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

Jahan met Mumtaz in the year 1608. Hindu, Luristan 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's hair turned white. He would burst into tears at the mention of her name.

In memory of her love he built the Taj Mahal.

In memory of their love, Guerlain created the perfume, Shalimar.

Over the years, it has proven worthy of its name.

Shalimar by Guerlain

We open this program with a reminder.

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

PERFORMING ARTS

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

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MICHEL PISANI
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The Icehouse Association
151 Union Street

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PERFORMING BACCHUS by Fred Cherry

THE BRIDE AND GROOM WERE SPEECHLESS

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

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

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

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

BACCHUS BONANZA

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

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

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

Leon Fleisher, you will remember, was born in San Francisco and went on to an internationally-acclaimed career before his pianistic talents were curtailed in 1960 when he lost control of his right hand. With remarkable courage, Fleisher began a new career as a conductor, also giving solo piano concerts of works written for the left hand. Fine wines, fine music, fine people — in front of a fine fire — is there a better way to spend a San Francisco evening?

MUSICAL METAPHORS

And now I raise my glass of the best California Pinot Noir I know — Beaulieu Vineyards Beaumont — to Maynard Amerine, senior enologist at U.C. Davis (an enologist is an expert in wine making), lecturer, and internationally-known consultant. Dr. Amerine is extremely adept at finding the right words to describe the character of a wine... but words are not always enough. To describe the difference between a California pinot noir and a French Burgundy, he must turn to the language of music. A California pinot noir doesn't overpower you like its French counterpart; "It's just like comparing Mozart to Beethoven."

H. Warner Allen, in his book "The Romance of Wine", also resorts to the language of music to describe not wine, but the spirit of wine — cognac. A memorable occasion was climaxed with a glass of Fine's Grand Champagne Cognac 1835. "This cognac, distilled from the wines of the finest vineyards of the Charentes in a great vintage, was, as it were, an altar of wine with the concentrated bouquet of the greatest wines in the world. The simple yet complex pattern of its golden bouquet, like a fugue of Bach, gave a worthy conclusion to a memorable pageant of rare vintages."

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American Airlines
To the Good Life
PERFORMING BACCHAN BY FRED CHERRY

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

Why not stop by an American Airlines ticket office and get all the details. And this year give someone you love something they've never had. A vacation in California.

It's a great gift. Because it's something you can all enjoy. Together.
How Charles Taguchi found love at a Crocker Bank.

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

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

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

CROCKER BANK
Ready to listen. Ready to help.

Notes From a Netherlands Notebook
by Ernest Beyl

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

The Province of Limburg
Any visit to the Netherlands is not complete without taking a run Southward from Amsterdam through the ancient city of Utrecht and down into the Dutch Alps. The Dutch Alps? Well, yes, in comparison with the rest of the Netherlands which, as every
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Brother Timothy's Napa Valley Notebook 6th of a series

More background on Napa Valley Gamay Noir from The Christian Brothers

Ever since we brought out our first bottling of Gamay Noir several years ago, we have been asked about how to grow it.

The grape is the true Gamay of the Beaujolais area of France, and is called "Gamay Noir a Jus Blanc" in some books. This fine red varietal does exceptionally well in our Napa Valley vineyards.

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

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

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Priced at about $2.50, Gamay Noir is a good companion with a wide range of foods—red meats or game—even pizza.

Brother Timothy, F.S.C., Cellarmaster

The Christian Brothers

Napa Valley, California


The Napa Valley of California is an area where many people enjoy wine. It is a great place to visit with family and friends.

The Napa Valley is known for its rich history and culture. It is home to many wineries, including those that produce Gamay Noir, a popular red wine.

Gamay Noir is a hardworking grape that creates a wine with a great deal of flavor. It is often used to make lighter wines, but it can also be used to create full-bodied wines.

The Napa Valley is also known for its diverse range of wines. From Cabernet Sauvignon to Pinot Noir, there is a wine for every taste.

The Napa Valley is a beautiful area to visit. With its rolling hills and picturesque vineyards, it is a great place to spend a day or two.

The Napa Valley is also known for its many wineries and restaurants. From wine tastings to fine dining, there is something for everyone.

Overall, the Napa Valley is a wonderful area to visit. Whether you are a wine lover or just looking for a fun place to spend a day or two, the Napa Valley is sure to please.

For more information on the Napa Valley, visit our website or contact us directly.
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Brother Timothy's Napa Valley Notebook 6th of a series

Brother Timothy, F.S.C., Cellarmaster The Christian Brothers Winery Napa Valley, California

Workaholic Distributors: Proven and Stinkel, Inc. San Francisco, California

Dear Brother Timothy,
The school-person learns, is at sea level or below. Much of the Netherlands has been claimed or reclaimed from the Noord Zee and Zuider Zee by the reclamatie and hard-working Dutch, who created a country with a net-work of dykes to hold back the water.

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

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

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

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

Kasteel Wittum

One castle the traveler passing through Limburg need not miss is Kasteel Wittum. More than 300 years old, Kasteel Wittum, is in the small town of Wittum only a few miles from Maastricht, and is now operated as a hotel. It is a magnificent old stone structure with large comfortable rooms, excellent service and a really first-rate cuisine.

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

I parked the car and we walked un-tranquility into the castle. Before I had a chance to say a word, a man in a dark blue suit held out both hands to us and said, "Welcome to Wittum Castle Mr. and Mrs. Bey. Come let me show you to your room. Everything is ready for you." How’s that for a welcome?

Taxi Shopping

The Continent’s biggest, tax free shopping center is in Amsterdam’s School Airport. The airport also has a shop where departing passengers can purchase tins of beluga caviar and that magnificent Gouda cheese. Most Gouda in the U.S. is really only Gouda cheese, but not since it came from Wisconsin. By the way, it’s pronounced "Houda", not the way you would say it.

Scheveningen

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

Dutch Breakfast

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

The French Retreat

In 1672 the Netherlands were in trouble. Gouda was in the city and Wittum only a few miles away from Maastricht. It was the only town and was not for battle. The French captured the town and Wittum was destroyed. When Winter arrived the water froze and the French advanced across the ice. They had almost taken Amsterdam when the thaw hit and the French were forced to retreat in haste.

Holland is the name of a province of the Netherlands. It is not really the name of the entire country at all, though many of us refer to it that way. Today the word Holland is what you call when you say Netherlands. The Netherlands is a bit like saying California when you mean the entire United States. Unless, of course, you mean that California is the United States.

Even the Dutch call the Nether-lands, Holland.

Euromast

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

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

But, of course, people change, ideas change, and Chevrolet believes that there's always a better way.

We blended all we learned about economy and dependability with luxury in a car called Caprice. Five years ago we had one model. Today we have five. They all come with power steering, power front disc brakes, automatic transmission, and 405-cu.-in. V8. They all come with yards of quieting insulation.

They all come with an advanced power ventilation system that has a delay sensor to help avoid cool drafts on cold days.

They all come with an improved front bumper system, molded full-foam seats, a distinctive grille unlike any other Chevrolet's new colors, new fabrics and one of the most comfortable steering wheels you've ever taken hold of.

So if you're just plain tired of just plain driving, see Caprice, now five of a kind.
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The Netherlands is a land of many fine museums. In The Hague is the small but impressive Mauritshuis or Royal Gallery. Here are classic works of the Dutch masters and some work by German, French and English painters. Rembrandt is well represented with a number of self-portraits and the paintings called "Lesson In Anatomy", "David and Saul" and the "Two Negroes".

Rembrandt and Hals

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Headed for Broadway?

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

AMERICAN EXPRESS

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

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

In Amsterdam is the huge Rijksmuuseum. It is impressive and houses among other treasures, Rembrandt’s famous “Night Watch” which during peak tourist season is always surrounded by scores of tourists.

A New Van Gogh Museum

About an hour’s drive from Amsterdam near the town of Arnhem is the Kröller-Müller Museum. It houses more than two hundred Van Gogh’s as well as works by such artists as Manet, Renoir, Cassatt, Gauguin, Picasso, Juan Gris, Braque and Mondrian. It is worth a sidetrip. But the big art news in the Netherlands this year is the new Van Gogh Museum which is opening June 3 in Amsterdam.

For many years, a collection of more than 600 works of Vincent Van Gogh owned by his nephew has been on extended loan to the Stedelijk Museum in Amsterdam. The ultimate destination of this legacy has been in doubt for a long period of time, but the Dutch Government has finally built a permanent home for the collection. We are told that in the new museum there will be 150 paintings and 400 drawings by the artist. Of the paintings 40 are from his Dutch period and 105 are works he did in Antwerp, Paris, Arles, St. Remy and Auvers-sur-Oise.

In addition the museum will house 50 paintings by Van Gogh contemporaries, such as Vincent’s brother Theo. Other items in the museum will be a collection of Van Gogh correspondence. Illustrated lectures will be held on the painter’s life and work.

Kick Kammeyer

For those who feel inclined to visit the Netherlands or want to do further research on subjects discussed here should telephone Kick Kammeyer, head of the Netherlands National Tourist Office in San Francisco. Kick is a Dutchman and knows what he’s talking about. His number is SU 3-1387.

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

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

In Amsterdam is the huge Rijksmu-

seum. It is impressive and houses among other treasures, Rembrandt’s famed “Night Watch” which during peak tourist season is always surrounded by scores of tourists.

A New Van Gogh Museum
About an hour’s drive from Amster-
dam near the town of Amstelveen is the Kröller-Müller Museum. It houses more than two hundred Van Gogh’s as well as works by such artists as Manet, Renoir, Cézanne, Gauguin, Picasso, Juan Gris, Braque and Mondrian. It is worth a sidetrip. But the big art news in the Nether-
lands this year is that the new Van Gogh Museum is opening June 3 in Amsterdam.

For many, a collection of more than 600 works of Vincent Van Gogh owned by his nephew has been on extended loan to the Stedelijk Mu-

seum of Amsterdam. The ultimate destination of this legacy has been in doubt for a long period of time, but the Dutch Government has finally built a permanent home for the collection. We are told that in the new Museum there will be 150 paintings and 400 drawings by the artist. Of the paintings 45 are from his Dutch peri-

od and 105 are works he did in Ant-
werp, Paris, Arles, St. Rémy and Auvergne-Oise.

In addition the museum will house 50 paintings by Van Gogh contem-
poraries, from the collection of Vin-
cent’s brother, Theo.

Other items in the museum will be a collection of Van Gogh correspond-
ence, illustrated lectures will be held on the painter’s life and work.

Kick Kampmeyer
For those who feel inclined to visit the Netherlands or want to do further research on subjects discussed here should telephone Kick Kampmeyer, head of the Netherlands National Tourist Office in San Francisco. Kick is a Dutchman and knows what he’s talking about. His number is SU 7-1387.

Enjoy the finest French Cuisine in San Francisco’s romantic view restaurant thirty stories above the city. Cocktails. Music.

The Veranda
The Westbury, Sutter at Powell Phone 398-8900 for reservations.
THE LANDING, Marriott Inn, Berkeley Marina, Berkeley

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

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

We suggest appetizer of Escargots Marina or a cocktail of baby shrimps and avocado pears.

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

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

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

The Marriott Inn is under the direction of General Manager Bob Rissel, a native San Franciscan, who was formerly with the Del Monte Lodge. In fact, Mr. Rissel's father was head chef at the Del Monte Lodge in the 20's and 30's. With this background, Bob also keeps an eye on his first love, the food and the service.

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

LE CAMEMBERT, 200 Shoreline Highway, Mill Valley

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

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

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

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

There are two things to remember. They are closed Mondays, and reservations are a must. Call 383-5559 ... and be pleasantly surprised.
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You'll be seated by host John Ger-


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May we suggest an appetizer of


Escargots Marin or a cocktail of baby


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Marsala, Breast of Chicken Bord


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Call's Sweetbreads Flambe with Ma-


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

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

CORBIN'S GALLERY — Route 1, Box 133, Half Moon Bay — 726-5464 — HOURS: We were so elated by this "find" that we forgot to ask, and can't get them to answer the phone during the week, so either they're just open Saturday & Sunday, about 10-6.5, or Dale is off on a commission just now — better call or write first! Anne and Dale Corbin own, run and stock this small gallery just outside of Princeton, and our exciting discovery of the month just has to be Dale's Totems! He may be the only non-Canadian, Eskimo, Polynesian producing these tall, marvelously fierce fetishes, and he certainly is the only individual carving SQUARE totems in the world! In case you need a conversation producer for your front lawn or back yard (next to the swimming pool steps, perhaps?), Dale carves them starting with an 8' totem for $80, up to 12' for $120, most reasonable, we think. The other finds were some dear little stuffed dolls and animals (all home-made with TLC) from $1 to $15, certainly better made and more reasonable than the offerings from the street artists in our fair city!

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

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

(Excepted from SHARE THE WEALTH, a monthly newsletter highlighting Cinny and B.J.'s favorite and formerly secret spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $5 per year, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3215 Geary Blvd., San Francisco, CA 94118, or call 387-1728.)

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

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

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

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

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

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

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

Along with the story of the Proctor and their neighbors, Miller offers a portrait of a town in the terrible grip of mass hysteria, as repressed hate and fear come out into the open and reason gives way to vengeance and madness. The play examines those aspects of Colonial Puritan life which signalled its fall in the New World.

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

The Quakers, for example, came to Massachusetts in 1666. Their beliefs and their ways of worship were odious to the Puritans, and the Quakers were quickly banned. In 1638, Puritan law decreed death to any Quaker who dared return to Massachusetts. The Puritans had no use for religious tolerance or for the principles of democracy.

Historians point out that the Puritans believed themselves the most moral of all people and that, as a consequence, the Devil and his followers were especially interested in subverting Puritan society. The citizens of Massachusetts felt they had to be eternally on guard against the forces of evil. They envisioned the Devil as inhabiting the forests and wilderness areas that lay just beyond the frontiers of their New England settlements, waiting for his chance to destroy this holiest of all peoples. As a corollary, the Puritans viewed the native American Indian as an instrument of the Devil.

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

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

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THE CRUCIBLE

by ARTHUR MILLER

produced by William Ball

DIRECTED BY WILLIAM BALL

ASSOCIATE DIRECTOR EUGENE BARCONE

SCENERY BY ROBERT BLACKMAN

LIGHTING BY F. MITCHELL DANA

costumes by LEWIS BROWN

set by SARINA C. GRANT

The Crucible, by Arthur Miller

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

TO THE AUDIENCE...

curtain time: in response to numerous requests, LATECOMERS will NOT BE ALLOWED — after the opening or interruption curtain — until a suitable break in the performance.

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

for your convenience: DOCTORS may leave the lobby between 771-993 with their call for help and give name an exact 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).

Cynro Boots of RAINBOW COBBLERS of San Francisco

* SPECIAL DISCOUNT RATES are available to clubs and organizations attending a.C.t. performances at the Geary and Marin's Theatrical Centre in groups of 25 or more. Complete details are available from Robin Moore, A.C.T., 450 Geary St., San Francisco 94102, (415) 771-3880.

* FOR TICKET INFORMATION, telephone the Geary Box Office (415) 771-4444, Monday to Saturday, 9:30 a.m. to 9:30 p.m. Monday through Saturday.

* TO RECEIVE ADVANCE NOTICE OF SPECIAL PERFORMANCE, PLEASE SIGN REGISTER IN CEARLY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 Geary St., San Francisco 94102.
American Conservatory Theatre

1972-73 Repertory Season:
- Company of Repertory, by Eyvind Bo众所
- The House of Blue Leaves, by John Guare
- The Mystery Cycle, adapted by Roald Jackson
- A Doll's House, by Henrik Ibsen

William Ball
General Director

James B. McKinzie
Executive Producer

Edward Hastings
Executive Director

actors and directors

SECOND YEAR STUDENTS:
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- Christopher Cas
- Jennifer Dawson
- Robert Dickey
- Robb Trumble
- Ross Graham
- Barbara Henry
- Robert Meola
- Sally Peterson
- Ben Rayburn
- Karen Roper
- Victoria Roque
- Allen H. Santos
- Dominick Scott

conservatory

- Paul Sherer, Acting Director
- Susan Mahoney, Assistant Director
- Bill Smith, Assistant Director
- J. Steven White, Acting Chairman
- Richard Wolf, Chair

production departments

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- Robert Fletcher, Costumes
- Robert Morgen, Costumes

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- James B. Baker
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- Paul Rein, Consultant

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THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents

THE CRUCIBLE

by Arthur Miller

Directed by William Ball
Associate director EUGENE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by LEWIS BROWN
Costumes Reveled for the Repertory by WALTER WATSON
Lighting by F. MITCHELL DANA

the cast

Tithuba SARINA C. GRANT
Reverend Parris ROBERT MOONEY
Betty Parris JULIA FLETCHER
Abigail Williams MARSHA MASON
Susanna Walcott SUZANNE DUMAS
Mrs. Ann Putnam ELIZABETH HUDDLE
Thomas Putnam E. KERRI RISSATTI
Mercy Lewis JUDITH MAYNARD
Mary Warren JANIE ATKINS
Jon Proctor PETER DONAT
Rebecca Nurse MARY WICKES
Seymour Pryce WILLIAM PATTERSON
Molly Bender DEBORAH MAY
Reverend John Hale PAUL SHENAH
Elizabeth Proctor BARBARA COBY
Francis Nurse JOSEPH BIRD
Ezekiel Cheever ANDY BACKER
Marshall Herrick HOWARD SHERMAN
Deputy Governor Danforth RAY REHNARD
Martha Cory DONALD EWER
Anne Lawder SARAH GOULD
Shadrack, Townspeople

City of San Francisco

* SPECIAL DISCOUNT RATES are available to city employees and organizations attending A.C.T. performances at the Geary and Marines' Memorial Theatre in groups of 20 or more. Complete details are available from Robin Moore, A.C.T., 450 Geary St., San Francisco 94102, telephone (415) 771-3380.

* FOR TICKET INFORMATION, telephone the Geary Box Office (415) 771-3380 daily 9.30 a.m. to 3.30 p.m. Monday through Saturday.

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

Edmond Rostand wrote Cyrano de Bergerac in 1897 at the age of twenty- nine. This work, filled with heroics and romanticism to the French theatre during a time when it had been preoccupied with Naturalism and Symbolist drama. Although he wrote other plays— including Chanclerie, The Eagle, and Les Romanesques (upon which The Fantasticks is based)— he is remembered now for Cyrano, the work which brought him international fame.

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

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

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

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

The AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents

CYPANO DE BERGERAC

by EDMOND ROSTAND

Directed by WILLIAM BALL
Assistant Director by FRANCISCO MARCONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANA
Fencing Choreography by FRANK CREAN
Music by LEH HOBY
Translated by BRIAN HOOKER
Adaptation by DENNIS POWERS

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

the cast

Cyrano de Bergerac

PIETER DONAT

Christian de Neuvillette

MARC SINGER

Comte de Guiche

PAUL SHAPIRO

Le Breet

DONALD EWER

Ragueneau

ROBERT MOONEY

Ligniere

HENRY HOFFMAN

Vicomte de Valvert

JIM CORTI

Chargney

JUAN PRESCOTT

Marquis

J. STEVEN WHITE

Monteilleur

CHARLES HALLAHAN

Bellegarde

BARRY BROWN

Jodelle

HOWARD SHERMAN

Mardoller

JOSEPH BIRD

Porter

ANDY BACKER

Cut Purse

JOHN HANCOCK

Muscart

GORDON WHITE

Capuchin

ANDY BACKER

Roxane

MARSHA MASON

Dumaine

ELIZABETH HULDIE

Orange Gilt

JANIE ATKINS

Lise

KATHRYN CROSBY

Mother Marguerite

LORIBEL SALTER

Sister Marine

JUDITH KINNA

the muses


ACT I (16400)
Scene 1: A Performance at the Hotel de Bourgogne

Scene 2: The Ballad of the Poets

ACT II Scene 1: Roxane's Kiss

ACT III Scene 1: The Catechism of Gascony

Scene 2: (15 years later) a Gascony Gazette

There will be two-seven minute intermissions

understudies

Cyrano de Bergerac: E. Kerrigan Phillips, Comte de Cuchy: Andy Backer; Christian de Neuvillette, Le Breet, Ligniere: Howard Sherman; Ragueneau: Charles Hallahan; Marquis, Cuic Purse, Capuchin; J. Steven White; Mardoller: R. J. Billings; Bellegarde: Noble Partun; Porter: Frank Ottwell; Roxanne, Orange Gilt: Deborah May; Dumaine, Marguerite, Anne Lawder; Lise: Barbara Colby

Stage Manager: JAMES HAIRE

SUMMER TRAINING AT A.C.T.

Two major A.C.T. summer programs in theatre training will offer workshops, classes, projects and seminars to participants ranging from children through twelve years old to people in their fifties and sixties.

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

The summer training program includes a wide range of subjects as acting, voice, speech, Yoga, mime, movement, theatre games and verse drama, all taught by professional A.C.T. train- ers, directors, actors, and guest in- structors. The program offers the opportu- nity for close association with working theatre professionals who emphasize individual attention by dividing students into small study groups. The curriculum is performance- oriented and organized on a workshop basis called for active student participation.

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

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

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

FOR SUBSCRIBERS ONLY

Subscribers to A.C.T.'s current sea- son are the first to receive informa- tion about our forthcoming eighth repertory season at the Geary, schedule- d to open this fall. Brochures an- nouncing the new season, offering priority seating and special discounts, should begin arriving in mid-July, and will be sent subscribers by mail no later than April 15.

The advance brochure for renewal of subscriptions includes plays under consideration for next season's repert- ory, dates and prices of all subscrip- tion packages, season ticket bonuses, subscriber order blanks also appear in the brochure.

Renewing subscribers are urged to complete the return order blanks only at their earliest convenience for assurance of the priority seating to which they are entitled. The deadline for continuing subscribers to take full ad- vantage of larger discounts and prefer- ential seat locations is noted in the brochure.

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

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

REPERTORIAL HISTORY IN MAY

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

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

On the season-end festival sched- uled for April 30-May 12, are the following shows:

CYPANO DE BERGERAC, by Ed- mond Rostand. The famous heroic comedy about an extravagant seven- teenth century swordsman— poet cursed with a disfiguring nose and blessed with towering wit and cour- age— is presented.

THAT CHAMPIONSHIP SEASON, by Jason Miller. The award-winning Broadway hit that had as its cor- porate and betrayal enup at the twen- tieth-anniversary reunion of a legen- dary high-school football team and its masonic coach. (May 3, 5 and 9 at 8:30 p.m.; May 5 at 2:30 p.m.)

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

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

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

THE CRUCIBLE, by Arthur Miller. An epic American drama of the in- famous witch hunts of Puritan New Salem in a grip of vengeance and mass hysteria. (April 30 at 8:30 p.m.; May 9 at 2:30 p.m.)
NOTES ON
"CYRANO DE BERGERAC"

Edmond Rostand wrote Cyrano de Bergerac in 1897 at the age of twenty-five, the result of his love for the heroine and romanticism to the French theatre during a time when it had been preoccupied with Naturalism and Symbolist drama. Although he wrote other plays—including Chantecler, The Eagle, and Les Romanesques (upon which The Fantasticks is based)—he is remembered now for Cyrano, the work which brought him international fame.

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

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

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

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The AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO presents

CYRANO DE BERGERAC

by EDMOND ROSTAND

Directed by WILLIAM BALL
Associated Director: CAPRICE BARONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANA
Fencing Choreographer: PATRICK CREAN
Music by LEE HOBY
Translated by BRIAN HOOKER
Adaptation by DENNIS POWERS

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

the cast

Cyrano de Bergerac
PETER DONAT
Christian de Neuville
MARC SINGER
Comte de Guigné
PAUL SHENARY
Le Bret
DONALD EWER
Ragueneau
ROBERT MOONEY
Ligniere
HENRY HOFFMAN
Vicomte de Valvert
JIM CORTI
Changry
JAMES PRESCOTT
Maquis
J. STEVEN WHITE
Monteilley
CHARLES HALAHAN
Belleau
GINNIE BROWN
Jodelle
HOWARD SHERMAN
Massiglier
JOSEPH BIRD
Porter
ANDY BACKER
Curro
JOHN HANCOCK
Musshau
DIOGA WHITE
Capuchin
ANDY BACKER
Roxane
MARSHA MASON
Duenna
ELIZABETH HUDDLE
Orange Gilet
JANIE ATKINS
Lise
KATHRYN CROSBY
Mother Marguerite
EDY GILLERY-SAUT
Sister Marthe
JUDITH KNAH

subscribers to A.C.T.'s current season are the first to receive information about our forthcoming eighth repertory season at the Geary, scheduled to open this fall. Brochures announcing the new season, offering priority seating and special discounts, should arrive in mid-January. Mail your reservation slips by no later than April 15.

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Current subscribers who do not receive an advance brochure by mid-January should simply give their name and address to the box office. They will be mailed the brochure at no charge.

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

FOR SUBSCRIBERS ONLY...

Applications are accepted at beginning, intermediate and advanced levels, and the program is structured so that each student receives maximum exposure to every aspect of the program at his own rate and speed. The fourteen-day period will include sixteen matinee and evening performances, presenting six of this season's most popular and widely praised productions.

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

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THAT CHAMPIONSHIP SEASON, by Jason Miller. The award-winning Broadway hit that was as corruption and betrayal erupt at the twentieth-anniversary reunion of a legendary high-school basketball team and its bosom coach (May 3, 5 and 7 at 8:30 p.m.; May 9 at 2:30 p.m.).

THE HOUSE OF LEAVES, by John Guare. The hero of this prize comedy is an aspiring songwriter betrayed by impossible dreams of glory and harrased by his eccentric wife and sarcastic bartender (May 4 and 7 at 8:30 p.m.; May 11 and 12 at 2:30 p.m.).

YOU CAN'T TAKE IT WITH YOU, by Moss Hart and George S. Kaufman. The classic American comedy, set in the sprawling home of the Sycamore family, where people do as they like, not as they should (May 2 at 2:30 p.m.; May 11 at 5:30 p.m.).

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

THE CRUCIBLE, by Arthur Miller. An epic American drama of the infamous witch hunts of 1692 in Salem in a grip of vengeance and mass hysteria (April 30 at 5:30 p.m.; May 9 at 2:30 p.m.).
"YOU CAN'T TAKE IT WITH YOU" 

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

YOU CAN'T TAKE IT WITH YOU

By GEORGE S. KALLMAN and MOSS HART

Directed by JACK O'BRIEN

Based on ELLIS RABB's original APA Production
Associate Director: JAMES HAIRE
Scenery and Costumes by ROBERT BLACKMAN
Lighting by FRED KOPP

the cast

Penelope Sycamore
SARAH LEE
Rhea
SARINA C. GRANT
Paul Sycamore
KEVIN BEECHER
Mr. De Pinna
JOE D'AUGUSTA
Ed
HARRY HOFFMAN
Donald
AARON BROWN
Martin Vanderhof
WILLIAM PATTERSON
Alice
MARSHA MASON
Henderson
CHARLES HALLAHAN
Tony Kirby
MARK ROBERTS
Bonis Kolenkov
RAY REINHARDT
Gay Wellington
ELIZABETH HUDDE
Mr. Kirby
DONALD EWER
Mrs. Kirby
JOAN JONES
Three Men
ANDREW BLACKER
HOWARD SHERMAN
J. STEVEN WHITE
Olga
BARBARA COULBY

The place is the house of Martin Vanderhof, New York.

ACT I

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

ACT II

A week later

ACT III

The next day

The American Conservatory Theatre of San Francisco

presents

THAT CHAMPIONSHIP SEASON

By JASON MILLER

Directed by ALLEN FLETCHER

Associate Director: BONAVENTURA

Scenery by RALPH FURINCELLO

Costumes by J. ALLEN HILLE

Lighting by FRED KOPP

the cast

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

THE PLACE: The coach's house somewhere in the Lackawanna Valley

Act I A warm summer evening

Act II Immediately thereafter

Act III Immediately thereafter

There will be two ten-minute intermissions

under study

Tom: Henry Hoffinan; George: Anthony Backer;
James: Howard Sherman; Phil: Charles Hallahan; Coach: Donald Ewer

Stage Manager: Diana Clarke

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

NOTES ON 'THAT CHAMPIONSHIP SEASON'

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

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

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

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

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

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

"For these men, there are no alternatives. They are locked in. They all really know who they are—they just can't accept that knowledge."
"YOU CAN'T TAKE IT WITH YOU" NOTES

Both halves of the famous play-writing team of George S. Kaufman and Moss Hart were active independently and with other collaborators in the course of their respective careers. Yet today they are best remembered for the comedies they wrote together—especially "Once in a Lifetime" (1930), "You Can't Take it with You" (1936), and "The Man Who Came to Dinner" (1939). Of their collaborations, the Pulitzer Prize-winning "You Can't Take it with You" has proved the most enduring, outliving its original Broadway run of 837 performances to become a classic of American comedy. Frank Capra and Robert Riskin brought it to the screen in 1938, and it was honored with an Oscar as the year's best film. In the 1960s, Ellis Rabb's production for the A.P.A. Repertory Theatre I, made "You Can't Take it with You" a Broadway hit all over again.

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

The play's cast of characters includes three generations of Vanderhofs and their husbands, wives and friends. All their lives reflect Grandpa's philosophy that life is best when people do as they like rather than as they should. His daughter, Penny, for example, is a playwright untaught by the fact that her scripts are never produced. Her granddaughter Essie tirelessly practices dancing in preparation for a ballet career. In spite of her instructor's brutal candor, "You Can't Take it with You" is, in effect, "Confidentially, she stinks!"

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

THE AMERICAN CONSERVATORY THEATRE OF SAN FRANCISCO

presents

YOU CAN'T TAKE IT WITH YOU

By GEORGE S. KAUFMAN and MOSS HART

Directed by JACK O'BRIEN

Based on ELLIS RABB's original APA Production

Associate Director: JAMES HAIRE

Scenery and Costumes by ROBERT BLACKMAN

Lighting by FRED KOPP

the cast

Penelope Sycamore MARY WICKES
Essie JUDITH KNIAZ
Rheba SARINA C. GRANT
Paul Sycamore PAUL SYCAMORE
Mr. De Pinna JOSEPH BIRD
Ed HENRY HOFFMAN
Donald R. AARON BROWN
Martin Vanderhof WILLIAM PATTERSON
Alice MARSHA MASON
Henderson CHARLES HALAHAN
Tony Kirby MARC SINGER
Boris Kolenkov RAY REINHARDT
Gay Wellington ELIZABETH HUDDE
Mr. Kirby DONALD EWER
Mrs. Kirby JOE LIGHT
Three Men ANDY BACKER
Howard Sherman J. STEVEN WHITE
Olga BARBARA COLBY

The scene is the home of Martin Vanderhof, New York

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

ACT II
A week later

ACT III
The next day

Understudies

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

Stage Manager: JAMES L. BURKE

Presented by special arrangement with Samuel French Inc.

NOTES ON "THAT CHAMPIONSHIP SEASON"

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

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

"When I began," Miller recalls, "I didn't know whether that reunion would turn out to be happy or not. I really did not sit down and begin with all the definitions and interpretations that people now have for the play. After I had my five guys, I got to know them. I thought a lot about them, and then I wrote them down." A former high-school basketball player himself, Miller grew up in Scranton, Pennsylvania. He divides his time between writing and acting and has the role of the young priest, Father Karras, in the upcoming film version of William Blatty's novel, The Exorcist.

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

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

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

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

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

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

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

All gift-supported institutions have something else in common: YOU. You’re center stage. Our very existence depends on your generosity; but only you can judge our worth.

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

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

Ever had that feeling?

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

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

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

Last year, the Bay Area community successfully matched a $500,000 Ford Foundation Grant awarded to A.C.T.

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

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

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

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

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

Thank you.
CALIFORNIA ASSOCIATION FOR A.C.T.

Formerly the California Theatre Foundation

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

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Ever had that feeling?

...ours for the asking

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

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A.C.T. General Director William Bell (center) with Standard Oil Company of California Vice President George T. Ballou (left) and Crocker Bank Vice President Donald A. White, each holding photographs of the Royal Shakespeare Company's innovative production of A Midsummer Night's Dream. Their two companies made possible the San Francisco engagement.
# The AMERICAN CONSERVATORY THEATRE'S 1972-73
## REPERTORY ACTING COMPANY

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<th>ATKINS, Janis</th>
<th>堀DÉ BERGERAC</th>
<th>THE HOUSE OF BLUE LEAVES</th>
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<th>A GILL'S HOUSE</th>
<th>YOU CAN'T TAKE IT WITH YOU</th>
<th>THAT CHAMPIONSHIP SEASON</th>
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<tr>
<td>BAKER, Andy</td>
<td>Porter/ Caprutti</td>
<td>Old Dobbs</td>
<td>Porter</td>
<td>FBI Chief</td>
<td>Nancy Warren</td>
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<td>BIERI, Romon</td>
<td>Porter</td>
<td>Little Nun</td>
<td>Joyce</td>
<td>DePena</td>
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<td>BIRD, Joseph</td>
<td>Meddler</td>
<td>Stylock</td>
<td>Joseph/Giulietta</td>
<td>DePena</td>
<td>Francis Nurse</td>
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<td>BROWN, R. Aaron</td>
<td>Belloso (White Man)</td>
<td>Salarino</td>
<td>Lucille</td>
<td>Donald</td>
<td>Mary Kane</td>
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<td>CARL, Jay</td>
<td>Belloso</td>
<td>Bananas</td>
<td>Mrs. Kirby</td>
<td>Susie</td>
<td>Elizabeth</td>
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<td>COLBY, Barbara</td>
<td>Belloso</td>
<td>Portia</td>
<td>Kristine</td>
<td>Olga</td>
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<td>CORN, Jim</td>
<td>Carlos</td>
<td>Salarino</td>
<td>3rd Sole</td>
<td>Mine</td>
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<td>CROSSLEY, Kathry</td>
<td>Line</td>
<td>(Corinna)</td>
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<td>DONAT, Peter</td>
<td>Giro</td>
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<td>John Proctor</td>
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<td>DUGAS, Dava</td>
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<td>Duke</td>
<td>Krugstad</td>
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<td>GILMOUR, David</td>
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<td>HALLAMAN, Charles</td>
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<td>Tai</td>
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<td>HANCOCK, John</td>
<td>Cut Purse</td>
<td>(White Man)</td>
<td>Morocco</td>
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<td>HOFFMAN, Henry</td>
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<td>HUDLESTON, Elizabeth</td>
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<td>KNAUS, Judith</td>
<td>Sister Mary</td>
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<td>Chevalier</td>
<td>Billy</td>
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<td>SLATER, Shirley</td>
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<td>WHITE, J. Steven</td>
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<td>WICKES, Mary</td>
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**WILLIAM BALL**, General Director, founded the American Conservatory Theatre in 1965. This season, he directed the opening production, Edward Mendell's Roisnet de Bergerac, as well as the revival of Molière's Tartuffe. Prior to A.C.T.'s beginnings, he staged the highly acclaimed Lincoln Center production of Tartuffe in New York and Homage to Molière, starring John Cullied, Edith Evans and Margaret Leighton, at Philharmonic Hall. His Off-Broadway productions include Six Characters in Search of an Author, which won him the Outer Critics Circle, Obie and D'Ammuniz awards; Under Milk, honored with the D’Ammuniz and Outer Critics Circle awards; and Ivanov, winner of the Obie and Vernon Rice Drama Awards. In 1964, he co-founded the production of Six Characters in London with a cast headed by Ralph Richardson and Michael O'Sullivan. Among the operas he directed at the New York City Center are: Don Giovanni, A Midsummer Night's Dream, and Rossini’s Nuovo, a new opera commissioned by the Ford Foundation and produced at the City Center. Mr. Ball has worked as guest director at various major American the festivals, including the American Shakespeare Festival at Stratford, Connecticut; the Stratford Shakespeare Festival in Ontario, the San Diego Shakespeare Festival, the Arena Stage in Washington, D.C., the Alley Theatre in Houston, and the Antioch and Toledo Shakespeare Festivals. He made his San Francisco directorial debut in 1959 with the Actors Workshop production of The Devil's Disciple. A graduate of the Carnegie Institute of Technology, Mr. Ball has been the recipient of a fullbright Scholarship, a Ford Foundation Director Grant and an NBC/NCTC Director’s Fellowship. He directed the A.C.T. production of Tartuffe, Six Characters, King Lear, Under Milkwood, The American Dream, Twelfth Night, Hamlet, Tiny Alice, Oedipus, and Three A.C.T. The Tempest, Rosencaut and Guilden

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**EDWARD HASTINGS**, Executive Director and Resident Stage Director, was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced The Saintliness of Margery Kempe, Epitaph for George Dillon and he directed the national touring company of Olives. He served as guest director of The Westport Country Playhouse and was the first Artistic Director of the Oregon Shakespeare Festival. In addition, he directed Peter Pan, The Secret Garden, and A Man For All Seasons in colleges and regional theaters. Mr. Hastings’ productions of Charlie's Aunt and Our Town were seen during A.C.T.’s first two seasons. In New York he guided the Company's revival of Our Town with an all-star cast. He has directed several major A.C.T. productions, most recently The Time of Your Life and Dandy Dick. This season, Mr. Hastings heads the new play program, Plays In Progress, and directed The House of Blue Leaves.
### The American Conservatory Theatre's 1972-73 Repertory Acting Company

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<tr>
<th>Artistic Director</th>
<th>James B. McKenzie</th>
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Markson was one of the founders of the 1870s National Park, and was responsible for bringing the young APA Repertory Company there for a season. She also brought Victorian Hall to that theatre, where he first introduced Charity's Aunt and Create Characters in Search of an Author, as well as Allen Fletcher, where he first directed The Crucible. Mr. Markson currently serves on the executive board of the Theatrical Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.

Jack O'Brien, Guest Director, returns to the stage and will direct You Can't Take It With You. He staged The Importance of Being Earnest in 1970, and two years ago was in residence as artistic director of A.C.T.'s first musical, Turn and Portrait in Simplicity, which played on Broadway last season. O'Brien joined Ellis Rabb's APA Repertory in 1983 after graduating from the University of Michigan and Hunter College, and is served as Rabb's assistant in his association and later Associate Director of the Company. He has directed With You, War and Peace and other productions of the rep, and creating productions including Doodle Dandy and Beckett's Play O'Connor.

Andy Backer, a newcomer to A.C.T., this season, holds a Master's degree in Fine Arts from Cornell University and has been seen in more than 75 stage productions. He served as the leading character actor with the Ithaca Summer Repertory (New York), the Nebraska Summer Repertory, Ledges Playhouse in Michigan, play and television roles as in Other's, the title role in Sophocles' Oedipus and in A Thousand Stages exhibition of the Show Off with George Grizzard and Jesse Royce Landis and the Eastern University tour with The Misanthrope and Exit the King. He had a lead in the Broadway debut of You Can't Take It With You, and has appeared in 10 off-Broadway productions, including Moon in the Yellow River and Electra. Mr. Bird appeared as Dr. Campbell on the CBS daytime serial, Love is a Many Splendored Thing. This past summer he appeared in the Old Globe Shakespeare Festival in San Diego. He has been seen at A.C.T. in The Merchant of Venice, Hadrian VII, The Late Heterosexual, An Enemy of the People, The Selling of the President, Caesar and Cleopatra, Antony and Cleopatra, The Tavern and Paradise Lost.

R. Aaron Brown, who recently completed his Bachelor of Fine Arts degree in drama from Drama, comes to his first season with A.C.T. from Dallas, where he just completed a run of the Shakespeare festival production of Hamlet, with Stacy Keach and James Earl Jones, where he played Francisco and was understudy to Mr. Jones. Claudius, and was a part of numerous educational television productions, he also appeared in The Scottish Play (RCG).

Barbara Colby, returning to A.C.T. after several seasons absence, studied at Carnegie Tech and received her Bachelor's Degree from Bard College. She has appeared in The Devil's Advocate, with Jason Robards and Anne Bancroft, and Murderous Angels, and has appeared in All's Ball's Six Characters In Search of An Author. She is a member of the premiera company of Colombia, with Peter Falk, and a forthcoming ABC Movie of the Week, Miss Colby has been a leading actress with numerous resident theatre, in- cluding the L. A. Theatre Works and The Magic Theatre, The American Shakespeare Festival, The Mark Taper Forum and the Seattle Shakespeare Company. She was the leading lady in the premiere of Colombus, with Peter Falk, and a forthcoming ABC Movie of the Week, Miss Colby has been a leading actress with numerous resident theatre, in- cluding the L. A. Theatre Works and The Magic Theatre, The American Shakespeare Festival, The Mark Taper Forum and the Seattle Shakespeare Company. She was the leading lady in the premiere of Colombus, with Peter Falk, and a forthcoming ABC Movie of the Week, Miss Colby has been a leading actress with numerous resident theatre, in- cluding the L. A. Theatre Works and the Seattle Shakespeare Company. She was the leading lady in the premiere of Colombus, with Peter Falk, and a forthcoming ABC Movie of the Week, Miss Colby has been a leading actress with numerous resident theatre, in- cluding the L. A. Theatre Works and the Seattle Shakespeare Company. She was the leading lady in the premiere of Colombus, with Peter Falk, and a forthcoming ABC Movie of the Week, Miss Colby has been a leading actress with numerous resident theatre, in- cluding the L. A. Theatre Works and the Seattle Shakespeare Company. She was the leading lady in the premiere of Colombus, with Peter Falk, and a forthcoming ABC Movie of the Week, Miss Colby has been a leading actress with numerous resident theatre, in- cluding the L. A. Theatre Works and the Seattle Shakespeare Company. She was the leading lady in the premiere of Colombus, with Peter Falk, and a forthcoming ABC Movie of the Week, Miss Colby has been a leading actress with numerous resident theatre, in- cluding the L. A. Theatre Works and the Seattle Shakespeare Company. She was the leading lady in the premiere of Colombus, with Peter Falk, and a forthcoming ABC Movie of the Week, Miss Colby has been a leading actress with numerous resident theatre, in- cluding the L. A. Theatre Works and the Seattle Shakespeare Company. She was the leading lady in the premiere of Colombus, with Peter Falk, and a forthcoming ABC Movie of the Week, Miss Colby has been a leading actress with numerous resident theatre, in- cluding the L. A. Theatre Works and the Seattle Shakespeare Company. She was the leading lady in the premiere of Colombus, with Peter Falk, and a forthcoming ABC Movie of the Week, Miss Colby has been a leading actress with numerous resident theatre, in- cluding the L. A. Theatre Works and the Seattle Shakespeare Company. She was the leading lady in the premiere of Colombus, with Peter Falk, and a forthcoming ABC Movie of the Week, Miss Colby has been a leading actress with numerous resident theatre, in- cluding the L. A. Theatre Works and the Seattle Shakespeare Company. She was the leading lady in the premiere of Colombus, with Peter Falk, and a forthcoming ABC Movie of the Week, Miss Colby has been a leading actress with numerous resident theatre, in- cluding the L. A. Theatre Works and the Seattle Shakespeare Company.
Markson was one of the founders of the APRA Repertory Company and was responsible for bringing the young APA Repertory Company there for the first time. She also brought William Ball to that theatre, where he first directed Charley's Aunt and created the role of The Crucible. Mr. Markson currently serves on the executive board of the Theatre Communications Group and on the Theatre Advisory Panel of the National Endowment for the Arts.

JOHN BIRD, who returns for a third season at A.C.T., holds a master's degree in drama from Cornell University and has been seen in more than 75 stage productions. He served as the leading character actor with the Ithaca Summer Repertory (New York), the Nebraska Summer Repertory, Ledges Playhouse in Michigan, play units on stages as an actor, the title roles in Scapin and Scapin, and Grace's 's Dance as a participant in the Shakespeare's Birthday at Eugene O'Neill Memorial Theater in New York. Mr. Bird has been involved in five original plays, including Ron Cowan's Porcelain Time, with Michael Seeks, and the recent film, Slaughterhouse-Five. He is a veteran of numerous radio and television character assignments.

JOSEPH BIRD, who returns for a third season at A.C.T., holds a master's degree in drama from Cornell University and has been seen in more than 75 stage productions. He served as the leading character actor with the Ithaca Summer Repertory (New York), the Nebraska Summer Repertory, Ledges Playhouse in Michigan, play units on stages as an actor, the title roles in Scapin and Scapin, and Grace's 's Dance as a participant in the Shakespeare's Birthday at Eugene O'Neill Memorial Theater in New York. Mr. Bird has been involved in five original plays, including Ron Cowan's Porcelain Time, with Michael Seeks, and the recent film, Slaughterhouse-Five. He is a veteran of numerous radio and television character assignments.

JOY CARLIN, who appeared as Miss Prue in the Ilium, is the founder of the Great White Hope, appearing in that role in the first season. She was seen recently in a feature film at the San Francisco Mime Troupe and in the Bay Area. Miss Prue has appeared in numerous productions, including The Crucible and The Crucible of Trololo and Crissola and Katherine in Love. The company's production of the film, The Crucible.

KATHRYN CROSBY, who graduated from the University of Texas, appeared in the film, The Godfather, and recently appeared in the title role of Don Juan. As the lead in the Merchant of Venice, she starred in Shakespeare's plays, including Merchant of Venice, The Merchant of Venice, and The Merchant of Venice. She has also appeared in numerous film and television productions, including a role in the film, The Merchant of Venice. Miss Crosby has appeared in numerous feature films, including The Godfather, and recently appeared in the title role of Don Juan. As the lead in the Merchant of Venice, she starred in Shakespeare's plays, including Merchant of Venice, The Merchant of Venice, and The Merchant of Venice. She has also appeared in numerous film and television productions, including a role in the film, The Merchant of Venice. Miss Crosby has appeared in numerous feature films, including The Godfather, and recently appeared in the title role of Don Juan. As the lead in the Merchant of Venice, she starred in Shakespeare's plays, including Merchant of Venice, The Merchant of Venice, and The Merchant of Venice. She has also appeared in numerous film and television productions, including a role in the film, The Merchant of Venice.
ED FLANDERS, returning to A.C.T. for the first time since 1967, has won a major role in the company’s original 1969-70 production of The Tavern, a historic play produced in 1969.

SARINA C. GRANT, who attended the American Academy of Dramatic Arts, comes to A.C.T. from New York, where she appeared in Henry V on Broadway and in Off-Broadway. Among her TV credits are Guiding Light and a number of commercials for Pan-American Airlines. Miss Grant has also appeared with the American Shakespeare Festival, the Long Wharf Theatre and the Edinburgh Festival (Scotland), and has been seen in the films The Sweet Light and The Man Who Cancer by Washington’s Ford Theatre. Her film credits include To Find A Man and The Hospital.

CHARLES HALAHAN, who has appeared with the Philadelphia Drama Guild, was seen in several major roles last season at the Penn State Theatre, and in The Taming of the Shrew, and in The Vagabond Street, and has appeared in 17 Shakespearean roles in the past five years as well as in over 30 other roles in the New York production of You’re a Good Man, Charlie Brown.

ANNE LAWDER, A.C.T.’s speech teacher, is now a faculty member at school in Burlington, attended Santa Monica Civic Theatre, and has appeared in several roles as Salesman in the workshop in New York. Miss Lawder has sung with the New York City Opera and worked with A.C.T. in the workshop in New York. Miss Lawder spent several seasons in the Oregon Shakespeare Festival and most recent- ly appeared in the Seattle Repertory Theatre’s production of The Christmas Carol, Opera, Lysistrata, Mounting Becomes Electra and Our Town. She has been seen in The Tempest, The Light of Your Life, Paradise Lost and The Tavern.

MAHSHA MASON, who joined A.C.T. to play Amanda in the Private Lives summer tour, comes from New York where she’s featured in a running role on CBS T.V.’s Love of Life, and also appeared in Gutrude Stein’s Brevoir and Willie for N.E.T. Her numer- ous Broadway and off-Broadway credits include Kurt Vonnegut’s Happy Birthday, Wanda June, Buffalo Flower, with Lloyd Bridges and Betsy Palmer, and The Game of Love and Israel Horovitz’s The Indian Wants the Bronx. Miss Mason, who was also a founding member of the company of Cactus Flower with Craig Stevens, has appeared with several stock companies, including the Eugene O’Neill Foundation, and also appeared in such productions as Barefoot in the Park and Mary, Mary. She was seen in 1970-71 in The Electric & in Love, and just recently completed a new film, Blame It on Love, co-starring with George Segal.

DEBORAH MAY, who came to A.C.T. as a Conservatory student last year, holds a bachelor’s degree and teach- ing certification from American University, her home state. Selected Miss Indiana 1970-71, she was the Outstanding Young Woman of America and Miss Congeniality at the Miss America pageant in 1971. At the end of her term, veteran of several television commercials, has appeared in a number of industrial films and in a local musical comedy revue (A Night at the Mark), in the past season. She has played leading roles in such productions as A Midsummer Night’s Dream, Awake and Sing, directed by Martha Clarke and Trial By Jury (Gilbert and Sulli- van). She was also chosen to perform in A.C.T.'s production of Zapion in the summer of 1972.

ROBERT MOONEY has spent the past three years as associate director and a leading actor at Berkeley Repertory Theatre. His performances there include Sir Epicure Mammon in The Alchemist, Father Barry in Devil, Holofernes in Love’s Labour’s Lost and Dr. Walden in Othello in Idaho. As co-founder with Eric Christmas of the University Theatre Company of Santa Cruz, Mr. Mooney holds M.A. in English from U.C. Berkeley, and currently teaches drama at Stan- ford University. He trained with A.C.T. as an acting fellow in 1968.

E. KERRIGAN PRESCOTT joined A.C.T. last summer as an intern-teacher and was seen in Rosenquist and Garland- Eastern Are Dead; Camar and Cleo- patria; Paradise Lost and The Contra- ctor. Having trained at the Webber- Douglas School of Dramatic Art in London, Mr. Prescott was the first American accepted into the Old Vic Theatre School in London, and later appeared with other major repertory theatres in England and Scotland. Prior to coming to this country, he appeared in numerous stage productions and performed before Queen Elizabeth and the Royal Family in Sadler’s Wells at a performance of the English National Ballet. Besides acting in and directing university productions at Berkeley where he obtained a Ph.D. in 1965 and taught until 1972, he was a founding member of the Magic Thea-
and Saved, for which he received the 1970 Oise Award. With 250 TV roles, six Edmond Halley Show appearances and a current series, Police Surgeon, to his credit, Mr. Finch, 25, is familiar to many filmgoers. His film debut was in an ABC Movie of the Week and the motion picture Brother John.

HENRY HOFFMAN, who holds a BA from C.U. State University at Fullerton and his master’s degree from the Illinois State University, returned to the Bay Area this past summer to play Milt Tindale in A.C.T.’s long-running Sleuth. He was most recently with the Colorado Shakespeare Festival, where he played major roles for the past three years as Anthony in Clytemnestra and Edmund in King Lear. A Woodrow Wilson Scholar and Fulbright Scholar for research in Kabuki theatre, Hoffman taught high school drama and English in Japan. He has studied at the Actors’ Studio with Harold Clurman and directing with Edwin Duerr. The author of a book of poetry called The Reach, published in 1967, he is a former member of Hilliard in Los Angeles. In 1967 he performed with the Berkeley Repertory Theatre in Berkeley, California, the Edinburgh Street and has appeared in 17 Shakespearean roles in the last five years as well as several in the New York production of You’re a Good Man, Charlie Brown.

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

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E. ERRIGAN PRESCOTT joined A.C.T. last fall as an assistant director and was seen in Rosencrantz and Guildenstern Are Dead, Camar and Cleopatra, Paradise Lost and The Contractor. Having trained at the Webber-Douglas Drama School in New York, he later appeared with other major repertory theatres in England and Scotland. Prior to coming to this country, he appeared in numerous stage, television and film roles and performed before Queen Elizabeth and the Royal Family in Sadberk Fair at a show performed in a palace. Besides acting in and directing university productions at Stanford, where he obtained a Ph.D. in 1965 and taught until 1972, he was a founding member of the Magic Theatre.
Training Congress and remained in the advanced training program for a season, appearing in Hadrian VII, and was one of four students selected by William Ball to present scenes from As You Like it at Lake Tahoe in the Summer of 1971. Last season, he appeared in Caesar and Cleopatra, Rosencrantz and Guildenstern Are Dead, Dandy Dick and The Contractor.

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

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

SHIRLEY SLATER, a former student in A.C.T.'s training programs, taught film and TV for the 1972 Summer Congress and repeats that assignment this summer. Understudy to Dorothy Loudon in A.C.T.'s production of The Effect of Gamma Rays on Man-in-the-Moon Marigolds last season, she was seen as Beatrice a number of times, and has also appeared locally in leading roles in The Trial of the Cantonville Nine, The White House Murder Case and One Flew Over the Cuckoo's Nest. A veteran of several films, including The Candidate and a major role in Maeve, to be released this fall, Mrs. Slater is also a published poet and short story writer and film writer-producer. Her numerous TV credits include series for NET, many network commercials, and the distinction of having been one of the first women film and TV directors in the U.S.

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

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

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tire of Berkeley, acting the title roles in Ailes Glorious and Sheridan Bill.

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

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

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

HOWARD SHERMAN came to A.C.T. as a member of the 1970 Summer Training Congress and remained in the advanced training program for a season, appearing in Hadrian VII, and was one of four students selected by William Ball to present scenes from As You Like It at Lake Tahoe in the Summer of 1971. Last season, he appeared in Caesar and Cleopatra, Rosencrantz and Guildenstern Are Dead, Dandy Dick and The Contractor.

Shirley Slater

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Return with us Now...

by Bruce Anderson

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

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

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

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

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

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

In 1958, MGM released the film.
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How right she was. In 1958, MGM released the film.
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JUDY JOYE
HOME: New York, New York
AGE: 32
PROFESSION: Undersea Consultant.
Director of the Oceanographic News Service.
HOBBIES: Designing jewelry from marina artifacts.
LAST BOOK READ: "Cybernetic Problems in Biology."
LAST ACCOMPLISHMENT: Organized a major undersea expedition to collect marine life for a pharmaceutical firm seeking new drugs from the sea.
QUOTE: "The world's oceans can provide us with new sources of drugs, food, vast supplies of oil, gas, minerals, and metals, but unless these resources are efficiently exploited by all nations of the world, society as we know it today cannot hope to endure."
PROFILE: A strong will. An inquisitive intellect. A sensitivity to problems that is often concealed by a logical approach to finding solutions.

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(Pronounced Do-ers “White Label”)

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(Pronounced Do-ers “White Label”)

New York's attention to the Coast premiere of a show that would later take Broadway by storm, build up a $1 million advance sale and win for Mr. Bart the Tony Awards for Best Composer and Best Lyricist. Tempering with Dickens confirmed the audacity of young composer/con-"..."ist-librettist Lionel Bart, but the London critics could only praise his defeat of the classic melodrama, a free adaptation that capitalised on the music hall flavor of the Dickensian mood. Bart's initial suc-cesses was with a rock-and-roll tune that made him a teen-age idol in 1956. Soon after, he collaborated on a successful West End musical and then set off to write his own music, lyrics and book for the London hit "Oliver!" Lock Up Your Daughters and Biff! His unusual triple talent is all the more amazing since he neither reads nor writes music, and composes with one finger on a piano while singing into a tape recorder. No mat-ter. The talent was there, and Bart's boisterous retelling of Oliver Twist be-came a classic of the musical theatre.

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

The initial popularity of Oliver! has made it a prime consideration for a CLO revival, and when Edwin Lester was able to interest Ron Moody in re-creating the role in a new, differ-ently styled production manufactured especially for and by him, the pro-duction was set. Moody, who is con-sidered England's outstanding musical actor, typically started in British halls, gradually broadening his career to include serious drama (he has just concluded a highly successful run in London as Polonius in Hamlet and many other roles including the role of the Duke in the Folger's Shakespeare Festival production of Henry V) and, of course, Oliver! The CLO revival promises to ac-knowledge that audiences have changed in the past decade; the pos-sibility of reviving a new, more relaxed, less rigid version of the production and, of course, Oliver! The CLO revival promises to ac-knowledge that audiences have changed in the past decade; the pos-sibility of reviving a new, more relaxed, less rigid version of the production and, of course, Oliver!

Authentic. There are more than a thousand ways to blend whiskies in Scotland, but we're authentic enough for Dewar’s “White Label.” The quality standards we set down in 1846 have never varied. Into each drop goes only the finest whiskies from the Highlands, the Lowlands, the Hebrides.

Dewar’s never varies.

JUDY JOYE

HOME: New York, New York
AGE: 32
PROFESSION: Undersea Consultant
Director of the Oceangraphic News Service.
HOBBIES: Designing jewelry from marine artifacts.
LAST BOOK READ: “Cybernetic Problems in Bionics.”

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

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

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

SCOTCH: Dewar’s “White Label”
After more than one million bumps and shakes on these missile vibrators, this 1973 Ford rides as quietly as ever. Quiet is the sound of a well-made car.

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

Yet there's more to Galaxie 500 than quiet ride. There are power front disc brakes, power steering and Cruise-O-Matic transmission, standard. And outstanding options to please the most demanding driver. Like a rear window defroster, and new power vent windows.

See the new '73 Galaxie at your Ford Dealer's now.

The 1973 Ford Galaxie 500 shown above with optional deluxe bumper group, white sidewalls, full wheel covers, vinyl interior bodyside moldings and roof. SEE YOUR LOCAL FORD DEALER FOR FORD GALAXIE 500 FORD DIVISION Ford

who will be remembered for her inspired Sound of Music choreography. Last year, has been selected to handle musical staging and dances, and Dorothy Leeds will dress the Dicksonian characters in their workshop finery. But best of all, American audiences will see Ron Moody on stage for the first time. His portrayal of the sinister professor of pickpocketry is the definitive Fagin. In reviewing the film version, Time Magazine wrote: "As Fagin, Ron Moody makes the heavy, sneaky old vulture a tragicomic creature whose greatest thievery is that of the film." Chances are he will steal the show off the Curran stage as well.

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

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

The original comedy opened in New York in 1925 with June Wallon as Lorelei and Edna Hilliard as her wise-cracking companion Dorothy Shaw. Two years later, it enjoyed a successful run in London. Shortly afterward, Paramount made a film starring an unknown actress, Ruth Taylor, as Lorelei and the popular Alice White as Dorothy.

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

For people who hunger after culture.


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

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

Pastorini's Britannia Inn 1403 Locust Street, Walnut Creek. 939-6350. Featuring American, Italian and seafood specialties.

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

Victoria Station Embarcadero Ctr., Oakland. 532-1430. Purveyor of prime rib and potable spirits. Drive in railroad box cars.

After more than one million bumps and shakes on these missile vibrators, this 1973 Ford rides as quietly as ever.

Quiet is the sound of a well-made car.

English music hall star Ron Moody starred in the hit musical, "Fosse," now on Broadway. His portrayal of the sinister professor of pickpocketry is the definitive Fosse. In reviewing the film version, Time Magazine wrote: "As Fosse, Ron Moody makes the sleek, sneaky old vulture a tragicomic creature whose greatest thievery is that of the film."

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

**Sea Wolf**

**Pot Luck Restaurant**

**Blue Dolphin**
Foot of Marina Blvd., San Leandro. 483-9999. Combines a nautical setting with excellent dining.

**Solomon Grundy's**

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

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

Bababoo's Cafe
824 University Ave., Berkeley. 548-0300. Truly unusual and gourmet.

Pastoralino's Britann Inn
1403 Locust Street, Walnut Creek. 939-6360. Featuring American, Italian and seafood specialties.

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

Victoria Station

Godspell

“JOYOUS!”
James E. Williams, Independent Journal

“FUN, FROLIC & JUBILATION”
—Stanley Elchbaum, S. F. Examiner

Advance Phone Reservations: 771-4858

Tickets at Geary Theatre Box Office and All Agencies
Tickets at Marines' Memorial Theatre Box Office 30 Minutes Prior to Curtain

Marines' Memorial Theatre
Sutter and Mason Sts.

Carnelian Room

Dining elegance in San Francisco
Haute Cuisine, Superior Service
Magnificent view of the entire Bay Area
Free parking for diners...Reservations 433-7708
Bank of America World Headquarters
A distinguished restaurant by "Dorsey"

San Francisco Opera — 55th Season
Calendar September 7 — November 23, 1973
War Memorial Opera House
Evelyn Herbert Adler, general director
Edward C. Corn, manager
Dominic LA FAVORITA (in Italian)
— New production
September 7, 12, 16, 21, 26, 29
J. Strauss Jr., DIE FREDERIKAUS (in English)
September 8, 11, 16, 19, 30, October 2
Verdi: ROGUIO (in Italian)—
— New production
September 15, 18, 21, 28, October 3, 7
Massenet: CENDRILLON (in French)
September 22, 25, October 5, 10, 14
Wagner: TANNHAUSER (in German)
October 6, 9, 12, 17, 21
Musorgsky: BORS GODUNOV (in Russian)
October 13, 16, 29, 24, 28
R. Strauss: ELEKTRA (in German)
October 26, 23, 26, November 3
Britten: PETER GRIMES (in English)—
— New production
October 27, 30, November 4, 9
Verdi: LA TRAVIATA (in Italian)
November 2, 7, 10, 23, 25
Verdi: DON CARLO (in Italian)
November 8, 13, 14, 17, 23
Puccini: LA BOHEME (in Italian)
November 13, 16, 18, 21, 24

After the Theatre
Fairmont Hotel
Venetian Room (closed Monday)
thru April 8 — Barbara Eden
April 10—18 — John Davidson
April 19-May 9 — The Supremes
dancing nightly to the Ernie Heckscher Orchestra

Tonga Room
Dancing nightly to Don Cunningham & Company

San Francisco Hilton
Henn's Room at the Top
dancing nightly to the Carl Heckscher Orchestra

Mark Hopkins Hotel
Top of the Mark
dancing to the Dick Turner Trio
(Tue. thru Sat.)
dancing to the John Cooper Trio
(Sun. and Mon.)

Hotel St. Francis
The Penthouse
dancing to Carmen Ortiz plus 3
(Tue. thru Sat.)
dancing to the Al Simon Trio
(Fri. and Sat.)

Sir Francis Drake
Starlite Roof
dancing nightly to the Richie Frank Trio

Miya Ko Hotel
Garden Bar (3 shows nightly —
(Tue. thru Sat.)
To be announced

Ever since they put the new stoplight at the head of town, there are two good reasons to stop here in Lynchburg, Tennessee.
On your way in we suggest a pause at Jack Daniel Distillery. Here, a gentleman will show you around and talk proudly about our whiskey. And probably he'll talk proudest about charcoal mellowing, the extra step that smooths out Jack Daniel's.
On your way out we suggest a stop at our town's new redlight. If you know Sheriff Martin as we do, you'd know this was an equally worthwhile recommendation.

Charcoal Mellowed
Drop
By Drop

Tennessee Whiskey • 90 Proof
Distilled and Bottled by Jack Daniel Distillery • Lynchburg (Pop. 361), Tennessee
**Godspell**

“JOYOUS!”
— James E. Williams, Independent Journal

“FUN, FROLIC & JUBILATION”
— Stanley Elchbaum, S. F. Examiner

**Advance Phone Reservations:**
771-4858

**Tickets at Geary Theatre Box Office and All Agencies**
Tickets at Geary Theatre Box Office 10 Minutes Prior to Curtain

**Marines’ Memorial Theatre**
Sutter and Mason Sts.

**Godspell**

Though her only previous dramatic experience had been as an understudy and in a revue, Carol Channing rocketed to stardom with her portrayal of Lorelei Lee in the 1959 production of Gentlemen Prefer Blondes.

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

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

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

Jule Styne has retained the musical highlights of the original for the new Lorelei, incorporating a series of new songs with lyrics by Betty Comden and Adolph Green—bringing together again the team responsible for Two on the Aisle, Bells Are Ringing, How to Succeed and A Funny Girl. The book by Call Parent and Kenny Scrimm utilizes flashbacks to lift the best from the year-end, and Joe Layton's staging and choreography have already made the show a hit in America's heartland.

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

Foremost among his myriad accomplishments are two coveted Tony Awards as Best Director for No Strings and George M!. Prior to staging Lorelei for Miss Channing, Layton handled the directorial chores for a new musical based on Margaret Mitchell's immortal novel Gone With The Wind. London audiences put the show on a sell-out basis despite mixed reviews, and it's now rounding out its first year at the Theatre Royal, Drury Lane. Two years before, Layton directed an earlier musical version, strangely enough in Tokyo — and in Japanese.

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

Margaret Mitchell became the best-selling authoress of all time when just six months after its first printing in 1936, the epic story of the old South sold over one million copies. David O. Selznick paid the then unprecedented sum of $300,000 for the screen rights and when the 1939 MGM film became the industry's biggest moneymaker, he sent Miss Mitchell a second check for the same amount.

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

**San Francisco Opera — 51st Season Calendar**

**September 7 — November 25, 1973**

**War Memorial Opera House**

**Kurt Herbert Adler, general director**

**Edward Carson, manager**

**Dominic LA FAVORITA (in Italian) — New production**

**September 7, T2, 21, 26, 29**

**J. Strauss Jr., DIE FLEDERMAUS (in English)**

**September 9, 11, 16, 19, 30, October 2**

**Verdi: ROCCOLOTO (in Italian) — New production**

**September 15, 18, 21, 28, October 3, 7**

**Mozart: COSI FAN TutTE (in Italian)**

**September 22, 25, October 5, 10, 14**

**Wagner: TANNHAUSER (in German)**

**October 6, 9, 12, 17, 21**

**Mussorgsky: BORIS GODUNOV (in Russian)**

**October 13, 16, 19, 24, 28**

**R. Strauss: ELEKTRA (in German)**

**October 20, 23, 26, November 3**

**Britten: PETER GRIMES (in English) — New production**

**October 27, 30, November 4, 9**

**Verdi: LA TRAVIATA (in Italian)**

**November 2, 7, 10, 15, 22, 26**

**Verdi: DON CARLO (in Italian)**

**November 12, 16, 17, 23**

**Puccini: LA BOHEME (in Italian)**

**November 13, 16, 19, 25, 24**

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**Venetian Room (closed Monday)**

Thru April 8 — Barbara Eden

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dancing nightly to the Ernie Heckscher Orchestra

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dancing nightly to the Earl Heckscher Orchestra

**Mark Hopkins Hotel**

**Top of the Mark**

dancing to the Dick Turner Trio (Fri. thru Sat.)

dancing to the John Cooper Trio (Sun. and Mon.)

**HOTEL ST. FRANCIS**

**The Penthouse**

dancing to Carmen Ortiz plus 3 (Fri. thru Sat.)

dancing to the Al Simon Trio (Sun. and Mon.)

**Sir Francis Drake**

**Starlite Roof**

dancing nightly to the Richie Ferraro Trio

**Miyako Hotel**

**Garden Bar (3 shows nightly) — Thru Apr. 9**

To be announced

**Aver since They Put the new stoplight at the head of town, there are two good reasons to stop here in Lynchburg, Tennessee.**

On your way in we suggest a pause at Jack Daniel Distillery. Here, a gentleman will show you around and talk proudly about our whiskey. And probably he'll talk proudest about charcoal mellowing, the extra step that smooths out Jack Daniel's. On your way out we suggest a stop at our town's new redlight. If you know Sheriff Martin as we do, you'll know this was an equally worthwhile recommendation.

**Charcoal Mellowed**

**Drop**

**By Drop**

**Tennessee Whiskey — 90 proof**

**Distilled and Bottled by Jack Daniel Distillery — Lynchburg (Pop. 3,663), Tennessee**

THE EQUINE THEATRE
by Norm Hershon

Around the first turn at “the equine theatre” across the bay.

There’s drama taking place across the Bay... and comedy, pathos, humor, and above all, a week of fine art. The “theatre” is Golden Gate Fields and the sport of thoroughbred racing provides all the emotions you could desire. This month, April, the epic event of the season will be performed. It’s the California Derby and 1973 marks its Centennial Celebration.

It was a century ago, on May 14, 1873 that the first Cal. Derby, worth $10,000 in purse money, was enacted at the Oakland Trotting Park. Camilla Uno won the first with what has become a traditional event for three year old horses. Due to many causes, including World War II, this is only the fifty-eighth actual running of the race. Although none of the winners have gone on to fame and fortune in the traditional Kentucky Derby, some fine animals have engraved their names on the winner’s rosette. Occasionally fans may recall a fine filly, Mitie Clementine who triumphed in 1954; or Mr. Consistency in 1961, who later went on to live up to his name. Others of note were Real Good Deal in ’64, Reason to Hall in ’67 and Uncloscious who took the laurels in ’71 and was even considered one of the favorites for the Kentucky classic but succumbed to the Argentinian wonder horse, Canopee in 1970. Last year the modestly-named Quack was on top at the finish but more importantly, Bill Shoemaker was the jockey on board. He was the first to win the Derby since the Directorate, combining theatrical and sporting interest. Throughout the years, scions from famous San Francisco families such as Speckels, Fleishacker, and Zellerbach have all played a role in the event. Leading names such as Pincay, Hartack, Ycaza, Sliver, Blum, Valenzuela, Neves, and Adams are listed on the roster of winning pilots.

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

Occasionally you may confuse your presence at the Turf Club with your presence at the Opera. Overture and chorus to the Argentinian wonder horse, Canopee. Last year the modestly-named Quack was on top at the finish but more importantly, Bill Shoemaker was the jockey on board. He was the first to win the Derby since the Directorate, combining theatrical and sporting interest. Throughout the years, scions from famous San Francisco families such as Speckels, Fleishacker, and Zellerbach have all played a role in the event. Leading names such as Pincay, Hartack, Ycaza, Sliver, Blum, Valenzuela, Neves, and Adams are listed on the roster of winning pilots.
THE EQUINE THEATRE
by Norm Hershon

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

It was a century ago, on May 14, 1873 that the first Cal. Derby, worth $10,000 in purses money, was enacted at the Oakland Trotting Park. Camilla Uno won the first of what has become a traditional event for three year old horses. Due to many causes, including World War II, this is only the fifty-eighth actual running of the race. Although none of the winners have gone on to fame and fortune in the traditional Kentucky Derby, some fine animals have engraved their names on the winner's roster. Even occasional fans may recall a fine filly, Milt Clementine who triumphed in 1954; or Mr. Consistency in 1961, who after losing on the field went on to live up to his name. Others of note were Real Good Deal in '64, Reason to Hall in '67 and Uncognizant who took the turf in '71 and was even considered one of the favorites for the Kentucky classic but succumbed to an injury. The Argentinian wonder horse, Cantera, won the last year the modestly-named Quack was on top at the finish but more importantly, Bill Shoemaker was the jockey on board. Cantera, who marked the first Cal Derby triumph for racing's foremost saddleman.

The scene cannot be said for his predecessors among leading riders, Johnny Longden, who won five renewals of the event, leading some to believe he was the horseman’s greatest. Pincay, Hartack, Ycaza, Sellers, Blum, Valentuelau, Neves, and Adams are listed on the roster of winning pilots.

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

Occasionally you may confuse your presence at the Turf Club with your membership in the Opera Guild of the Opera. Some of the area's most distinguished personages are engaged in both activities. Roger Tass, Joe,耳机man, and Louis Petri are just a few of the names who make up the Directorate combining theatrical and sporting interests. Throughout the seasons, скачка from famous San Francisco families such as Speckels, Fleishacker, and Zellerbach have all played a role in the events. The annual opening of the horse season.

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

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

Back to Derby week. It will run from Tuesday, April 17 to Derby Day itself on April 21. During the week other stakes events will occur such as the Native Diver Stakes for two year olds on Friday, April 20. Prep events for the Derby itself were scheduled for February 16, the Golden Bear Stakes won by Flying Style; the Contra Costa Stakes on March 3 by the prophetically named, Out Of The East; and the final prep will be the Gold Rush Stakes on April 7th. More enjoyment for the Derby itself can be garnered by close observation of all these events. So at the end of the week we have these one hundred grand races, visits from other sections to help the contenders for the mile and one eighth. And the prize.

This season hopes are high that the East will send again one or two leading contenders for three year old honours. They will be willing the right to journey to Kentucky, two weeks hence, to oppose the mighty Secretariat, last year's Horse of the Year and the probable Derby favorite recently syndicated for a world record $6,000,000.

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

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

The answer will come at approximately 5 P.M. on Saturday, April 21. No matter the winner, the sport will be the richer for being displayed the best it can offer in Northern California.
If you read your car lease you would have never signed it.

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

There are more than 2000 words in the average car lease. If you didn’t read yours before signing, it’s too late. It’s unprofitable.

Because something as innocent appearing as the lines we’ve circled in the typical leasing company’s contract invariably costs you money when what is typically a typographical error. Which brings us to our untypical lease. Unusual because there isn’t a double mark-up: the lender and the leasing company. Unusual because we know that Mercedes-Benz cars depreciate very slowly and so we—the dealer—can assume the risk that leasing companies force on the lessees.

We can write a lease on a new Mercedes-Benz for as little as $148 a month for a standard 36 months (or even up to 48 months). Guarantee that at the end you can walk away without any additional cash obligation. We can offer you an open-end lease, closed-end lease or a full maintenance lease—the kind that takes away all of the service worries.

In short, this is our Mercedes-Benz, not some leasing company’s, we can do more for you at less real cost to you.

Come in soon. We’ll show you a lease that is as much of a pleasure to read as our cars are to see and drive.

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Frontiers of Opera

by Barry Hyams

Opera has been in residence in California for about one hundred and twenty years. Originally a diversion for royalty, it somehow found itself right at home on the frontier. It had just the right flamboyance to extoll the Gold Rush era, a time when real life itself was operatic. Social distinctions were in flux. The morning’s grist-stoker was a Coeoeus by evening when frantic speculators overtook the nabob. The minstrel, until then “a thing of shreds and patches”, assumed the role of nobility. “The mood,” as one chronicler put it, “was grandiose. Grand opera was the most satisfactory form of entertainment.”

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

A few days later, opera made its grand entrance into the city as the Civic Opera. We can sit in the stalls and watch the curtain of the Clay Street Adelphi rose from Bellini’s La Sonnambula. The event was so exhilarating as to be celebrated by a bonfire, somewhat over dramatically seeing that the opera house itself was the fuel for the blaze. Unperturbed, the house rose from a pattern of ashes and the citizenry were treated to Norma and Enrico. That did it. San Franciscans were irrevocably ensnared to the enchantress; even the crier yielded supremacy to opera.

The reign of opera continued unimpeded for a period of sixty years. Neither depression nor earthquake could overthrow its dominance as audiences were regaled with almost 8400 performances. In the two decades that ended the 19th century, one hundred and fifty-two different opera were presented. San Francisco rumbled New York in magnetic power to attract the great. Enrico Caruso sang Carmen the night before the great fire. Pietro Mascagni conducted his Cavalleria Rusticana before the disaster, and Ruggiero Leoncavallo his Pagliacci following the quake. The city bred its own beauty and talent in the person of Sybil Sanderson who took Paris and Jules Massenet by storm. Finding her the paradigm for his heroines, the composer wrote Thais and Manon expressly for her. The Tetrarch was created shortly afterward by the legendary Lina Cavalieri made her American debut in San Francisco in 1905 singing her Teresita in Rigoletto.

Five years later she inaugurated what was to become a local tradition when 50,000 gathered on Christmas Eve at Lotte’s Fountain where Keeney meets Mission Geyser to hear a street concert in which she sang “The Last Rose of Summer” and the Waltz Song from Romeo and Juliet. At the conclusion, a young army colonel standing close by the diva howled from the hips and gallantly kissed her hand in gratitude. A few years later that same officer rose to command the American Expeditionary Forces in Europe during World War I. He was General John J. Pershing.

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

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

The heritage did not dissipate itself. San Francisco Opera not only took root but had bloomed, even proliferated, first with Spring Opera Theater, and last, with Western Opera Theater, an outve of Kurt Herbert Adler’s second vision. The Maestro had sniffed the atmosphere and had smelled something familiar. Himself the son of an opera city, Vienna,
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(European Motors-Mercedes-Benz tells how to avoid a few of the pitfalls in leasing)

There are more than 2000 words in the average car lease. If you didn't read yours before signing, it's unlikely to have been read. Because something as innocent as appearing as the lines we've circled in the typical leasing company's contract invariably costs you money when it is read. That's typical in a typical lease.

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Come in soon. We'll show you a lease that is as much of a pleasure to read as our cars are to see and drive.

FRONTIERS OF OPERA
by Barry Hyams

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

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

Three days later, opera made its grand entrance into the city as the curtain of the Clay Street Adelphi rode the Bellows' Sonambula. The event was so exhilarating as to be celebrated by a bonfire, somewhat over-dramatically seeing that the opera house itself was the fuel for the blaze. Unperturbed, the house rose from its ashes by August and the citizenry were treated to Norma and Faust. That did it. San Franciscans were irrevocably enslaved to the enchantress; even the circus yielded supremacy to opera.

The reign of opera continued uninterrupted for a period of sixty years. Never did depression nor earthquake could overthrow its dominance as audiences were regaled with almost 8400 performances. In the two decades that ended the 19th century, one hundred and fifty-two different operas were presented. San Francisco seized New York in magnetic power to attract the great. Enrico Caruso sang Carmen the night before the great fire. Pietro Mascagni conducted his Cavalleria Rusticana before the disaster, and Ruggiero Leoncavallo's Pagliacci following the quake. The city bred its own beauty and talent in Sybil Sanderson who took Paris and Jules Massenet by storm. Finding her the paradigm for his heroines, the composer wrote Thais and Manon expressly for her. The Teatro alla Scala was created shortly after the legendary Luisa made her American debut in San Francisco in 1905 singing Madama Buttria in Rigoletto. Five years later she inaugurated what was to become a local tradition when 50,000 gathered on Christmas Eve at Lotus's Fountain where Keeny meets Mission Ceri to hear a street concert in which she sang "The Last Rose of Summer" and the Waltz Song from Romeo and Juliet. At the conclusion, a young army colonel standing close by the diva bowed from the hips and gallantly kissed her hand in gratitude. A few years later that same officer rose to command the American Expeditionary Forces in Europe during World War I. He was General John J. Pershing.

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his antennae had received the vibrations of San Francisco's past tradition. He sensed its flavor and beheld the "safe, sane and bourgeois", he heard the echo of the street singer, felt the excitement of crowded opera houses, and saw the possibilities of a city's predilection, dormant but capable of flowering in native form. Established with assistance from the National Endowment of the Arts, in barely six years the outlines of Westerm Opera Theater have taken impregnable shape. The objectives were simple: to provide the young American artists with the opportunity to broaden and deepen their experience without dependence on European patrons; to provide opera in English on a professional level to communities where opera is rare or totally strange; to introduce the art to students and to develop future audiences. The results have been far-reaching.

To date, the Western Opera Theater truck, bus and car have traversed 42,000 miles, rumbled the length and breadth of California, Arizona, Nevada and Oregon (and by air to Alaska) to visit 166 western communities and to perform to 770,000 people. The company, averaging fifteen to eighteen singers, plus technical staff, have given 437 performances of 20 operas. Routinely, the truck will unload its portable stage, lighting equipment and wardrobe trunks at a public school in Humboldt; and the company will present The Elixir of Love; go on to Grass Valley to do The Turn of the Screw; and proceed to many Farms on an Indian reservation in Arizona for a performance of La Traviata. Or the troupe might stop at a college and spend a week in workshops, seminars and lecture/demonstrations, culminating in a full-scale performance, frequently utilizing the pre-rehearsed campus chorus and orchestra.

Recently an observer accompanied a contingent of Western Opera Theater down Route 101 to San Mateo's High School auditorium where they were scheduled to do La Traviata at 10:30 that morning. It was 8:15 and the windshield wiper worked feverishly against a driving rain. No one looked sleepy and the banter was unerring. ("Why don't we just call and give the performance over the phone?") At the school parking lot, other cars were drawing up and discharging loads of singers. From one emerged a baritone with a cassette played snug from his shoulder, going full blast with a Bach partita for violin. Others drifted into the theater, exclaiming morning gossip. ("I got a funny feeling in my stomach when I realized I did my first Cenerentola here three years ago.") The auditorium was deserted except for technicians trudging to and fro across the curtainless stage, reading props and costumes. A cast member sat improving at one of the pianos in the pit and playing snatches of Chopin and Schumann to the empty hall. The school P.A. system squawked announcements about collections for the Cerebral Palsy Fund and the statewide competition in which San Mateo High had entered the first two prizes. The first time. The singer at the piano was replaced by two associates who took their places with the conductor to rehearse "orchestra" cues. Signs in political conviction style began to appear all over the auditorium to guide the twenty-two participating schools to their seat locations. At 10 a.m. the students began to arrive from a radius of thirty miles, cramming the hall with a hearing sea of 1600 high-decibelled voices aged 10 to 18. Promptly at 10:30 the front lights flashed on the stage setting to be greeted by cheers and whistles. The signs were removed. The light dimmed. The hall was hushed. The conductor appeared at his stand and announced, "Welcome to La Traviata!" Applause. Music. The show began. Threaded with brief interludes that explained, the drama filled the auditorium and the singers proceeded with the tale of Verdi's ill-fated heroine. Reactions were varied and vocal. As Violetta tried to dissuade Alfredo from his headstrong love, a little girl remarked, "How ridiculous!" and a murmur of amusement ran through the hall. The farewelld that climaxed the act was applauded roundly. Aiding the technicians, the singers changed the setting and the props. At the end of the opera, Violetta expiring, elicited an ovation. Never was a death so cheered and braided. The same little girl sat quietly for a moment then, turning to her companion, exclaimed, "Oh, I cried!" It was 11:30. The performance was over and the singers came down from the stage in their costumes and makeup to meet and talk with their audience.

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

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

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

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

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

Are you ready for some heresy? Standard instructions for planting corn say three feet between rows and your parents planted thirteenth inch in the row. This is a waste of space in the home garden. For years I have successfully planted in blocks of four rows, one foot apart, with the plants thinned to a foot apart in the rows. In other words, each plant has a square foot of growing area. Each block is separated by four feet from the next, allowing space to harvest. You'll be able to reach every foot of each aisle. Planting is done weekly, about six feet of each block is 24 feet long and 1 foot on three blocks per season, this means 12 weeks of planting in your vested corn. Heaven in prospect for the dedicated corn lover.

This tight spacing results in excellent pollination, full ears and fewer weeds, just give sufficient amount of fertilizer and don't bother pulling off the suckers. It's a waste of time. It won't help the plant as far as known. Now about zucchini...for the amount of effort put into it, this has to produce the greatest payoff in the garden world. Nearly all the modern varieties are bush types that can be spaced five or six feet apart and usually ripen six square. A week per plant during the height of the season. This will give you an idea of how many to put in for your family. Don't forget: zucchini are also good raw in salads and can be liquefied and blended with chicha to make a gelatin-like pudding. America award winner, "Aristocrat", which I shall be testing against my long-time favorite, "Greenzil" which has become hard to find in the past few years. Stokes Seeds in Buffalo still list it.

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

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

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May 10-30 — Sandler & Young
May 31-June 13 — Steely Dan
Nevada Nugget thru May 6 — Open
May 7-23 — Marty Robbins
May 24-June 13 — Kate Smith
Ponderosa Hotel (dancing & shows)
May 1-31 — Open
LAKESIDE
Harrah's Tahoe (South Shore Room) thru May 2 — Petula Clark
May 3-26 — The Ventures
May 17-30 — Glen Campbell
May 31-June 13 — Eddy Arnold
Sababa Tahoe (High Sierra Room) May 4-20 — Elvis Presley
May 21-23 — Open
May 24-June 1 — Liberace
LAS VEGAS
Carnival Palace thru May 9 — Alan King and Ella Fitzgerald
May 10-23 — Steve Lawrence and Eydie Gorme
May 24-June 6 — Tom Jones and Norm Crosby
Desert Inn thru May 7 — Juliet Prowse
May 8-29 — Bobbie Gentry and John Byner
May 29-June 25 — Bob Newhart
Dunes Current — "Casino de Paris"
Flamingo thru May 16 — Don Ho
May 17-June 13 — Sergio Franchi
Frontier thru May 2 — Wayne Newton
May 3-30 — Roy Clark
May 31-June 27 — Patti Page
Las Vegas Hilton thru May 3 — Johnny Cash
May 4-20 — Bill Cosby
May 21-June 3 — Tony Bennett
Riviera thru May 8 — Steely Dan and Joel Croc
May 9-29 — The Fifth Dimension and George Kirby
May 30-June 12 — Vicki Carr and Pat Henry
Sahara thru May 11 — Frank Gorshin
May 12-14 — Buddy Hall
May 15-29 — Nancy Sinatra
May 29-June 15 — Rowan & Martin/Jerry Van Dyke
Strand thru May 1 — Danny Thomas
May 2-25 — Open
May 26-June 5 — Robert Gossett
Stardust Current — "Tito de Paris"
Tropicana — "Folies Bergeres"

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<td>May 10</td>
<td>7:00 PM - KRON/FM - Show Album - &quot;NOW IS THE TIME FOR ALL GOOD MEN&quot;</td>
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<td>8:00 PM - KRE/AM - Showtime - &quot;MILK AND HONEY&quot;</td>
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<td>Fri.</td>
<td>May 22</td>
<td>7:00 PM - KRON/FM - Show Album - &quot;SWEET CHARITY&quot;</td>
</tr>
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<td></td>
<td></td>
<td>8:00 PM - KRE/AM - Showtime - &quot;SONG OF THE SOUTH&quot;</td>
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</table>
PERFORMING ARTS
MONTHLY ADVANCE GUIDE TO
SPECIAL MUSICAL PRESENTATIONS ON TV, AM AND FM RADIO
FOR MAY 1973

Mon., May 1
7:00 PM — KRON/FM — Show Album — "THE ROTHCHILDERS"
8:00 PM — KKH/AM (1550 kc) and KKHT/AM (95.7 mc) — Boston Pops
8:00 PM — KRE/AM — Showtime — "THE FANTAS-TICKS"

Wed., May 3
7:00 PM — KRON/FM — Show Album — "DO I HEAR A WALTZ?"
8:00 PM — KRE/AM — Showtime — "CAMELOT"
8:00 PM — KRE/AM — Showtime — "THE UNSINKABLE MOLLY BROWN"

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

Sat., May 5
7:00 PM — KRON/FM — Show Album — "HALLELUJAH, BABY!"
8:00 PM — KKH/AM — Showtime — "THE BOY FRIEND"
8:00 PM — KRE/AM — Showtime — "ROAR OF THE GREASEPAINT"

Sun., May 6
8:00 PM — KKH/AM — Sunday Night Opera — "ATTILA" (Verdi)

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

Tue., May 8
7:00 PM — KRON/FM — Show Album — "THE MERRY WIDOW"
8:00 PM — KKH/AM — Showtime — "NO STRINGS"
8:00 PM — KRE/AM — Showtime — "HOW TO SUCCEED IN BUSINESS"

Wed., May 9
7:00 PM — KRON/FM — Show Album — "CALL ME MADAM"
8:00 PM — KKH/AM — Showtime — "DAMES AT SEA"

Thu., May 10
7:00 PM — KRON/FM — Show Album — "NOW IS THE TIME FOR ALL GOOD MEN"
8:00 PM — KRE/AM — Showtime — "Milk and Honey"

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

Sat., May 12
7:00 PM — KRON/FM — Show Album — "OLIVER"
8:00 PM — KKH/AM — Showtime — "PHILADELPHIA ORCHESTRA"
8:00 PM — KRE/AM — Showtime — "THE BOY FRIEND"

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

Mon., May 14
7:00 PM — KRON/FM — Show Album — "FANNY"
8:00 PM — KQED (Channel 9) — SPECIAL OF THE WEEK
8:00 PM — KRE/AM — Showtime — "HELLO, DOLLY"
8:00 PM — KRON/AM — Monday Night Opera — "MADAMA BUTTERFLY" (Puccini)

Tue., May 15
7:00 PM — KRON/FM — Show Album — "CAROUSEL"
8:00 PM — KKH/AM — Showtime — "CAROUSEL"
8:00 PM — KRE/AM — Showtime — "JENNIE"

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

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

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

Sat., May 19
7:00 PM — KRON/FM — Show Album — "THE STUDENT PRINCE"
8:00 PM — KKH/AM — Showtime — "PHILADELPHIA ORCHESTRA"
8:00 PM — KRE/AM — Showtime — "SOUND OF MUSIC"

Sun., May 20
8:00 PM — KKH/AM — Showtime — "LA FAVORITA"

Mon., May 21
7:00 PM — KRON/FM — Show Album — "NO STRINGS"
8:00 PM — KRE/AM — Showtime — "SHEeration"

Tue., May 22
7:00 PM — KRON/FM — Show Album — "ST. LOUIS WOMAN"
8:00 PM — KKH/AM — Showtime — "ANNE GIL" (Gill)

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

Thu., May 24
7:00 PM — KRON/FM — Show Album — "CANDIDE"
8:00 PM — KRE/AM — Showtime — "FAIRY TALE"
8:00 PM — KRE/AM — Showtime — "SOUTH PACIFIC"

Fri., May 25
7:00 PM — KRON/FM — Show Album — "FIORIELLO"
8:00 PM — KRE/AM — Showtime — "ON A CLEAR DAY"

Sat., May 26
7:00 PM — KRON/FM — Show Album — "THE BOYS FROM SYRACUSE"
8:00 PM — KKH/AM — Showtime — "SOUTH PACIFIC"
8:00 PM — KRE/AM — Showtime — "SOUTH PACIFIC"

Sun., May 27
7:00 PM — KKH/AM — Sunday Night Opera — "DON CARLO"

Mon., May 28
7:00 PM — KRON/FM — Show Album — "WEST SIDE STORY"
8:00 PM — KQED (Channel 9) — SPECIAL OF THE WEEK
8:00 PM — KRE/AM — Showtime — "THOUGHTS MODERN MILLENIUM"
8:00 PM — KRON/AM — Monday Night Opera — "MADAMA BUTTERFLY" (Puccini)

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

Wed., May 30
7:00 PM — KRON/FM — Show Album — "SHOW BOAT"
8:00 PM — KKH/AM — Showtime — "HAPPY DAYS"
8:00 PM — KRE/AM — Showtime — "HIGH SOCIETY"
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Icy menthol flavor and only 10 mg. 'tar'

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—with the advanced Delta Design filter—delivers the full, fresh icy flavor you want.

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That Cigarette Smoking Is Dangerous to Your Health.