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 Tatarism had dominated the country for five centuries. Love was worshipped as the highest attainment of life.

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

On June 7, 1631, the Empress Mumtaz died in the arms of her loving Shah Jahan. Two weeks later, 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, Guerlain created the perfume, Shalimar. Over the years, it has proven worthy of its name. Shalimar by Guerlain

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We open this program with a reminder.

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

And what we can do for you.

UNION BANK
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Shalimar by Guerlain
Fifteen closets.

(What goes on in them is your business.)

Enough storage space to accommodate the most extravagant clothes horse. Enough room to handle the luggage and linens, good champagne and vintage wines, the Rosenthal and Baccarat. Golf clubs and skis, bicycles and exercycles.

And the best part: a magnificent in-town location at Hillsborough's edge, unparalleled views overlooking a wonderful world of trees, Bay and city lights, twenty-four hour security and a doorman, high ceilings, fireplace, formal dining for twelve person.

There's not another new two bedroom condominium mansion on the West Coast that offers you 2,300 square feet of living space and 15 glorious closets.

Top of the Mounds

50 Mounds Road, San Mateo
Phone 348-1526 for an appointment
$88,000 to $135,000

Way 101 south to Poplar Ave., or Hwy. 101 north to Peninsula Ave. in San Mateo, north to El Camino, left to El Corro, right to Glimmer, right to Mounds Rd. and Top of the Mounds.
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We’re holding over $2 billion worth of securities that doesn’t belong to us!

Dean Witter safeguards these securities for clients, collects dividends, provides statements and tax records, clips coupons, extends credit against dividends collected, keeps track of conversion privileges, rights and calls. It’s a free service you may be interested in. Talk to an Account Executive at...
A WALLED CITY

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

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

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

An Old Fruit Cannery

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

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

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

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

A White Russian

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

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

That Pile of Bricks

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

Red and White unite.

The Rum Sangria is born!

Here it comes — The Rum Sangria! So simple, yet so sensational.

Start with a half-gallon of the best imported sangria — Bon-Sol Viva Sangria. Add a fifth of smooth, white Puerto Rican rum. (For smaller gatherings use

2½ parts Viva Sangria, 1 part white rum.) Then drop in some ice and top with fruit. Now you’ve really got something!

The Rum Sangria. A super sangria for you and eleven of your shiniest friends.
A WALLED CITY

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

by Ernest Beyl

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©1976 Cosecha de Puerto Rico
Supported by Bon Sol Viva, San Francisco, Calif.
peered down Beach Street and that pile of bricks, the defunct Del Monte Cannery. Suddenly he decided to buy it and turn it into a European-style walled town, such as he had seen abroad—rigged gagged balconies, staggered corridors and walkways, tiny alleys, open and shaded courtyards.

Tear It Down

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

But Martin did not want to build a shopping center and, most assuredly, he did not want to tear down the old cannery. Instead he hollowed out the original brick structure, retaining only the exterior walls. The interior, his architect, Joseph Esherick, turned into a labyrinth of shops, galleries, restaurants, markets, and pubs, set in an almost medieval fortress of bridges, verandas and courtyards, climbing up on three levels and topped off by flagging pendants.

North Waterfront Renaissance

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

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

Elizabethan Pub

The beautiful, dark-haired, harp-playing young woman introduced at the beginning of this article, was seen and heard in Ben Jonson's, The Cannery's Elizabethan pub and restaurant. Leonard Martin likes pubs. He has prided them in London and elsewhere, and he wanted one for The Cannery. In a conversation with Bing Crosby, Martin learned about the William Randolph Hearst Estate warehouse in The Bronx, which housed treasures the late publisher collected abroad.

Martin visited the warehouse and bought (by the crate) the Long Gallery of Alby's Hall, designed by Inigo Jones in the early 1660's and built by Queen Elizabeth I for Sir Thomas Edmonds. The magnificent oak paneling and finely-crafted fireplaces of the 100-foot-long hall have been preserved in every detail.

A handsome Jacobean oak staircase ascends from Alby's Hall to two Elizabethan dining rooms, most assuredly he did not want to tear down the old cannery. Instead he hollowed out the original brick structure, retaining only the exterior walls. The interior, his architect, Joseph Esherick, turned into a labyrinth of shops, galleries, restaurants, markets and pubs, set in an almost medieval fortress of bridges, verandas and courtyards, climbing up on three levels and topped off by flapping pendants.

A Fou Fou Negligee

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


Cotton Candy and Painted Turtles

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

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

"Fisherman's Wharf is becoming an identity, losing its opportunity. The Italians over there should maintain their Italian heritage. They should dance the Tarantella, at the Wharf, for example." With that the tall, iconoclastic Russian in all likelihood will grab you by the arm. "Come upstairs with me." He will point up to the third floor of his walled city where colorful penants are flying in the San Francisco Bay breeze. "We've got a thirteenth century. Moonish ceiling up there that will take your breath away.

Lark Permanente? Anything else is just luggage.
peered down Beach Street and that pile of bricks, the defunct Del Monte Cannery. Suddenly he decided to buy it and turn it into a European-style walled town, such as he had seen abroad—rigged cradled balconies, crisscrossed pregnancies and walkways, tiny alleys, open and shaded courtyards.

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And what else is it the unhurried impetus, luxury or pleasure seeker might discover.


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Elegance.
(é'l-a-ganz), n. 1. a: refined gracefulness
b: tasteful richness of design or ornamentation

Elegance is the delicate combination of a brilliant line gem with the distinctive lines of original hand-crafted jewelry from Fox's, in Seattle and San Francisco.

THE TOG SHOP - Lester Square, American, GA 31709. HOURS: Mon-Fri 8-5 (and open to the public, if you're in the area).

A superb mail-order house for products made of tencloth. We've ordered bathrobes, terry cover-ups for bathing suits, scarfs and lots more for the past nine years, and have always been pleased. Prices are higher than found in shops of the Bay Area, but quality is at least twice as high, too. The terrific robes for men are even better and longer wearing at $32.95 than those at higher prices from I. Magnin or Dunhill. We still wear a $15 "shirzy" robe purchased 8 years ago, and it's still as soft and brightly colored as the day it arrived! Their catalog is free of charge, so write away. We notice that this shop, as well as many others, is starting to carry well-known lines, in addition to their own wares; the Tog Shop will now sell you pants and blouses by Vera, David Crystal pantsuits, shoes by Spalding, Keds, Naturalizer, etc. We're not interested in the lines we can see and try on in our stores, but feel you can't beat their own terry items!


An almost unbelievable total outdoor environment, right down to chirping finches, is provided by proprietors Jeanette Sachs and Bob Zelley. Visitors to this "indoor park" linger among the largest selection of plants in the East Bay, ranging from terrarium-sized items and tall corner specimens to little-seen varieties. Not many home gardeners will be able to resist this horticultural service shop's feature buy: large, hanging "Piggy-Back" plants at $8.95 each. Another must is the big selection of unusual cacti, ranging in price from 59c to $34. Among other goodies for your green fingers are clay pots, hand-crafted pottery, natural dried plants, plant photographs, gardening books, and sound advice from Bob and Jeanette.

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The Wine Pronunciation Guide

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The Wine Pronunciation Guide
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WINETAPES
P.O. Box 510-B
Corte Madera, CA 94925.

Mrs. S. Joseph Tankoa, Jr.
Palm Beach"
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SHARE THE WEALTH WITH PERFORMING ARTS
(recent places to eat, drink, buy and browse)

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THE INDOOR GARDENER — 2900 College Ave., Berkeley (548-2104) HOURS: Mon-Sat 10-6:30; Sun 10-5:30

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At the important chateau, red wines of France and Germany usually pronounced for you by wine merchant Incaul. Plus wine names and terms of Italy, Spain, Por
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tions on a 80 minute extra-long play tape; includes 32 page Quick Find Index. Only $12.50 postpaid plus sales tax. Specify cassette or reel-to-reel.

WINETAPES
P.O. Box 510-B
Corte Madera, CA 94925.

Mrs. S. Joseph Tankoos, Jr
Palm Beach
Ah, Wilderness

Ah, Amenities

Frankly, Tahoe Tavern is a place for people who like to take to the country without entirely leaving behind the necessary comforts and conveniences.

On the one hand, we are located right on the deep blue lake, with towering pines, rushing streams, rambling meadows, wildlife.

On the other hand, the comforts and conveniences that many consider necessary include luxuriously equipped and furnished homes, a heated Olympic size pool, championship tennis courts and boating piers.

Some of these townhouses, privately owned, are available for rent this spring. For information, call or write.

Tahoe Tavern/Shores
Box 82-PS, Tahoe City, Ca. 96148, (916) 583-3104

FINDLEY'S FABULOUS FUDGE—1033 Geary St., near Polk S.F. (415) 665-55
HOURS: Mon-Sun 10-7
Our recommendation for the best fudge in the world, without equivocation! All fudge is made on the premises in vast copper pans and sold fresh for about $4 per pound. It can be shipped anywhere in the world, as the family seals it tightly, preventing it from becoming stale. One of the real delights of the shop is the collection of "things" collected by the Findley sisters over the years. Old record players, dishes, cameras and such line the walls of the shop. While none are for sale, they are fun to look at, while inhaling the fudge as it cooks, and making the vital decision over which kind to take home. A most pleasant spot to end a walk!

Freed. Teller & Freed—1326 Polk St., S.F. (415) 902-22 HOURS: Tue-Sat 9-6
Coffee heaven, call if! You can find everything you need to produce a fine cup of pot of coffee (or tea)—from grinders ($7.95 up) to pots ($2.95 for a single cup drip, upwards) and beans (from $1.85 per pound up). Usually packed with customers, three kind and helpful folk wait on a large group of coffee and tea lovers. The coffees come from every part of the world (including San Francisco, where somebody in the Upper Market area grows a few beans that the store will sell on demand—"They are very bitter," we were told, and those who don't have a grinder at home can have it ground at the store. Every personal attention is given and questions are freely answered. For those uncertain of the taste of a certain bean, just ask. Teas from all around the world are also available, along with teapots and cups.

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Canny and B.J.'s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $7.95 per year, $14 for two years, $20 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Geary Blvd., San Francisco, Ca. 94118, or call 387-1728. Send 75 cents for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.)

Outstanding performance takes experience. We've had more than 100 years of it.

Crocker Bank
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BROWN BAG OPERA

by Caroline Crawford

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

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

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

Life is naturally better.

A naturally better life can be yours at The Villages if one member of your family has reached his 45th birthday.*

Your luxurious new Villa home will be surrounded by 1200 acres of country land in San Jose's Evergreen Foothills, 500 acres of which has been carefully preserved in its natural state. Although the convenience of the city is minutes away, you live in a peaceful environment sheltered by our constantly guarded front gate.

You may seek the silence of solitude, or utilize the many community recreation facilities that include an 18-hole championship golf course, a garden, riding stables, tennis courts, and a complete arts and crafts center with meeting rooms and a private restaurant. And, there are no exterior maintenance chores to impose on your time.

Tour the one, two and three bedroom Villa homes. Experience our totally secure country environment. You'll agree...life is naturally better at The Villages.

*No children under eighteen living at home.

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

On an American Airlines "Three Nighter" package.
For $31! For each of you, including air fare, you can stay at the Americana Hotel or the City Squire Motor Inn. And so you won't even have time to turn on the television, you get theater tickets or dinner at a selected restaurant.
Plus an extra like a sightseeing tour or a visit to Radio City Music Hall.
Whoever said you can't mix business with pleasure never heard of American Airlines.

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

ers enjoy the informal setting, the spontaneity of the crowd, the idea of singing for many who have never heard opera before.
The price is right—fifty cents is collected at the door—and brown-baggers come in droves, rain or shine: the noon-hour crowd walk from the government office buildings around Civic Center, lawyers taxi in from downtown, shoppers pour off the Market Street minivans, museumgoers, law students, housewives, senior citizens, schoolchildren, and tourists.
Many are hearing their first opera, but a good part of the audience are regular subscribers for the Fall and Spring Opera Theater seasons. One professor from Cupertino was so enthusiastic about Brown Bag Opera he decided to make it a part of his music seminar.

A dollar buys a special Brown Bag lunch, for those who don't bring their own, and like the musical fare, the lunches are varied. Apples and celery were quickly taken off the menu for their obvious undesirable decibel rating. Fresh zucchini has been considered for all-Italian programs, and pickles and wurst may well be packaged for Brown Bag Wagner. The rustle of bags and the general sounds of munching caused the San Francisco Examiner's Alexander Fried to recall "the clicking sounds of customers' lice nuts ... an age-old memory in San Francisco Chinese theater." The ambience is picnic, and Brown Bag audiences come equipped with embroidery, newspapers, and even an occasional chess set.
Future programs at Brown Bag Opera will include highlights from Donizetti's The Elixir of Love, an exploration of "trouser roles" (male roles sung by sopranos and mezzos), a staged presentation of Menotti's The Telephone, and a day devoted to the music of Leonard Bernstein featuring parts of his one-acter Trouble in Tahiti and La Bonne Cuisine, a songcycle concoction of four recipes set to music.

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

San Francisco has been an opera town for over a hundred years—ever since crowds packed the old Adelphi Theater on Clay Street for a performance of La Sonnambula. It was February 12, 1851, the first evening at the opera in San Francisco's history.
Since that time, the San Francisco Opera has produced a thriving four-company family that includes the international fall company, the young Spring Opera Theater, the touring Western Opera Theater, and summer's annual Merola Opera Program.

The Giant Duchess of Genestain (Carol Beyard) visits Brown Bag Opera.
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We know a great little pub for pre-theatre dining.

And a romantic rooftop for aftertheatre dancing.

If we could have managed Mr. Scrooge's estate, he might not have been so stingy.
AFTER THE THEATRE
FAIRMONT HOTEL
Venetian Room (closed Mondays)
April 3-10
The Supremes
April 11-21
Frank Sinatra, Jr.
dancing to the Ernie Heckscher Orchestra
Tonga Room
dancing nightly to Paul and his Hawaiian Alakanes featuring Armando Suarez
April 23-May 1
Trini Lopez
HOTEL ST. FRANCIS
The Penthouse
dancing nightly to the Bill Sache Orchestra
SIR FRANCIS DRAKE
Starlite Roof
dancing nightly to the Richie Ferraris Trio
SAN FRANCISCO HILTON
Henry's Room at the Top
dancing nightly to the Earl Heckscher Orchestra
MIYAKO HOTEL
Garden Bar (3 shows nightly—Tue thru Sat)
thru April 6—William Ree
April 9-20—room closed
April 23-May 18—Frankie Fanelli

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

And a romantic rooftop for after-theatre dancing.

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

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

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Some shared, experienced investors wish to make their own decisions. Our Custodianships allow them more time to follow the market, we take care of bookkeeping and storage.

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

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SOMETHING SPECIAL

SECURITY PACIFIC BANCORP, INC.
1440 MARKET STREET
SAN FRANCISCO, CALIFORNIA 94103

B.B. PUBLISHING GROUP 1988
"BROADWAY" REVISITED

1. At the Cherrytown location of '27, Sarah Ennis, the store’s cigarette holder helped keep her balance. It also gave her a cleaner taste.

2. No need for a cigarette holder today. You’ve got Parliament. The recessed filter cigarette with the filter tucked back, away from your lips.

3. With Parliament all you taste is rich, clean flavor. Never the filter. And that’s a step in the right direction.

Phil Dunning and George Abbott’s The following are excerpts from Jack Conway’s review of Broadway, which appeared in a 1926 edition of Variety, the show business newspaper.

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

And a cast! Wait until you get Tommy Johnson playing Dan McCoom, an up-and-up operatic; and Lee Tracy as Roy Lane, a hoofer with a yen to make the Palace; and Robert Gleckler as Steve Crandall, a white-shirt goftl brothelkeeper who croaks “Scar” Edwards, his Harlem opposition. They’ll slay you.

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

The three acts are spotted in a cabaret dressing room. You see the props making entries — exits and changes, wise-cracking about their racket, fighting a battle royal until they get an entrance cue, and then hopping out on the imaginary floor with the prop’s smile working over time.

There’s only six of them, and one is Scar’s gal, planted in the joint to get the hop on Steve. McCoom is wandering around the slab and pugs her. He knows she’s Scar’s woman, but he don’t crack. Steve and two of his mob are hanging around the dressing room when Scar slides in for a show-down. Scar makes a break about one of his trucks being hitched on Harlen, and to warn Steve that 13th-street is the dead line from now on. He don’t come heeled, and when his back is turned Crandall slips a slug into him. Then Crandall and his pal walk the stilt out like he’s plastered, and plant him in a shed wagon down the street.

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

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

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

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

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

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

It was the hit of the 1926-27 theatrical season and went on to pack up a Broadway run of 603 performances, a spectacular achievement in those days — and now, for that matter. A.C.T. is greatly surprised, the “sticks” and the “big burgers” all over the country lapped up Broadway, making it one of the American theatre’s all-time hits.

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

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

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

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

FOR SUBSCRIBERS ONLY...

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

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

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

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George Abbott

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THE AMERICAN CONSERVATORY THEATRE

WILLIAM BALL, General Director

EDITH MARRISON, Development Director

JAMES R. MCKENZIE, Executive Producer

ALLEN FLETCHER, Education Director

EDWARD HASTINGS, Executive Director

actors and directors

Elizabeth Huddell  Holiday News
Daniel Kim  Paper Girl
Judith Krakow  Midsummer Night's Dream
Charles Lamar  Anne of the Thousand lamps
Annie Lanni  First Love
Deborah May  The Class Project
Deborah Murray  Little Heifer
Jeanne O'Leary  Fiddler on the Roof
Sara Paul  Kyme
Karin Pogoda  Friends
Christine Regan  The General
Didi Reiss  Good People
Melissa Stebbins  The Importance of Being Earnest
Elyse Wilcox  The Zona
James R. Wilcox  Look Back in Anger
Rick Wilson  All the Way

SECOND YEAR STUDENTS
James Arrington  Lestat
Karen Bailey  Greg<br>
Phillip Bell  The Bridges<br>
Gene Cantwell  Karl Stoltz<br>
Emily Darley  The Class Project<br>
Debra Fein  Little Heifer<br>
Nancy Frenkel  Fiddler on the Roof<br>
Elyse Wilcox  The Importance of Being Earnest<br>
Anita Zito  There Came the Sphinx

STAGE DIRECTORS
William Bell  Alice Fletcher<br>
Edward Hastings  Jack O'Brien<br>

ASSOCIATE DIRECTORS
Evan Branch  Stage Manager<br>
Frank Peterson  Robert Bassett<br>
Lori Heitler  Composer<br>

SPLASHING FELLOWS
Frank Chin  The Cabinet of Dr. Caligari<br>
Eve Bercovitch  The Zona<br>
Rick Wilson  All the Way

conservatory

Frank Giebel  Graduate Student Coordinator<br>
Thomas Ringler  The Importance of Being Earnest<br>
Elyse Wilcox  The Zona

LUCY GRAHAM  Young Conservatory Coordinator<br>
Nancy White  Young Conservatory Coordinator

production departments

Robert Morgan, Coordinator<br>
Walter Watson  Coordinator<br>
Gwen Beddard  Coordinator<br>

DESIGNERS
Alec Ross  Costume Designer<br>
Rose Rollo  Scenic Designer<br>

STAGE MANAGEMENT STAFF
James Paine  Production Stage Manager
Tyrel Jordan  Stage Manager

COSTUME WIG & MAKEUP STAFF
Walter Watson  Coordinator<br>
Mike Scholz  Wig Master<br>
Cathy Edwards  W极-Head Supervisor

PROPERTY ARTISTS
Helin G. Rigby  Assistant Property Master
Lauren Richardson  Assistant Property Master
Mary Curry  Assistant Property Master

SCENE SHOP
Carol Ann是一名

Friends of the American Conservatory Theatre:

PUBLIC RELATIONS STAFF
James Arrington, Karen Hensley-Ball, Phillip W. Beck, Bridget, Eugene Carroll, Karl Ellis, Jessica Epstein, S. Lockhart Fryer, Leslie Harrell, Lawrence Hecht, Jonathan Holt, Christopher Kuhlin, Don Mapelli, Maureen O'Keily, Beth Rainer, Jean Cozel Ravey, Angie Reynal, Craig Scott, Evelyn Seubert, Sandra Shottwell, Judy Taran, Whit Fil, Tadd Tresler, Joan Andrea Vignatas, Peter Baltes, Collins White

The action takes place in Padua and at the Petruchio's countryside house. There will be one ten-minute intermission.

understudies

Petruchio: Charles Londer; Crisostomo: Henry Hoffman; Baptista: Joseph Blod; Gremio: Earl Boes; Lucentio: Steven White; Tranio: Horntons; Sabine Epstein: Biondello: Bobby F. Elberlee; Vincenzo: E. Kenneigh Prescott; Pedant: Alan Fletcher; Tolanto: Robert Chaplin; Haberdasher: Curtis; Leontes: Robert Harington; Widows: Janice Adams; Donna: Deborah May;

Players:

James Arrington, Karen Hensley, Phillip W. Beck, Betty Bridges, Eugene Carroll, Karl Ellis, Jessica Epstein, S. Lockhart Fryer, Leslie Harrel, Lawrence Hecht, Jonathan Holt, Christopher Kuhlin, Don Mapelli, Maureen O'Keily, Beth Rainer, Jean Cozel Ravey, Angie Reynal, Craig Scott, Evelyn Seubert, Sandra Shottwell, Judy Taran, Whit Fil, Tadd Tresler, Joan Andrea Vignatas, Peter Baltes, Collins White

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

NOTES ON THE TAMING OF THE SHREW

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

Among the more specific sources on which Shakespeare drew in writing his comedy, the Italian volume, L Supposito (1599), by Ariosto, translated into French by Georges Coquaine in 1566 as Suppressees. Historians point out that this ancient Italian work probably gave Shakespeare the idea for his play's setting as well as his principal subplot. Another possible source of the comedy is still disputed by experts. The other is a melodramatic play which prefigures Shakespeare's famous version and contains the same basic storyline of the line and consequent of an extramarital affair of a young woman paralleling the more traditional shrew of the shrew's gentle younger sister.

William Ball's production takes its cue from the play's Italian origins, placing it in the tradition of comic opera, a kind of theatre that started to flourish in Italy in the mid-16th century. Usually performed on portable stages in public squares by troops of travelling actors, commedia dell'arte plays began as basic plat outlines on which the actors freely improvised their own dialogue and staging. The plays were most often both broad and lively, for the playwrights of the time were skilled in the art of verbal and vocal clowning and marking by a gallery of stock characters known for a single personality trait. All elements of the production combine in an attempt to make each character stand out boldly in the commedia tradition and to communicate the sense of travelling players performing a show and reveling in their work. The characters themselves are frequently modeled on the great stock figures of commedia.
The members of the company dedicate this production to CYRIL MAGNIN, a great leader, a great friend of artists and a great friend.

Directed by WILLIAM BALL
Associate Director: EUGENE BARCONE
Scenery by RALPH FUNICELLO
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANA
Music by LEE HOBY

dramatis persona

Baptista Minola, an old gentleman of Padua
Vincenzo, an old gentleman of Pisa
Lucentio, son to Cantadino
Petrucho, a gentleman of Verona

Suits to Bianca

Servants to Petruchio

Sister to Lucentio

Daughters to Baptista

Players:
James Arrington, Karen Hensley Bailey, Phillip W. Beck, Betty Bridges, Eugene Carroll, Karl Ellis, Jessica Epstein, S. Lockhart Fryer, Leslie Harrell, Lawrence Hecht, Matthew Helzer, Christopher Kuhlman, Dom Mappelli, Maureen O’Kelly, Beth Rainer, Jean Corzel Rasure, Anne Reynal, Craig Scott, Evelyn Seubert, Sandra Shottwell, Judy Teran, Whid Tressler, Joan Andrea Vigum, Patrick Wiwa, Collins White

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

undertakings

Petruchio: Charles Nancy; Grumio: Henry Hoffman; Baptista: Joseph Bled; Grumio: Earl Boon; Lucentio: Steven White; Tranio: Hertsenor; Sabin Epstein; Biondello: Bobby F. Elieerbe; Kenricke Prescott; Fedden: Allen Fletcher; Tailor: Robert Chaplin; Hubbedasher: Curtis Blake; Janie Akkens; widow: Barbara Driscoll

Stage Manager: JAMES L. BURKE

NOTES ON THE TAKING OF THE SHREW

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

Among the more specific sources on which Shakespeare drew in writing his comedy is the Italian volume, I Suppositi (1599), by Arturo, translated into French by Georges Cornogine in 1566 as Supposites. Historians point out that this ancient Italian work probably gave Shakespeare the idea for his play’s setting as well as its principal subplots.

Another possible source of the comedy is still disputed by experts. The other unattributed play which prefigures Shakespeare’s famous version and contains the same basic storyline of the line and siege and conquest of an extravagant shrewish woman paralleling the more traditional story of Cupid and Belladonna of the shrew’s gentle younger sister.

William Ball’s production takes its cue from the play’s Italian originals, placing it in the tradition of commedia dell’arte, a kind of theatre that started to flourish in Italy in the mid-sixteenth century. Usually performed on portable stages in public squares by troupes of travelling actors, commedia dell’arte troupes began as basic plot outlines on which the actors freely improvised their own dialogues and inventing their own business.

The plays were most often both broad and lusty comedies involving with physical and verbal clowning and marked by a gallery of stock characters known for a single personality trait.

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

Following his infamous large nose which “marches on before me by a quarter of an hour,” the swashbuckling Cyrano de Bergerac returns for a second season as the central figure of Edmund Rostand’s heroic comedy, written in 1897 and a favorite of theatre-goers ever since.

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

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

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

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

THE AMERICAN CONSERVATORY THEATRE presents

CYRANO DE BERGERAC

by EDMOND ROSTAND

Translated by BRIAN HOOKER

Adaptation by DENNIS POWERS

Directed by WILLIAM BALL

Associate Director EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by L. MITCHELL DANA

Lighting revived for the repertory by FRED KOPP

Fencing choreography by PATRICK CREAN

Music by LEE HOBY

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

the cast

Cyrano de Bergerac

PETER DONAT

Christian de Neuvillette

MARK SINGER

Comte de Guignol

PAUL SHENAR

Mme. de Guignol

NANCY ROSEN

Ragueneau

ROBERT MOONEY

Ignace

HENRY HOFFMAN

Vicomte de Valvert

J. STEVEN WHITE

Chavigny

E. KERRIGAN PRESCOTT

Cujo

BOB KERN

Monteloup

CHARLES HALLAHAN

Belloffet

BOBBY F. ELLERBE

Jodelet

STEPHAN SCHNEITZER

Melder

JOSEPH BIRD

Petter

ANDY BACON

Cut Purse

LEN AULCLAIR

Musketeer

ANDY BACON

Musican

DANNY FRIEDEL

Capitaine

BARRY L. JOHNSON

Rosane

DEBORAH MAY

Dumersan

ELIZABETH HODGUE

Crane Girl

JANIE ATKINS

Lise

KATHRYN CROSBY

Mother Marguerite

MARION SUGDEN

Sister Manon

KATHLEEN KNAIZ

and


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

Scene 1: A Performance at the Hotel de Bourgogne

Scene 2: The Baking of the Poets

Scene 3: Roxane’s Kiss

Scene 4: The Cadets of Gascony

Scene 5: Cyrano’s Gazette

There will be two fifteen-minute intermissions

UNDERTAKING

Cyrano: E. Kerrigan Prescott; Christian: Stephen Schneider; deGuignol: Paul Shenar; Le Boeuf: Charles Laryer; Ragueneau: Charles Hallahan; Ignierio/Jodelet: Rick Hamilton; Valvert: Daniel Kern; Margar: Saben Epstein; Montoloup/Bellouard/Musketeer: Ronald Bonnoum; Melder: Joseph Bird; Cut Purse: Andy Bacon; Musican: Barry L. Johnson; Rosane: Deborah May; Dumersan: Elizabeth Hodgue; Crane Girl: Janie Atkins; Lise: Kathryn Crosby; Mother Marguerite: Marion Sugden; Sister Manon: Kathleen Knaz.

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THE DRIVE IS ON

HAPPEN TO HAVE

$250,000.50?

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

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

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

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

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(please print)

Executive Director

JEANNE LEVIN

Executive Secretary
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translated by BRAD HOOKER

adaptation by DENNIS POWERS

Directed by WILLIAM BALL

Associate Director: LUCY BARATTO

Scenery by ROBERT BLACKMAN

Costumes by BETTY FLETCHER

Lighting by R. MITCHELL DANA

Lighting revived for the repertory by FRED KOOP

Fencing choreography by PATRICK CREAM

Music by LEE HOBY

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

...and

the cast

Cyrano de Bergerac

Christian DeNeuville

Comte de Guiche

Marc Singer

Ragueneau

Paul Shenar

Vicomte de Valvert

Carl Bos
d’Aubervilliers

Robert Mooney

Caugy

Marquis

Monteloup

Richard Smight

Bellonci

Stephen Schnetz

Melville

Joseph Biro

Pomeroy

Andy Backer

Cut Purse

Len Auclair

Musketier d’Entolot

Daniel Kern

Capitaine d’Argenteuil

Judy Backer

Roxane

Deborah May

Duc d’Athos

Elizabeth Huddie

Crane Girl

Jinnie Atkins

Lise

Kathryn Crosby

Mother Marguerite

Anastasia Markos

Sister Mante

Judith Knaiz

and


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

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Scene 5: Cyrano’s Gazettes

There will be two ten-minute intermissions

undertudies

Cyrano: E. Kerrigan Prescott; Christian: Stephen Schencter; deGuiche: Paul Shenar; Le Bre: Charles Larson; Ragueneau: Charles Hallahan; Vicomte de Valvert: Daniel Kern; Margar: Salim Epstein; Monteloup: Darrell Barlow; Vicomte: Robert Bonnour; M. de S. Lockhart Feyer; E. Kerrigan Prescott; B. B. Becker; C. Abbe.

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$250,000.50?

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THE AMERICAN CONSERVATORY THEATRE prese
TEN AT 8:30
by NOEL COWARD
Scenery by ROBERT BLACKMAN
Costumes by KATHERINE MARSH
Lighting by FRED KOLP
Musical Director: J. M. SPECK
Conductor: FAE McNAILY
SHADOW PLAY
Direction & Musical Staging by PAUL BLAKE

THE CHERRY ORCHARD
A COMEDY BY ANTON CHEKHOV
English version by William Ball and Dennis Powers

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

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

The cast
Lyubov Andreyevna Ranevskaya, a landowner
Leonid Andreyevich Goryev, her brother
Anya, her daughter
Yevgenya, her adopted daughter
Vsevolod Andreyevich Ekatrovich, a landowner
Pyrz сообщил Троицкий, a student
Semeon-Piotrshik, a landlord
Charlotta Ivanovna, a governess
Georgiy Yakshinov, a clerk
Doma in the music
Firs, an old servant
Yasha, a Tramp
A Stationmaster
A Post Office Clerk

Guests and Servants
Jaspar Featherways
Jane Featherways
Harriet Featherways
Charles Winter
Emily Vance
Edward
Ernst Butterworth

The action takes place in the dressing-room of the Featherways' house in Kent, England, in the autumn evening of the year 1866.

FAMILY ALBUM
Directed by EDWARD HASTINGS
Waltz choreography by JOHN PASQUALETTI

Ray Reinhardt
Deborah May
Anne Lawder
Stephen Schneitz
Kathryn Crosby
Charles Winter
Emily Vance
J. R. Winkler
Raye Birk

The action of the play passes in the dressing-room of the Featherways' house in Kent, England, in the autumn evening of the year 1866.

Please note:

"RED PEPPERS"

Direction & Musical Staging by PAUL BLAKE

George Pepper
Charles Hallowan
Bobby F. Ellerbee
Bert Bentley
Mr. Edwards
Ruth Kibart

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

understudies

SHADOW PLAY: Victoria/Sibyl: Deborah May; Simon: Paul Shaner
Ruth Kibart: Ruth Kibart; George: Charles Hallowan; Young Man: Stephen Schneitz; Bert Bentley: Mr. Edwards; Bobby F. Ellerbee: Raye Birk; All: Mr. Edwards

Additional Musical Staging by BETTY MAY

Musical Orchestration for Family Album & 20th Century Blues
by L. M. SPECK

Stage Managers: JAMES L. BURKE, RAYMOND S. GIN
“In real life, people don’t spend every minute shooting each other, hanging themselves or making declarations of love,” wrote Anton Pavlovich Chekhov. “They don’t dedicate their time to saying intelligent things. They spend much more of it eating, drinking, flirting and doing foolish things. And that is what should happen on the stage.”

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

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

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

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

The Cherry Orchard is the fourth play for Chekhov to be joined in a joint A.C.T. repertory, following _Uncle Vanya_ (1966), _The Seagull_ (1967) and _Three Sisters_ (1969). William Ellis’s new production also marks the return to A.C.T. of two former members, Dana Elcar and Sada Thompson.
BROADWAY
by Philip Dunning and George Abbott
Directed by Edward Hastings
Scenery by Ralph Funicello
Costumes by Robert Morgan
Lighting by Frederick Kops
Musical Arrangements by Harold Zolim

THE CAST
Nick Verdi
RAY REINHARDT
Ray Lane
JAMES R. WINKER
Lil Rice
ROBERTA ROBERTS
Katie
LOU ANN GRAHAM
Joe
ANDY BACKER
Mazie
MAYA JULIAN
Ruby
ELIZABETH HUDDLE
Pearl
KATHRYN CROSBY
Grace
FREDI OLSTER
Ann
JANIE ATKINS
Billie Moore
DEBORAH MAY
Steve Crandal
CHARLES LENERY
Dolph
HENRY HOFFMAN
"Scarp" Edwards
CHARLES HANAN
Dan McCon
JEN AUCLAIR
Benny
ROGER KERN
Larry
E. KERRIGAN PRESCOTT
Duke
STEPHEN SCHNETZER
Nick Verdi
DICK HAMILTON
Gangsters
KARL ELIUS, LAWRENCE HECHT & DOM MAGWILL

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

ACT I
A spring evening, just before the first show.

ACT II
A half hour later.

ACT III
The next night.

There will be two ten-minute intermissions.

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

Undertakers
Nick: E. Kerrigan Prescott
Lil:Grace/Ann: Lou Ann Graham
Scar: Sabin Epstein; Joe/Duke: Bobby F. Elberhe; Ruby/Pearl
Elizabeth Cole; Billie: Claire Schneider; Porky: Dana Elcar; Benny/Larry: Daniel Kem; Dan/Duke
Steven White; Mazie/Katie: Barbara Dickirson

Stage Manager: JAMES L. BURKE

WILLIAM BALL, General Director, founded the American Conservatory Theatre in 1965, and is an active member of the board. In addition to his work as a director, Mr. Ball teaches in the company's Conservatory training programs and the Organization of Legitimate Theatres. He is a member of The American Society of Theatre Press Agents and Managers, the International Alliance of Theatre Stage Employees and Actors' Equity Association. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. Between productions, McKenzie can be found on the ship-to-shore telephone purusing his avocation of navigating ocean-going yachts to such exotic ports as Bermuda, Halifax and Nassau.

EDWARD HASTINGS, Executive Director, and Resident Stage Director, was a Production Stage Manager for David Merrick. Prior to joining USC's A.C.T. as a founding member. Off-Broadway, he co-produced The TinLIons of Margery Kempe, Epitaph for George Dillon and he directed the national touring company of Oliver! as resident director of The Rake's Progress, Lemon Sky and A Mad House at the 1977-78 seasons in the regional theatres. Mr. Hastings' production of Oliver in the New York City production was seen during A.C.T.'s first two seasons. In New York he guided the Fonda revival of Our Town with an all-star cast. He has directed eight other A.C.T. productions, most recently The Time of Your Life, Danny, Dick, the House of Blue Leaves. Last summer, Mr. Hastings was resident director at the Eugene O'Neill Playwrighting Conference in Connecti
cut and at the Square in Cambridge, Massachusetts. He heads A.C.T.'s own Off-Broadway play program, In Progress, and will direct Broadway and Family Album, one of the three plays included in Tonight at 8:30.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is
TO THE AUDIENCE: please — while in the auditorium: Observe the "NO SMOKING" regulation. Do not use your cell phones or tape recorders; do not carry refreshments. Please note the NEAREST EXIT. In case of emergency, WAIR — do not run — to the exit. (By order of the mayor and the city’s board of supervisors.)

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

THE CREDIT LINE: WILLIAM GANSLEN, HANK KRAZLER, DENNIS ANDERSON, LARRY KWART and HIRO NARITA for photography; SNAP’S of San Francisco. CHESLIE DARLING for Elizabeth Huddle’s program photo. Cyranos boots by Coolie Cobblers of San Francisco. RUBY NEWMAN for violin program cover. ESTHER ERFORD for research assistance on The Cherry Orchard. PHYLLIS LEVY for special costume accessories in BROADWAY.

SPECIAL DISCOUNT RATES are available to clubs and organizations attending BROADWAY performances at the Geary and Marines’ Memorial Theatres in groups of 25 or more. Special student matinees (not listed on regular schedules) are also offered to school groups. Complete details are available from Robin Moore, A.C.T., 450 Geary St., San Francisco 94102, telephone (415) 771-3800.

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

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

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BROADWAY

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Directed by Edward Hastings

Scenery by Ralph Funicello

Costumes by Robert Morgan

Lighting by Fredrey Keoos

Musical Arrangements by Harold Zollman

THE CAST

William Ball, General Director, founded the American Conservatory Theatre in San Francisco in 1965, and is an active member of the Board of Trustees. He was also an active member of the Association of a government sponsored foundation. More recently, he directed the television production of A.C.T.'s Cyrano de Bergerac for nationwide showing on N.B.T.

WILLIAM BALL

James R. McKenzie, Executive Producer, has been associated with A.C.T.'s throughout his career. As a member of the Board of Trustees in 1966, he was host to the company for a Spring season at his theatre in Connecticut, the Westport Country Playhouse. When the company moved to San Francisco shortly afterwards, he was actively involved in establishing basic contracts and policies for a new group of A.C.T. after he became Executive Producer, took the company on its first tour to Broadway, and has remained producer ever since. Often referred to as the "gypsy" of A.C.T., he has spent much travel in association with National Foundation support, arrangements for plays to be in the repertory, and development of A.C.T.'s national and international programs such as "Hair," "Godspell," "Sneak, Don't Bother Me I Can't Cope," "Oh Coward," etc. In addition to his duties as producer and board member of A.C.T., McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and presented the national tour of A.C.T.'s "Dos Equis," starring Brian Bedford. He has produced one of the Westport Country Playhouse in Connecticut since 1959, and of the Peninsula Players in Fish Creek, Wisconsin since 1960. He is co-producer of the Parker Playhouse Playhouse in Fort Lauderdale, Florida, and president of the Producing Managers' Company in New York City, a firm that is active in packaging plays for tours throughout the country. McKenzie is vice-president of the Board of Stock Theatres, a director of the league of Resident Theatres and of the Council of Resident Summer Stock Association, and a member of The League of New York Theatres and Producers, the Independent Book Group, the New York State Alliance of Theatre and Actors' Equity Association. His theatrical career encompasses more than 10,000 productions, and includes work in every state of the union. Between productions, McKenzie can be found on the ship-to-shore telephone pursuing his avocation of navigating ocean-racing yachts to such exotic ports as Bermuda, Nassau, and Nyassaland.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for David Merrick and Hal Prince, and served A.C.T. as a founding member. Off-Broadway, he co-produced The Sinfulness of Margery Kempe, Epitaph for George Dillon and he directed the national touring company of Olives! He served as guest director of The rake's Progress, Lemon Sky and A Month of Sundays in regional theatres. Mr. Hastings' productions of A.C.T.'s "Auntie Mame" and "A Streetcar Named Desire" in New York were seen during A.C.T.'s first two seasons. In New York he directed the Henry Fonda revival of Our Town with an all-star cast. He has directed eight other A.C.T. productions, most recently The Time of Your Life, Danny, Dick, The House of Blue Leaves. Last summer, Mr. Hastings was resident director at the Eugene O'Neill Playwrighting Conference in Connecticut and at the Square in New York. He heads A.C.T.'s national "Off-Play" program, playing in In Progress, and will direct Broadway and Family Album, one of the three plays included in Tonight at 8:30.

ALLEN FLETCHER, Resident Stage Director and Conservatory Director, is...
former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the New York Shakespeare Festival, the New York City Opera, the Penn-sylvania State University, and Antioch Area Shakespeare Festival, the APA, the McCarthe Theatre in Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival at Stratford, Conn. Mr. Fletcher has directed the A.C.T. productions of "Antony and Cleopatra" and "Paradise Lost," as well as co-di-rected "The Crucible," which entered the repertory at the San Francisco Opera in 1967. Mr. Fletcher also di-rected A.C.T.'s highly successful pro-duction of "Othello," "The Tempest," "Hamlet," and "A Midsummer Night's Dream." He is currently director of the Shakespeare Festival Season for the 1973-'74 season. He is directing "The Hot Baltimore" and "The Miner" this season.

Edith Markson, Development Di-rector, was instrumental in the founding of A.C.T. in 1965. Since then she has served as vice president of the Board of Trustees ever since. She has been a leader in the community movement since its beginning. Mrs. Markson was also an associate director of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Theatre to San Francisco for a season. She also brought William Ball to that theatre, where he is now artistic director. Mrs. Markson enjoys reading and theatre and is a member of the A.C.T. Board of Directors.

Paul Blake has directed three world premieres in A.C.T.'s Plays in Progress series and has served as associate director and acting teacher at A.C.T. for the past two years. This season he directed Red Peppers and Sunflower Play, two of the three musicals by Noel Coward which comprise To Be or Not To Die. She was seen locally in One Flew Over the Cuckoo's Nest and at the Marin Shakespeare Festival as Miranda in The Tempest and Phoebe in As You Like It. Miss Atkins spent one summer at the Oregon Shakespeare Festival where she appeared in the American Academy of Dramatic Arts-Training Program and in "Cressida and Katherine in Love's Labor's Lost." She was seen at A.C.T. last season in Cyano, The House of Blue Leaves, The Mystery Cycle and as Mary Warren in The Crucible.

JANIE ATKINS, who holds a B.A. in English from Mills College and also attended the University of London, was a student in A.C.T.'s Conservatory for two years, appearing in The Merchant of Venice, Antony and Cleopatra, Caesar and Cleopatra and The Taming of the Shrew in A.C.T.'s first production. She was seen locally in 


EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in 1965. Since then she has served as vice president of the Board of Trustees ever since. She has been a leader in the community movement since its beginning. Mrs. Markson was also an associate director of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Theatre to San Francisco for a season. She also brought William Ball to that theatre, where he is now artistic director. Mrs. Markson enjoys reading and theatre and is a member of the A.C.T. Board of Directors.

ROBERT BONVENTURA, Artistic and Repertory Director, is a charter mem-ber of A.C.T. In addition to his round involvement in casting, season planning and repertory scheduling, he has served as associate director to William Ball on such productions as Tiny Alico, Under Museum and Morning and a new play, that opened on Antony and Cleopatra and That Championship Season. Mr. Bonven-tura also restaged Ellis Rabb's A.C.T. production of Szech in transit when it transferred to the University's Memorial Thea-atre for an extended engagement and directed the 1977 revival of The Merchant of Venice. Last season he staged a new play, Hagar's Children, for A.C.T.'s Plays in Progress series. In 1970, he directed The Knack at San Diego's Old Globe Shakespeare Fes-
tival and has been seen in more than 75 stage productions. He served as the leading character actor with the thira Character Repertory Theatre to stage Charles' Knack. He returned to that company this fall as guest director of The Tav-

nori. At A.C.T. this season, his first assignment was as associate director of the Hot L Baltimore.

LENNIE MURPHY, who has studied with the American Conservatory Theatre and the Seattle Repertory Theatre, is a student of A.C.T.'s Plays in Progress. His recent stage and television credits include his recent role in the O.C.T. production of East of Eden. Mr. Murphy is a member of the A.C.T. Repertory Company and has appeared in A.C.T.'s productions of "The Taming of the Shrew," "The House of Blue Leaves," "The Mystery Cycle," "A Midsummer Night's Dream," "The Merchant of Venice," and "The Crucible.

RAYE BIRK, who has appeared in A.C.T.'s production of "The Taming of the Shrew," "The House of Blue Leaves," and "The Mystery Cycle," is a graduate of the University of California, where he is currently a graduate student in the theatre department.
former artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the New York Shakespeare Festival, the New York City Opera, the Penn- sylvania State University, the Anti-Olino Area Shakespearean Festival, the APA, the McCrayer Theatre in Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the A.C.T. productions of The Leopold Ambrose Case, a Salamanca, Arsenic and Old Lace, The Hostage, Antony and Cleopatra and Paradise Lost, as well as co-di- rected The Crucible, which entered the repertory at the Stanford Summer Festival in 1967. Mr. Fletcher also di- rected A.C.T.'s highly successful pro- duction of Harold in Violet, The Infernal Devices and A Harmony of People, and his new translation of A Doll's House and That Championship Season for the 1972-73 repertory. He directed the HOT BALTIMORE and The Miner this season.

ROBERT BONVENTURA, Artists and Repertory Director, is a charter mem- ber of A.C.T. In addition to his round involvement in casting, season planning and repertory scheduling, he has served as associate director to William Ball on such productions as Tiny Alice, Under Milkwood and The Second Aunt. Mr. Bonven- tura is also staff editor of The A.C.T. Bulletin and has been a member of the Milwaukee Repertory Theatre, and was responsible for bringing young A.P.A artists to A.C.T. for a season. She also brought William Ball to that theatre, where he first directed Chekhov's The Three Sisters in Spanish. The Crucible, Mr. Markson currently serves on the ex- ecutive Board of directors of the Theatre Communications Group of which she is vice-president, and on the Theatre Advocacy Panel of the National Endowment for the Arts.

PAUL BLAKE has directed three world premieres in A.C.T.'s Plays in Prog- ress series and has served as associate director and acting teacher at A.C.T. for the past two years. This season he directs Red Peppers and Shadow Play, two of the three musicals by Noel Coward which comprise Today, Tonight and Dead. She was seen locally in One Flew Over the Cuckoo's Nest and at the Marin Shakespeare Festival as Miranda in The Tempest and Phoebe in As You Like It. Miss Atkins spent one summer at the Oregon Shakespeare Festival where she appeared in a variety of roles including Cassio and Calibos in Othello. She was seen in last season's production of Cyra. The House of Blue Leaves, The Mystery Cycle and as Mary Warren in The Crucible.

LEN AUCLAIR, who has studied with William Ball in Chicago, arrives to come to A.C.T. after appearing in the world premieres of the Ringling Bros. and Barnum and Bailey's All Star Circus and his television credits include his second season's role in The Great Outdoors. Mr. Auclair was seen in the off- Broadway production of The Strange New World of Dracula. The Remembered Woman, The Peoples and The Company's Mabou Cottages production of The Madrid Theater in Michigan as well as Macbeth in the training program. He returns this season as a member of the acting company and as a teacher of panto- mime for the young actors. His previous stage credits include one season at the Oregon Shakespeare Festival and four with South Coast Repertory, where he appeared in many leading roles, including that of Scrooge in Scrooge! and Scrooge! and Pagello Hummel in The Basic Training of Pavlo Hummel. He is also a long-standing member of the LA Foundation and as an ardent supporter of the genre, he also wrote, produced, directed, composed music for and acted in a production for the National Endowment for the Arts.

JOSEPH BIRD, who returns for a fourth season at A.C.T., holds a mas- ter's degree in drama from the University of California at Berkeley. He appeared in the 1969 tour- ing company of The Show Off with George Clooney and his company, the University of California at Berkeley. He made his Broadway debut in You Can't Take It With You and has appeared in 10 major productions and 12 television produc- tions, including Moon in the Yellow River and Electra. Mr. Bird ap- peared in the CBS daytime serial, Love is a Many Splendored Thing. For the past two sum- mers, he has appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in Havanid VII, The Latent Heterosexual; A History of the People, the Unemployed, the Dead and the Company, and The Gate of Paradise. In his A.C.T. debut, he played the title role in the premiere production of Putz.

EARL BOEN, who joined A.C.T. this past summer to play Le Brie in the PBS filming of Cyra for the new Theatre in America series, has several other television and radio and television credits in addition to extensive stage appearances at major resi- dential companies. He has directed the Pittsburgh Playhouse for two sea- sons, where he was seen in ten productions including The Man of La Mancha, The Boys in the Band and as Grandpa in You Can't Take It With You. Mr. Bird, who has also made guest artist appearances at several colleges and universities, spent a season each with the Harvard Repertory Company, the Santa Fe Opera and the University of Utah. He has been seen in the A.C.T. production of The Milkman; the C.C.M. production of The Mystery Cycle, the CBS Daytime Serial, Love is a Many Splendored Thing. For the past two seasons, he has appeared at the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in Havanid VII, The Latent Heterosexual; A History of the People, the Unemployed, the Dead and the Company, and The Gate of Paradise. In his A.C.T. debut, he played the title role in the premiere production of Putz.

ROBERT BONVENTURA, an associate artistic director of South Coast Reper- tory Company and director of their A.C.T.'s Mme. Troupe the past two years. He is currently a member of the A.C.T. Mme. Troupe four years ago and spent a year with the training program. He returns this season as a member of the acting company and as a teacher of panto- mime for the young actors. His previous stage credits include one season at the Oregon Shakespeare Festival and four with South Coast Repertory, where he appeared in many leading roles, including that of Scrooge in Scrooge! and Scrooge! and Pavlo Hummel in The Basic Training of Pavlo Hummel. He is also a long-standing member of the LA Foundation and as an ardent supporter of the genre, he also wrote, produced, directed, composed music for and acted in a production for the National Endowment for the Arts.
BARBARA DRICKSON, who joined A.C.T. as a member of the training program two years ago and has appeared in Cyano de Bergerac, as the Merchant of Venice and The Crucible, has also appeared in television programs in San Francisco and in Portland, where she attended the University of Portland, as well as in the PBS filming of A.C.T.'s Cyrano. Miss Drickson was selected as Rosalind in As You Like It and in Taming of the Shrew in Connecticut's Country Wells and Alice in Wonderland this last summer with the Monte Shakespeare Festival at the Palace of Fine Arts.

DANA ELCAR, seen as the “Coach” in last season's A.C.T. production of A Month in the Country, is currently appearing in the role of Athena in The Trojan Women and has appeared in Henry IV Parts I and II, and The Merry Wives of Windsor. He is the son of actress Elaine Stritch.

LOU ANN GRAHAM, who has appeared in numerous A.C.T. productions, is currently appearing in The Trojan Women. She has appeared in numerous Shakespeare productions, including Macbeth, The Tempest, and Hamlet. She is the wife of the current A.C.T. artistic director, Peter Donat.

ROBBY F. ELLERBE, who recently joined A.C.T. as a member of the training program for three years and has appeared in Cyano de Bergerac, as the Merchant of Venice and The Crucible, has recently been seen in San Francisco's Theatre World Award as best featured actor. He appeared in The Three Sisters, the Broadway production of On One Flew Over the Cuckoo's Nest. He has appeared in 16 mm films of his own creation and also in The Broadway at the Stanford Cal State University at Fullerton. He is a member of the Dark Old Men for the Black Moses Theatre.

SABIN EPESTIN, who taught during A.C.T.'s 1973 Summer Training Conference, holds a master's degree from UC Davis and most recently served as a member of the theatre faculty of the California Institute of the Arts' School of Theatre and dance in Valencia. An assistant director and former member of the performing ensemble of the Cafe La Mama Repertory Company, he also served as company manager for their European tour in 1970 and as artistic director for the La Mama E.T.C. extension workshop. Mr. Epstein, in addition to two years as a guest director and director of physical training at the Utah Shakespearean Festival, has directed the 1982-83 season with the San Francisco Repertory Company in the role of Hercules. He is the author of the book “The Inner Game of Tennis.”

CHARLES HALLAHAN, who has appeared with the Philadelphia Drama Guild, was seen in several major roles at the Penn State Theatre festival, including that of Artie in The House of Blue Leaves. He returns for his second season at A.C.T., having appeared in Cyano de Bergerac, as the Merchant of Venice and The Merry Wives of Windsor. He is a member of A.C.T.'s Young Company and has appeared in numerous A.C.T. productions, including Caesar and Cleopatra, Rosencrantz and Guildenstern Are Dead, The Crucible and Cyrano de Bergerac. In addition to A.C.T.'s TV presentation of Cyrano for the PBS series American in America, his television credits include "The Rockford Files," in which he made his television debut, "Columbo," in which he appeared as a detective, and "The Education ofHolly Golightly," in which he played the role of Mr. Balmain.

HENRY HOFFMAN, who holds a BA degree in English from the University of California at Berkeley and his master's degree from the Illinois State University, returned to the Bay Area to play Milo Tindel in A.C.T.'s longrunning Sleuth and thereafter joined the company in a double appearance in Cyrano de Bergerac, You Can't Take It With You, The Mystery Cycle and The Merchant of Venice. He was with the Colorado Shakespeare Festival where he played major roles in three productions, including the role of Romeo in Othello and Edmund in King Lear. A Woodward Volunteer Scholastic and Fulbright Scholar for research in Kabuki theatre, Hoffman taught high school drama and English at Los Altos High School in the Bay Area, and has taught at the Actors' Studio and at the University of California at Berkeley. He is the author of a good poem called "The Reach," published in 1967, he is a former member of Hillbilly Republic in Detroit, appeared with the Berkeley Repertory Theatre in both Julius Caesar and Angel Street, and has appeared in 18 Shakespearean roles in the past six years.

ELIZABETH HUGGENBERG, a native of Sacramento where she began her career as a dancer and actor and played major roles for ten years with the Sacramento Civic Theatre, returned to the San Francisco stage for his second season with A.C.T. since spending three years as a featured actress with the A.C.T. Workshop. She has appeared in several productions with the A.C.T. Workshop, in the Warner Bros. Television series "The Night Stalker," in "Who's Afraid of Virginia Woolf?" and "The Sound of Music." She has appeared in numerous important roles in the past seven years, including Julius Caesar and Cleopatra, and her performances have been seen in major theatres in the United States and around the world.

ROGER KERN, who joins the A.C.T. acting company after two years in the training program, created the role of Mervin in "The C's" and "The T's" in "The D's" and "The E's" in "The A's." He spent his first season with the company at the San Francisco Playhouse, appearing in "The Taming of the Shrew," "The Crucible," "The Importance of Being Earnest," and "A Midsummer Night's Dream." He is the son of the late actress, Elizabeth Huggenberg.
PETER DONAT, in his seventh season with A.C.T., has appeared on Broadway in ‘Theatre’s One in Every Marriage’ as well as in the Chinese Prime Minister, The Entertainer, The Country Wife, and The First Gentleman, for which he won the Theatre World Award as best featured actor. He appeared in The Three Sisters off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was also featured actor for six months. Mr. Donat’s TV credits include many starring roles for CBC, Canada, and many guest appearances on American networks, including Spenser: For Hire, Mannix, Run for Your Life, Judd for the Defense, FBI, Brack’s World, Medical Center, Young Lawyers, Barnacle and most recently The Waltons, Hawaii 5-0 and A.C.T.’s Cyrano de Bergerac. He appeared in A.C.T.’s productions of Under Milkwood, Tarantula, Doodle Doodie Dumpling, My Son God, Staircase, Little Murders, The Architect and the Emprise of a Serpent, The Importance of Being Earnest, Six Characters in Search of an Author, in the title role of Hadfield VII, as Shylock in The Merchant of Venice, in An Enemy of the People and The School of the Son. He directed The Tavern two seasons ago, appeared as Caesar in Caesar and Cleopatra, and last returned from the second season as the world’s greatest role of Godfather II, for Frances Ford Coppola to do Cyrano and The Cherry Orchard.

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

DANA ELCAR, seen as the “Coach” in last season’s A.C.T. production of That Championship Season returns to the company after playing “Dram” in Philadelphia’s Moscow and Leningrad as a part of the U.S., Soviet Union cultural exchange program. Also, he worked in the current productions of Cyrano and in Portland, where he appeared as Paul Newman and a notable film, television, Dying Room Only and as Willy Loman. Also, he appears in an important role in the yet to be seen T.V. feature, Sensenheit and, in a new play, that Mr. Elcar remembers most fondly is Mr. Ball’s off-Broadway production of Under Milkwood, in which he also appeared with Miss Thompson.

LOU ANN GRAHAM, with her husband Bob, has appeared for three years as an actress in the Conservatory in 1970 which they continue to administer and instruct, doubles as an actress having appeared in last season’s Cyrano and Two Plays in Progress productions. A director of children’s theatre for 18 years, she has also directed several big musicals including Unsinkable Molly Brown and How to Succeed in Business Without Really Trying, and appeared in the Manhattan Playhouse production of Ten Nites in a Bar Room in Palo Alto. Mrs. Graham’s sister is Vivian Vance.

BOBBY F. ELLEBEE, who recently completed his first two years as an actor in Cyrano de Bergerac, The Merchant of Venice and The Crucible, was recently seen in San Francisco’s summer production of One Flew Over the Cuckoo’s Nest. He has appeared in 16 mm films of his own creation and also in The Broadway at the University of California at Fullerton’s Dark Old Men for the Black Moses Theatre.

SABIN EPERSTEIN, who taught during A.C.T.’s 1973 Summer Training Congress, holds a master’s degree from UC Davis and most recently served as an assistant director of the California Institute of the Arts’ School of Theatre and dance in Valencia. An assistant director and former member of the performing ensemble of the Café La Mama Repertory Company, he also served as company manager for their European tour in 1970 and as artistic director for the La Mama E.T.C. extension workshop. Mr. Eperstein has appeared in two roles as a guest director and physical training at the Utah Shakespearean Festival, twice as an actor and as a director of the annual training program at the University of California at Fullerton’s Theatre Department. Last year, he appeared as Cleopatra in the Portland’s Much Ado About Nothing, and he starred in the local production of “The Taming of the Shrew” at the Crucible. Elizabeth Proctor, The Importance of Being Earnest and Strindberg’s Dance of Death (Alice).

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

CHARLES HALLAHAN, who has appeared with the Philadelphia Drama Guild, was seen in several major roles at the Penn State Theatre festival, including that of Artie in The House of Blue Leaves. He returns for his second season at A.C.T., having appeared in Cyrano de Bergerac, The House of Blue Leaves, The Merchant of Venice and the Mystery Cycle last year. He holds a Master of Fine Arts degree from Temple University in Philadelphia, and has appeared in numerous leading and major roles, including that of Mac in The Homecoming, Thomas in The Night Thieves in Jail, Pat in The Hostage and Burgoyne in The Devil’s Disciple.

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

ROGER KERN, who acts commercially in the city as a commercial actor, joins the A.C.T. in his fourth year as a member of the training program. He has appeared in the University of Oregon’s Dramatic Club and has been seen in numerous community theatre productions. An experienced athlete, he was a member of the A.C.T. company which was filmed this summer for the PBS series Theatre in America’s Living Room. He played the Fool in the Marin Shakespeare Festival’s production of King Lear last summer and also was seen in their productions of The Country Wife and As You Like It.

KATHRYN CROSBY, who graduated from the University of Texas at Austin, appeared in Dear Brutus, Much Ado About Nothing, The Inchanting, returning twice as guest performer while appearing in Pygmalion and The Prime of Miss Jean Brodie. As Kathryn Grandidoff, Mrs. Crosby was under contract to Paramount Pictures where she was seen in Grant, employed by Columbia Pictures. She has also participated in three USO tours to the Far East and Europe, and been seen in numerous outdoor legitimate and stock theatre. Sunday in New York, Sabrina Fair, Peter Pan, Arrows and the Man, Mary, Mary and The Prime of Miss Jean Brodie. She is married to the Father of Harry, Mary Frances and Mathew. They all Drink Minute Maid and do the Bing Crosby Christmas Show! New Crosby was seen last season in The Crucible, The House of Blue Leaves and Cyrano de Bergerac, also appearing in this season’s revival of Cyrano and the PBS television version.

ELIZABETH HUDDLE, a native of Sacramento where she began her career as a stage actress and played major roles for ten years with the Sacramento Civic Theatre, returns to the San Francisco stage for her second season with A.C.T. since spending three years as a featured actress with the Alcatraz Workshop. She has appeared in several productions with the Alcatraz Workshop, company, played major roles for four years with the Oregon Shakespearean Festival and has returned to the Oregon Shakespeare Festival. Miss Huddles was seen most recently as Cornelia in King Lear at San Diego’s National Shakespeare Festival where she was a leading actress for the past three seasons.

DANIEL KERN, who joins the acting company as a commercial actor, is a member of the A.C.T. training program, has also attended the University of Texas at Austin. An experienced athlete, he was a member of the A.C.T. company which was filmed this summer for the PBS series Theatre in America’s Living Room. He played the Fool in the Marin Shakespeare Festival’s production of King Lear last summer and also was seen in their productions of The Country Wife and As You Like It.

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

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

Anne Lawder, A.C.T.'s speech teacher who doubles as actress, went to school in Burlington, attended San Mateo Junior College in California and majored in drama at Stanford University. The wife of A.C.T.'s director Allen Fletcher, Miss Lawder has sung with the New York City Opera and worked with NBC's radio and drama workshop in New York where she studied speech with Alice Hermes. Miss Lawder's most recent several seasons with the Oregon Shakespearean Festival and most recently appeared in the Seattle Repertory Theatre productions of Three Penny Opera, Cymbeline, Moonflower Becomes Electric and Our Town. At A.C.T., she has been seen in The Tempest, The Late Henry Moss, The Time of Your Life, Paradise Lost, The Tavern and A Doll's House.

Robert Mooney, in his second season with A.C.T., was for three years actor/speech director at the Berkeley Repertory Theatre. In the Berkeley company included Sir Epicure Mammon in The Alchemist, Father Barre in Devils, Holofemes in Lysander's Lost and, for Northlight the Davis, in Little Delight. Co-founder with Eric Christmas of the University Theatre in California. Currently, he teaches drama at Stanford University. He trained with A.C.T. as an acting student and this season appeared in Cymbeline of Frederic Gerber and The Crucible and played Anton in the special production of The Caucasian.

Fred Olster, who attended A.C.T.'s 1969 Summer Training Congress, returns this season as soothsayer in Marat/Sade and in his first major acting company. A native of Brooklyn who holds a bachelor's degree from Brooklyn College, he appeared in many major roles with the Milwaukee Repertory Theatre, Two Gentlemen of Verona, the Angel Gabriel in Nangle's Mysteries and Plays and Anya in The Cherry Orchard. As a leading actress with the Oregon Shakespearean Festival, Miss Olster was seen as Portia in the Merchant of Venice, Beatrice in Much Ado About Nothing and Luella in The Glass Menagerie and the title role of Antigone, among others.

Deborah May, who came to A.C.T. as a Conservatory student, holds a bachelor's degree and teaching certificate from Indiana University, her home state. Selected Miss Indiana in 1971, she is a two-time Miss America Tal- 18 winner and elected Miss Conge- neity at the Miss America pageant in 1971. Miss May spent the past sum- mer as an artist-in-residence at the University of California, where she was seen in The Music Man and Rosabella in the musical Hello Dolly. In addition to appearances in The Mystery Cycle and The Crucible last season at A.C.T., she was also seen as Rosine in Cynara, Alice in You Can't Take It With You, and as the Composer in The Crucible last season at A.C.T.

William Paterson acted with Eastern stock until 1947 when he began a 20-year association with the Cleveland Play House as a leading man and the company's first public director and as associate director of the theatre. During leaves-of-absence from Cleveland, Mr. Paterson appears on television in New York, and made five national tours of his one-man shows. A Profile of Justice Oliver Wendell Holmes and A Profile of Benjamin Franklin. Among the many major roles he has played are the General in Watzl of the Toreadors, Underbaron in The Odd Couple, and the Advocate, in The Crucible. In A.C.T. he played in 1967, Mr. Paterson has appeared in a number of productions, including Long Day's Journey Into Night, Endgame, The Devil's Disciple, Three Sisters and The Late Henry Moss. He was a member of the Company's Board of Directors.

Ray Reinhart, a former soldier, returns to A.C.T. after a triumphant first year as King Lear in the Palace of Fine Arts. Past season have seen him as Andrew Wyke in Sleuth, Stanley in a Street Named Desire, George in That Championship Season, and Astrov in Uncle Vanya. After joining A.C.T. he appeared as the lawyer in the original Broadway production of Afton's Tiny Legs and at the University of Michigan. Well known for his performances at the Phoenix Theatre Company and the Arena Stage in Washington, D.C., he was also seen at Marat in Marat/Sade at Manitoba Theatre Centre in Canada. Mr. Reinhart's television credits include several award winning episodes in Gunsmoke, Andy and Nichols.

Stephen Schnetzer, who comes to A.C.T. after a year in the drama division of New York's Juilliard School, served as a general understudy with The Icocomparable Max on Broadway, and his off-Broadway credits include Clyde Fitch's Time on the Air with the New York Shakespeare Festival in Central Park. He has also appeared in Julius Caesar and Antony and Cleopatra with the American Shakespeare Theatre in Stratford and has been seen in the film Half. He most recently danced in Pro Musica's La Dipintore, with the Spoleto and Kopf Laboratories.

Paul Shenar, a founding member of A.C.T., returns for his eighth season with the company. He made his Broadway debut in 1950 with the Milwaukee Repertory Theatre and San Diego Shakespeare festivals and has been a member of the company's summer season and has been seen in major roles on several networked series. A.C.T., Shenar has appeared in over 30 productions, including the title roles in Hamlet and The Devil's Disciple and memorable performances in Tiny Alice and Three Sisters, which he also directed with the Wisconsin Shakespeare Company in 1968. He also played Eddy in Private Lives, and last season he was seen in the Merchant of Venice, The Crucible, A Doll's House, That Championship Season, and as King Lear in the Palace of Fine Arts. Past season have seen him as Andrew Wyke in Sleuth, Stanley in a Street Named Desire, George in That Championship Season, and Astrov in Uncle Vanya. After joining A.C.T. he appeared as the lawyer in the original Broadway production of Afton's Tiny Legs and at the University of Michigan. Well known for his performances at the Phoenix Theatre Company and the Arena Stage in Washington, D.C., he was also seen at Marat in Marat/Sade at Manitoba Theatre Centre in Canada. Mr. Reinhart's television credits include several award winning episodes in Gunsmoke, Andy and Nichols.

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

CLAIRE MALIS joins A.C.T. this season after experience in New York productions, resident theatres and work in TV’s ‘Storied Storm, Another World’ and various commercials. She won an ABC T.V. national scholarship to study at the Academy of Dramatic Arts where she also received their Charles Laughton Scholarship as best actress. A member of the pre-Broadway No Sex Please With Children she also appeared in All the Girls Go on Broadway, and her Off-Broadway credits include Man With a Flower in His Mouth, The Bedroom and Burning, by David Rabe, which will be presented at the Public Theatre by Joseph Papp next year. Miss Malis also appeared with the Olney Playhouse and the Indiana Theatre Company, and was seen in the John Cassavettes film, Husbands.

CHARLES LAYER comes to A.C.T. from the past summer’s season at the Old Globe Theatre in San Diego, where he appeared in Alan Ayckbourn’s production of Two Gentlemen of Verona as well as in their King Lear. He holds a Bachelors of Fine and Performing Arts degree from the University of Washington, where he studied under W. Duncan Ross and Arne Zaslove, and also appeared there with the Seattle Repertory Theatre and A Contemporary Repertory Theatre, where he was seen in MoonChildren. Among the roles Mr. Layer has played are Tom Allen in The Tavern and the title role in Macbeth.

ANNE LAWDER, A.C.T.’s speech teacher who does as much as act, went to school in Burlingame, attended San Mateo Junior College where she studied acting with Adrienne Davenport for Bob Brooks at Hillbilly Theatre in San Mateo and majored in English at Stanford University. She is the wife of A.C.T. director Allen Fletcher. Miss Lawder has sung with the New York City Opera and worked with NBC’s radio and drama workshop in New York where she studied speech with Alice Hermes. Miss Lawder spent six seasons with the Oregon Shakespearean Festival and most recently appeared in the Seattle Repertory Theatre productions of Three Penny Opera, Cyrano, Moulton Becomes Electra and Our Town. At A.C.T. she has been seen in The Tempest, The Latenest Heir and The Time of Your Life, Paradise Lost, the Tavern and A Doll’s House.

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

JUDITH KNAIZ, in her second season with A.C.T., played a featured role and served as understudy to Helen Gallagher in the Broadway company of No, No Nanette prior to joining the company. She was also seen in the revue That’s Entertainment on Broadway, and her Off-Broadway credits include The Shakespearean Showman’s Holiday as well as a role in the national tour of Downstairs. A member of the national company of George M! with Joel Grey and Tom Troupe she has been a regular at the Children’s show on NET, and appeared in the Helen Dolly & the Moon on the Hello Dolly and Such Good Friend. Last season, she was seen in Cyrano de Bergerac, The House of Blue Leaves, The Mystery Cycle, The Crucible and You Can’t Take It With You.

ROBERT MOONEY, in his second season with A.C.T., was for three years an actor’s representative for the Berkeley Repertory Theatre. He has appeared included Sir Epicure Mammon in The Alchemist, Father Barr in Devils, Hololoom in John’s Labour’s Lost, and Dr. Waterine in Infant’s Delight. Co-founder, with Eric Christmas of the University Theatre, he is currently teaching drama at Stanford University. He trained with A.C.T. as an acting student and has again appeared in Cyrano de Bergerac and The Crucible and played Anton in the special production of The Cockett.

PAUL SHENAR, a founding member of A.C.T., returns for his eighth season with the company. He made his debut with A.C.T. in 1967 and sang in The Square, has been a member of the Lincoln Center Rep, done several seasons with the Milwaukee Repertory Theatre and San Diego Shakespeare Festival. The Square, and has been seen in major roles on several network television series. For A.C.T., Mr. Shenar has appeared in over 30 productions, including the title roles in Hamlet, Black-Eyed Susie and The Devil’s Advocate, and memorable performances in Tiny Alice and Three Sisters, which he directed and played in 1968. He also played Eloy in Private Lives, and last season was seen in The Merchant of Venice, The Crucible, A Doll’s House, That Championship Season, Onegin and as de Cuellar in Cyrano de Bergerac, which he repeated this season as Duquesne in The Palace of Fine Arts. Past season have seen him as Asquith in Single Variable, Desire in That Championship Season, and Astrov in Uncle Vanya. This year he is joining A.C.T. as an actor, and was seen as the lawyer in the original Broadway production of A Letter From New York. He has also appeared with the A.C.T. Summer Shakespeare Festival and the Arena Stage in Washington, D.C., he was also seen at Maritza in Manitoba Theatre Centre in Canada. Mr. Shenar’s television credits include several award winning TV specials in Gunsmoke, Amos and Nicky.

STEPHEN SCHNEIDER, who comes to A.C.T. after a year in the drama division of New York’s Juillard School, served as a general understudy with The Locomparable Max on Broadway, and his Off-Broadway credits include Cyril Elkins’s A Tie with Athena with the New York Shakespeare Festival in Central Park. He has also appeared in Julius Caesar and Antony and Cleopatra with the American Shakespeare Theatre. Paul Shenar has recently been seen in the film Half. He most recently danced in Pro Musica’s La Daphnis and Chloe with the Spoleto and Kokila Festivals.

RAY REYNARD, returns to A.C.T. after a triumphant debut as King Lear in The Palace of Fine Arts. Past season

PHILIP PRUNEOUS’s Poverty Theatre Workshop in San Francisco. Also an accomplished singer, she often appears with Tim Dawe and has performed in the New Shakespeare Company production of Romeo and Juliet, As You Like It and A Midsummer Night’s Dream.
in the PBS television version and this season's revival.

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

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

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

RICK WINTER, actor, singer and voice teacher, first joined A.C.T.'s teaching staff for the 1977 Summer Training Congress and has since made San Francisco his permanent home. Mr. Winter studied voice production with Kristin Linklater in New York and completed his teacher training with Robert Chapline at A.C.T. He also has taught at the Lee Strasberg Theatre Institute and the Oxford Theatre School in Hollywood. His Broadway and off-Broadway credits include numerous musicals, among them Pajama Came, South Pacific, Pal Joey and Kiss Me Kate, and he has been seen at A.C.T. in Cyrano de Bergerac.
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MARC SINGER

SADA THOMPSON, who was featured as Dorine in Tartuffe and Mrs. Patrick Campbell in Dear Liar during A.C.T.’s 1970-71 season, returns to San Francisco for The Cherry Orchard. Nothing says more about Miss Thompson than the inscription on the 1972 Spirit of Achievement Award given her by the Albert Einstein College of Medicine of Yeshiva University at a luncheon honoring distinguished women on April 18, 1972. For the magic and excitement she brings to theatre audiences; for her life-long commitment to sustaining the skill of her craft; and for her ability to move us and touch us through her characterizations of the human condition.

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

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

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PERFORMING BACCHUS
by FRED CHERRY

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

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

Keats is even more eloquent in verse. In his famous “Ode to the Nightingale,” he longs for the spiced wine of Hippocrate ... Oh, for a beaker full of the warm South.

Full of the true, the blushful Hippocrate
With beaded bubbles winking at the brim
And purple stained mouth.

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

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

(continued on p. 31)
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A garden is a place of peace where we “get back to nature,” where we renew ourselves and gather strength by putting aside the controversies and aggravations of our everyday world. It is not in a spirit of pointing out the fly in the ointment that I bring up controversy and aggravation, it is rather that the mundane world keeps pushing into our private domain and it might be well to survey a situation that affects us, know it or not.

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

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

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

For further details consult the article, well worth your reading.

As a gardener concerned only with growing the happiest, healthiest plants with the materials available to me, I cannot help but feel that the work with polarized light, and other more sophisticated methods, need to be extended to the field of fertilizers. If it’s not a legitimate question to ask that if synthetic vitamins are optically inactive might not this also be true of synthetic fertilizers? And if humans could not always absorb the synthetic version when they could the natural, and if synthetics frequently carry toxins not found in the natural, what about the effects on our gardens of the use of natural or synthetic fertilizers and the like? Could it be a difference in metabolism, or use, or quality? As such, I may be writing the plastic, ever more ornamental, so as to render them more susceptible to insect and virus attack, as the organic “nuts assert.”
GARDEN ARTS
by Bob Goerner

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

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

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

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

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

First off, it is all too easy to unknowingly raise a low pH to a dangerously high figure. It can go like this: having calculated how much dolomite or oyster shell lime you should add, you spread it around the garden. Then, to correct a deficiency of phosphorus, you decide upon bone meal or rock phosphate or a combination of both. On it goes. But what you may not have considered when checking into the phosphoric content of the additive, which could range from 15-30%, is what this comprises the balance. The particular form of rock phosphate I use happens to contain 47% lime! Before I discovered this—and I admit to great problems with foresight—I had succeeded in turning some very special plants into a state of acute chlorosis and imminent collapse. You see, too high a pH locks up the iron and the foliage yellows. A scurrying about for some chemicals containing sulfur and a thorough drenching of the plants with some resulted in their return to health within a week or two. But what I want to know is why doesn't somebody tell us these things?

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

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

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

I guess what I'm really saying is: can we stop calling each other names and turn our attention away from our egos and direct it at the plants and their well-being? Which just might turn out to be ours in the long run.

---

*Round the World Tour: $299*
At the risk of offending both sides of this explosive issue, my point out that there seems to be a lot of foot-dragging going on. Oversimplified, the manufacturers of synthesizers, who understandably have a considerable investment to protect, say through what appears to be their mouthpieces, the university scientists, that a nitrate is a nitrate and anyone who disagrees is a fool or a knave, therefore it is a waste of time and money to look into a situation that they already understand completely.

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

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

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

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

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

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

Is there that person among us, who has never eternally failed himself and society? By reviling at the nearest reality of Watergate, are we not subconsciously admitting that we all are caught in the same web? If the web is one, are we not refused and fragmented by what we know to be our own personal revelations?

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

A heterogenous group of 210 million Americans needs the image of an impeccable presidency to glue it together. At the same time, one might practically conceivably the shortcomings of Camelot and Charisma. Should not one be cautioned against reaching beyond one’s grasp?

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

Are there not among us accountants, who have produced bookkeeping earnings? Are there not stock brokers, who have connived off shady merchandise on trusting people? Are there not lawyers, who have overcharged us knowing clients? Are there not doctors, who have suggested questionable therapy? Are there not money executives, who borrow the name and practice of those who become bureaucrats, who are entrusted with the money, with whom occasionaly embraces some other kind of trust? Are there not oil men, who so impressed that a marriage they opposed? Are there not interior designers who mark things up consciously? Who are the innocents?

Watergate, then, is our mirror on the reality of us. It is starkly or brightly, it is our mirror. In it we see the humanity of our society. It pains us. It hurt us. It won’t go away.

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

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

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

While it is still our world, it is very much more than our world. So, every day light a candle. Put something good back into our world. It will be a better place. You’ll be helping someone, and you’ll be inspiring someone else.

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

ACT II
A BIBLICAL LEFT HAND TURN

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

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

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

First, you’ve got this guy Yanami and then you’ve got King Faisal and all those other sheiks. Well, nobody really knows how many cadillacs there are in Saudi Arabia. There aren’t even more Rolls Royces. On second thought, maybe any such statistics would be irrelevant.

Both of these guys would be great poker players. Yanami’s really inscrutable. And what about Faisal? Talk about me! Wow! A couple of cool, fat cats.

By the way, their real Wailing (re-joicing) Wall is a delivery of some 70 billion bullets, because of higher oil prices.

So, they’ll have all those bullets.

In the meantime the international oil company gerontocracy is going to bid “Auf Wiedersehen” to the Mid Eastern Harvard Boys Club Society. Let’s face it, these Arab guys are really plugged in. They like the good life, too, including big airplanes with the plane load, blondes and/or brunettes. Mecas, meiosis.

So then oil will be clear out. I mean like they just get out. Zap! Out!

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

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Before they discovered America the Italians invented Tusca.

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TANKS FOR THE MEMORY

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For whom must we have concern? Should it be for ourselves? If it is not to be, then it would be, perhaps, appropriately macabre that we should feel this way. For would we not be sharing guilt? And, for that matter, wouldn’t we? Is there that person among us, who has never ethically failed himself and society? By reviling at the recognized reality of Watergate, are we so self-consciously admitting that we are all caught in the same web? If this be the case, are we not repulsed and fragmented by what we know to be our own personal verticalities?

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So then off they go until they clear out. I mean like they just get out. Zap! Out!

In the meantime, back at the good old U.S.A. ranch, “new” oil is now 7 bucks a barrel. Whatdya do, baby? You die! Suddenly, we’re all up in our armpits in the oil, and the energy...
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A crisis (shortage) will not even be a piquant memory.

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

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

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

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

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

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

ACT III

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

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

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

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

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THE AUTHOR SPEAKS

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

—Noel Coward

Charity in the theater begins and ends with those whose have a play opening within a week of our own.

—Moss Hart

What has influenced my life more than anything else has been my stagger. Had I not staggered I would probably have gone to Cambridge and been in charge of a source of a number of the more significant things I have done. Now I'm thinking that I've been too much influenced by my own...my own...my own...

—W. Somerset Maugham

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

—Patrick Dennis

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

—George Bernard Shaw

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

—William Faulkner

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

—Harold Pinter

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

—Jim Bishop

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

—Jawaharlal Nehru

With sixty walking in the face, I have developed the structure of sentence and handling of the paragraph.

—James Thurber

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fees $150/100/75/50)—through May 25.

FANTASY (Lido Room)—(Reservation
fees $150/100/75/50)—through May 25.

Tahoe (Lido Room)—(Reservation
fees $150/100/75/50)—through May 25.

Carson City (Lido Room)—(Reservation
fees $150/100/75/50)—through May 25.

LAKE TAHOE
Harrah’s Tahoe (Sixth Shore Room)—(Reser-
vation fees $150/100/75/50)—through May 25.

Iroquois (Lido Room)—(Reservation
fees $150/100/75/50)—through May 25.

Edwardian Room (Lido Room)—(Reservation
fees $150/100/75/50)—through May 25.

Bayside (Lido Room)—(Reservation
fees $150/100/75/50)—through May 25.

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NEVADA ENTERTAINMENT GUIDE
for MAY 1974

RENO

Harrah’s Room (Headliner Room)—(Reserva-
tions Toll Free 800/468-3773)
thru May 1—Dwayne Warwick
May 2–15—Artists’ Brothers
May 16–29—Sandler & Young
May 30–June 15—Jerry Lewis
John Ancaug’s Nugget (Stage)—(Reserva-
tions Toll Free 800/468-1177)
thru May 8—Pearl Bailey
May 9–24—Chet Channing
May 25–June 12—Buck Owens Show

LAKE TAHOE

Harrah’s Tahoe (Showroom Room)—(Reserva-
tions Toll Free 800/468-3773)
thru May 2—Hebi Ayeta & The Indian Trio
May 3–15—Bill Conselye and The Lettermen
May 16–29—Sunny Carlson Jr.
May 30–June 5—Gen Campbell
Sahara Tahoe (High Sierra Theatre)—(Reserva-
tions Toll Free 800/468-3377)
May 1–31—to be announced

LAS VEGAS

Caesars Palace (Reservations 415/288-5500)
thru May 6—Alvin King and Sally Struthers
May 7–22—Darlen Ross
May 23–June 5—Tim Jones

Desert Inn (Reservations Toll Free 200/634-
6000)
thru May 6—Cobie Reynolds
May 7–22—Timmy Dean
May 23–June 6—Cobie Reynolds

Dunes (Reservations 415/397-1133)
Carmen—“Canto de Fandis”

Flamingo Hilton (Reservations 415/771-1200)
thru May 8—Glady Knight & The Pips
May 9–24—Jack Jones and Cortez Monroe
May 25–June 5—Jack Jones and Lennie Hanner

Frontier (Reservations Toll Free 800/634-
4000)
thru May 22—Wanda Newton
May 23–June 12—Ray Clark

Las Vegas Hilton (Reservations 415/771-
1200)
thru May 6—Johnny Cash
May 7–22—Shirley Bassey
May 23–June 3—Cherly Pirelli

 MGM Grand (Reservations Toll Free 800/634-
6000)
thru May 21—Sergio Franchi and Pat
May 22–June 6—Holden Reddy and Joan

Mira (Reservations 415/421-6466)
thru May 7—Delys Gray and The Supremes
May 8–21—The Carpenters
May 22–31—to be announced

Sahara (Reservations Toll Free 800/634-6666)
thru May 13—Johnny Mathis
May 14–20—Bob & Barbara Gentry
May 21–June 10—Buddy Hackett and Jerry Stiller

Stardust (Reservations Toll Free 800/634-
6000)
Current—“Lido de Paris”

Tropicana (Reservations Toll Free 800/634-
6000)
Current—“Folies Bergere”

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PERFORMING ARTS
MONTHLY ADVANCE GUIDE TO
SPECIAL MUSICAL PRESENTATIONS
ON TV, AM AND FM RADIO
for MAY 1974

Wed, May 1
7:00 PM — KHON/AM (Statin, 96.5 MHz) —
Show Album — "FLIGHT OF THE DANAOS"
8:00 PM — KKEI/AM (1230 kHz) and KDFC/AM
(Tomato, 1120 kHz) — SCHUMANN (Violin Concerto)
8:00 PM — KKEI/AM (1300 kHz) and KDKF/FM
(Statin, 97.5 MHz) — Beethoven Symphony
8:30 PM — KEID (Channel 9) — THEATRE IN AMERICA

Thu, May 2
7:00 PM — KHON/AM — Show Album — "CIN-
DI-RELAT"
8:00 PM — KREAM and KDFC/AM — THE LARK ASCENDING (Vaughan Williams)

Fri, May 3
7:00 PM — KHON/AM — Show Album — "THE KINGS AND I"
8:00 PM — KREAM and KDFC/AM — VIOLIN CONCERTO IN D (Telemann)

Sat, May 4
7:00 PM — KHON/AM — Show Album — "THE SOUND OF MUSIC"
8:00 PM — KEIII/AM — "Debut (new record-
ing"

Sun, May 5
7:00 PM — KHON/AM — Show Album — "PANSY AND BESS"
8:00 PM — KDFC/AM — Sunday Night Opera

Mon, May 6
7:00 PM — KREAM — Show Album — "LIT-
TLE MARY SUNSHINE"
8:00 PM — KREAM and KDFC/AM — VARIA-
CTIONS ON A THEME BY HAYDN
FOR PIANO AND ORCHESTRA (Haydn)
8:00 PM — KDFC/AM — Philadelphia Or-
chesta
8:00 PM — KEID (Channel 9) — SPECIAL OF THE WEEK

Tue, May 7
7:00 PM — KREIA/AM — Show Album — "THE PHANTOM"
8:00 PM — KREIA/AM and KDFC/AM — SYM-
PHYNO No. 4 (Gershwin)
8:00 PM — KDFC/AM — Boston Pops

Wed, May 8
7:00 PM — KREIA/AM — Show Album — "THE GIRL WHO CAME TO SUPPER"
8:00 PM — KREIA/AM and KDFC/AM — SYM-
PHYNO No. 3 IN B MINOR (Dvorak)
8:00 PM — KDFC/AM — Boston Symphony
8:30 PM — KEID (Channel 9) — THEATRE IN AMERICA

Thu, May 9
7:00 PM — KREIA/AM — Show Album — "OKLA-
HOMA"
8:00 PM — KREIA/AM and KDFC/AM — PIANO CONCERTO No. 1 (Shostakovich)

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