elizabeth: Elizabeth Huddie; Francis Nurse: Frank Ottewill; Cheever, Henrik: Steven White; Hathorne: Jim Cott; Danforth: Andy Backer.

TO THE AUDIENCE...

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

please — while in the auditorium: DO NOT use the “NO SMOKING” regula-
tions; do not use cameras or tape-
recorders; do not carry refresh-
ments. Be aware of the NEAREST
EXIT. In emergency, WALK — do not run — to the exit, (by order of the mayor and the city’s board of super-
visors.)

for your convenience: DOCTORS may leave the number 771-9993 with their calls and give name and seat number to house manager. Those who wish to MEET PERFORM-
ERS after the performance may use the stage door entrance (around corner on Mason Street).

Marines’ Memorial Theatre: Gutter 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 every performance.

credits — HANK KRANZLER and
WILLIAM CANSFIELD for photography.
— DR. ROBERT LEUTY for dental consultation on That Championship Season.

Cyanro Boots by RAINBOW COBBLES of San Francisco

— SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. performances at the Geary and Marines’ Memorial Theatre. In groups of 25 or more. Complete details are available from Robin Moore, A.C.T., 450 Geary St., San Francisco 94102, telephone (415) 771-3888.

— FOR TICKET INFORMATION, telephone the Geary Box Office (415) 771-3400, Monday to Saturday 9:30 a.m. to 9:30 p.m. Monday through Saturday.

— TO RECEIVE ADVANCE NOTICE OF SPECIFIC PERFORMANCES, PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 Geary St, San Francisco 94102.
AMERICAN CONSERVATORY THEATRE OF San Francisco

1972-73 Repertory Season:
Christina in My Heart, by Hiram Bingham
The Wives of Alice James, by John Gaine
The Merry Cats, adapted by Nigel Jackson
A Doll's House, by Henrik Ibsen

THE ACTING COMPANY
Jane Adkins
Andy Backer
Robert Ballard
Eli Berl
Joy Carlin
Robert Chaplin
Barbara Colby
Jim Corne
James DeMaggio
Peter Dresser
Dave Ewatt
Donald Everhard
David Gillam
John Gunn
Helen Haiberg
William Hugli

TRAINS:
Paul Rother Acting
Brenda Bozick, Stage
Shari Burch, Stage
Debra Caira, Acting
Robert Chaplin, Voice
Alen Fischer, Acting
Edward Parent, Acting
Anne Warden, Stage

Benjamin Mason, Production Director
David Conte, Assistant Production Director
Henry Coren, Schedule Manager
David Paulson, Stage Manager
Stephen Bohrman, Stage Manager: In Preparation Postcast Co-Creator/Creator
William Ward, Production Assistant
Dorothy Sisk, Stage Manager
Robert Blackman, Costumer/Outfitter
Donated by: Bay Area Stage
Kerry Montgomery, Lighting
Arthur Shaver, Sound
Ralph Farkas, January
Kevin Fredrick
Walter Wynn, Costumer
Lee Kao, Rental Services

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO 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 Repertoire by WILLIAM WATSON
Lighting by F. MITCHELL DANA

the cast

Tituba SARINA C. GRANT
Reverend Parris ROBERT MOONEY
Betty Parris JULIA FLETCHER
Abigail Williams MARY MCKWINSON
Susanna2 ANA RAMIREZ
Mrs. Ann Putnam ELIZABETH HUDDLE
Thomas Putnam E. KERRIGAN PRISCOTT
Mercy Lewis JUDITH RAYZ
Mary Warren JANIE ATKINS
John Proctor PETER DONAT
Rebecca Nurse MARY WICKES
Caleb Nurse WILLIAM PATERSON
Mary Revere DELORI MAY
Reverend John Hale PAUL SHENAR
Elizabeth Proctor BARBARA COBY
Francis Bird JOSEPH BIRD
Ezekiel Cheever ANDY BAKER
Marshell Herrick HOWARD SHERMAN
Deputy Governor Danforth RAY REINHARDT
Judge Goodman DONALD EYER
Martha Corey ANNE LAWDER
Sarah Good SHIRLEY SLATER

Guards, Townspeople:
Phoebe Alexander, Christopher Cam, Katherine Conklin, Jennifer Dawson, Robert Dicken, Barbara Diirkover, Bobby Ellerbee, Karl Ellis, Jerry Fitzpatrick, Ross Graham, Barbara Herring, Michael Hume, Rob Imbrella, Stacey James, Daniel Kemp, Roger Kemp, John La Fox, Jean Leider, Randy Martin, Christine Meets, Victor Papaz, John Rea, Rebecca Sand, Donovan Scott, Werner Skoob, Marianne Simon, Julie Stein, Sandy Timmops, Mark Wahle, Heather Weiss, James K. Winker, Kathleen Worley, Stephen Yates

understudy
Rev. Parris: Charles Hallahan; Tituba: R. Aaron Brown; Abigail; Susanna, Mercy: Deborah May; Ann Putnam, Martha Corey, Rebecca Nurse; Shirley Stanton: Thomas Putnam; Robert Chaplin; Mary Warren; Kathryn Crosby; John Proctor: Ramon Bien; Giles Corey; Howard Sherman; Rev. Rev. Matthew Hoffman: Elizabeth L. Huddles; Francis Nurse: Frank Ottwell; Cheever: Herrick: John: Steven White; Hathorne: Jim Corne; Danforth: Andy Backer.

TO THE AUDIENCE...

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

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

for your convenience: DOCTORS may learn the number 771-9901 with their calling cards and give name and seat number to house manager. • Those who wish to MEET PERFORMERS after the performance may use the stage door entrance (around corner on Mason Street).

Marines' Memorial Theatre: Auditor and Mason St. Tickets are sold in advance at the Geary Theatre box office. The Marines Memorial Theatre box office opens 30 minutes prior to each performance.

credits • HANK KRAWCZEL and WILLIAM CANSLEN for photography. • DR. ROBERT LEUTY for dental consultation on That Championship Season.

Cyanos Boots by RAINBOW COBBLERS of San Francisco

• SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. performances at the Geary and Marines' Memorial Theatres in groups of 25 or more. Complete details are available from Robin Moore, A.C.T., 450 Geary St., San Francisco, 94102, telephone (415) 771-3883.

• FOR TICKET INFORMATION, telephone the Geary Office (415) 771-6400, m. to 9:30 p.m. Monday through Saturday.

TO RECEIVE ADVANCE NOTICE OF SPECIAL EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 Geary St., San Francisco 94102.
NOTES ON "CYRANO DE BERGERAC"

Edmond Rostand wrote Cyrano de Bergerac in 1897 at the age of twenty- seven. This dramatic poem about romanticism and heroism was first performed in 1897. Rostand had written 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 startlingly nose that usurps his face, is also blessed with a masterful wit and courage which he uses to attack hypocrisy, expose corruption and delate pomposity, ready with his sword as with his wit. Cyrano is the essence of that uniquely French term, pa-nache, a special grace, an essence distilled from pride, gallantry, swag-
gership, vanity and conscious superiority.

He will cheerfully unleash a torrent of stinging 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 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 and even directed the play. Among Cyrano's many recent interpreters are Walter Hampden, Jose Ferrer, Ralph Richardson, Christopher Plummer, John Lofnga 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: There is no other theatre 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

Adaptation: EDMUND BARRYMORE

Produced by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Fencing Choreography: JERRY G. MILLER

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 Marinette Flahreisky Jr.

The cast

Cyrano de Bergerac: PETER DONAT

Christian de Neuvillette: MARC SINGER

Le Bretteur: PAUL SHERRIN

Donald Ewer: DONALD EWER

Ragueneau: ROBERT MOONEY

Ligniere: HENRY HOFFMAN

Victome de Valvert: JIM CORTI

Chanvrier: J. STEVEN WHITE

Cuire: CHARLES HALLAHAN

Moucheraille: R. R. VULCAN

Jodellet: HOWARD SHERMAN

Mederil: JOSEPH BIRD

Porter: ANDY BACKER

Cut Purse: JOHN HANCOCK

Mousquetaire: ANDY BACKER

Capuchin: ROXANE DUENNA

Roxane: MARSHA MASON

Dumaine: ELIZABETH HUDDLE

Orange Girl: JANIE ATKINS

Lise: KATHRYN CROSBY

Mother Marguerite: MARILY SLATER

Slater Martin: JUDITH KNAZ

the actor


ACT I (1640)

Scene 1: A hotel at the Hotel de Bourgogne

Scene 2: The Ballroom of the Poets

ACT II

Scene 1: Roxane's Kiss

ACT III

Scene 1: The Cade's of Gascony

Scene 2: (17) The Gascony: Cyrano's Cottage

There will be two seven-minute intermissions.

understudies


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 in age from 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 training includes courses in such subjects as acting, voice, speech, Yoga, mime, movement, theatre games and verse drama, all taught by professional A.C.T. train-

ers, directors, actors, and guest instructors. The program offers the opportu-

nity for close association with working professionals; emphasizes individual attention by dividing students into small study groups.

For applications and fee information, contact Mr. M. Graham A.C.T. Complete 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 announce the new season, offering priority seating and special discounts, should be available to 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 ticket brochures. Subscribers order blanks also appear in the brochure.

New subscribers are urged to return the completed order blanks at their earliest convenience for assurance of priority seating to which they are entitled. The deadline for continuing subscribers to take full advantage of larger discounts and preferred 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 Fran-

cisco 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 thank you for helping to make this season possible.

A.C.T. will close its current season at the Geary with a special two-week festival of repertory, Monday, April 30, through Thursday, May 12. This 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 theatregoers the opportunity to see A.C.T. shows they missed during the course of the year, as well as 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 Ed-

mond Rostand. The famous heroic comedy about an extravagant seventeenth-century swordsman - poet cursed with a disfiguring nose and blessed with towering wit and cour-
rage, written in 1657 and 1723 at 8:00 and 10:30 p.m.

THAT CHAMPIONSHIP SEASON, by Jason Miller. The award-winning Broadway hit that unfolded as corruption and betrayal erupted at the twenty-
th anniversary reunion of a legendary high school basketball team and its mediocre coach. (May 3, 5, 9 and 11 at 8:00 p.m.; May 5 and 11 at 3:00 p.m.)

THE HOUSE OF BLUE LEAVES, by John Guare. The hero of the prize comedy is an aspirant songwriter who is haunted by impossible dreams of glory and bathed by his eccentric wife and sarcastic mistress. (May 4 and 7 at 8:00 p.m.; May 2 and 1 at 3:00 p.m.)

WE CAN'T TAKE IT WITH YOU, by Moss Hart and George S. Kaufman. The classic American comedy, set in the Upstairs of a New Jersey household where people do as they like, not as they should. (May 2 at 2:30 p.m.; May 11 at 8:00 p.m.)

A DOIL'S HOUSE, by Henrik Ibsen. The dramatic metamorphosis of Nora Helmer, from dulity wife and mother of four to woman in search of her own iden-

ty. (April 30, May 8 and 10 at 8:30 p.m.)

THE CRUCIBLE, by Arthur Miller. An epic American drama of the in-
famous witch hunts, set in Salem in a grip of vengeance and mass hysteria. (April 30, May 8 and 11 at 8:00 p.m.; May 9 at 2:30 p.m.)
Edmond Rostand wrote Cyrano de Bergerac in 1897 at the age of twenty-three. This epic blending of heroics and romanticism to the French theater during a time when it had been preoccupied with Naturalism and Symbolist drama. Although he wrote other plays—including Chanticleer, The Eagle, and Les Romanesques (upon which The Fantasticks is based)—Rostand is best 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 ushers his face, is also blessed with mammoth wit and courage which he uses to attack hypocrisy, expose corruption and deflate pomposity, 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, swag- 

carrying, vanity and conscious superiority.

He will cheerfully unleash a torrent of stinging rhetoric on any fool 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 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 his wife, Adeline. 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 Theater."

**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 come directly to established subscribers by mail no later than April 15.

The advance brochure for renewal of subscriptions includes plays under consideration for next season's repertoire, dates and prices of all subscription and single-engagement ticket bonuses. Subscriber order forms also appear in the brochure.

Subscribers are urged to return the completed order blanks at their earliest convenience for assurance of 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 mail are asked to write A.C.T. Season Tickets, 450 Geary Street, San Francis- 

**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 in age from 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 Fran- 

cisco. 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. train- 

ers, directors, actors, and guest in- 

structors. The program offers the op- 

portunity for close association with working artists and emphasizes individual attention by dividing students into small study groups. The curriculum is perform- 

ance-oriented, with most activities organ- 

ized on a workshop basis calling for active student participation.

Applicants are accepted at begin- 

ning, intermediate and advanced levels, and the program is structured so that each student receives maxi- 

mum exposure to every aspect of theatre, pro- 

tof 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 94103, telephone (415) 771- 

3880. Completed applications must arrive no later than May 14.

For younger students, the A.C.T. Young Conservatory has a 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 sum- 

ner's schedule are mime and move- 

ment, scene studies, vocal expression, voice and dance for the theatre and improvisational technique, taught by instructors Ross and Lou Ann Gra-

For applications and fee information, contact Mr. Gra-

ham at A.C.T. Completed applications must reach them by May 1.

**REPERTORY FESTIVAL IN MAY**

A.C.T. will close its current season at the Geary with a special two-week festival of repertory, Monday, March 30 through Tuesday, April 14. This fourteen-day period will include six- 

teen matinee and evening perform- 

ances, presenting six of this season's most popular and widely praised produc- 

**REPERTORY FESTIVAL IN MAY**

The festival offers Bay Area theatre-gos 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 sched- 

ule of March 30-May 12, are the follow- 

ing shows:

**CYRANO DE BERGERAC**

by Edmond Rostand. The famous heroic comedy about an extravagant seven- 

teenth-century swordman—poet cursed with a disfiguring nose and blessed with towering wit and cour-

age—runs Monday through Saturday and at 2 and 8:30 p.m.

**THAT CHAMPIONSHIP SEASON**

by Jason Miller. The award-winning Broadway hit that unfolds as corruption and betrayal erupt at the twen- 

tieth-anniversary reunion of a legendary high-school basketball team and its misanthropic coach. (May 3, 5 and 9 at 8:30 p.m.; May 5 and 21 at 2:30 p.m.)

**A HOUSE OF BLUE LEAVES**

by John Guare. The hero of this prize comedy is a aspiring songwriter tormented by impossible dreams of glory and harassed by his eccentric wife and satanic making. (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 Linden Avenue house where people do as they like, not as they should. (May 2 at 2:30 p.m.; May 11 and 21 at 8:30 p.m.)

**A DOIL'S HOUSE, by Henrik Ibsen. The dramatic metafictional Nora Helmer of "A Doll's House" looks beyond marriage to woman in search of her own iden-

ticalty. (April 30, May 8 and 10 at 8:30 p.m. and May 12 at 2:30 p.m.)

**THE CRUCIBLE**, by Arthur Miller. An epic American drama of the infamy that hunted witches in Salem in a grip of vengeance and mass hysteria. (April 30, May 8 and 10 at 8:30 p.m. and May 12 at 2:30 p.m.)
YOU CAN'T TAKE IT WITH YOU

By GEORGE S. KAUFMAN and MOSS HART

Directed by JACK O'BRIEN

Based on ELLIS RABBI's original APA Production

Associate Director: JAMES HAIRE

Scenery and Costumes by ROBERT BLACKMAN

Lighting by FRED KOPP

the cast

Penelope Sycamore MARY WICKES

Esie JUDITH KNAIZ

Rheba SARINA C. GRANT

Paul Sycamore E. KERRIGAN PRESCOTT

Mr. De Pinna JOSEPH BIRD

Ed HENRY HOFFMAN

Donald R. AARON BROWN

Martin Vanderhof WILLIAM PATTERSON

Alice MARSHA MASON

Henderson CHARLES HALLAHAN

Tony Kirby MARC SINGER

Boris Kolenkhov RAY REINHARDT

Gay Wellington ELIZABETH HUDDE

Mr. Kirby DONALD EWER

Mrs. Kirby JASPER CARL

Three Men ANDY BACKER

Howard SHERMAN

J. STUART MARL

Olga BARBARA COLBY

The place: The coach's house somewhere in the Lackawanna Valley

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 Laudor; Esie: Janie Atkins; Paul: Frank, Mr. De Pinna: Robert Moten; 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; Katharine Crosby.

Stage Manager: JAMES L. BURKE

Presented by special arrangement with Samuel French Inc.

YOU CAN'T TAKE IT WITH YOU

by JASON MILLER

Directed by ALLEN FLETCHER

Associate Director: BONAVENTURA

Scenery by RALPH FUNCHES

Costumes by J. ALLEN HIGHTFILL

Lighting by FRED KOPP

the cast

Tom Daley PAUL SHENAR

George Sikowski RAY REINHARDT

James Daley ED FLANDERS

Phil Romano RAMON BIER

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: Henrey Hoffman; George: Andy Backer; James: Howard Sherman; Phil: Charles Hallihan; 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 Shakespear 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 twenty-fifth-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 didn't sit down and begin with all the definitions and interpretations that people now have for the play. After I had my first 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 Batty's novel, The Exorcist.

Unlike 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's a play about Middle America. That'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 of the old in their cars at a hundred-and-fifty miles an hour. Familiarizing themselves with each other's wives. These men never dared anything. And now they are dying with a kind of boredom."

"For these men, there are no alternatives. They are locked in. They'll really know who they are—just can't accept that knowledge."
"You Can't Take It With You" Notes

Both halves of the famous playwriting 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 moist. 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 what they should. His granddaughter, Essie, for example, is a playwright un Shame of 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 approach 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 lifelong association with George S. Kaufman included featured roles in five of 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 Onor Welles.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

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

Penelope Sycamore: MARY WICKES
Essie: JUDITH KNAIZ
Rheta: SARINA C. GRANT
Paul Sycamore: PAUL KERKING ELLIS KESSO
Mr. De Pinna: JOSEPH BIRD
Ed: HENRY HOFFMAN
Donald: R. AARON BROWN
Martha Vanderhof: MARSHA MASON
Alice: CHARLES HALLAHAN
Henderson: ROBERT B. DUNER
Tony Kirby: MARC SINGER
Boris Kolenkoff: RAY REINHARDT
Gay Wellington: ELIZABETH HURDLE
Mr. Kirby: DONALD EWER
Mrs. Kirby: JANE WISE
Three Men: ANDY BACKER
Howard Sherman: HOWARD SHERMAN
J. Steven White: OLIVIA BARBARA COLE

The scene is the home of Martin Vanderhof, New York

ACT 1

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 Lauder; Essie: Janie Atkins; Paul Sycamore: Paul Mooney; 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 Kolenkoff: Paul Blake; Gay Wellington, Olga: Kathryn Crosby.

Stage Manager: JAMES L. BURKE

Presented by special arrangement with Samuel French Inc.

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

THAT CHAMPIONSHIP SEASON

By JASON MILLER

Directed by ALLEN FLEETCHER

Associate Director: BONAVENTURA

Scenery by RALPH FUNICELLO

Costumes by J. ALLEN HIGHT

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 1 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

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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.

Officers

Cyril Magnin, President
Mrs. Allan E. Charles, Vice President
Albert J. Moorman, Treasurer
Mrs. H. Harrison Sadler, Secretary

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Associate Director: Jack H. Wellman Executive Secretary: Donna Solomon Offices: 760 Market Street, San Francisco Phone: 962-0977

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 repetory 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, but 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 $55,000 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'd 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.
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Thank you.
| ATKINS, Jarie | Orange Girl | Little Nun | Salem | NO A. C.'S HOUSE | YOU CAN'T TAKE IT WITH YOU | THAT CHAMPIONSHIP SEASON | THE CRUCIBLE |
| BACKER, Andy | Porter/Capitaine | Old Cobb | Porter | F.B.I. Chief | Phil |
| BIER, Joseph | Melder | Stroky | Joseph/Scullion | De/Flora | Frances/Flora |
| BROWN, R. Aaron | Baselisco (White Man) | Satanás | Lucifer | Donald |
| CARLIN, Jay | Bananan | Mrs. Kirby | Kristine Olga | Elizabeth |
| COLEY, Barbara | Boney Portia | Salamoro | 2nd Salee/Wife | Elizabeth |
| CORTI, Jiri | Nivat | Salamoro | 2nd Salee/Wife | Elizabeth |
| CROSSBY, Kathleen | Lise | Grandonor | Susanita |
| DONA, Peter | Gremio | Taradale | John Proctor |
| DIGN. Ossa | Dufay | Duke | Roygood | Mr. Kirby |
| DUNCAN, Donald | Latife | Alice | James | Katharine |
| GILLIAM, David | Olga | Lorenzo |
| GRANT, Sallie C. | Netto | Mark's Wife | Rhoda |
| HALLAHAN, Charles | Macaulay (M.P.) | Tubal/Clerk | Japhet/Angel | Henderson |
| HANKS, John | Cut Purse (White Man) | Modesto | God |
| HOFFMAN, Henry | Ligure | Salamoro | Alice/Sheen/Inca/Desik/Guise/Hotchess |
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| KNAUZ, Judith | Sister Mathis | Widow Nun | Yatlel |
| LAWSON, Anne | Careless | Anna Marie | Martha |
| MASON, Martha | Housewife | Jessica | Nora | Alice | Abigail |
| McCABE, Donald | (Continued) | Eva/Mother | Molly |
| MOODY, Robert | Regisseur | Rev. Potts |
| PATERSON, William | Arragon | Gooper/Abraham | Gamp | Gries |
| PRESCOTT, C. Kerrigan | Cheor | Billy | Paul |
| REINHARDT, Roy | Cesar/Cesarino | Paul/Huber | \[1/1] Shop |
| SHENK, Paul | d'de/Sheche | Antonio | Rd. Rank | Tom |
| SHEWAN, Howard | Jesuit | Garibano | Gabriel | FBI Blue |
| SINGE, Marc | Cesar/Christiano | Chadalee | Moh/Adem/G counter | Tony |
| SLATER, Shirley | Mother/Marguerita | Mother | Mother | Tony |
| WICKES, Mary | Nurse | Nurse | Nurse | Nurse |

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. This season, he directed the opening production, Edmund Rostand's Cyno de Bergerac, as well as the revival of Moliere's Tartuffe. Prior to A.C.T.'s beginnings, he staged the highly acclaimed Lin- coln Center production of Tartuffe in New York and Homage to Shakespeare, starring John Gielgud, Edith Evans and Margaret Leighton, at the Philadelphia Hall. His Off-Broadway productions include Six Characters in Search of an Author, which won him the Outer Circle Critics, Obie and D'Amuzno awards Under Milklik, honored with the D'Amuzno and Outer Circle Critics awards, and Ivanov, winner of the Obie and Ver- non 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 Mid- summer Nights Dream, Porgy and Bess, The Inspector General, Coal Fan Tutte and Six Characters in Search of Author. He served as both director and librettist for the National's Natalia Petrova, 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 Onta- rio, the San Diego Shakespeare Festival; the Arena Stage in Washington D.C., the Arena Stage in Houston and the San Francisco Shakespeare Festival. He has 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 fullbright scholarship, a Ford Foundation Directorial Grant and an NBC- lBC Directorial Fellowship. He directed the A.C.T. productions of Tartuffe, Six Characters, King Lear, Under Milklik, The American Dream, Twelfth Night, Hamlet, Twelve Incest, Oedipus Rex, These A.C.T., The Tempest, Rosenzweig and Galilei.

JAMES B. McKENZIE, Executive Pro- ducer, is one of the country's most active theatrical producers. In addi- tion to his considerable duties with A.C.T., he is producer of the West- port Country Playhouse in Conn. and Peninsula Players Theatre Foundation in Wisconsin, co-producer of the Parker Playhouse in Fort Lauderdale, and producer of the Managing Men- tors Co., N.Y.C. He owns the Lake Cinema, an art film house, op- erates the Players Tavern, a theatrical restaurant, and is President of TIP and TKK Plays, Inc. His third Broad- way 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 the 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 American Theatre PRO- Agents and Managers, the Interna- tional Alliance of the Theatre Stage Employees, and Actors Equity Ass- ociation. McKenzie has produced or managed over 1500 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).

EMILY BALL, Associate Director, was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broad- way, she co-produced The Sammlings of Margery Kempe, Epiphail for George Dillon and he directed the company's Conservatory Theatre training pro- grams and last year headed an Aus- tralian national theatre workshop at the invitation of a government spon- sored foundation.

EDWARD HASTINGS, Executive Di- rector 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 Sammlings of Margery Kempe, Epiphail for George Dillon and he directed the company's Conservatory Theatre training pro- grams and last year headed an Aus- tralian national theatre workshop at the invitation of a government spon- sored foundation.
The AMERICAN CONSERVATORY THEATRE's 1972-73
REPERTORY ACTING COMPANY

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<td>HANCOCK, John</td>
<td>Cut Purse (White Man)</td>
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WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965. This season, he directed the opening production, Edmund Rostand's Cynodon 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 Critics Circle, Obie and O'Annunzio awards; Under Milkwood, honored with the A'Annunzio and Outer Critics Circle 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 Nights Dream, Porgy and Bess, The Inspector General, Coal Fan Tutte and Six Characters in Search of an Author. He served as both director and librettist for the Utah's Natalia Petrova, 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 Aetna Fine Arts Festival in Houston and the Anticoli 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 fullbright Scholarship, a Ford Foundation Directorial Grant and an NBC-BCA 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 A.C.T.'s, The Tempest, Rosencrantz and Guildenstern Are Dead and Caesar and Cleopatra. In addition to his work as a director, Mr. Ball teaches in the company's Conservatory, in summer workshops 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 creative 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 producer of the Managing Agents 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 TKK 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 Theaters, 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 Theatre Producing Agents and Managers, the International Alliance of the Dramatic Stage Employes, and Actors Equity Association. McKenzie has produced or managed over 1,000 playing 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, is a production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway way, he co-produced The Santitelles of Margery Kempe, Epitaph for George Dillon and he directed the company's Conservatory, training programs and last year headed an Australian national theatre workshop at the invitation of a government sponsored foundation.

EDDIE MARSHAN, Development Director, is 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.

EDDIE MARSHAN, Development Director, is 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.

ANNE 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 Shakespeare 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 Cask, which entered the repertory at the Stamford Summer Festival in 1967. Mr. Fletcher also directed A.C.T.'s highly successful productions of Hatred of Vichy, The Late Newspaperman, and An Enemy of the People. Last season, he directed Antony and Cleopatra and Paradise Lost, which directed its new translation of A Doll's House and That Championship Season for the 1972-73 repertory.
Markson was one of the founders of the Young People's 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 other characters in Search of an Author, as well as Allen Fletcher, where he first directed Crabcake. 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, Director, returns to Antion this summer 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 Tempest and the Bee in At You Like It. Miss Aiken

spent last summer at the Oregon Shakespeare Festival, where she appeared as Creusa in Troilus and Cressida and Katherine in Love's Labours Lost.

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 1966, Bird helped found the national and the United States with that company. Bird also directed the founding company of The Show Off with George Grizzard and Jessie Royce Landis and the Eastern University Touring Company with The Misanthrope and Exit the King. He made his Broadway debut on You Can't Take It With You and has appeared in ten Off-Broadway productions, including Moon in the Yellow River and Electron. Mr. Bird appeared as Dr. Cribb 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, Hatsuhina VII, The Laramie Project, The Importance of Being Earnest, Six Characters in Search of an Author and The Young Lady's Bra. His directorial work includes the title role of Madras Vir, as Shylock in The Merchant of Venice, and an entire season of The School for Scandal. He has directed The Tavern in this past season and acted as Caesar in Cezar and Cleopatra.

Andy Backer, a newcomer to A.C.T. this season, holds a Master's Degree from Cornell University and has been seen in more than 75 stage productions. He served as the leading character actor with the 1981 Chicago (New York), the Nebraska Summer Repertory, the O'Neill Centre, Doodles Playhouse in Michigan, and the title role in the Off-Off production of The Brig in Of this and the title role in Siege and Stonemass. Love is a Many Splendored Thing. His television and film credits include Sleepytime Express, The Sinner, and The Winter's Tale. His television character assignments include The Nighthawks, Mr. Backer has also appeared in numerous Off-Broadway productions, including Paddy Chelwyn'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 NVIDIA, Cannon, Marcus Welby, MD, and The World of Sports. He is a veteran of numerous radio and television character assignments. His television and film credits include Sleepytime Express, The Sinner, and The Winter's Tale.

R. Aaron Brown, who recently completed his Bachelor of Fine Arts degree in dance at Juilliard School, comes to A.C.T. from New York City. Brown, who comes to his first season with A.C.T. from Juilliard, where he just completed a run of the Shakespeare Festival production of Hamlet, with Stacy Keach and James Earl Jones, where he played Francis Bacon and was understudy to Mr. James' Claudius. A veteran of numerous educational television productions, he also appeared in The Great Gatsby, directed by Robert Mitchell. Mr. Brown was seen in the original Arena Stage production of The Great White Hope.

Barbara Colby, returning to A.C.T. after several seasons abroad, studied at Carnegie Tech and received her Bachelor's Degree from Bard College in New York. She has appeared in The Devil, with Jason Robards and Anne Bancroft, and Murmur of Angels, and has just completed filming of Ball's Six Characters In Search of An Author. Colby is currently in rehearsal for the premiere of Columbus, with Peter Falk, and a forthcoming ABC Movie of the Week. Miss Colby has been a leading actress with numerous resident theatres, including the Actors' Theatre of Phoenix, The Shakespeare Theatre, The American Shakespeare Festival, and the Dallas Shakespeare Festival. During the first two S.F. seasons in Dear, Dear, Dear, A Salesman, The Seagull, Six Characters, Under Milk, Two for the Seashore, and a Delicate Balance, Miss Colby appeared last summer in Blithe Spirit with Tammy Grimes and Brian Bedford and prior to that in The Music Center's Mark Taper Forum world premiere of Murmur of Angels, and two summer productions of the Theatre For Now, Father's Day and Ten Comm Zip Comm.

Jim Curti, 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 Ruddigore last summer, Mr. Curti also served as choreographer. He attended Loyola University in Chicago where he also served as the title role of Dick in Romeo in Romeo and Juliet and Cocky in The Roar of the Greased Lightning in the title role of Madras Vir, as Shylock in The Merchant of Venice, an Enemy of the People and The School for Scandal. He directed The Tavern in this past season and was named as Caesar in Caesar and Cleopatra.

Kathryn Crosby, who graduated from the University of Texas, appeared there in Dear Brutus, Much Ado About Nothing, First Lady and The Enchanted. She is a guest professor while appearing in Lysistrata and The Prime of Miss Jean Brodie. As Kathryn Grindstaff, Mrs. Crosby was under contract to Paramount Studios and as Kathryn Grant, employed by Columbia Pictures. She has also worked on 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, Angi and the Man, Mary and the Prime of Miss Jean Brodie. She is married and the mother of Harry, Mary Frances and James. They all drink Minute Maid and do the Bing Crosby Show.

Peter Donat in his sixth season with A.C.T., has appeared on Broadway last season in The Great White Hope, and in Every Man, and previously in The Chinese Prime Minister, The Emperor, The Country Wife, and First Gentleman, for which he won the Theatre World Award as a featured actor. He appeared in the Three Sisters Off-Broadway, and in a regional production of the Stratford Shakespeare Festival Company. Miss Colby's television credits include, The Prime of Miss Jean Brodie, Mrs. Grindstaff, and as Jeanie Colby in the film The Great Northfield Minnesota Raid with Cliff Robertson, Robert Mitchum, Sally Field, Treat Williams, R.A.M., Mrs. Polifka, Spy, with Rosalind Russell and Giffith with Kirk Douglas and Johnny Cash.

Donald Eber, a veteran of 35 years, is the designer for the costume, scenery and lighting of Miss Colby, who wowed the Theatre World Award as a featured actor. He appeared in the Royal Navy, the United States Air Force, and the United States Navy, who influenced him toward acting and design. Eber made the Stratford Shakespeare Festival Academy of Dramatic Art. His Broadway credits include Allelo, Under Milk, Two For the Seashore, The Letter, One in Every Marriage, and his appearance off-Broadway in Lilly Dar...
Jack O'Brien, Director, returns to Antony and Cleopatra 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 Fantasticks. He played Broadway last season. O'Brien joined Ellis Rob's APA Repertory in 1963 after graduating from the University of Michigan and teaching at Hunter College, as well as Rob's assistant and later Associate Director of the Company. With O'Brien, you, War and Peace and other productions of the rep, and creating productions such as Doodle Dandy and Beckley's Play O'Brien's a Doodle Dandy. 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 at the University of Chicago and in The Tavern. He comes back to San Francisco from New York, where he recently directed his first opera, Dido and Aeneas for the Dallas Civic Opera. With Jon Vickers and Talia Troyanos. O'Brien is currently working on a new opera commission with Bob James. He will direct Henry VIII for 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 Oberlin College, has been in two years appearing at the Merchant of Venice, Antony and Cleopatra, The School for Scandal, Rosencrantz and Guildenstern Are 32

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

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 1965, Bird has also been with the Santa Fe Opera and the United States with that company. Bird was a member of the original company of The Show Off with George Grizzard and Jessica Lord Landis and the Eastern University tour of 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 appears as Dr. R. C. Beal on the CBS daytime serial, Love in a Manic Spacidered 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, The Trojan Women, The Late, Lasciviousness, 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 at San Francisco State, this summer joined the company to write and appear in the first season at A.C.T. from which he comes to the company's first season at A.C.T. from I live only for my wife in which he created a role. The company has completed two seasons and is preparing for its third season. He has appeared in numerous productions of Shakespeare, including Troilus and Cressida, Much Ado About Nothing, Richard III, The Winter's Tale, Hamlet, Much Ado About Nothing, and Macbeth. He has also appeared in productions of Shakespeare's plays at the Globe Theatre in London and at the Shakespeare Theatre in Washington, D.C. Mr. Brown is a member of the A.C.T. company and has appeared in many productions of Shakespeare's plays, including Troilus and Cressida, Much Ado About Nothing, Richard III, The Winter's Tale, Hamlet, Much Ado About Nothing, and Macbeth. He has also appeared in productions of Shakespeare's plays at the Globe Theatre in London and at the Shakespeare Theatre in Washington, D.C. Mr. Brown is a member of the A.C.T. company and has appeared in many productions of Shakespeare's plays, including Troilus and Cressida, Much Ado About Nothing, Richard III, The Winter's Tale, Hamlet, Much Ado About Nothing, and Macbeth. He has also appeared in productions of Shakespeare's plays at the Globe Theatre in London and at the Shakespeare Theatre in Washington, D.C. Mr. Brown is a member of the A.C.T. company and has appeared in many productions of Shakespeare's plays, including Troilus and Cressida, Much Ado About Nothing, Richard III, The Winter's Tale, Hamlet, Much Ado About Nothing, and Macbeth. He has also appeared in productions of Shakespeare's plays at the Globe Theatre in London and at the Shakespeare Theatre in Washington, D.C. Mr. Brown is a member of the A.C.T. company and has appeared in many productions of Shakespeare's plays, including Troilus and Cressida, Much Ado About Nothing, Richard III, The Winter's Tale, Hamlet, Much Ado About Nothing, and Macbeth. He has also appeared in productions of Shakespeare's plays at the Globe Theatre in London and at the Shakespeare Theatre in Washington, D.C. Mr. Brown is a member of the A.C.T. company and has appeared in many productions of Shakespeare's plays, including Troilus and Cressida, Much Ado About Nothing, Richard III, The Winter's Tale, Hamlet, Much Ado About Nothing, and Macbeth. He has also appeared in productions of Shakespeare's plays at the Globe Theatre in London and at the Shakespeare Theatre in Washington, D.C. Mr. Brown is a member of the A.C.T. company and has appeared in many productions of Shakespeare's plays, including Troilus and Cressida, Much Ado About Nothing, Richard III, The Winter's Tale, Hamlet, Much Ado About Nothing, and Macbeth. He has also appeared in productions of Shakespeare's plays at the Globe Theatre in London and at the Shakespeare Theatre in Washington, D.C. Mr. Brown is a member of the A.C.T. company and has appeared in many productions of Shakespeare's plays, including Troilus and Cressida, Much Ado About Nothing, Richard III, The Winter's Tale, Hamlet, Much Ado About Nothing, and Macbeth. He has also appeared in productions of Shakespeare's plays at the Globe Theatre in London and at the Shakespeare Theatre in Washington, D.C. Mr. Brown is a member of the A.C.T. company and has appeared in many productions of Shakespeare's plays, including Troilus and Cressida, Much Ado About Nothing, Richard III, The Winter's Tale, Hamlet, Much Ado About Nothing, and Macbeth. He has also appeared in productions of Shakespeare's plays at the Globe Theatre in London and at the Shakespeare Theatre in Washington, D.C. Mr. Brown is a member of the A.C.T. company and has appeared in many productions of Shakespeare's plays, including Troilus and Cressida, Much Ado About Nothing, Richard III, The Winter's Tale, Hamlet, Much Ado About Nothing, and Macbeth. He has also appeared in productions of Shakespeare's plays at the Globe Theatre in London and at the Shakespeare Theatre in Washington.
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 Apprentice, in Berkeley, and in Los Angeles with Joan Darling and Walter Basket, formerly with NY's Actors Studio. His Bay Area credits include the West Coast premiere of Mr. Pulitzer's The Fantastick. He also played the lead in O'Neill's The Iceman Cometh. Gilliam's most recent credits include the world premiere of Tennessee Williams' The Nightless City at L.A.'s Mark Taper Forum.

ED FLANDERS, returning to A.C.T. for the first time in his 13-year career with the company, in his original 1969-70 production of The Tavern, is also known for his appearances with the Tyrone Guthrie Theatre in Minneapolis and the Toronto Festival at San Diego's Old Globe Theatre. The Mark Taper Forum in Los Angeles, and the San Francisco Center and the APA Repertory Company. His numerous Bay Area credits include the roles of 265,000 in Inherit the Wind, a film in which he played Milti Lindus in A.C.T.'s long-running Schildt. He was most recently with the Columbia College Theatre Festival, where he played major roles for the past three years. Mr. Flanders has also appeared in productions at Marin Shakespeare and in King Lear. A Woodrow Wilson Scholar and fullbright scholar for research in Kabuki theatre, Flanders taught high school drama and directed at Illinois State U. and studied at the University of Chicago, Harold Clurman and directing with Edwin Duer. The author of a book of poetry called The Reel, published in 1967, is a former member of Hill and co-founded the Berkeley Repertory Theatre in 1963. He is now a part-time instructor at the University of California, where he has appeared in 17 Shakespearean roles in the past five years as well as 30 productions of his own. A graduate of Stanford University, Flanders has sung with the New York City Opera and won a workshop competition in his last production. In 1982, he won an award in Shakespearean studies for his work in New York production of You're a Good Man, Charlie Brown.

JUDITH KNAIZ comes to her first season with A.C.T. from the Broad- way production of The Good Doctor, where she played a featured role and served as second alternate for the leading role in The Lark. She was also seen in the revue That's Entertainment on Broadway, and her other credits include Dames at Sea and Shoeshakers' Holiday day as well as a revue at the Upstairs at the Downstairs Theatre. Her other roles include the lead in the national company of George M. Cohan's Yankee Doodle Dandy, in the roles of 200 grad students, a children's show on NET, and appeared in the films Hello Dolly and The Good. Judith Knaiz

SARINA G. CRANT, 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 in a production of A. C.T.'s A Streetcar Named Desire. Among her film 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 recently in (inaugurated in 1982 at Washington's Ford's Theatre. Her film credits include To Find A Man and The Hospital.

CHARLES HALLMAN, who has appeared with the Philadelphia Drama Guild, was seen in several major roles last summer at the Pen 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 has 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 Borgnine in The Devil's Disciple. Charles Hallman

HARRY HOLTON, a native of Sacramento where she began her career as a featured actress and played major roles for ten years with the Sacra- mento Civic Theatre, returns to the San Francisco area from New York where she starred in a major tour since 1982. She was featured in three seasons of the major touring companies for many years as a featured actress with the Actors Workshop. In her recent productions, she has appeared in productions on Broadway, in New York City and in roles in several productions with the Lincoln Center Repertory Company, major roles for ten years with the Sacramento Shakespearean Festival as well as the Catalina Theatre Group. The Angeles production of In The Matter of J. Robert Oppenheimer. Mr. Holton has been seen in several A.C.T. productions of In White America, The Death of McCarthy, and the director of A.C.T. The Hostage, The Time of Your Life, The Merchant of Venice, The Tempest, The Selling of the President, etc.
and Saved, for which he received the 1970 Olio Award. With 250 TV roles, six Ed Sullivan Show appearances and a current series, Police Surgeon, to his credits, Mr. Gillum said he had been 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, Then A Girl in My Shop and Hadrian VII.

ED FLANDERS, returning to A.C.T. for the first time in five years, is the director of the company's 1969-70 production of The Troupe, naturally known for his appearances with the Tyrone Guthrie Theatre in Minneapolis, the San Diego Old Globe Theatre, the Mark Taper Forum in Los Angeles, the Tony Awards in New York, the Stratford Shakespeare Festival in Ontario, and the APA Repertory Company. His numerous credits include plays by Aristophanes, Beckett, Ibsen, Shaw, Ionesco, and Goodbye Raggedy Ann. Mr. Flanders also succeeded in becoming the first black actor to appear in the 1967 Broadway production of Pinter's The Birthday Party as well as the recent The Trial of the Catenoni Nine, in which he played father Daniel Berigan 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 Workshop in Berkeley, and Los Angeles with Joan Darling and Walter Basker, formerly with NY's Actors Studio. He returned to the West Coast to play Gaucho in the West Coast premiere of Tarell Alvin McCraney's Headlong. He appeared in the West Coast premiere of The House of Blue Leaves. He comes to his first season at A.C.T. from Temple University in Philadelphia, where he 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.

JOHN HANCOCK, who attended Wayne State University, was a vocal major 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 Lord. He also appeared in the San Diego Group Theatre's production of The Angels Production of In the Matter of Jason Edward Himmel. Mr. Hancock has been a frequent feature of 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 lead role in Measure for Measure and in Irish Theatre Milwaukee's production of The Importance of Being Earnest. He had worked most recently with the Company in its recent production of Measure for Measure and had previously appeared in The Skin of our Teeth in New York. He was also seen in the 1971 revue That's Entertainment on Broadway, and his other credits include Demons at Sea and Shoeblacker's Holiday as well as a revue at the Upstairs at the Downstairs and with the company of the national company of George M! with Joel Grey and Twyla Tharp in Mil- ton Berle. Miss Knaiz has also made two T.V. guest appearances on Love American Style. She has appeared in several musicals, a children's show on NET, and appeared in the films Hello Dolly and Such Good Friends.

HENRY HOFFMAN, who holds a B.A. from Col State University and his master's degree from the Illinois State University, returned to the Bay Area this past summer to play Milti Tindal in A.C.T.'s long-running Slueth. He was most recently with the Colorado Shakespeare Festival, where he played major roles for the past three years in Hamlet, Richard III, and Edmund in King Lear. A Woodrow Wilson Scholar and Fulbright Scholar for research in Kabuki the- atre, Hoffman taught high school drama- ma and directed at Illinois State U. and studied at the Royal Shakespeare Company, a training center for actors in London. He attended Washington's Ford's Theatre. Her film credits include To Find A Man and The Hospital.

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 appearing in (played as the Young Woman) at Washington's Ford's Theatre. Her film credits include To Find A Man and The Hospital.

CHARLES HALLMAN, who has appeared with the Philadelphia Drama Guild, was seen in several major roles last summer at the Penninga Theatre, in the New York production of In the House of Blue Leaves. He comes to his first season at A.C.T. from Temple University in Philadelphia, Pennsylvania, where he 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.

ELIZABETH HUDDLE, a native of Sac- ramento where she began her career as a featured actress and played major roles for ten years with the Sacra- mento Civic Theatre, returns to the San Francisco Bay Area, where she last appeared in 1970. She has been married for three years as a featured actress with the Actors Workshop. She returned to the stage 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 Theatre Group. The French edition of The Patriot and in the West Coast premiere of The Indian Wants the Bronx, Miss Mason, who was also a major role of the company of Cactus Flower with Craig Stevens and the San Francisco Bay Area Theatre Company in the Bay Area and 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 the film The Great Bank Robbery. She has appeared in a variety of roles in television shows and has just recently completed a new film, Blame It On Love, co-starring with George Segal.

JUDITH KNAIZ comes to her first season with A.C.T. from the Broad- way hit A New Man as one of the scenes where she played a featured role and served as a featured actress in this season's recent star of the season in No- lage. She was also seen in the revue That's Entertainment on Broadway, and her other credits include Demons at Sea and Shoeblacker's Holiday as well as a revue at the Upstairs at the Downstairs and with the company of the national company of George M! with Joel Grey and Twyla Tharp in Milton Berle. Miss Knaiz has also made two T.V. guest appearances on Love American Style. She has appeared in several musicals, a children's show on NET, and appeared in the films Hello Dolly and Such Good Friends.

DEBORAH MAY, who came to A.C.T. as a Conservatory student last year, holds a bachelor's degree and teach- ing certificate from San Francisco State University, her home state. Selected Miss Indiana (1970-71), she was also the recipient of the National Science Foundation Fellowship as well as the 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) in her past summer stock at the Oregon Shakespeare Festival and in the major role of Little Darlin in the 1972 production of Middsummer Night's Dream, Awake and Sing, directed by Roberta Rowland. She was also chosen to perform in the musical in the summer of 1972.

ANNE LAWDER, A.C.T.'s speech teacher this past season, attended school in Burlington, attended San Mateo Junior College, worked for Bob Brauns at Haight Ashbury Psyche- tea and majored in drama at Stanford University. Miss Lawder then attended the University of Southern California, where she received her B.A. in English from U.C. Berkeley, and currently teaches drama at Stanford University. She trained with A.C.T. as an acting fellow in 1969.

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 Eric Parnell in The Merry Wives of Windsor, Daddy Longlegs in Love's Labour's Lost, and Dr. Walden in As You Like It. His co-founder with Eric Christmas of the University Theatre Company of Santa Cruz, Mr. Mooney holds a B.A. in English from U.C. Berkeley, and currently teaches drama at Stanford University. He trained with A.C.T. as an acting fellow in 1969.

MARRSHA MASON, who joined A.C.T. to play Amanda in the Private Life summer tour, comes from New York where she's featured in a naming role on CBS TV's Love of Life, and also appeared in Germaine Stahl's Broadway and Willy Nett. Her nu- merous Broadway and off-Broadway credits include Kurt Vonnegut's Happy Birthday, Wanda June, Farcia Flower, with Lloyd Bridges and Ilene Palicki, A Streetcar Named Desire, and Israel Horowitz' The Indian Wants the Bronx, Miss Mason, who was also a major role of the company of Cactus Flower with Craig Stevens and the San Francisco Bay Area Theatre Company in the Bay Area and 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 the film The Great Bank Robbery. She has appeared in a variety of roles in television shows and has just recently completed a new film, Blame It On Love, co-starring with George Segal.

FRANK O'CONNELL has served the company as its teacher of the Alex- ander Technic. He was also in the Alexander- tour's beginning in 1965 in Pittsburgh. He studied at the Canadian Art The- atre in Montreal, the Vera Solitario-

E. KERRING PRESCOTT joined A.C.T. last season as an intern. He was seen in Rosencrantz and Guild-

STUDIO OF ACTING in New York and trained to teach at the American Cen-
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 came to A.C.T. as a member of the 1970 Summer...
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HOWARD SHERMAN returned to A.C.T. for a second season. Last year he appeared as Rosencrantz in Rosencrantz and Guildenstern Are Dead, Kay in The Contractor, Pompey in Antony and Cleopatra, Paracelsus 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, Lucienio 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 Mason, and a triple role in Kipling’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 theater-Crane Kung Fu under the guidance of Master John S.S. Leong.

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 Hall of Ivy, Lucille Ball, Erich Ponto, 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.

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 Ahasuerus in Royal Hunt of the Sun and Edmund in King Lear, with Morgan Camela. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Punch in A Midsummer Night’s Dream, Tybalt in Romeo and Juliet and Claudio in Much Ado About Nothing.

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, Paracelsus 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, Lucienio 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 Mason, and a triple role in Kipling’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 theater-Crane Kung Fu under the guidance of Master John S.S. Leong.

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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 rehearsals. 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 to the thrilling days of yesteryear—searching for the optimism and laughter of more congenial 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 nostalgic-looking exercise in fine musical theater, a sort of something-for-everyone trip down memory lane.

There is 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 blondes, a new musical based on the 1949 hit Gentlemen Prefer Blondes. And if that wasn't enough, Rhett Butler and Scarlett OHara 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 surreal fantasies 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 uninhibited intuition and common sense with comic interest and piquant beauty.

A French movie starring Danielle Darrieux 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 Loewy, 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 interred in America and dropped into appearing in a fine play.”

Gigi and Miss Hepburn charmed San Francisco audiences at the Actors Theatre in 1953, and critic Hortense Morton writing in the Examiner commented: “The comedy, French as a franc, is a capacious 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.
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HOME: New York, New York
AGE: 32
PROFESSION: Undersea Consultant.
Director of the Oceanographic News Service.
HOBBIES: Designing jewelry from marine artifacts.
LAST BOOK READ: "Cybernetic Problems in Biology."

LAST ACCOMPLISHMENT: Organized a major undersea 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 there are resources efficiently exploited by all nations of the world, society as we know it today cannot hope to endure."

PROFILE: A strong will. An inquisitive intellect. A sensitivity to problems that is often concealed by a logical approach to finding solutions.

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You probably saw it on television. This '73 Ford Galaxie 500 took hour after hour of torture on special vibrators designed to test missiles, then rode away not one decibel noisier than before. How did Galaxie do it? Some engineering advances helped: a strong new frame, a new suspension geometry and computer-tuned body mounts.

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The 1973 Ford Galaxie 500 shown above with optional deluxe bumper group, white sidewalls, full wheel covers, spotless body, and mellow goldtop upholstery and radio.

You will be remembered for her inspired Sound of Music choreography. Last year, has been selected to handle musical staging and dances, and Dorothyalking will direct the Dickie character in their workshop finery. But best of all, American audiences will see Ron Moody as stage for the first time. His portrayal of the sinister professor of pickpocketery 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 thievish is that of the film." Chance he will steal the show off the Curran stage as well.

In 1925 Anita Loos created Lorelei Lee, a blonde mantaup 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 Hillbard 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, the curvaceous symbol of the cockeyed '20's captured the hearts of 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 numbers by Agnes de Mille, sets by Oliver Smith and costumes by Miles White — and of course, the show-stopping perform-

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**Blue Dolphin**
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**Solomon Grundy's**

**Norman's**
3204 College Dr., Berkeley. 655-5291. Continental cuisine. Distinctive decor and Baroque music.

Kirby's Elegant Farmer
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893-5292. Eat, drink, and be merry. Dinner and dancing nightly.

La Rue
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Balinoba Cafe
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Pastorino's Britannia Inn
1403 Locust Street, Walnut Creek. 939-3300. Featuring American, Italian and seafood specialties.

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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 Dickenson characters in their workshop finery.

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

In 1925 Anita Loos created Lorelei Lee, a blondie mantua whose escapades enthralled thousands of readers, making her the ultimate blondie 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, in 1926 with Jane Walker as Lorelei and Edna Hibel 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 25 years later, in 1949, the curvaceous symbol of the cockney '20's captured the hearts of theatre-goers in a splashy musical with lyrics by Leo Robin, music by Julie Styne and a book by Anita Loos and Joseph Fields. The critics turned handsprings applauding the dances and musical numbers as memorable as Agnes de Mille sets by Oliver Smith and costumes by Miles White -- and of course, the show-stopping perform-

For people who hunger after culture.

All evening, you've used this program to follow what's happening on stage. When the curtain comes down, use it to find out what's happening around town. A great dinner, perhaps? Let the American Express Money Card usher you to one of these fine restaurants:

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1403 Locust St., Walnut Creek. 939-8411. Informal decor featuring frive rib and a varied menu.

Kirby's Elegant Farmer
34 Jack London Square, Oakland. 893-5292. Eat, drink and be merry. Dinner and dancing nightly.

La Rue
3740 Mt. Diablo Blvd., Lafayette. 284-5700. The emphasis is on Continental cuisine. Excellent wine list.

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824 University Ave., Berkeley. 548-0300. Truly unusual and gourmet.

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1403 Locust Street. Walnut Creek. 939-3180. Featuring American, Italian and seafood specialties.

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2995 Ygnacio at Oak Grove Rd., Walnut Creek. 939-6211. Attractive decor featuring prime rib and a varied menu.

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Headed for Broadway?
Our little green Money Card has just taken over New York's Great White Way. Now you can pay for theater tickets at any Broadway box office with the American Express Money Card.

The Money Card
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 1959 production of Gentlemen Prefer Blondes.

The success of the show brought about a revival of interest in the works of Lorelei Lee, and Carol Channing's portrayal of the character was widely praised. The musical was a critical and commercial success, running for over 900 performances and becoming one of the most successful musicals of the 1950s.

Carol Channing's portrayal of Lorelei Lee was so impressive that she was nominated for a Tony Award for Best Actress in a Musical for her role in the production.

The success of Gentlemen Prefer Blondes led to a number of other musicals and stage productions that were based on the character of Lorelei Lee, including a revival of the original 1949 Broadway production in 1970 and a film adaptation released in 1953.

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San Francisco Opera — 53rd Season
Calendar
September 7 – November 30, 1973
War Memorial Opera House
Kurt Herbert Adler, general director
Edward Cott, manager

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Donizetti: L'ELISIR D'AMORE (in Italian) —
New production
September 7, 12, 16, 17, 20, 29
J. Strauss I: DIE FLEDERSMANN (in English)
September 8, 11, 14, 19, 30, October 2
Verdi: BOHEME (in Italian) —
New production
September 15, 18, 21, 28, October 5, 7
Mozart: DON GIOVANNI (in Italian)
September 22, 25, October 5, 10, 13
Wagner: TANNHAUSER (in German)
October 6, 12, 17, 21
Mussorgsky: BORIS GODUNOV (in Russian)
October 12, 16, 29, 24, 30
B. Stravinsky: ELEKTRA (in German)
October 26, 29, November 3
Britten: PETER GRIMES (in English) —
New production
October 27, 31, November 4, 9
Verdi: LA TRAVIATA (in Italian)
November 2, 7, 10, 25, 26
Verdi: DON CARLO (in Italian)
November 9, 13, 14, 17, 23
Puccini: LA BOHEME (in Italian)
November 16, 18, 22, 24

After the Theatre
Fairmont Hotel
Venetian Room (closed Monday)
June 4 — Barbara Eden
April 10 – 18 — John Davidson
April 19 – May 9 — The Sopranos
Wearing the Rossini Orchestra
Tonga Room
Dancing nightly to Don Cunningham & Company
San Francisco Hilton
Henry's Room on the Top
Dancing nightly to the Earl Heckscher Orchestra
Mark Hopkins Hotel
Top of the Mark
Dancing to the Dick Turner Trio
(Mon. thru Sat.)
Dancing to the John Cooper Trio (Sun. and Mon.)
Hotel St. Francis
The Penthouse
Dancing to Carmen Ortiz Plus 3
(Tue. thru Sat.)
Dancing to the Al Simon Trio (Sun. and Mon.)
Sir Francis Drake
Starlite Roof
Dancing to the Richie Ferrati Trio
Miyako Hotel
Garden Bar (O's) nightly
(Tue. thru Sat.)
To be announced

EVER SINCE THEY PUT the new stoplight at the head of town, there are two good reasons to stop here in Lynchburg, Tennessee.

On your way in we suggest a pause at Jack Daniel Distillery. Here, a gentleman will show you around and talk proudly about our whiskey. And probably he'll talk proudest about charcoal mellowing, the extra step that smooths out Jack Daniel's.

On your way out we suggest a stop at our town's new redlight. If you knew Sheriff Martin as we do, you'd know this was an equally worthwhile recommendation.
The Equine Theatre by Norm Heston

There's drama taking place across the Bay . . . and comedy, pathos, humanism, and above all, fun. 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 its 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 Uno 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, Miss Clementine who triumphed in 1954; or Mr. Consistency in 1961, who last went on to live up to his name. Others of note were Real Good Deal in '64, Reason to Hall in '78 and Uncomplacent 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, Canino II. Last year the modishly-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 saddler.

The same cannot be said for his predecessor among leading riders, Johnnie Longden, who won five renewals of the event. Leading presentation of the horse sport, Pinchay, Hurkay, Ycza, 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 attrative 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 well become an aficionado, even if the balance sheet is on the minus side at the end of the day. The sport goes on but also study the jockeys, trainers, and owners.

Occasionally you may confuse your presence at the Turf Club with your own Oyster Opening at the Argentinian wonder horse, Canino II. Last year the modishly-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 saddler.

Some of the area's most distinguished personalities are engaged in both activities. Roger Shelton, a jockey in the early '60's, is now the Director of the Golden Gate Fields. His brother, Gary, is also in racing. Bill and Lump Vicario, two of America's top trainers, are both graduates of the University of California at Davis. Joe Stoll, Lenny Lattanzio, and Tom Kellogg are just a few of the names that come to mind when considering the fine people involved in racing.

As for the double feature, it's a beauty, with 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 alone decide winners and as a spectator you should be able to observe these various facets as the race is run. There they go, watch them break from the starting gate, look out for the four quarter miles and observe the different riding techniques of the jockeys. You might catch the guy, or even the gals, as they make their move on the turn. In the stretch they go to the whip or hand/rider's mounts to the umost that final rush to the wire.

As the horses return to the unsaddled you will observe the joy of victory or the disappointment of defeat. As a spectator 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 are to be photographed for posterity. Unfortunately, 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. Even a spectator, is a key word for your enjoyment of the Sport of Kings is present, too.

Back to Derby week, it will begin on Tuesday, April 17 and 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; and the gallop of the paddock, 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 gained by close observation of all these events. As so often happens in these one hundred grand races, visitors from other sections are seen finding their way to the Saratoga stand, setting up their umbrellas at the Saratoga stand, setting up for the fullest day of Sunday.

This season hopes are high that the East will come out more of its leading contenders for three year old honors. They've won the last two years and 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 recently syndicated for a world record $6,000,000.

Randlett, Mr. Prospect, Stay Nice, and Our Native, winner of Florida's Flamingo Stakes are just a few of the nominated guests. Prestigious racing establishments such as Brookmeade Stable, Hobbes Farm, King Ranch and Arco Stable may try for some western gold. Southern California will send some of the veteran contenders for the Northern state's top race. Neil Schillmack's Linda's Chief is a strong contender along with Stigmund Sommer's Sum and Knighted Dawn. The latter triumphed in the $100,000 California Juvenile Stakes at Bay Meadows last fall. Theatrical names such as Quino Martin and George Putnam are well represented by Grochowski and Aways respectively. Mrs. John Longden would enjoy achieving some Longden fame in the winner's circle with either of his nominees, Lucky Hayes or Toss Money. An international flavor is injected with the nomination of Al-Amin, a plotto the Hipodromo in Mexico City and from Puerto Rico comes Blanqui R, the island's top filly who may take a run at the Yorkville filly and the others.

Here at Golden Gate, local hope rests with the winner of those three prep races, along with any "the horse who is still in the barn," maybe Kjell Ovall, President of the Pacific Racing Association could win his first time 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.
THE EQUINE THEATRE

by Norm Heston

There’s drama taking place across the Bay...and comedy, pathos, humor, and above all, emotion. 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 its Centennial Celebration.

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The same cannot be said for his predecessor among leading riders, Johnnie Longden, who won five renewals of the event. Leading the pack of the horse sport, Pinckay, Hartack, Yacza, 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 be applied. 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 jaded name. At times this reputation may be deserved but if you pay attention to the fine points of the sport you may very well become an aficionado, even if the balance sheet is on the minus side at the end of the day, you may also study the jockeys, trainers, and owners.

Occasionally you may confuse your presence at the Turf Club with your visit to the Opera. Opus succumbed to the Argentinian wonder horse, Canionero 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 saddledevil.

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There where else you can 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 are essential, 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 quarter mile markers and observe the different riding techniques of the jockeys. You might watch the guys, or enjoy the gals, as they make their move on the turn. In the stretch they go to the whip or hand their mount to the utmost on that final stretch to the win.

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 fad is often less the horses or the audience while these joyous moments are observed. With some slight rearrangement these fortunate few could face the multitude and convey their visual pleasure. Even as an spectator, it is key word for your enjoyment of the Sport of Kings we present, too.

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Mrs. John Longden would enjoy achieving some Longden fame in the winner’s circle with either of his nominees, Lucky Hayes or Tudor Money. An international flavor is injected with the nomination of Allah, a Canadian at the Hippodrome in Mexico City and from Puerto Rico comes Bambou R, the island’s top filly who may take a run at the Yangzi dollar (or the other)

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**Additional Text**

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

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FRONTIERS OF OPERA

by Barry Hyams

Opera has been in residence in California for about one hundred and twenty years. Originally a divagation of royalty, it somehow found itself right at home on the frontier. It had just the right flamboyancy to excite the Cold Rush era, a time when real life itself was operatic. Social distinctions were in flux. The morning's grumbles into a Croesus by evening when rain inevitably overtook the nobles. The minstrel, until then "a thing of shreds and patches," assumed the role of nobility. "The mood," as one chronicler put it, "was grandioso. Grand opera was the satisfying 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 encroaching peaks. The human voice could be heard and had the power to delight even in the streets. The Alta California of February 3, 1931 reported that "lovers of vocal music with not a spare shilling can still have their taste gratified by visiting the plaza any morning. The box offices which have profitably squatted on the steps of the Californian Exchange daily pour forth their melodramatic 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 near Bellini's La Sambamba. The event was so exhilarating as to be celebrated by a boisterous, somewhat over-dramatically seeing that the opera house itself was the fuel for the blaze. Unperturbed, the house rose from its ashes by August and the citizens were treated to Norma and Faust. 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. Never before nor after would the city be affected by any single event. In the early decades that ended the nineties, one hundred and fifty-two different operas were presented. San Francisco raved New York in magnetic power to attract the great. Enrico Caruso sang Carmen the night before the great five. Puccini, 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 the person of 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 Tchaikovsky violin concerto was created shortly after the legendary Giulia Cassar had performed in San Francisco in 1905 since this work was named Fora and she hadoch in Rigoletto. Five years later she inaugurated what was to become the tradition when 50,000 gathered on Christmas Eve at Lotta's Fountain where Keaney meets Miss Kitty and Grady to hear a street concert in which she sang "The Last Rose of Summer" and the Waltz Song from Romeo and Juliet. 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 opera in movies, a kind of opera we era, and finally the crown had passed to a new art as the Twenties, the Dodsworth's bastion of opera, was converted into a movie house. Olin Downes, the doyen of the San Francisco Chronicle, recorded his impressions of a visit to San Francisco in 1930. Opera which had languished for a decade in the city had been resurrected by Gaetano Agnolo. Downes wrote as he had witnessed the return of Lazarus.

"The popular loved opera," he stated. "They supported it not as civic duty but as a pastime. 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 blossomed, even proliferated, first, with Spring Opera Theater, and last, with Western Opera Theater, an outgrowth of Kurt Herbert Adler's vision. The Master had snuffed the atmosphere and at least something familiar. Himself the son of an opera city, Vienna,
If you'd read your car lease you would have never signed it.

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

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In short, because this is our Mercedes-Benz, not some leasing company's, we can do more for you— at less real cost to you. Come in soon. We'll show you a lease that is as much of a pleasure to read as our cars are to see and drive.

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That was before the boisterous boom, before the whine of jets, the conflagration 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 encroaching 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 well have their taste gratified by visiting the plaza any mornin. The band plays 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. Now Bellini's La Sonnambula. The event was so exhilarating as to be celebrated by a bonfire, somewhat over-dramatically 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 Faust. That did it. San Franciscans were unreservedly enchanted by the entertainment: even the circus yielded supremacy to opera.

The reign of opera continued uninterupted for a period of sixty years. Never did an earthquake or other disaster overthrow its dominion as its audiences were reeled with almost 8400 performances. In the two decades that ended the 19th century, one hundred and fifty-two different productions were presented. San Francisco ruffled New York in magnetic power to attract the great. Enrico Caruso sang Carmen the night before the great five. Trotto Mascagni conducted his Cavalleria rusticana before the disaster, and Ruggiero Leoncavallo's 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 heroine, the composer wrote Thaïs and Manon expressly for her. The Tetzlaff cigar was created shortly after the legendary Tilla Durieux made her American debut in San Francisco in 1895 singing by the steps of the Academy of Art in the black now known as the War Memorial. On Christmas Eve at Lotte's Fountain where Rowland meets Miss Gurney 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 opera and ballet. And then, and finally the crown had passed to the new art as the Tirolli, San Franciscos's bastion of opera, was converted into a movie house. Olin Downs, the dean of The New York Times, recorded his impressions of a visit to San Francisco in 1930. Opera which had languished for a decade was finally being resurrected by Gaetano Merola. Downs wrote as he had witnessed the return of Lazarus.

"The people loved opera," he stated. "They supported it not as civic duty but as a past. 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 saves of adventure and of tastes formed by rich adventuruous 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 outgrowth of Kurt Herbert Adler's second vision. The Master had sniffed the atmosphere and had smelled something familiar. Himself the son of an opera city, Vienna,
his antennae had received the vibrations of San Francisco’s past traditions. He sensed its flavor and be- hind 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 predestination, dormant but capable ofaring in new form. Established with assistance from the Na- tional Endowment of the Arts, in barely six years the outlines of West- ern Opera Theater have taken im- pressive shape.

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

To date, the the Western Opera Thea- ter truck, bus and cars have traversed 42,000 miles, numbering the length and breadth of California, Arizona, Nevada, and Oregon. And by air to Alaska 101 visits 466 western commun- ities and to perform to 72,000,000 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 trucks 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 reserva- tion 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 choir and orchestra.

Recently an observer accompanied a contingent of Western Opera Thea- ter down Route 401 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 fever- ishly against a driving rain. No one looked sleepy and the banter was unrehearsed. (“Why don’t we just call and give the performance over the phone?”) At the school parking lot, other cars were driving up and down dis- charging loads of singers. From one emerged a baritone with a cassette players; slung from his shoulder, going full blast with a black parita for vi- olin. Others drifted into the theater, exchanging morning goodbyes. (“I got a funny feeling in my stomach when I realized I didn’t do my first Cenotaph here three years ago.”) The auditorium was deserted except for technicians waiting to work on this curtain stage, rendering props and costumes. A cast member said impres- sively 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 an- nouncements about collections for the Central Parkway Fund and the worldwide competition in which San Mateo High had entered two wres- ters for the first time. The singer at the piano was replaced by two accom- panists who took their places to conduct the orchestra. “I was really nervous,” says Christian, “I felt like I was going to faint.” A piano was moved and a stool was set up on the stage. The conductor appeared at his stand and announced, “Welcome to La Traviata!” Applause. Music. The scene grew larger. The conductor appeared at his stand and announced, “Welcome to La Traviata!” Applause. Music. The scene grew larger.

Last year, commemorating San Francisco Opera’s Golden Anniversary, Western Opera Theater cel- ebrated the event with the restitutu- tion of “street concerts.” Through the month of May and once again in July, they were heard again the buzz of traffic in Zellerbach Plaza, Ghisar- dell Plaza, on the steps of City Hall, and at Grant and Maiden Lane. There 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 fara a liv...”. Ten thousand San Franciscans jamming the Square refused to let her go. She obliged with a waltz and appropriate en- core: “The Last Rose of Summer.” The spirit of Luisa Tetrazzini has not dimmed.

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Rigler’s Matronis, still in costume (opera), in a cold suit, after a Western Opera Theater school performance.

Erected in 1958 as part of the San Francisco City Hall, the San Francisco Museum of Modern Art occupies the former San Francisco Public Library. The museum's permanent collection includes works by Pablo Picasso, cave paintings from France, and other significant art pieces from around the world.
his antennae had received the vibrations of San Francisco’s past traditions. He sensed its flavor and behind the “safe, sane and bourgeois”, he heard the echo of street singing, the feeling of the crowded opera houses, and saw the possibilities of a city’s proliferation, dormant but capable of emerging in new form. Established with assistance from the National Endowment for the Arts, in barely six years the outlines of Western Opera Theater have taken impressive shape.

The objectives were simple: to provide the young American artists with the opportunity to broaden and deepen their experience without dependence on European patrons; 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 performers. The results have been far-reaching.

To date, the Western Opera Theater truck, bus and cars have traversed 42,000 miles, nailing the length and breadth of California, Arizona, Nevada and Oregon, and by air to Alaska. In 1966, we traveled 270,000 people. The company, averaging fifteen to eighteen singers, plus technical staff, have given 357 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 Merry Widow. On May 20, 1966, we will be in San Francisco 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 an unnumbered San Francisco’s High School auditorium where they were scheduled to do La Traviata at 10:30 that morning. It was 8:15 and the windshied wiper worked feverishly against a driving rain. No one looked sleepy and the banter was wittily in order. (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 cigarette tray and slang from his shoulder, going full blast with a blast partia for vi-sions. Others drifted into the theater, conversing merrily and gaily. (1 got a funny feeling in my stomach when I realized I did my first Centenary here three years ago.) The auditorium was deserted except for technicians tending to their chores across the curtained stage, readying props and costumes. A cast member sat improving his time 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 Central Palmya 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 con- vention 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, examining the hall with a heaving sea of 1600 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 conductor appeared at his stand and announced: "Welcome to La Traviata!" Applause. Music. The show began. Threaded with brief narrative explanations, the opera 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 beauteous love, a little girl remarked, "How ridiculous!" and a murmur of amusement ran through the hall. The fare- well that climaxed the act was applauded loudly. Adding the technicalicians, the singers changed the setting and the props. A first of the opera, Violetta’s entrance, elicited an ovation. Never was a death so cheered and embraced. 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 insti tuted an annual event that has come to be known as a “Dollar Show.” 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 April 27th.

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PARKING IN REAR AFTER 6
Overheard at a cocktail party, one woman to another: "How wonderful it must have been in the old 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. I'm so tired of opening packages of frozen vegetables. I'm so tired of opening packages of frozen vegetables." My informant, who understands"..."standards was rendered speechless, not only serves fresh fruits and vegetables, not only serves fresh fruits and vegetables, not only serves fresh fruits and vegetables, 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 primitive 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, with some miscellaneous thoughts for those of you who may be new to the grow-it-and-eat-it-yourself movement.

April follows the long-range weather forecasts we may have made on our share of showers, setting back those with low-lighting or heavy ground a month or so into putting in the garden. Tale 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 in a tuck cool over 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 "Squirrel Limp." 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 cut 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 heresies? Standard instructions for planting corn say three feet between rows and your 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 the hearts of each ear. Planting is done weekly, about six feet of each block are 14 feet long and I plan on three blocks per season, this means 12 weeks of planting. Don't invest in corn. Heaven in prospect for the dedicated corn lover.

This tight spacing results in excellent pollination, full ears and fewer weeds, just sufficient room for corn 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 should be spaced five or six feet apart and usually ripen six to eight weeks 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 too good raw in salads and can be liquefied and blended with chiles and tomatoes to be frozen for winter consumption as a soup with the addition of cream. Now this year, yet another America winner, "Asteracrat," which I shall be testing against my long-time favorite "Greenzinger," looks to have 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, here's a few things in among the flowers and shrubs as an interesting accent. I've seen peppers growing in this manner, 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 leaves allowing the new sprigs to fill in. Parsley seed should be soaked overnight in water before sowing. 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!
GARDEN ARTS

Overheard at a cocktail party, one woman to another: "How wonderful it must have been in the old 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. What a waste!" To which the other woman replied, "I'm tired of staring at the same old vegetables every day. If they were fresh, I would grow a considerable part of the dinner fare every summer in my garden."

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by Bob Goerner

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May 7-23 — Marty Robbins
May 24-June 13 — Kate Smith
Ponderosa Hotel (dancing and dining)
May 1-31 — Open
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Harrah's (South Shore Room) thru May 2 — Petula Clark
May 3-14 — Paul Anka
May 17-30 — Glen Campbell
May 31-June 13 — Bobby Darin
Sahara Tahoe (High Sierra Room) May 4-20 — Elvis Presley
May 21-31 — Liberace
LAKESIDE

Carnegie Palace thru May 9 — Len and Sue Fitzgerald
May 10-23 — Steve Lawrence and Eydie Gorme
May 24-June 6 — Tom Jones and Norm Crosby
Desert Inn thru May 7 — Patti Page
May 8-29 — Bobbie Gentry and John Byner
May 29-June 20 — Bob Newhart
Dunes 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 — Steady Greer 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 Gonsou
May 12-14 — Buddy Hackett
May 15-20 — Nancy Sinatra
May 23-June 15 — Rowan & Martin/Jerry Van Dyke
Sand thru May 1 — Danny Thomas
May 2-25 — Open
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PERFORMING ARTS
MONTHLY ADVANCE GUIDE TO SPECIAL MUSICAL PRESENTATIONS
ON TV, AM AND FM RADIO FOR MAY 1973

Mon., May 1
7:00 PM — KRON/FM — Show Album — "THE MERRY WIDOW"
8:00 PM — KKHI/AM — Show Album — "THE KOTCHENS"
8:00 PM — KXLY/AM (1500 kc) and KKHI/AM (95.7 mc) — Boston Pops
8:00 PM — KZ-AM (1400 kc) — Showtime — "THE FANTASTICS"

Wed., May 2
7:00 PM — KRON/FM — Show Album — "DO I HEAR A WALTZ?"
8:00 PM — KXLY/AM — Boston Symphony
8:00 PM — KKHI/AM — Showtime — "CAVEAT"

Thu., May 3
7:00 PM — KRON/FM — Show Album — "BLOOMER GIRL"
8:00 PM — KKHI/AM — Showtime — "THE UNSINKABLE MOLLY BROWN"

Fri., May 4
7:00 PM — KRON/FM — Show Album — "KISS ME KATE"
8:00 PM — KKHI/AM — Showtime — "DEAR WORLD"

Sat., May 5
7:00 PM — KRON/FM — Show Album — "HALLELUJAH, BABY!"
8:00 PM — KKHI/AM — Philadelphina Orchestra
8:00 PM — KZ-AM — Showtime — "ROAR OF THE GRIPESPAIN"

Sun., May 6
8:00 PM — KKHI/AM — Sunday Night Opera — "ATTILIA" (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 — KKHI/AM — Showtime — "NO STRINGS"
8:00 PM — KRON/FM — Monday Night Opera — "MARIA STEIN"

Tue., May 8
7:00 PM — KRON/FM — Show Album — "THE MERRY WIDOW"
8:00 PM — KKHI/AM — Boston Pops
8:00 PM — KKHI/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 — Boston Symphony
8:00 PM — KKHI/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 — KKHI/AM — Showtime — "MILK AND HONEY"

Fri., May 11
7:00 PM — KRON/FM — Show Album — "DEAR WORLD"
8:00 PM — KKHI/AM — Showtime — "BEE, BIRDIE"

Sat., May 12
7:00 PM — KRON/FM — Show Album — "OLIVER"
8:00 PM — KKHI/AM — Philadelphina Orchestra
8:00 PM — KKHI/AM — Showtime — "THE BOY FRIEND"

Sun., May 13
8:00 PM — KKHI/AM — Sunday Night Opera — "BIGLETTI"

Mon., May 14
7:00 PM — KRON/FM — Show Album — "FANNY"
8:00 PM — KQED (Channel 9) — SPECIAL OF THE WEEK
8:00 PM — KKHI/AM — Showtime — "HELLO, DOOLLY"
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 — Boston Pops
8:00 PM — KKHI/AM — Showtime — "JENNIE"

Wed., May 16
7:00 PM — KRON/FM — Show Album — "BITTER SWEET"
8:00 PM — KKHI/AM — Boston Symphony
8:00 PM — KKHI/AM — Showtime — "FIORIELLO"

Thu., May 17
7:00 PM — KRON/FM — Show Album — "GEORGE M"
8:00 PM — KKHI/AM — Showtime — "GENTLEMEN PREFER BLONDES"

Fri., May 18
7:00 PM — KRON/FM — Show Album — "PROMISES, PROMISES"
8:00 PM — KKHI/AM — Showtime — "GEORGE M"

Sat., May 19
7:00 PM — KRON/FM — Show Album — "THE STUDENT PRINCE"
8:00 PM — KKHI/AM — Philadelphina Orchestra
8:00 PM — KKHI/AM — Showtime — "SOUND OF MUSIC"

Sun., May 20
8:00 PM — KKHI/AM — 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 — KRON/FM — Showtime — "GESE"
8:00 PM — KRON/FM — Monday Night Opera — "FIORELLO"

Tue., May 22
7:00 PM — KRON/FM — Show Album — "ST. LOUIS WOMAN"
8:00 PM — KKHI/AM — Boston Pops
8:00 PM — KKHI/AM — Showtime — "ANNIE GET YOUR GUN"

Wed., May 23
7:00 PM — KRON/FM — Show Album — "ANYTHING GOES"
8:00 PM — KKHI/AM — Boston Symphony
8:00 PM — KKHI/AM — Showtime — "SWEET CHARITY"

Thu., May 24
7:00 PM — KRON/FM — Show Album — "CANDIDE"
8:00 PM — KKHI/AM — Showtime — "GOLDEN BOY"

Fri., May 25
7:00 PM — KRON/FM — Show Album — "FIORIELLO"
8:00 PM — KKHI/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 — Philadelphina Orchestra
8:00 PM — KKHI/AM — Showtime — "SOUTH PACIFIC"

Sun., May 27
7:00 PM — KKHI/AM — 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 — KKHI/AM — Showtime — "THOROUGHLY MODERN MILLIE"
8:00 PM — KRON/FM — Monday Night Opera — "NIKEDY" (Cherubini)

Tue., May 29
7:00 PM — KRON/FM — Show Album — "MY FAIR LADY"
8:00 PM — KKHI/AM — Boston Pops
8:00 PM — KKHI/AM — Showtime — "A STAR IS BORN"

Wed., May 30
7:00 PM — KRON/FM — Show Album — "SHOW BOAT"
8:00 PM — KKHI/AM — Boston Symphony
8:00 PM — KKHI/AM — Showtime — "SCROOGE"

Thu., May 31
7:00 PM — KRON/FM — Show Album — "HOUSE OF FLOWERS"
8:00 PM — KKHI/AM — Showtime — "HIGH SOCIETY"
PERFORMING ARTS
MONTHLY ADVANCE GUIDE TO SPECIAL MUSICAL PRESENTATIONS
ON TV, AM AND FM RADIO
for MAY 1973

Thu., May 10
7:00 PM — KRON/FM — Show Album — "NOW IS THE TIME FOR ALL GOOD MEN"
8:00 PM — KRON/FM — Show Album — "Milk and Honey"
Fri., May 11
7:00 PM — KRON/FM — Show Album — "DEAR WORLD"
8:00 PM — KRON/FM — Showtime — "BYE, BYE, BIRDIE"
Sat., May 12
7:00 PM — KRON/FM — Show Album — "OLIVER"
8:00 PM — KRON/FM — Show Album — "The Boy Friend"
Sun., May 13
8:00 PM — KRON/FM — Show Album — "Sunday Night Opera — BIZET"
Mon., May 14
7:00 PM — KRON/FM — Show Album — "FANNY"
8:00 PM — KQED (Channel 9) — SPECIAL OF THE WEEK
9:00 PM — KRON/FM — Show Album — "Hello, Dolly!"
Sun., May 15
7:00 PM — KRON/FM — Show Album — "CANDIDE"
8:00 PM — KRON/FM — Show Album — "CAROUSEL"
8:00 PM — KRON/FM — Show Album — "JENNIE"
Wed., May 16
7:00 PM — KRON/FM — Show Album — "BETTER SWEET"
8:00 PM — KRON/FM — Show Album — "FIORELLO"
Thu., May 17
7:00 PM — KRON/FM — Show Album — "GEORGE M!"
8:00 PM — KRON/FM — Show Album — "GENTLEMEN PREFER BLONDES"
Fri., May 18
7:00 PM — KRON/FM — Show Album — "PROMISES, PROMISES"
8:00 PM — KRON/FM — Show Album — "GEORGE M!"
Sat., May 19
7:00 PM — KRON/FM — Show Album — "THE STUDENT PRINCE"
8:00 PM — KRON/FM — Show Album — "SOUND OF MUSIC"
Sun., May 20
8:00 PM — KRON/FM — Show Album — "The Silver Martini. For those who want a silver lining without the cloud."
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Iceberg 10

Icy menthol flavor and only 10 mg. 'tar'

Less 'tar' than 99% of all menthol cigarettes sold. Yet Iceberg 10— with the advanced Delta Design filter—delivers the full, fresh icy flavor you want.