

# PERFORMING ARTS

April 1976

Vol 10 #4



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## PERFORMING ARTS

THE BAY AREA'S MUSIC &  
THEATRE MONTHLY MAGAZINE  
APRIL 1976/VOL. 10, NO. 4

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# PERFORMING BACCHUS

by FRED CHERRY

*THE GOOD LIFE . . . Each month, Fred Cherry takes you to a place where you dine and wine quickly and well—before or after the show—and suggests a particularly happy marriage of food and wine.*

THE IMPERIAL PALACE — 919 Grant Avenue, San Francisco. Telephone 982-4440.

OPINION: The respective cuisines of France and China vie for top honors in the world of fine eating. Here's a Chinese restaurant *Frenchmen* unequivocally acclaim. The famous "Juillard Guide" of Paris awarded it one of the four "highest awards" given to U.S. restaurants—and it was the only Chinese restaurant so honored. In choosing the restaurant, the Guide commented: "It is at the Imperial Palace that a European will discover the rare gastronomical experience of the grand and authentic Chinese Cuisine." A noted French food critic called it "the greatest Chinese restaurant in the world." Thousands of epicurean San Franciscans would heartily agree.

There's flair in the place, and in the way they do things. The food is simply superb . . . mainly Cantonese, but the other provinces are not overlooked.

You are served, with dexterity and dispatch, from a gas-fired serving cart, by a skillful waiter . . . and when you want more, that's served too—as hot as the first. It's a long way from the communal bowls of the typical Chinese restaurant. You are surrounded by golden walls and priceless museum pieces of ancient Chinese art; and it manages to be opulent without lapsing into garishness.

The award-winning wine list offers several hundred well-selected opportunities to prove that wine *does* go with Chinese food. The wines are nearly all from California. This emphasis is not only a tribute to the increasingly-acclaimed quality of our wines; it is also proud recognition of the vital role the Chinese played in the foundation of this great industry—planting, tending, harvesting the new vines in Sonoma—and later in Mendocino, Santa Clara, Alameda, and Santa Cruz. It was the Chinese

who hacked great wine caves from the stony hills, and they pressed the grapes to fill the barrels these tunnels would later hold. In a recent Imperial Palace menu appeared these words, "Each toast you utter, or convey in silence, is blessed with a Chinese smile from the distant past. For the California wine you drink today may well have been pressed from descendants of those planted by Chinese nearly a century ago in California — which they call 'Gum Sun' — the Golden Hills."

SUPER SUPPER . . . There is only one way to start a dinner at The Imperial Palace—with their incomparable specialty, *Minced Squab Imperial*. And a *Johannisberg Riesling* — Concannon is outstanding! (Cold crisp cups of lettuce are filled with steaming hot minced squab, over which an inscrutable sauce is poured. You eat it like a taco—reveling in the contrasting medley of temperature and texture.) Then, *Shredded Scallop Soup*—an exotic combination of dried Chinese scallops and eggs and broth. Now, the very unusual *Lichee Chicken*—dipped in water chestnut batter and deep fried—with soft lichees in a tantalizing sweet and sour sauce.

Now order the red wine; a light *Zinfandel* or *Gamay* or *Pinot Noir* better serves the delicate nuances of Chinese cuisine than a heavy red like *Cabernet* or *Petit Sirah*. With it, *Lobster in Black Bean Sauce*, a Cantonese classic that—even if you have eaten it a hundred times—this version will surprise you delightfully. Next, *Beef Imperial*, a masterpiece of prime sirloin, cooked with Chinese vegetables and crisp long rice.

It is hard to resist the mystery of *Flaming Black Leaf Lichee* "To describe the black leaf lichee is to rob the diner of a rare discovery." But there was neither time nor need for dessert after this repast . . . just a few more cups of fragrant oolong tea.

It all sounds like a lot of food, but it's not the kind to make you sleep through the play or concert. And you'll be on time — service is not merely fast it's telepathic; you'll be out in an hour and a half, if you want to be! (*The check? About \$40 for two, including the wine.*)



From the music editor of San Francisco Magazine, Stephanie von Buchau, comes:

### LINGUINE WITH WHITE CLAM SAUCE

- 1/2 lb. linguine
- 8 cloves of garlic minced
- 1/4 stick butter
- 1/4 cup olive oil
- 1 tablespoon parsley
- 1 tablespoon sweet basil
- 1 can clams
- fresh ground pepper
- 1 cup dry white wine

While cooking the linguine al dente, prepare sauce: sizzle minced garlic in butter and olive oil. When garlic is soft (not brown) add parsley and sweet basil, add clams with about 1/2 their juice. Heat thoroughly, add pepper to taste, last minute add wine. Heat & serve immediately on linguine.

This recipe was taken from the San Francisco Opera Cookbook, "What Aria Cooking"—a collection of favorite recipes of S.F. Opera personalities. To order send \$4.95 plus \$.80 (\$5.75) postage, tax, and handling to the S.F. Opera Guild, War Memorial Opera House, Civic Center, S.F. 94102.

### DRINKING SONG

"Here's to sparkling wine in glittering glasses.

Wine that awakens joy like a lover's laughter.

Here's to wine that is pure, that awakens the heart to rapture  
And in gay abandon drowns each somber thought"

—from *Cavalleria Rusticana*

### KITCHEN BACCHUS

Chicken that is to be barbecued is better if marinated in white wine for a few hours before cooking.

A squeeze of lemon in a chilled cocktail sherry adds a freshly different note.

Brushing grilled lamb, fish or poultry with wine butter is a never-fail way to improve flavor—without overcoming it. Heat equal parts of butter and white or rosé wine in a small pan, along with a squirt of fresh lime juice and a pinch of any herb you like. Brush over the meat.

It shouldn't happen to good champagne, but if you find any the next morning—flat and fruity—use it in your next oil and vinegar dressing instead of vinegar.

Fred Cherry writes an off-beat "Personal Wine Journal" each month. Readers of this column may have a sample issue without charge by writing to PERFORMING ARTS.



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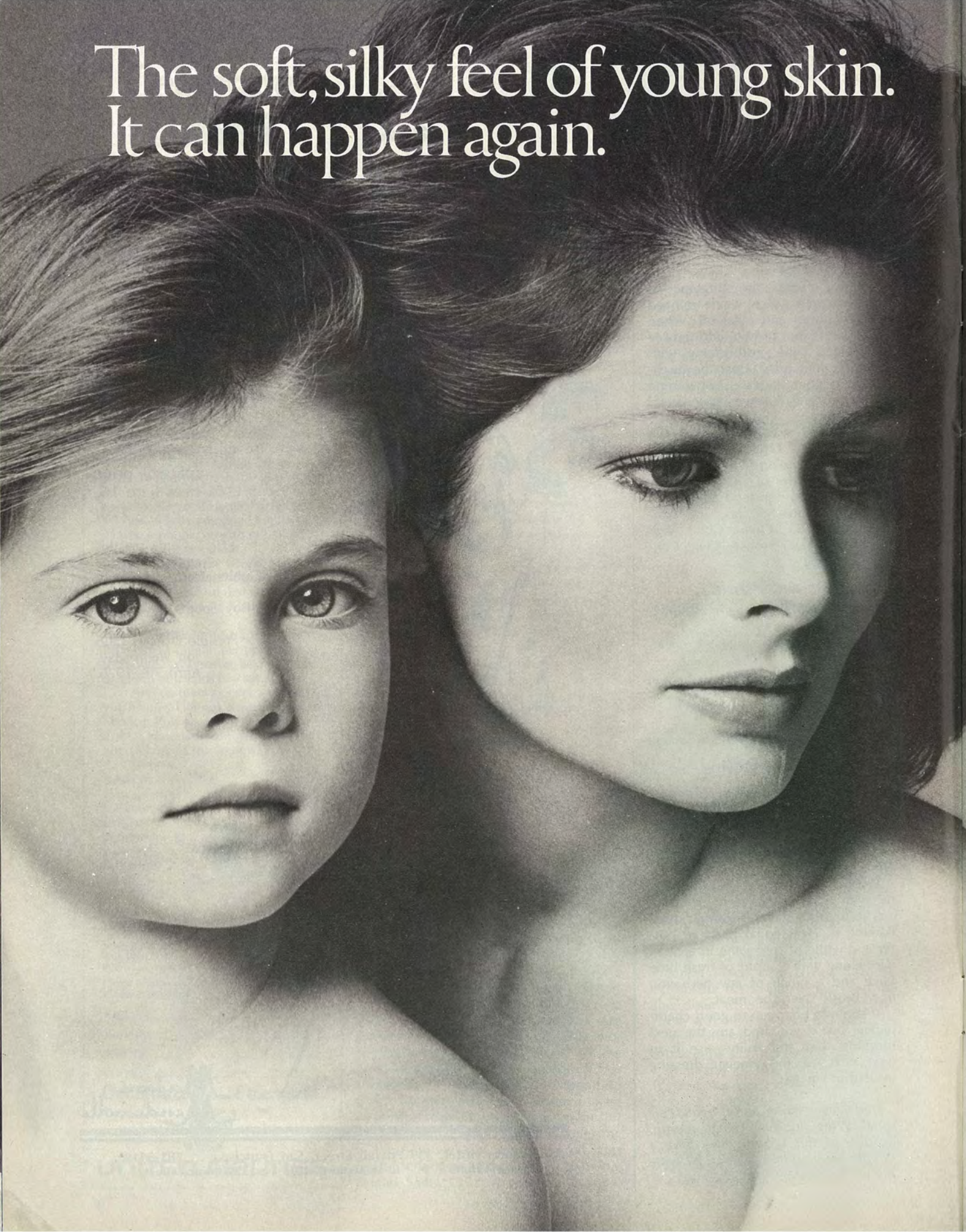
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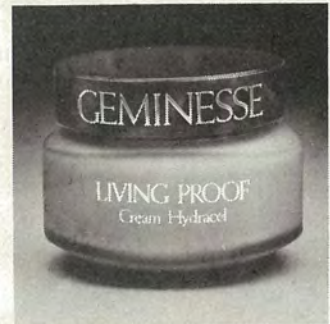


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# LIVING PROOF

GEMINESSE





Boy with a Dog—Murillo



# Sampling The Hermitage Collection at The Legion of Honor

by BLAKE A. SAMSON

Each painting back all the way to the caves of Lascaux captures a fraction of its age for all ages.

Every now and then, to touch ground with myself, not my personal self but what it means to be human, I go back to a museum. I see for a fraction of my life life's common bond.

Rare occasions to connect with the remoter self, I grab energetically, for they come infrequently in a lifetime. It renews me to connect with a sage of the past, one who has been given by the own intensity of his gift and will the ability to capture life's spirit for all time.

I suspect I shall not be in Lenin-grad in my lifetime yet the testaments of Lucas Cranach, Caravaggio, Poussin, Lorrain, Velazquez, Rubens, Rembrandt, Frans Hals, Gainsborough, Gauguin, Matisse and Picasso housed in the Hermitage Museum I would wish to see anytime. These visionaries have inexplicably made my own vision and the vision of this age.

Therefore the visit to the Legion of Honor March 27 to May 9 of 43 works by these masters offers an unprecedented opportunity to sample treasures beyond our usual reach.

Lucas Cranach the Elder, born in Kronach, Germany 1472, died in Weimar, 1553, was a man of worship and pride.

The emblem of the yellow, winged serpent, his coat of arms granted by the Elector in 1508, is painted on the tree trunk of his "Madonna of the Apple Tree." After the death of his son, Hals, in 1537, Cranach painted the serpent with folded wings.

His view of life followed conventions of the time yet was intensely personal nonetheless.

This posed Madonna and Christ child is most probably his own wife and son. There is a profound reality about them: their faces, the baby's arms, the crust of teething bread in the baby's chubby hand. The apple that he holds comes directly from the tree they sit under.

The women of Cranach's life often became the subjects in his paintings of the Madonna and Mary Magdalen, for Cranach saw the events of life in religion's light.

Historically the style of this painting signals a time of Venetian and Baroque sensibilities turning into Romanticism, a process of change that will take two centuries. Paradoxically Cranach is both Catholic and catholic.

The Madonna's pose, the sculptural sleeves, the crossing arms and palms made famous in the "Mona Lisa," the royal reds and blues like those in Raphael, the combination of a long scenic overview and idealized vista are all of the Baroque.

The detailed apples, leaves and trunk and the realism of the plump flesh are of a rising concept of Naturalism. Both represent the desire to be as mimetic and representational as possible. Capture the essence of man's own individuality.

The next major painting of the Hermitage exhibit is Caravaggio's "The Lute Player" (ca. 1596).

In his biography of Caravaggio, the Roman Baglione described a number of the master's works for Cardinal del Monte:

"He also made a painting of a youth playing a lute which was so lifelike . . . with a vase of flowers filled with water in which one can easily distinguish the reflections of a window and other objects in the room, and on the flowers is fresh dew which is rendered with exquisite accuracy.

"And this he said was the most beautiful painting he ever made."

The flowers and fruit and the caress of light shows the same realistic aims of Cranach, only increased in degree.

Their type will reappear in the French still lifes of the next century even though "The Lute Player" is still essentially an Italian masterpiece, an Italianate *sensibilità* inexorably expressed in the delicate but clear linearity of the sleeves and their folds and the ribs to the lute.

The ability to depict reality had grown so encompassing, a new focus



The Lute Player—Caravaggio



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entered into art with the seventeenth century: rationalism, not the reality of the eye but that of the mind. This was, after all, the age of Descartes.

The aim was intellectual clarity achieved by the strict application of measurement, rule and control. Neoclassicism was almost mathematical in its severity. Its procedure was to later become the dogma of the academies: draw from the antique and copy from one's predecessors until certain ideals of formal completeness are ingrained in one's vision.

Thus, when the Tiepolos and Pousins of the age drew from nature, they instinctively subordinated the observed facts to the patterns established in the imagination.

Intellectualism in art, the concept of ideal form, densely organized design, an independent, non-mimetic sense of composition mingled paradoxically with an equal portion of realism.

By nature Tiepolo and Poussin were decorators and decorators work with formulae but even beneath the most intellectual and formal of Poussin's *maniera* was a sensitivity and emotional tenderness. But the concept of *maniera* did introduce an idea that was at root non-representational.

This is the influence of his work, for Poussin was the first French artist to enjoy European fame and his ideas were to decisively affect the development of French painting over the next two centuries, appealing to David, Delacroix, Cezanne and Seurat.

Since the history of French painting 1600-1900 is basically the history of art coming into modernism, Poussin is in many ways its conceptual source.

However, the main path was still predominated by that western consciousness of art defined by Greek theory: mimesis or representation.

The Hermitage exhibit follows this consciousness from 1600 to 1800. It is an approach to life that gives rise to genre paintings, the countryside as subject matter and portraiture not only of the wealthy but of all individuals.

The finest paintings of Louis Le Nain (1593-1648) are genre scenes depicting the bourgeoisie. In the nineteenth century, Le Nain was admired by Courbet and Manet. Picasso also had the highest regard for his works whose ideas exerted a considerable influence on him during his Blue and Rose periods.



"A Visit to Grandmother" has in the corner a trio of songsters watched by a child whose expression of wonder and involvement is utterly beguiling.

To see how true to life art had become, one needs only to notice the tears in the boy's pant leg.

Claude Lorrain's "Landscape with the Rest on the Flight into Egypt" (1661) captures a mood of tranquility. The setting is a countryside partly idealized, partly nostalgic, in which sheep and goats and men go about their daily occupations. Lorrain did not attempt to represent any specific place but rather created an atmosphere of the *campagna*.

Realism was the vogue whether expressed in the clandestine love affairs of the *haute bourgeoisie* of Fragonard's "Baiser à la dérobée" or in the atelier still life of Chardin's palette and plaster statuettes.

With Diego Velázquez and Bartolomé Esteban Murillo, genre paintings reached new heights of expressiveness.

Velázquez's "The Repast (Breakfast)" represents an example of the *bodegón*. This word means today "a still life" but in the early seventeenth century it designated a composition with human figures and food.

The subject matter was of the ordinary, unidealized Spanish lower class and the common objects of their lives painted in precise detail. It is mimetic art at its height and a work like Murillo's "Boy with a Dog" can not be forgotten for its unparalleled sympathy for the common man.

(continued)



David and Uriah—Rembrandt



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Paintings of the wealthy, whether Frans Hals' "Portrait of a Man" or Gainsborough's "Portrait of a Lady" brought an equal attention to the individual's unique characteristics, but an important variation enters in here in the history of art, that of a loosened-up, painterly brushstroke.

This reaches its magnificence in Rembrandt and there can be no doubt about the power and effectiveness of Rembrandt's subtle evocation of mood.

The concept of a work of art as the model of life (art as a picture of reality) has given rise to a second idea, art as model of an impression (art as the statement of the artist).

The counter-pole to the impulse to imitation is the urge to abstract, but even with the early modernists, when most artists had discarded the theory of art as representation of an outer reality in favor of the theory of art as subjective expression, the main feature of mimetic art still persisted.

Whether we conceive of a work of art as the model of reality (photo-realism) or as the model of an impression or mood inside the artist's head, content is still first and foremost.

The nature of that content may have changed, it is now less figurative, less naturalistic, but content is still essential and form accessory.

The revolt of twentieth century painters was not against academism: that had already been achieved. It was a revolt against the doctrine with which the impressionists could not yet break, that the painter should be no more than a sensitive and well-informed camera.

Cezanne, Gauguin and Matisse, all well represented in this exhibit, were traditionists in that their paintings deduced from reality certain pictorial constructions that satisfied their sense of form and still pointed to realism.

The revolutionary character of their pictures resided not in their end

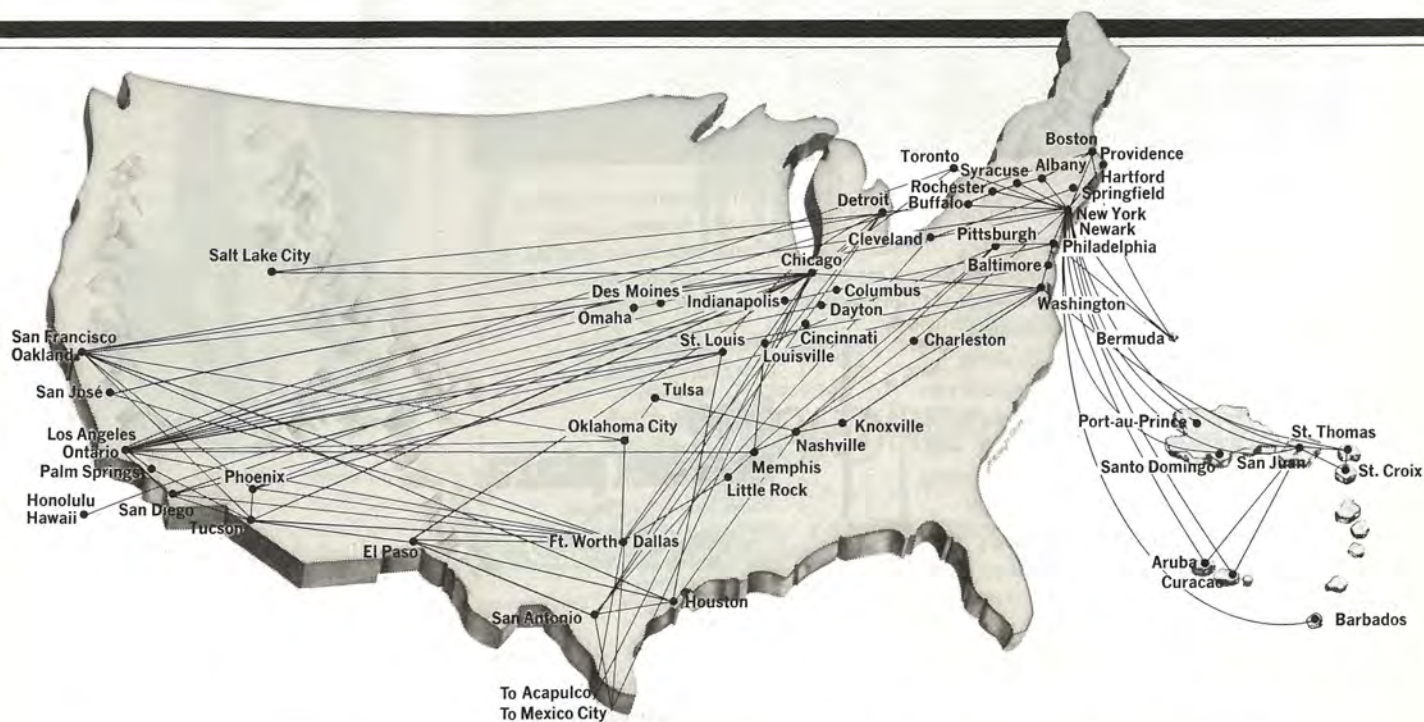


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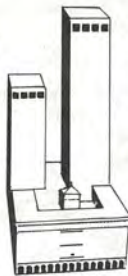
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L'Amite—Picasso

results but in their means. But Picasso was different.

Compared to what was to come, "Les Femmes d'Alger" and "L'Amite" painted in the same style were relatively mild. The appendages of the body were not monstrously displaced but were simply subjected to a general law of refraction.

However, it is easy to see why a public habituated to ladies as one finds in Gainsborough would be horrified by the sudden appearance of Picasso's women.

The chief fault of "Les Femmes d'Alger," one that keeps it from being a fully satisfying example of abstraction, is exactly the fault the average layman is likely to find with it. We are never able to break away from the fact that these femmes are, after all, five exceptionally unlovely female figures.

They have not been "abstracted" to the point where we can dissociate them from our ideas of what a human figure should be. Picasso's abstraction has merely deformed them, not freed them.

But these were painted at the beginning of a revolution so great, we have yet to see its end. A far more certain success at abstraction is Picasso's "Woman with a Fan" (1908).

Mimetic art by its very nature of stimulating the impulse to imitate

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and its power on the viewer's emphatic sensibilities invites interpretation.

To understand is to interpret and to interpret is to restate the phenomenon, in effect to find an equivalent for it.

But the basic feature of modern art is its flight away from interpretation.

Abstract art is the attempt to have in the ordinary sense no content and since there is no content, there can be no interpretation.

The geometric form is distinguished from the natural object precisely by the fact that it does not stand in any natural context.

From Picasso's "Woman with a Fan" it is a straight-line into the purely abstract, purely non-mimetic, non-representational art of today.

In moving from painting to painting in this extraordinary exhibit at the Legion of Honor on loan from the Hermitage Museum, one can follow the gradual increase in expressing mimetic or representational aims and the eventual surplanting of these aims with non-mimetic ones by the abstractionists.

One is given here not only a chance to see numerous masterpieces unavailable to us but as well a chronology that profoundly illustrates the single most dislocating event in the history of western art: the rise of abstract art, the movement from mimetic to non-mimetic art.

*Mr. Samson is staff writer for Performing Arts Magazine and reporter for the Fine Arts News Service, a regional arts news wire that goes to 21 Bay Area newspapers.*

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## The Best Season Ever!

by BRUCE ANDERSON

Anticipating the Civic Light Opera season has been a favorite game of mine for years. What Broadway smashes will tour? And with whom?

Lately, the question has been, "what can possibly fill a four-show season?"

Depending on who's talking, Broadway is either dead, or at best, dying. Costs have practically brought the all-American art form, the musical, to its knees. With only three or four honest hits each season, CLO has had to depend on revivals and the relatively new phenomenon, the pre-Broadway tour (a euphemism for tryout) to fill out the San Francisco season.

There's a real place for revivals in the Civic Light Opera season. Like opera, there are classic musical comedies that deserve to be seen again. Innovative production or casting make revivals well worth doing. Last season's *How to Succeed in Business Without Really Trying* succeeded beautifully, giving Robert Morse and Rudy Vallee a chance to recreate their irrepressible roles in a duplicate production of the 1962 Pulitzer prize-

winning show. The re-working of *No, No Nanette* in the 1974 season was inspired too. Not authentic like *Succeed*, but campy, nostalgic and thoroughly lovable. And top billing for Ruby Keeler was a consummate bit of nostalgia jerking.

The pre-Broadway tour concept offers the lure of seeing a new smash before everyone in New York and the national media are talking about it. The problem, of course, lies in magically choosing the show that will go on from San Francisco to Broadway and a long, healthy run. Last year's *Odyssey* lasted only one performance when it finally got to New York. *Good News*, a 1974 hybrid revival, fizzled in New York. The 1973 stage version of the classic musical film *Gigi* was a fine idea, and for the people who enjoyed it, the fact that it failed in New York doesn't matter at all. To the credit of Civic Light Opera, we have seen a lot of potential along with our mixed, yet memorable, glimpses of Broadway-bound material.

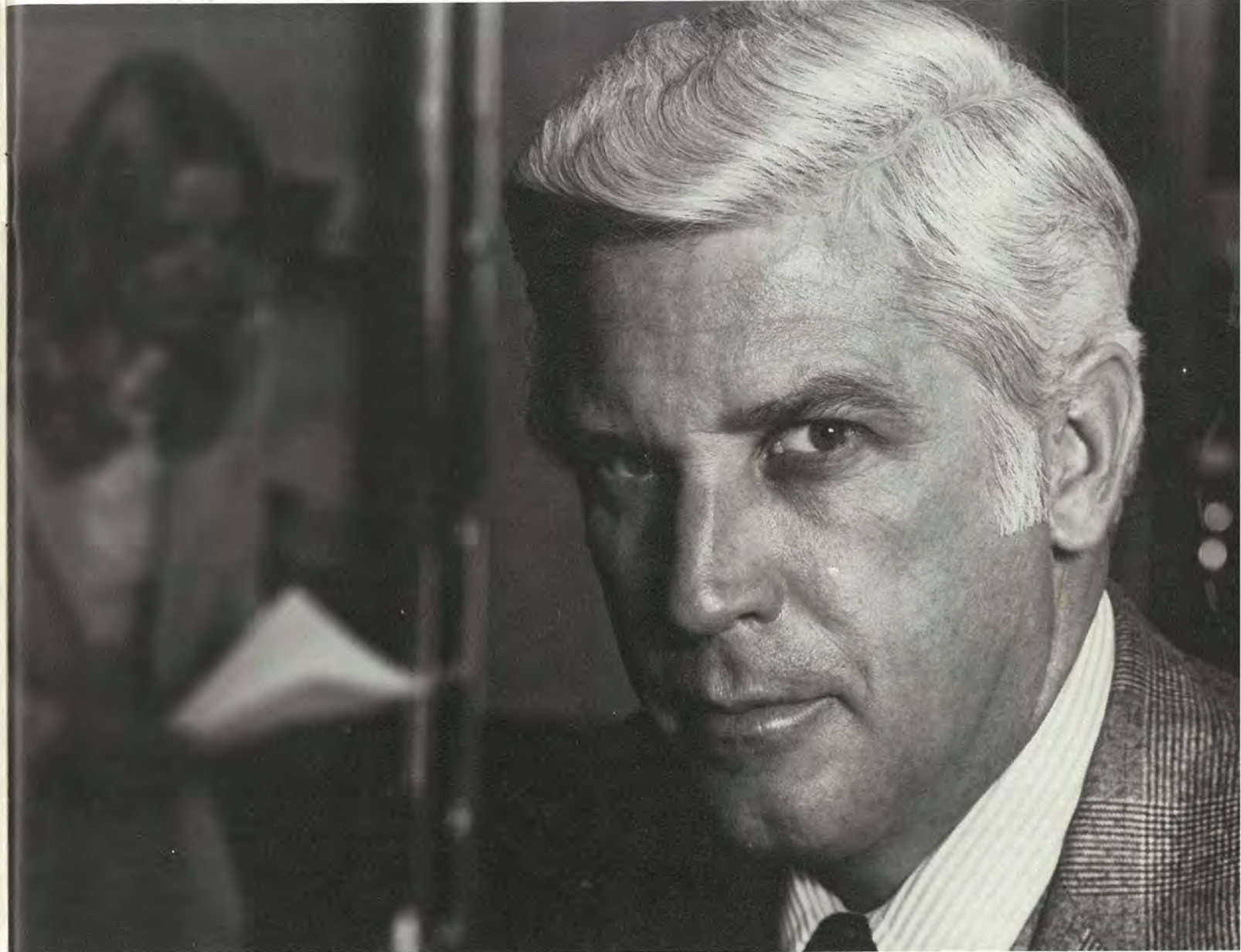
And not every Broadway smash is available to Civic Light Opera. The actual size of a show and the cost of



The hopefuls vie for the director's approval in *A Chorus Line*, the most highly acclaimed musical in recent years.



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producing it can preclude a San Francisco version. The lovely Curran Theatre has its physical limitations—both on and off stage. Other hits prefer independent production or arrive by another route, such as the *Hair* affiliation with neighboring ACT at the Geary Theatre. *Follies* opened the Shubert Theatre in Los Angeles and was under Shubert management. A new working agreement with the Shubert season in Los Angeles and the possibility of using theatres other than the Curran stand to widen the scope of choices for Civic Light Opera.

The 1976 subscription season is one of these melanges we have come to expect, yet it has fresh excitement and promise that speaks well of Cy Feuer and Ernest Martin, the new directors of Civic Light Opera.

The biggest news is *A Chorus Line*, opening at the Curran on May 11 for an all too short seven week run. No one can remember the last time a Broadway musical captured the enthusiasm of the press and the public quite like Michael Bennett's *A Chorus Line* has done. The critics couldn't say enough good things, filling their opening night reviews with endless possibilities for marquee quotes.

Douglas Watt in the *New York Daily News* said, ". . . this daringly simple, brilliantly staged entertainment takes its place as the hottest new thing in town and firmly establishes itself as the most exciting Broadway musical in several seasons." Watt's final comment: "*A Chorus Line* is a splendid achievement." Martin Gottfried in the *New York Post* hailed it as ". . . a major event in the development of the American musical theatre." And in the *New York Times*, Clive Barnes wrote, "In no way could it have been better done. *Oklahoma!* it isn't, but no one with strength to get to the box office should willingly miss it."

*Newsweek* richly praised every contribution and predicted a deservedly explosive hit. And *Time* followed its June 2 rave review with the honor of a cover and glowing cover story when the show moved uptown from Joseph Papp's Newman Theatre to the Shubert.

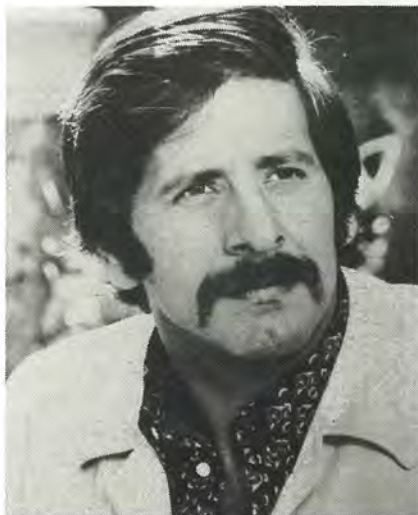
The show developed from an idea of Michael Bennett's, the veteran of thirteen Broadway shows as dancer, choreographer or director—including *Promises, Promises*, *Coco*, *Company* and *Follies*. A former chorus boy from Buffalo who began his career dancing at 17 in the chorus

of *Subways Are for Sleeping*, Bennett served as a catalyst for getting 25 dancers to discuss their lives in front of a tape recorder. These very personal confessions serve as the brilliantly simple basis for the show. *A Chorus Line* is a painful paean to the usually unsung members of the chorus; a sentimental, yet powerful piece of theatre magic, mostly in dance form.

Barnes points out in his *Times* review that "show business musicals always start with a certain advantage." Bennett uses the advantage ruthlessly, outdoing his own *Company* and *Follies* in dazzling theatricality. The music by Marvin Hamlisch, sets by Robin Wagner, orchestrations by Bill Byers, Hershy Kay and Jonathan Tunick, and the lighting by Tharon Musser all contribute mightily to the whole—conceived, choreographed and directed by Michael Bennett. The result is first rate; an easy bet as the hottest ticket in San Francisco in years.

Second show of the 1976 season will be a Broadway-bound musical version of *The Baker's Wife*, based on the French film classic *La Femme du Boulanger*. Billed as the "World Premiere Engagement," this David Merrick production comes to San Francisco with impeccable credentials. Merrick's Broadway track record may well be the best in the business; his *Hello, Dolly!* still tops list of box office successes. Music and lyrics for *The Baker's Wife* are by Stephen Schwartz, who became the first composer-lyricist in Broadway history to have three hits running simultaneously in New York when *The Magic Show* opened to join *Godspell*, now

(continued on p. 44)



Topol, the internationally celebrated star of *Fiddler on the Roof*, has been signed to play the leading role in *The Baker's Wife*.

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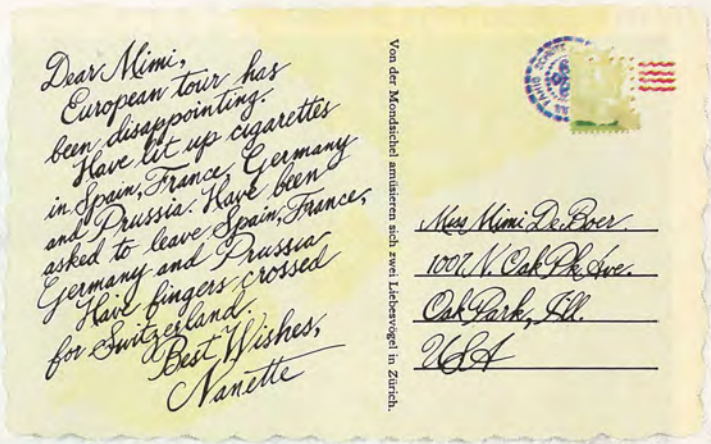


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# A.C.T. BOUND FOR BICENTENNIAL TOUR OF THE SOVIET UNION

The American Conservatory Theatre, selected by the U.S. Department of State and the U.S.S.R. Ministry of Culture to represent the United States in the international cultural exchange program, will present *The Matchmaker* and *Desire Under the Elms* in Moscow, Leningrad and Riga for four weeks immediately following the May 22 closing of the company's current season here. In the Russian capital, A.C.T. will perform at the famed Moscow Art Theatre.

Forty-five actors, stagehands, technicians, designers, directors and administrative personnel will fly to Moscow on May 23 with some 13 tons of scenery, costumes and properties already en route in advance of the company. Within Soviet boundaries, train travel on the Red Arrow Express will include more than 1300 miles. A "leap-frog" system will be employed to transport the physical elements ahead of each play's presentation.

The same casts who performed the two plays here as part of A.C.T.'s tenth anniversary season will be seen by Soviet audiences. Both American plays, Thornton Wilder's *The Matchmaker*, which is already scheduled to rejoin the repertory this month, and Eugene O'Neill's *Desire Under the Elms* will be repeated at the Geary in May to preview adjustments necessary for the tour and offer San Francisco audiences a final opportunity to see both works in advance of their presentation abroad.



Celebrating completion of arrangements for A.C.T.'s Bicentennial tour of the Soviet Union with Russian vodka at San Francisco's Soviet Consulate are (left to right) William Ball, Cyril Magnin and Alexander I. Zinchuk.

Company representatives surveyed accommodations available at the individual theatres included in the itinerary in February. Some scenic elements built specifically for the Geary Theatre are being modified for those facilities. During performance there, a Soviet actor will read a pre-prepared simultaneous translation available to Russian audiences with headsets.

An initial two-week engagement begins at the Moscow Art Theatre on May 27. One of three theatres housing the famous 78-year-old company, the new one in which A.C.T. will perform is the country's most modern and better equipped than most theatres anywhere in the world. The majestic "chaika," the seagull of

Chekhov's dramatic masterpiece which has since symbolized the theatre to the total Soviet public, adorns the imposing stage curtain.

The Palace of Culture of Lensoviet, which serves as a major concert auditorium in Leningrad, is A.C.T.'s second performance stop, where a week-long schedule of both plays begins on June 10. Residents of Riga, in Latvia, will host the company during the fourth week of June 17 at the State Dramatic Theatre of Latvia



Audiences in San Francisco will have a final opportunity to see A.C.T.'s productions of *The Matchmaker* (left, with Elizabeth Huddle and William Paterson) and *Desire Under the Elms* (with Megan Cole and Ray Reinhardt) in May prior to the Soviet Union tour of both plays as part of the international cultural exchange program of the U.S. Department of State and U.S.S.R. Ministry of Culture.



Hosting a press conference at the Russian Consulate last month to disclose details of the upcoming tour, Alexander I. Zinchuk (third from left), Consul General of the Consulate General of the Union of Soviet Socialist Republics, stated unequivocally that A.C.T. was selected because it is "the best company in this country in terms of the theatrical arts." Also present for the announcement were (left to right) James B. McKenzie, Executive Producer of A.C.T.; Bernice W. Behrens, Director of San Francisco's Department of State Reception Center; Cyril Magnin, President of the California Association for A.C.T.; William Ball, the founder and General Director of A.C.T.; and Edward Hastings, A.C.T. Executive Director.

de Upit. On June 21, A.C.T. will travel back to Moscow via overnight rail and board a return flight for San Francisco, arriving in the Bay Area on June 23.

The entire cost of the mammoth undertaking will be borne by the two governments under the special terms of the international cultural exchange program.





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Raye Birk  
Earl Boen  
Ronald Boussom  
Joy Carlin  
Megan Cole  
Nicholas Cortland  
Daniel Davis  
Peter Donat  
Franchelle Stewart Dorn  
Barbara Dirickson  
Sabin Epstein  
Janice Garcia  
Lou Ann Graham  
Ross Graham  
Nathan Haas  
Charles Hallahan  
Rick Hamilton

Lawrence Hecht  
Elizabeth Huddle  
Charles H. Hyman  
Daniel Kern  
Michael Keys-Hall  
Anne Lawder  
Deborah May  
Fredri Olster  
William Paterson  
Ray Reinhardt  
Stephen Schnetzer  
Sandra Shotwell  
Anna Deavere Smith  
Francine Tacker  
Anthony S. Teague  
Sydney Walker  
Marrian Walters  
Al White  
J. Steven White  
Laird Williamson  
James R. Winker  
Daniel Zippi

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Wayne Alexander  
Jane Bolton  
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Traber Burns  
Kraig Cassidy  
Charles Coffey  
Linda Connor  
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Gina Franz  
Bruce Gerhard  
Bennet Guillory  
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Barta Heiner  
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William Peck  
Susan Pellegrino

Peter Schuck  
Caroline Smith  
Katharine Stapleton  
Mary Lou Stewart

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Raye Birk, *Comedy Technique*  
Paul Blake, *Head of Acting Program, Project Director*  
Ronald Boussom, *Movement*  
Bonita Bradley, *Yoga*  
Stewart Brady, *Singing*  
Joy Carlin, *Acting*  
Daniel Davis, *Project Director*  
Sabin Epstein, *Activation, Project Director*

Allen Fletcher, *Acting*  
Rose Glickman, *Lecturer in Russian History*  
Charles Hallahan, *Dialects*  
David Hammond, *Acting, Project Director*  
Edward Hastings, *Acting*  
Lawrence Hecht, *Voice, Project Director*  
Ron House, *Comedy Technique*  
Elizabeth Huddle, *Project Director*  
Gordon Keller, *Mime*  
Daniel Kern, *Heroics, Scansion*  
Anne Lawder, *Phonetics & Ear Training*

Diana Maddox, *Shakespearean Texts*  
Betty May, *Tap Dancing*  
Fae McNally, *Music*  
Frank Ottiwell, *Alexander Technique & Feldenkrais Method*  
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Dorothy Jeakins, *Costumes*  
John Jensen, *Scenery*  
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# "AMERICA MORE OR LESS": HISTORY FOR THOSE BORED WITH HISTORY

For the first time in our history a city — San Francisco — has commissioned a cycle of plays from major playwrights. So it was in the golden age of drama in Periclean Athens and Elizabethan England where drama was a form of public education. To commemorate the Bicentennial, the San Francisco Art Commission has engaged several writers to prepare short pieces, including Amiri Baraka (LeRoi Jones), Frank Chin, Michael McClure, Robert Montgomery, Ishmael Reed, Murray Schisgal, Sam Shepherd, Leslie Silko, Terry Southern, Arnold Weinstein and Marvin X. These works, which all deal with the historical experience of the United States, will be performed in several evenings. The first, *America More or Less*, will be presented by the Art Commission in cooperation with the American Conservatory Theatre at A.C.T.'s Marines' Memorial Theatre.

Are Americans bored with their history? It seems so, and yet the nostalgia boom shows a curiosity about the past. Traditional history, with its insistence on political and diplomatic events and its reverential treatment of our ancestors, is perhaps responsible. So *America More or Less* looks behind the curtain of history to the personal dilemmas and little known facts. And the play uses popular styles: vaudeville, farce and soap opera.

*America More or Less*, the first production of the cycle, deals with Discovery: Columbus' journey across the Atlantic and through the centuries in search for a new Eden. Columbus, as the Master of Ceremonies, encounters the creation of America (as seen in Native-American myths), the purchase of Manhattan, the Reconstruction South and Charlie Chan. A powerful treatment of the Jamestown rebellion, the first colonial slave revolt in which black slaves and white servants fought together against their masters, is woven throughout the play. Scenes and moments from history are linked by songs and comedy in the traditional vaudeville style. This initial presentation contains contributions by Baraka, Chin, Montgomery, Reed, Silko and Weinstein. Music is composed by Tony Greco.

The project is ambitious and novel, a collective work by leading theatre artists to illuminate our historical experience, why we are what we are. The Art Commission, devoted to making the artist and his work more



*America More or Less* Co-ordinator Arnold Weinstein

central to the life of the community, believes the artist's vision can provide insights for individuals and for society.

The production relies heavily on lighting and projections to allow rapid transformations from scene to scene and era to era. The projections include period material such as photographs, posters and paintings.

Arnold Weinstein, former chairman of the playwrighting program at Yale Drama School, serves as Coordinator, having written the continuity and

lyrics. His translation of Brecht's *Magogony* has been performed here by the Spring Opera Theatre, and his "opera for actors," *Dynamite Tonight!*, was recently revived to accolades from the *N.Y. Times* and *L.A. Times*.

*America More or Less* will be directed by San Franciscans Lee D. Sankowich and John Henry Doyle. Sankowich staged the immensely successful *One Flew Over the Cuckoo's Nest* which ran here for over five years and recently directed *Moonchildren*. Doyle, who is founder and managing director of the Grassroots Experience, has worked extensively with community theatre groups. He teaches in the Black Actors Workshop of A.C.T. and served as a theatre consultant of the Neighborhood Arts Program of the S.F. Art Commission.

The project is uniquely San Francisco. Half the playwrights are based here and the directors and actors have been drawn from the City's artistic community. More than 800 local actors from San Francisco's vast network of community theatres attended massive open auditions last month.

Previews of *America More or Less* will begin at the Marines' Memorial Theatre on April 21. The official world premiere is scheduled for April 27.

—Ron Mellor



Directors Lee D. Sankowich (left) and John Henry Doyle.



## NOTES ON 'PEER GYNT'

Now considered one of the great dramatic poems in world literature, *Peer Gynt* created a furor of controversy in Norway with its initial publication in 1867. Some accused Henrik Ibsen of sacrilege for selecting a ne'er-do-well dreamer and chronic liar as the main character and satirizing aspects of his contemporary Norway, while others enthusiastically embraced the play as a masterpiece.

Writing at the height of his poetic period, Ibsen blended folklore, fantasy, mysticism, symbolism and allegory into his tale of Peer's fabulous life-journey through time and space to human understanding.

Premiered nine years after it was published, *Peer Gynt* is rarely performed today because of its unusual production requirements, large cast and unique acting challenges. It is the fourth in the series of Ibsen plays which have been translated and directed by Allen Fletcher for the A.C.T. repertory, joining *An Enemy of the People* (1970-71), *A Doll's House* (1972-73) and *Pillars of the Community* (1974-75).

Fletcher's translation preserves the lyric quality of Ibsen's original rhyme scheme and emphasizes the folk story, fairy tale aspects of the unconventional epic. Partly because it is in verse, the level of reality varies throughout the play but is never fully realistic. Biographer Michael Meyer asserts: "Ibsen understood the power of the unconscious, the truth behind dreams and nightmares, the higher realities of what most of his contemporaries dismissed as unreality."

*Peer Gynt* was a real person who lived in a rural mountain community of Norway around the end of the 18th century and became the source of local legend. Many Norwegians including Ibsen had heard references to the boastful, glib-tongued dreamer. According to these accounts, the man amused his neighbors with tall tales attributing heroic deeds to himself although they were familiar to others as traditional folklore. The word "Gynt" means "boaster" in the local dialect of the region and Peer apparently had no equal in that regard.

Specific details of the real Peer's life were unknown or obscure, however, permitting Ibsen to take certain dramatic liberties including some social criticism and a great deal of theatricality. "Peer's chief qualities as a person are selfishness, vanity and a lack of truthfulness," Fletcher notes. "Even so, he is an appealing character in Ibsen's conception. And, in spite of the seriousness of the play's meaning, it is essentially a comedy."

## THE AMERICAN CONSERVATORY THEATRE

presents

# PEER GYNT

by HENRIK IBSEN

Translated and directed by

ALLEN FLETCHER

Associate Director: DAVID HAMMOND

Scenery by RALPH FUNICELLO

Costumes by ROBERT BLACKMAN

Lighting by DIRK EPPERSON

Music by LARRY DELINGER

Sound by BARTHOLOMEO RAGO

Choreography by JOHN PASQUALETTI

### the cast

The Story Tellers:

RONALD BOUSSOM, CHARLES COFFEY,  
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<i>Ase</i>	JOY CARLIN
<i>Kari</i>	ANNE LAWDER
<i>Other Farmers' Wives</i>	LOU ANN GRAHAM, BARTA LEE HEINER
<i>Aslak, the Smith</i>	CHARLES HALLAHAN
<i>Master of Ceremonies</i>	DANIEL KERN
<i>Chief Troll Courtier</i>	DANIEL KERN
<i>Bridegroom (Mads Moen)</i>	RICK HAMILTON
<i>His Father</i>	RAYE BIRK
<i>His Mother</i>	CANDACE BARRETT
<i>An Elderly Farmer</i>	LAIRD WILLIAMSON
<i>The Eldest Troll</i>	LAIRD WILLIAMSON
<i>Other Farmers</i>	LAWRENCE HECHT, EARL BOEN
<i>Young People</i>	WAYNE ALEXANDER, KRAIG CASSITY, WILLIAM FERRITER, BRUCE GERHARD, GREGORY M. ITZIN, CAROLINE SMITH, KATHARINE STAPLETON, MARY LOU STEWART
<i>Children</i>	COURTNEY BICKEL, DANNY O'CONNOR, JILL LEVISON, MARK RICHARDSON
<i>Ingrid</i>	HOPE ALEXANDER-WILLIS
<i>The Troll Princess</i>	HOPE ALEXANDER-WILLIS
<i>Anitra</i>	HOPE ALEXANDER-WILLIS
<i>Ingrid's Father</i>	JOSEPH BIRD
<i>The Troll King</i>	JOSEPH BIRD
<i>The Chief Monkey</i>	JOSEPH BIRD
<i>Solveig</i>	FRANCINE TACKER
<i>Her Father</i>	CHARLES H. HYMAN
<i>Her Mother</i>	MARRIAN WALTERS
<i>Helga, her Sister</i>	SHOSHANA COLMAN
<i>The Three Herd Girls</i>	BARBARA DIRICKSON, DEBORAH MAY, FRANCHELLE STEWART DORN
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and on the sea.

ACT I: 1½ hours

INTERMISSION: 20 minutes

ACT II: 2 hours

### understudies

*Peer Gynt*--Rick Hamilton; *Ase*--Anne Lawder; *Kari*--Barbara Dirickson;  
*Aslak*--Lawrence Hecht; *Ingrid/Troll Princess/Anitra*--Franchelle Stewart Dorn;  
*Ingrid's Father/Troll King/Chief Monkey*--Anthony S. Teague; *Bridegroom*--  
Stephen Schnetzer; *Bridegroom's Father*--Laird Williamson;  
*Bridegroom's Mother*--Deborah May; *Solveig*--Sandra Shotwell; *Her*  
*Father*--Lawrence Hecht; *Herd Girls/Vultures/Houris*--Janice Garcia;  
*Begriffenfeldt/Man with a Fowling Net*--Sabin Epstein;  
*Strange Passenger/Farmer*--J. Steven White; *Priest*--Laird Williamson;  
*Bailiff*--Ross Graham; *Farmer's Wife*--Deborah May; *Button Moulder/*  
*The Boyg*--Earl Boen

Stage Manager: JAMES L. BURKE



THE AMERICAN CONSERVATORY THEATRE  
presents

# EQUUS

by PETER SHAFFER

Produced by special arrangement with Kermit Bloomgarden  
and Doris Cole Abrams in association with Frank Milton

☆ **The members of the company** ☆  
☆ **dedicate this production to** ☆  
☆ **Leonard M. Sperry, Jr.,** ☆  
☆ **a true friend of San Francisco and** ☆  
☆ **of the arts** ☆

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Original Scenery by John Napier, adapted by ROBERT BLACKMAN

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

## the cast

<i>Martin Dysart, a psychiatrist</i>	PETER DONAT
<i>Alan Strang</i>	DANIEL ZIPPI
<i>Frank Strang, his father</i>	CHARLES HALLAHAN
<i>Dora Strang, his mother</i>	MEGAN COLE
<i>Hesther Salomon, a magistrate</i>	FREDI OLSTER
<i>Jill Mason</i>	JANICE GARCIA
<i>Harry Dalton, a stable owner</i>	RAYE BIRK
<i>Horseman</i>	MICHAEL KEYS-HALL
<i>A Nurse</i>	BARBARA DIRICKSON
<i>Nugget</i>	MICHAEL KEYS-HALL
<i>Horses</i>	SABIN EPSTEIN
	STEPHEN SCHNETZER
	AL WHITE
	J. STEVEN WHITE

The main action of the play takes place in Rokeby Psychiatric Hospital  
in Southern England.

The time is the present.

There will be one ten-minute intermission.

## understudies

Dysart--Raye Birk; Alan--Nathan Haas; Frank--Earl Boen;  
Dora--Deborah May; Hesther--Sandra Shotwell; Jill-- Barbara  
Dirickson; Harry--Joseph Bird; Nurse--Candace Barrett;  
Horseman/Nugget--Daniel Kern; Horses--James R. Winker,  
Anthony S. Teague, Robert Eisele

Horse masks designed by John Napier  
and made by Frederick Nihda Studio, New York

Stage Manager: JULIA FLETCHER

## A NOTE ON THE PLAY by Peter Shaffer

ONE WEEKEND over several years ago, I was driving with a friend through bleak countryside. We passed a stable. Suddenly he was reminded by it of an alarming crime which he had heard about recently at a dinner party in London. He knew only one horrible detail, and his complete mention of it could barely have lasted a minute—but it was enough to arouse in me an intense fascination.

THE ACT had been committed several years before by a highly disturbed young man. It had deeply shocked a local bench of magistrates. It lacked, finally, any coherent explanation.

A FEW months later my friend died. I could not verify what he had said, or ask him to expand it. He had given me no name, no place, and no time. I don't think he knew them. All I possessed was his report of a dreadful event, and the feeling it engendered in me. I knew very strongly that I wanted to interpret it in some entirely personal way. I had to create a mental world in which the deed could be made comprehensible.

EVERY PERSON and incident in EQUUS is of my own invention, save the crime itself: and even that I modified to accord with what I feel to be acceptable theatrical proportion. I am grateful now that I have never received confirmed details of the 'real' story, since my concern has been more and more with a different kind of exploration.

I HAVE been lucky, in doing final work on the play, to have enjoyed the advice and expert comment of a distinguished child psychiatrist. Through him I have tried to keep things real in a more naturalistic sense. I have also come to perceive that psychiatrists are an immensely varied breed, professing immensely varied methods and techniques. Martin Dysart is simply one doctor in one hospital. I must take responsibility for him, as I do for his patient.

Peter Shaffer's other works include *Five Finger Exercise* (1958), *The Private Ear and The Public Eye* (1962), *The Royal Hunt of the Sun* (1964), *Black Comedy* (1965) and *The Battle of Shrivings* (1970), which opened in London within weeks of his brother Anthony's *Sleuth*. The British playwright, who now resides in New York, has recently completed the screenplay for *Equus*, which is still running on Broadway, now with Richard Burton in the role of the psychiatrist.



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The California Association for A.C.T. gratefully acknowledges the generosity of our "supporting cast"—those contributors who have helped make this Tenth Anniversary Season possible. Limited space prevents the listing of our many friends whose gifts are less than \$100. Their support in helping us make up the inevitable gap between expenses and box-office income is sincerely appreciated. (March 1, 1975 to March 10, 1976)

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Dr. & Mrs. Abraham White  
Mr. & Mrs. Frederick W.  
Whitridge  
Dr. & Mrs. Charles C. Wiles  
Dore Williams  
Mrs. Dean Witter  
Mr. & Mrs. Frank M. Woods  
Georgia Worthington  
Alec Yuill-Thornton  
Ruth C. Zahn

## NEWS AND NOTES ON AND OFF STAGE

### BAY AREA AUDIENCES TO PREVIEW SOVIET TOUR PRODUCTIONS

The American Conservatory Theatre, having been selected by the U.S. Department of State and the U.S.S.R. Ministry of Culture to represent the United States in the international cultural exchange program, will return to its Geary repertory the two American plays to be offered in Moscow, Leningrad and Riga, Latvia, in late May. Bay Area audiences will have the opportunity to see both *THE MATCHMAKER* and *DESIRE UNDER THE ELMS* prior to the company's four-week tour of the Soviet Union.

### A.C.T. POLLS SUBSCRIBERS

As A.C.T.'s tenth anniversary draws to a close, plans are being made for the second decade with the artistic and business staffs looking for new and better ways to serve our subscribers. To do that, we need to know more about you, your theater-going habits and your ideas about A.C.T. and therefore we have sent a questionnaire to all of this season's subscribers.

If you have not received your questionnaire, please call us; if you have, please take the time to fill it out and return it. We'll do our best to use the information and comments you send us to make subscribing to A.C.T. an even more enjoyable experience in the future.

### EQUUS HELD OVER MAY 24-29 BY POPULAR DEMAND

One of the most popular entries of A.C.T.'s tenth anniversary season, *EQUUS* has played to sold out audiences for all scheduled performances and will be held over for an additional week after the May 22 repertory season closing. William Ball's production of Peter Shaffer's shattering drama will continue for May 24-29.

### ACTIVE ASSOCIATION SCHEDULES EXCITING ACTIVITIES

Several forthcoming events exclusively for members of the California Association for A.C.T. promise exciting entertainment and educational benefits. Persons who are not members but interested in joining the company's major support organization to participate in these special activities may call or write C.A.A.C.T., 450 Geary St., S.F. 94102, (415) 771-3880 for information.

On April 20, the Friends of A.C.T. and C.A.A.C.T. join forces to present *Two for the Show* at the Geary Theatre for Association members. Leading A.C.T. actors Megan Cole and Ray Reinhardt perform their popular two-person evening of comedy, drama and music, which will also be offered for Carmel-Monterey supporters on Apr. 23 and 24. The San Francisco performance is complimentary for C.A.A.C.T. members; the Santa Catalina School presentation at the new Sister Carlotta Performing Arts Center in Monterey is being offered as a benefit performance with tickets available through the school.

The *Annual Backstage Tour* of A.C.T.'s Geary Theatre will occur May 2. An SRO attraction for members the past several years, the afternoon consists of guided tours led by A.C.T. actors to the various areas of wardrobe, wigs, and technical facilities. Staff members display and explain their artistic contribution to the total production which is usually only seen from the front-of-the house by audiences.

Also upcoming for members and under the mutual auspices of the Friends of A.C.T. and the Association, is a special *Theatre Tour of London*, scheduled for October of 1976, complete with pre-tour briefings of plays and players, backstage visits with the principle forces in British theatre and other related activities while there. Travel and land accommodations are being arranged professionally by a San Francisco travel agency, with departure set for Oct. 6.

### FOR SUBSCRIBERS ONLY

Advance information and order forms for A.C.T.'s 1976-77 season were mailed to all current subscribers during the first week of April.

Continuing subscribers are urged to return their completed order forms as soon as possible to assure preferred seating and first choice of subscription dates. The deadline for renewing subscribers to receive their priority is June 15.

Current season ticket holders who did not receive an advance brochure or need a replacement copy should contact A.C.T. Subscriptions, 450 Geary St., San Francisco 94102, or telephone (415) 771-3880.



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THE AMERICAN CONSERVATORY THEATRE

presents

# THE TAMING OF THE SHREW

by WILLIAM SHAKESPEARE

The members of the company dedicate this production to  
**CYRIL MAGNIN,**  
a great leader, a great patron of the arts and a great friend.

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Scenery by RALPH FUNICELLO

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Music by LEE HOIBY

## dramatis personae

Baptista Minola, a rich gentleman of Padua	WILLIAM PATERSON	
Vincentio, an old gentleman of Pisa	LAIRD WILLIAMSON	
Lucentio, son to Vincentio	STEPHEN SCHNETZER	
Petruchio, a gentleman of Verona	ANTHONY S. TEAGUE	
Suitors to Bianca { Gremio	RAYE BIRK	
{ Hortensio	JAMES R. WINKER	
Servants to Lucentio { Tranio	RICK HAMILTON	
{ Biondello	DANIEL KERN	
Servants to Petruchio { Grumio	RONALD BOUSSOM	
	{ Curtis	CHARLES HALLAHAN
	{ Nathaniel	LAWRENCE HECHT
	{ Philip	AL WHITE
Sugarsop	BARBARA DIRICKSON	
A Pedant	EARL BOEN	
Tailor	DANIEL ZIPPI	
Haberdasher	J. STEVEN WHITE	
Messenger	MICHAEL KEYS-HALL	
Daughters to Baptista { Katherina, the shrew	FREDI OLSTER	
	{ Bianca	SANDRA SHOTWELL
Widow	DEBORAH MAY	

## players:

Frank Abe, Jane Bolton, Cynthia Burch, Traber Burns, Melody Butler,  
Barbara Dirickson, Ben Guillory, Harry Hamlin, Marc Hayashi,  
Charles H. Hyman, Joy Juvelis, Rodney Kageyama, Michael Keys-Hall,  
David Kudler, Delores Mitchell, Eric Nelson, Marjorie Patterson,  
Susan Pellegrino, James Shelby, Susan Westerman, Kathy Wong

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

## understudies

Baptista—Joseph Bird; Vincentio—Sydney Walker; Lucentio—Daniel Zippi;  
Petruchio—Michael Keys-Hall; Gremio—Earl Boen; Hortensio/Tranio—  
Sabin Epstein; Biondello/Nathaniel—Nathan Haas; Grumio—  
J. Steven White; Curtis/Haberdasher—Daniel Davis; Phillip/Sugarsop/  
Tailor/Messenger—Lawrence Hecht; Pedant—Al White; Katherina—  
Megan Cole; Bianca—Janice Garcia; Widow—Barbara Dirickson.

Stage Manager: Raymond S. Gin

## NOTES ON 'THE TAMING OF THE SHREW'

In writing what scholars believe is his seventh play, *The Taming of the Shrew* (1593-94), Shakespeare turned to a popular theme of Medieval and Elizabethan literature, the subduing of a rebellious wife by a resourceful husband. Such stories were favorites of the time, and one example from a 1567 work, *Tales and Quick Answers*, told of a husband who, upon learning that his wife has drowned in a river, advises his comrades to look upstream for the body, since his wife always went against the current.

Among the more specific sources on which Shakespeare drew is the Italian volume, *I Suppositi* (1509), by Ariosto, translated into French by Georges Gascoigne in 1566 as *Supposes*. Historians point out that this ancient Italian work probably gave Shakespeare the idea for his play's setting as well as its principal subplot.

Another possible source of the comedy is still disputed by experts. This one is a similarly-titled play which prefigures Shakespeare's famous version and contains the same basic story line. Some scholars contend that the earlier comedy was written by a now forgotten scribbler, then pirated by the brilliantly opportunistic Shakespeare. An opposing camp suggests that it was actually the work of the Bard himself, a product of his fledgling days as a dramatist.

William Ball's production takes its cue from the play's Italian origins, placing it in the tradition of *commedia dell'arte*, a popular theatre that started to flourish in Italy in the mid-sixteenth century. Performed on portable stages in public squares by troupes of travelling actors, these plays began as basic outlines on which the actors freely improvised. They were most often broad and lusty comedies filled with physical and verbal clowning and marked by a gallery of stock characters known for a single personality trait.

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

A.C.T.'s production, which was seen by S. California audiences at Claremont Colleges and Hawaiian audiences at Leeward Community College outside Honolulu, received the L. A. Drama Critics' Circle Award for Most Distinguished Production of 1974.



## TO THE AUDIENCE . . .

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

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

**for your convenience:** DOCTORS may leave the number 771-9903 with their call services and give name and seat number to house manager. ■

**credits** ■ WILLIAM GANSLER, DENNIS ANDERSON and HANK KRANZLER for photography. ■

■ SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. in groups of 25 or more at both the Geary and Marines' Memorial Theatres. Special student matinees (not listed on regular schedules) are also offered to school groups. Information on all group discounts and student performances may be obtained by calling or writing Kathleen Danzey at A.C.T.

■ FOR TICKET INFORMATION, telephone the Geary Box Office (415) 673-6440 — from 9 a.m. to 9 p.m. Monday through Saturday and 12 to 8 p.m. on Sundays. The Box Office will close at 6 p.m. on days when there is no performance. Tickets for Marines' Memorial Theatre presentations are available daily at the Geary Theatre box office and 90 minutes prior to curtain time at the Marines' Memorial Theatre box office.

■ TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 Geary St., S.F. 94102.

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

**Understudies never substitute for listed players unless a specific announcement is made at the time of the performance.**



William Ball



James B. McKenzie



Edward Hastings

**WILLIAM BALL**, General Director, founded the American Conservatory Theatre in 1965. This season, he directs the company's tenth anniversary revival of *Tiny Alice*, the new production of *Equus* and the revival of *The Taming of the Shrew* which returns to the repertory for a third year. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov's little-known *Ivanov* in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of *Under Milkwood* won the Lola D'Annunzio and Outer Circle Critics' Awards. In 1962, his production of *Six Characters in Search of an Author* proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write the libretto for an opera, *Natalia Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964, he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, then travelled to London to recreate his staging of *Six Characters*. A graduate of the Carnegie Institute of Technology, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were *Tartuffe*, *Six Characters*, *Under Milkwood*, *Tiny Alice* and *King Lear*. They were followed by *Twelfth Night*, *The American Dream*, *Hamlet*, *Oedipus Rex*, *Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern Are Dead*, *Caesar and Cleopatra*, *The Contractor*, *Cyrano de Bergerac*, *The Crucible*, *The Cherry Orchard*, *King Richard III* and *Jumpers*. Mr. Ball is also an active teacher

in A.C.T.'s conservatory programs and frequently works with university students as a guest instructor and seminar leader.

**JAMES B. MCKENZIE**, Executive Producer, has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. Mr. McKenzie is vice-president of the Council of Stock Theatres, a director of The League of Resident Theatres and of the Council of Resident Summer Theatres, and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. He was recently appointed to the Theatre Advisory Panel of the National Endowment for the Arts and is a Board member of the First American Congress of Theatre.

**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 *Oliver!* He has served as a guest director in colleges and regional theatres and for two summers as a resident director of the Eugene O'Neill Playwrights' Conference in Connecticut





Allen Fletcher

and of the Squaw Valley Community of Writers. Mr. Hastings' productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons. In New York, he guided the Henry Fonda revival of *Our Town* with an all-star cast and directed the Australian premiere of *The HOT L BALTIMORE*. He has directed many other A.C.T. productions, most recently, *The House of Blue Leaves*, *Broadway*, and *Street Scene* and will stage *General Gorgeous* this season. He heads A.C.T.'s own new play program, *Plays in Progress*.

**ALLEN FLETCHER**, *Resident Stage Director and Conservatory Director*, is former artistic director of the Seattle Repertory Company. Among the many companies he has directed for are the Oregon Shakespearean Festival, the San Diego Shakespeare Festival, the New York City Opera and the APA. He spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the training program and two as artistic director. Mr. Fletcher has directed the A.C.T. productions of *Uncle Vanya*, *Death of a Salesman*, *Arsenic and Old Lace*, *The Hostage*, *Antony and Cleopatra* and *Paradise Lost*, as well as co-directed *The Crucible*, which entered the repertory at the Stanford Summer Festival in 1967. He also directed A.C.T.'s highly successful productions of *Hadrian VII*, *The Latent Heterosexual*, *That Championship Season*, *The HOT L BALTIMORE*, *The Miser* and *The Ruling Class*. This season, Mr. Fletcher directs *Desire Under the Elms*. In addition, he will direct his new English translation of *Peer Gynt*, which was first presented at the Pacific Conservatory of the Performing Arts and outdoor theatre at Solvang last summer. Mr. Fletcher's other Ibsen translator-director credits include *An Enemy of the People*, *A Doll's House* and last season's *Pillars of the Community*.

**EDITH MARKSON**, *Development Director*, was instrumental in the found-



Edith Markson

ing of A.C.T. in Pittsburgh in 1965 and has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginning. Mrs. Markson was one of the founders of the Milwaukee Repertory Theatre, and was responsible for bringing the young APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed *Charley's Aunt* and *Six Characters In Search of an Author*, as well as Allen Fletcher, where he first directed *The Crucible*. Mrs. Markson currently serves on the executive board of directors of The Theatre Communications Group of which she is vice president, and on the Theatre Advisory Panel of the National Endowment for the Arts, for which she is also a consultant.

## THE ACTING COMPANY

**HOPE ALEXANDER-WILLIS**, who has been seen on several Bay Area stages and is in her second season at A.C.T., studied with Paul Sills at his Story Theatre Workshop in addition to spending two years as an apprentice with the San Francisco's Actor's Workshop and several years with the San Francisco Actor's Lab. A professional blues, jazz and folk singer and the mother of a six year old son, she has played major roles at the Marin Shakespeare Festival, including Katharina in *The Taming of the Shrew* at Stanford Repertory Theater. Miss Alexander-Willis has also been a leading actress with the Actor's Theater of Louisville and South Coast Repertory Theater. She was seen last season at A.C.T. in *King Richard III*, *Cyrano de Bergerac*, *Jumpers*, *Street Scene* and *The Threepenny Opera*.

Hope Alexander-Willis



**CANDACE BARRETT** came to A.C.T. two seasons ago with her husband, Raye Birk. She teaches with the Young Conservatory as well as directing their touring shows. A member of the company last season, she appeared in *Cyrano de Bergerac*, *Pillars of the Community*, *Horatio* and *Street Scene*. She has studied at Northwestern University and taught children's theatre at Southern Methodist University. Her acting credits include the Milwaukee Repertory Theater where she was seen as Varya in *The Cherry Orchard*, the Oregon Shakespearean Festival, where she played Titania in *A Midsummer Night's Dream* and the Nurse in *Romeo and Juliet*, and the Pacific Conservatory of the Performing Arts in Santa Maria where she was guest artist appearing as Lady Bracknell in *The Importance of Being Earnest*.

**JOSEPH BIRD**, who holds a master's degree from Penn. State U., made his Broadway debut in *You Can't Take It With You* and has appeared in 10 off-Broadway productions. A featured actor in 17 APA Repertory Company productions in New York from 1963 to 1969, Mr. Bird also toured Canada and the U.S. with that company. He appeared in the 1969 tour of *The Show Off* with George Grizzard and Jessie Royce Landis and the Eastern University tour of *The Misanthrope* and *Exit the King*. For the past 3 summers he has appeared with San Diego's Old Globe Shakespeare Festival and was seen as Dr. Campbell on the CBS daytime serial, *Love Is a Many Splendored Thing*. Now in his sixth season at A.C.T., Mr. Bird has appeared in *Pillars of the Community*, *Street Scene* and *The Ruling Class*, among others.

Joseph Bird



**RAYE BIRK** came to A.C.T. two seasons ago from the Milwaukee Reper-



tory Theatre. He studied at Northwestern and the University of Minnesota and taught acting at Southern Methodist University. He has appeared as guest artist at the Tulsa Little Theatre in Oklahoma, California's Pacific Conservatory of the Performing Arts, and at the Oregon Shakespearean Festival playing Hamlet. In three previous seasons at the Shakespearean Festival he directed two plays and appeared in eight including the title role in *Macbeth*, Shylock in *The Merchant of Venice* and Sir Thomas Moore in *A Man For All Seasons*. This summer he was seen as Carlo in *Scapino*. He has been seen at A.C.T. as Gremio in *The Taming of the Shrew*, Buckingham in *King Richard III*, Burrows in *Tonight at 8:30*, and in *Horatio* and *You Can't Take It With You*.

**EARL BOEN**, who joined A.C.T. to play Le Bret in the PBS filming of *Cyrano*, has several other television and commercial credits as well as over 70 professional stage appearances. Mr. Boen has been a guest artist at several colleges, spent a season each at Harvard Repertory, Dartmouth Repertory, Seattle Repertory and Heartland Productions; two seasons at the Pittsburgh Playhouse, and three at the Tyrone Guthrie Theatre, playing major roles. This summer, Mr. Boen appeared with the Pacific Conservatory of the Performing Arts company as Van Helsing in Dennis Powers' *Dracula* and the Baron in *He Who Gets Slapped*. At A.C.T. he was seen in *You Can't Take It With You*, *Tonight at 8:30*, *Cyrano*, *Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *The Ruling Class* and *The Taming of the Shrew*.

Earl Boen



**RONALD BOUSSOM**, an associate artistic director of South Coast Repertory Company and director of their Actor's Mime Theatre, was a founding member of the A.C.T. Mime Troupe six years ago and spent a year with the training program. Mr. Boussom's stage credits include one season at the Oregon Shakespearean Festival and 7½ with South Coast Repertory, where he appeared in the title roles of *Hail Scrawdyke!* and *The Training of Pavlov Hummel*. He

wrote and directed the production of *Dough-nutz!* for A.C.T.'s P.I.P. Program last season. In addition to teaching stage movement at A.C.T., Mr. Boussom has been seen in *The Taming of the Shrew*, *The Miser*, *The Cherry Orchard*, *King Richard III*, *Horatio*, *Street Scene* and *The Threepenny Opera*.

**JOY CARLIN** was graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with *The Second City*, in off-Broadway productions, with resident and summer theatres and has played many roles in TV and films. Mrs. Carlin has been seen in *The Importance of Being Earnest*, *The Tavern*, *The Time of Your Life*, *The Selling of the President*, *Paradise Lost*, *Dandy Dick*, *The House of Blue Leaves*, *You Can't Take It With You*, *The HOT L BALTIMORE*, *Pillars of the Community*, *Horatio*, *Street Scene*, *The Ruling Class*, and she directed *The House of Bernarda Alba* for A.C.T.

Joy Carlin



**MEGAN COLE**, a Phi Beta Kappa graduate of Lawrence University, studied theatre for two years in London after receiving an M.A. in directing and literature at Tufts and the Renaissance Institute in Ashland, served as musical director for theatres in Boston and Michigan, and acted at Harvard, Stanford, the Seattle Repertory Theatre, and the Oregon Shakespearean Festival, where her roles included Kate in *The Taming of the Shrew*, Helene in *Uncle Vanya* and Alice in *The Dance of Death*. Among her A.C.T. credits are *The House of Bernarda Alba* (Angustias), *The Cherry Orchard* (Varya), *King Richard III* (Queen Elizabeth), and *Street Scene* (Shirley Kaplan).

**NICHOLAS CORTLAND**, who received his B.A. in English and Psychology from Hofstra University on Long Island, studied at the Actor's Studio under Robert Lewis and Wynn Handman and, as the son of an opera singer and a ballerina, comes to the theatre naturally. He appeared in

the films *Day of the Locust*, *Frogs* and *The Steagle*, and his television credits include guest-starring roles in *Kojak*, *S.W.A.T.*, *Mod Squad*, *Mannix*, *Another World* and the Emmy Award winning CBS specials *Animal Keepers* and *Reach Out*. At U.C.L.A. he was seen as Brick in *Cat On A Hot Tin Roof* and has appeared at Washington D.C.'s Arena Stage, Boston's Charles Playhouse and the Coconut Grove Playhouse in Miami. Mr. Cortland's off-Broadway credits include *Next Year in Jerusalem*, *Little Brass Bells* and *Flight Into Summer*.

Nicholas Cortland



**DANIEL DAVIS** has numerous stage credits in addition to two N.E.T. productions and a film. Appearing in many productions on and off Broadway, he also played opposite Katharine Hepburn in the national touring company of *Coco*. His regional credits include leading roles with the Stratford National Theatre of Canada, the American Shakespeare Festival, Cincinnati's Playhouse in the Park, the Oregon Shakespearean Festival, Actor's Theatre of Louisville and most recently as the Fool in *King Lear* at the Milwaukee Rep. Davis' roles at A.C.T. include Clarence in *King Richard III*, Horatio Alger Jr. in *Horatio* and Dr. Henderson in *The Ruling Class*. Davis appeared as *Peer Gynt* this past summer at Pacific Conservatory of the Performing Arts.

**BARBARA DIRICKSON**, who joined A.C.T. as a member of the training program two years ago and has appeared in *Cyrano de Bergerac*, *The Crucible*, *The Merchant of Venice*, *The HOT L BALTIMORE*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *Street Scene* and *The Threepenny Opera*, has also appeared in television productions in San Francisco and Portland, as well as in the PBS filming of A.C.T.'s *Cyrano*. Miss Dirickson was also seen as Rosalind in *As You Like It* and in *The Country Wife* and *Alice in Wonderland* with the Marin Shakespeare Festival. Last summer she was seen with Sada Thompson at the Westport Country Playhouse in *Shay*, which was originally presented as part of the A.C.T. Plays in Progress program.



Barbara Dirickson



**PETER DONAT** has appeared at A.C.T. for seven seasons and on Broadway in *There's One In Every Marriage*, *The Chinese Prime Minister*, *The Entertainer*, *The Country Wife* and *The First Gentleman* (for which he won the Theatre World Award as best featured actor). He spent six seasons with the Stratford Canada Shakespeare Festival and has made many guest appearances on American TV networks, including A.C.T.'s highly acclaimed *Cyrano de Bergerac*. At A.C.T. he has been seen in a wide variety of plays, including *Staircase*, *The Architect and the Emperor of Assyria*, *The Importance of Being Earnest*, *Hadrian VII*, *The Merchant of Venice*, *An Enemy of the People*, *The Selling of the President* and *Cyrano de Bergerac*. Donat's films include *Godfather II*, *Marianne* and *The Hindenburg*.

**FRANCHELLE STEWART DORN** begins her first season with A.C.T. after a tenure with the Yale Repertory Company in New Haven. Having begun her training with the Alley Theater School in Houston, she received a B.A. in Theater Arts from Finch College in New York City and earned her M.F.A. from Yale where she was a founding member of the Yale Summer Cabaret and the Children's Theater Company. She performed for two years in Europe at the Frankfurt Playhouse. Dorn has also trained in voice and in dance with Carmen DeLavalde. Her featured roles have included Hippolyta in *A Midsummer Night's Dream*, Grushenka in *Idiots Karamazov*, the Actress in *An Evening with Dead Essex* and Rosaline in *Love's Labor's Lost*.

Franchelle Stewart Dorn



**SABIN EPSTEIN** received his M.A. in directing from the University of California at Davis. He toured Europe

for six months with New York's Cafe La Mama, was Executive Director of an experimental theatre workshop in Holland and then toured Europe again for 14 months as a performing member of the Traverse Workshop Co., a British alternative theatre group. Mr. Epstein taught acting and movement for a year in Los Angeles at the California Institute of the Arts before coming to San Francisco and A.C.T. in 1973. Mr. Epstein teaches Activation as well as directs student projects for the Conservatory and has appeared in *Jumpers*, *Street Scene*, *The Miser* and *The HOT L BALTIMORE* on the Geary stage.

**JANICE GARCIA**, in her first season with A.C.T., is completing a Master of Arts degree in Theatre Arts from San Jose State University, where she appeared in productions of *Celebration*, *Arsenic and Old Lace*, *Ring Around the Moon* and *Jacques Brel Is Alive and Well and Living in Paris*. Her roles also include Juliet in *Romeo and Juliet*, Hedvig in *The Wild Duck* and Nina in *The Seagull*. She was a member of the Creative Associates Repertory Company in San Jose and was awarded a fellowship by the Children's Peninsula Theatre Association.

Janice Garcia



**LOU ANN GRAHAM**, who with her husband Ross began A.C.T.'s Young Conservatory in 1970 which they continue to administer and instruct, doubles as an actress having appeared in *Cyrano*, *Broadway*, *The House of Bernarda Alba*, *The HOT L BALTIMORE*, *Horatio*, *Street Scene*, *The Threepenny Opera* and two Plays in Progress productions. Mrs. Graham's sister is Vivian Vance.

**ROSS GRAHAM**, who with his wife Lou Ann began A.C.T.'s Young Conservatory in 1970 which they continue to administer and instruct, also doubles as an actor, having appeared in numerous A.C.T. productions, including *Caesar and Cleopatra*, *Rosencrantz and Guildenstern Are Dead*, *The Crucible*, *Cyrano de Bergerac*, *The Merchant of Venice*, *The Taming of the Shrew*, *The Miser*, *Jumpers*, *Street Scene* and *The Threepenny*

*Opera*. In addition to A.C.T.'s presentation of *Cyrano* for the PBS series, *Theatre in America*, his television credits include two specials in Manila and Korea, made in connection with his USO tours of more than 100 performances as Sky Masterson in *Guys and Dolls*. Mr. Graham appeared in three productions at the Stanford Summer Theatre.

Ross Graham



**NATHAN HAAS**, who attended A.C.T.'s 1975 Summer Training Congress, joins the acting company after twelve years with the Old Globe Theater in San Diego as an actor and technician. He appeared there in productions of *As You Like It*, *King John*, *Coriolanus*, *The Merry Wives of Windsor*, *Our Town*, *The Threepenny Opera* as well as designing sound and serving as assistant stage manager for the company. He was seen in the Los Angeles Shakespeare Society's production of *A Midsummer Night's Dream*, is skilled in fencing and enjoys photography.

**CHARLES HALLAHAN**, who was seen in the leading role of R. P. McMurry in the San Francisco production of *One Flew Over The Cuckoo's Nest*, returns for his fourth season at A.C.T., having appeared in *Cyrano de Bergerac*, *The House of Blue Leaves*, *The Merchant of Venice*, *The Mystery Cycle*, *The Taming of the Shrew*, *Tonight at 8:30*, *Broadway*, *You Can't Take It With You*, *King Richard III*, *Pillars of the Community*, *Horatio*, *Street Scene* and *The Threepenny Opera*. He holds a Master of Fine Arts degree from Temple University in Philadelphia where he appeared in numerous leading and major roles, including those of Max in *The Homecoming*, Thoreau in *The Night Thoreau Spent In Jail*, Pat in *The Hostage* and Burgoyne in *The Devil's Disciple*.

Charles Hallahan





**RICK HAMILTON** graduated from the University of Texas and then spent two seasons at the Oregon Shakespearean Festival where he was seen as Tom in *The Glass Menagerie*, Mark Antony in *Julius Caesar*, Benedick in *Much Ado About Nothing*, Hotspur in *Henry IV, Part I* and Dromio of Syracuse in *Comedy of Errors*. The next two seasons were spent with the Milwaukee Repertory Theatre, during which time he was seen as Ricky in *Sticks and Bones*, Speed in *Two Gentlemen of Verona* and John the Baptist in *The Easter Cycle Mystery Plays*. Now in his third season with A.C.T., he has appeared in *The Taming of the Shrew*, *Broadway*, *Cyrano de Bergerac*, *Pillars of the Community*, *Jumpers*, *Street Scene* and *The Threepenny Opera*.

**LAWRENCE HECHT**, who joined the acting company last year after two years as a fellowship student in the A.C.T. training program, holds a B.A. from the University of San Francisco, where he worked with A. J. Antoon on the original *Story Theatre*. He was seen in the Xoregos Performing Company's production of *Macbeth* and has also performed with the Marin Shakespeare Festival and the Company Theatre of Berkeley. Mr. Hecht teaches voice in A.C.T.'s Training Program and at the University of San Francisco, where he is also guest director. He was seen last season in *King Richard III*, *Jumpers*, *The Taming of the Shrew*, *Street Scene*, *The Ruling Class* and *The Threepenny Opera*.

Lawrence Hecht



**ELIZABETH HUDDLE** made her professional debut at New York's Lincoln Center Repertory playing the title role in *The Country Wife* and Grusha in *The Caucasian Chalk Circle*. Since that time she has performed with both the California Shakespeare Festival and San Diego's National Shakespeare Festival, her roles including Titania in *Midsummer Night's Dream*, Goneril in *King Lear*, and Viola in *Twelfth Night*. This is her fourth season with A.C.T. and she has been featured in *The HOT L* 40

**BALTIMORE**, *The Miser, Tonight at 8:30, Broadway, The House of Bernarda Alba, The Cherry Orchard, Cyrano de Bergerac, Pillars of the Community, Street Scene* and *The Threepenny Opera*. Her television credits include *The Streets of San Francisco*, *Mannix* and John Korty's TV film *The Music School*.

**CHARLES H. HYMAN**, who was a M.A. candidate at the University of Dallas, where he holds a B.A., joined the company last season after two years in the training program. A professional drummer who began playing at the age of ten, he was also a member of the Dallas Theatre Center where he understudied Michael O'Sullivan as Prospero in *The Tempest*. He was seen as Matthew in the A.C.T. Plays in Progress production of *Private Parts* and has appeared on the Geary stage in *King Richard III, Jumpers, The Ruling Class* and *Cyrano de Bergerac*.

Charles H. Hyman



**DANIEL KERN**, who joined the acting company after two years as a fellowship student in the A.C.T. Training Program, holds a B.S. and a B.A. from the University of Oregon. He was a member of the *Cyrano* company which was filmed for the PBS series *Theatre in America*. Mr. Kern has played numerous classical roles with the Colorado, Oregon and Marin Shakespeare Festivals, he recently appeared with the San Francisco Symphony as First Narrator in the Berlioz Opera *Beatrice and Benedict* under the direction of Seiji Ozawa. His A.C.T. credits include *The Taming of the Shrew*, *Cyrano de Bergerac*, *The Cherry Orchard*, *Jumpers*, of which he was tumbling coach, and *Street Scene*.

**MICHAEL KEYS-HALL**, joining the company after two years in the A.C.T. Training Program, was seen last season in *King Richard III, Cyrano de Bergerac, The Taming of the Shrew* and *Pillars of the Community*. After earning his B.A. in Theatre at Centenary College of Louisiana, Mr. Hall performed for two seasons with

the Alley Theatre in Houston, and spent two more years with the Oregon Shakespearean Festival, where he appeared as Lucius in *Titus Andronicus* in 1974 and this past summer as Captain Dumain in *All's Well That Ends Well*, Escalus in *Romeo and Juliet* and the Earl of Suffolk in *Henry VI, Part I*.

Michael Keys-Hall



**ANNE LAWDER** was an original member of the Actor's Workshop, and has spent several seasons with the Oregon Shakespearean Festival. In New York she worked for NBC, studied movement with Katya Delakova and phonetics and ear training with Alice Hermes (which Ms. Lawder teaches in the Conservatory training program), and has sung with the New York City Opera chorus. Most recently she has appeared in the Seattle Repertory Theatre productions of *Threepenny Opera, Lysistrata, Mourning Becomes Electra* and *Our Town*. At A.C.T., she has been seen in *The Tempest, The Latent Heterosexual, The Time of Your Life, Paradise Lost, The Tavern, A Doll's House, The House of Bernarda Alba, Tonight at 8:30, You Can't Take It With You* and *Pillars of the Community*.

**DEBORAH MAY**, now in her fourth season with A.C.T., studied at A.C.T.'s Conservatory. As Miss Indiana 1971, she was chosen as Grand Talent Winner and Miss Congeniality at the Miss America Pageant. Ms. May, during the summers, is Artist-in-Residence at Pacific Conservatory of the Performing Arts in Santa Maria, where she was seen in *The Music Man, Brigadoon, The Mikado* and *Most Happy Fella*. Most recently there, she was Helena in *Midsummer Night's Dream*, Lucy in *Dracula* and Consuelo in *He Who Gets Slapped*. At A.C.T. she was seen as Roxane in *Cyrano de Bergerac*, Alice in *You Can't Take It With You* and Abigail in *The Crucible*. Ms. May was featured in *Tonight at 8:30, Broadway, The Miser* and *The Threepenny Opera*, as well as *The Mystery Cycle, The House of Blue Leaves* and *The Taming of the Shrew*.



Deborah May



**FREDI OLSTER**, a former A.C.T. Summer Training Congress student, returned two seasons ago as a member of the acting company. A native of Brooklyn with a bachelor's degree from Brooklyn College, she appeared in major roles with the Milwaukee Repertory Theatre, including *Silvia* in *Two Gentlemen of Verona* and *Anya* in *The Cherry Orchard*. As a leading actress with the Oregon Shakespearean Festival, Miss Olster was seen as *Portia* in *The Merchant of Venice*, *Beatrice* in *Much Ado About Nothing*, *Laura* in *The Glass Menagerie* and the title role of *Antigone*, among others. She has been featured at A.C.T. in *The House of Bernarda Alba*, *Tonight at 8:30, Broadway*, *King Richard III*, *Horatio*, *The Ruling Class*, and as *Katherina* in *The Taming of the Shrew*.

**WILLIAM PATERSON** joined the A.C.T. company in 1967 after a 20-year association with the Cleveland Playhouse. He has appeared on television in New York and Hollywood and made five national tours with his original one-man shows, *A Profile of Justice Oliver Wendell Holmes* and *A Profile of Benjamin Franklin*. Among his many major roles are *Undershaft* in *Shaw's Major Barbara*, *Vanya* in *Uncle Vanya*, *Prospero* in *The Tempest* and *George* in *Who's Afraid of Virginia Woolf?* In his eight seasons with A.C.T., Mr. Paterson has appeared in many productions including *Long Day's Journey Into Night*, *Three Sisters*, *The Time of Your Life*, *Caesar and Cleopatra*, *Dandy Dick*, *The Taming of the Shrew*, *The Cherry Orchard*, *King Richard III*, *Jumpers*, *The Ruling Class*, and as *Grandpa Vanderhof* in *You Can't Take It With You*.

William Paterson



**RAY REINHARDT**, whose portrayal of *King Lear* at the Palace of Fine Arts

was a triumphant success, appeared last season in the title role of *Cyrano*. Past seasons have seen him as *The Miser*, *Stanley* in *A Streetcar Named Desire*, as *Andrew Wyke* in *Sleuth*, *George* in *That Championship Season* and *Astrov* in *Uncle Vanya*. Prior to joining A.C.T., he appeared as the lawyer in the original Broadway production of Albee's *Tiny Alice*, a part he recreated with A.C.T. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., he was also seen as *Marat* in *Marat/Sade* at Manitoba Theatre Centre. Mr. Reinhardt's television credits include several award winning NET dramas and roles in *Gunsmoke*, *Arnie*, *Nichols* and *Hawaii Five-O*.

**STEPHEN SCHNETZER**, who came to A.C.T. after a year in the drama division of New York's Juilliard School, served as a general understudy with *The Incomparable Max* on Broadway, and his off-Broadway credits include *Cymbeline* and *Timon of Athens* with the New York Shakespeare Festival in Central Park. He has also appeared in *Julius Caesar* and *Antony and Cleopatra* with the American Shakespeare Theatre in Stratford, Conn., and was seen in the film *Hail*. He most recently appeared as *Oberon/Theseus* in *A Midsummer Night's Dream* at the Pacific Conservatory of the Performing Arts. He appeared in *The Taming of the Shrew*, *Tonight at 8:30, Broadway*, *Cyrano de Bergerac*, *King Richard III*, *Jumpers*, *Street Scene* and *The Threepenny Opera* at A.C.T.

Stephen Schnetzer



**SANDRA SHOTWELL**, who joined the acting company last season after two years in the training program, appeared in over 50 productions in the Chicago area and holds a B.A. from the University of Illinois. At A.C.T. she was seen in *Pillars of the Community*, *Horatio*, *The Taming of the Shrew*, *Street Scene*, *The Threepenny Opera*, the *Plays in Progress* production of *The Miss Hamford*

*Beauty Pageant and Battle of the Bands* and teaches acting in the conservatory.

**ANNA DEAVERE SMITH**, who graduated from Beaver College in Glenside, Pennsylvania, and also studied at the City of London College in England, joined the company last season after two years in the A.C.T. training program. She has appeared in two television programs for KQED, *Uprising of 20,000* and *Votes for Women*. She has appeared in *Cyrano*, *Pillars of the Community*, *Horatio*, *The Taming of the Shrew*, *Street Scene* and *The Threepenny Opera* at A.C.T.

Anna Deavere Smith



**FRANCINE TACKER**, joining the acting company this season, completed the A.C.T. Training Program in 1973. She appeared in *The Merchant of Venice* and *Two Gentlemen of Verona* at the San Diego Shakespeare Festival and in productions of *A Winter's Tale* and *Beaux' Strategem* at the London Academy of Music and Dramatic Art. Miss Tacker holds a Bachelor of Science degree from Emerson College in Boston and has done post-graduate work in the classics. This summer she was seen as *Titania* in *Midsummer Night's Dream* and *Solveig* in *Peer Gynt* at the Pacific Conservatory of the Performing Arts.

**ANTHONY S. TEAGUE** is a charter member of A.C.T. who appeared as *Butler* in *Tiny Alice* and *Richard Dudgeon* in *Devil's Disciple*. His first film: *West Side Story*. His Broadway debut: *110 in the Shade*. After two years in nuclear submarines, a string of starring roles in film and stage musicals: the film of *How to Succeed*, *West Coast* production of *Dames at Sea*, national company of *Promises, Promises*, Broadway and national companies of *No. No, Nanette*, with *Ruby Keeler*, *Pal Joey* at Chicago's Goodman Theatre and a pre-Broadway try-out of *Gershwin's*



**Funny Face.** Returning to A.C.T. last season, he was seen as Petruccio in *The Taming of the Shrew* and Mac-heath in *The Threepenny Opera* and just completed his first attempt at co-writing and directing a new musical, *F. David Rosenblum*.



**SYDNEY WALKER**, a veteran of nearly 30 years of stage, film and television work, has been seen on and off-Broadway in numerous roles, on several national tours and in one opera, *Joan of Arc at the Stake*, with Dorothy McGuire and Lee Marvin. As a leading actor with the APA Repertory Theater he appeared in 23 productions and with the Repertory Theater of Lincoln Center in twelve. Mr. Walker's Broadway credits include *Becket* with Laurence Olivier and Anthony Quinn, his film credits include *Love Story* and he has been seen in three continuing TV soap operas as well as the Theater in America presentation of *Enemies*, directed by Ellis Rabb, which also featured Peter Donat. Last season he appeared with A.C.T. in *Pillars of the Community*, *Horatio*, and *The Ruling Class*.

**MARRIAN WALTERS**, who joined the company last season, holds two Chicago Joseph Jefferson Awards: "Best Actress of 1973" for her portrayal of April in *THE HOT L BALTIMORE* and "1973 Best Actress in a Supporting Role" as Grace in *Bus Stop* with Sandy Dennis. Ms. Walters played Dolly Levi in *Hello Dolly!* at In-the-Round Playhouse for a year; opposite Dyan Cannon in *Ninety Day Mistress*; opposite Ray Milland in *Angel Street*; and played Sid Caesar's three wives in *Plaza Suite* at Drury Lane Playhouse. She was featured on Broadway with Robert Preston and Kim Hunter in *The Tender Trap*; at San Francisco's On Broadway Theater for fourteen months in *Under the Yum Yum Tree*; and at the Little Fox Theatre for nine months in *Private Lives*. Her movie credits include *Petulia*, *Bullit*, *Medium Cool* and *T. R. Baskin*.



**J. STEVEN WHITE**, a specialist in sword and combat choreography who teaches those skills at A.C.T., came here from the American Shakespeare Festival in Stratford, Conn. three seasons ago. A veteran of three seasons with the Oregon Shakespearean Festival, Mr. White was seen in several featured roles including Puck in *Midsummer Night's Dream*, Tybalt in *Romeo and Juliet* and Claudio in *Much Ado About Nothing*. At A.C.T. he has appeared in *Cyrano de Bergerac*, *The Merchant of Venice*, *The Mystery Cycle*, *You Can't Take It With You*, *The Crucible*, *The HOT L BALTIMORE*, *Tonight at 8:30*, *Street Scene* and as Ronnie in *The House of Blue Leaves*. He is currently staging the fights in *Romeo and Juliet* for the San Francisco Ballet Company.

**AL WHITE**, who holds a third class radio operators license, is from San Francisco and graduated from George Washington High School and City College. He came to A.C.T. after having been seen as George in *The Ballad of Dangerous George* and appeared last season in *King Richard III*, *Cyrano*, *Street Scene* and *The Ruling Class*. Bay area audiences have also seen him in *Plays For Living*, *The Man Nobody Saw*, *For Sale*, *All the Caterpillars You Want* and *Time Bomb*. His TV credits include *The Streets of San Francisco* and he appeared in the film *Harold and Maude*.



**LAIRD WILLIAMSON** joined A.C.T. after three years with the Oregon Shakespearean Festival where he was seen in *Othello*, *Hedda Gabler*, *Troilus & Cressida*, *Uncle Vanya*, *Henry VI Parts II and III* and directed productions of *Two Gentlemen of Verona*, *Titus Andronicus*, *Henry V*, *Love's*



*Labours Lost*, *The Alchemist* and *Room Service*. His television acting credits include *Mission Impossible* and *Mannix*. At the Pacific Conservatory of the Performing Arts he directed *Cabaret*, *Hotel Paradiso*, *A Midsummer Night's Dream* and was seen in *St. Joan*, *Becket*, *Richard III* and *School for Scandal*. Besides appearing at A.C.T. last season in *King Richard III*, *Cyrano* and *The Ruling Class*, he also directed *The Healers* for the Plays in Progress series and directs *The Matchmaker* this season.

**JAMES R. WINKER**, who spent a year in A.C.T.'s Training Program prior to joining the acting company, holds a master's degree in graphics from the University of Wisconsin. He spent three years with *On Stage Tonight*, a musical revue which toured resorts in Illinois and Wisconsin and made three USO tours. In San Francisco, he's appeared with the Marin Shakespeare Festival at the Palace of Fine Arts in *Alice in Wonderland*, as Touchstone in *As You Like It*, as Gloucester in *King Lear* and in performances of *Peer Gynt* and *A Midsummer Night's Dream* at the Pacific Conservatory of the Performing Arts. His A.C.T. credits include *The Taming of the Shrew*, *The Miser*, *Tonight at 8:30*, *Pillars of the Community*, *Horatio*, *The Ruling Class*, the part of Roy Lane in *Broadway* and the title role in the P.I.P. production of *David Dances*.



**DANIEL ZIPPI** comes to A.C.T. from Southern California where he performed with the Los Angeles Free Shakespeare Festival in *Macbeth* and *Comedy of Errors* and appeared in the Center Theatre Group production of *Macbeth* at the Ahmanson Theatre directed by Peter Wood with Charlton Heston and Vanessa Redgrave. Mr. Zippi studied with Stella Adler and participated in the Los Angeles Free Shakespeare Festival Professional Training Program with Nina Foch, Terrence Scamell and Tom-morth. He attended the Los Angeles City Schools Theatre Arts Honors Workshop, California State University at Long Beach and has also worked with the American Film Institute in Beverly Hills.







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(continued)

in its fifth year, and *Pippin*, now in its third.

Joseph Stein, who is responsible for the book, is the author of *Fiddler on the Roof*, the longest-running musical in Broadway history. Among his other stage works are *Take Me Along*, *Plain and Fancy* and *Enter Laughing*. Stein's screenplays include both *Fiddler* and *Enter Laughing*, and he is currently working on a musical version of *Enter Laughing* which will star Robert Morse.

Director for *The Baker's Wife* is Joseph Hardy, whose list of successes is equally impressive. Civic Light Opera audiences have seen his work three years running in *The Sound of Music*, *Gigi* and *The King and I*.

For many, the real excitement is the first American stage appearance of Chaim Topol, the internationally celebrated star of *Fiddler on the Roof*, first on the London stage and later in the film version. Topol's London success as Tevye the milkman in *Fiddler* was nothing short of amazing. "Once in a generation there suddenly arrives in our theatre a great star," announced the *Evening News*; and the *Sunday Citizen* called it "the performance of a lifetime." Sheldon Harnick, lyricist for *Fiddler on the Roof*, called Topol "the best of all Tevyes," a verdict which was confirmed when he was chosen over established box office personalities to portray the milkman in the highly acclaimed film version.

Topol began his career in his native Israel, working first on the stage and later in films. He received an Academy Award nomination for his work in *Sallah* and has appeared with David Niven in *Before Winter Comes*, with Richard Widmark in *A Talent for Loving* and with Mia Farrow in *The Public Eye*. The title role of the temperamental baker of a small, provincial French village, seems perfectly suited for Topol. The Gallic and rustic elements of *The Baker's Wife* should provide a challenging vehicle for Topol's first American stage appearance.

The captivating story for this new musical was originally taken from an incident in a novel by Jean Giono, and adapted for the screen by Pagnol, one of France's leading playwrights and film-makers. The scandal created in a tiny French village when the baker's wife runs off with a younger man offers superb vignettes



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of village life and a fine balance of laughter and tears. The film was an instant success in the early '40's and was selected as one of the "Ten Best of the Year" by the *New York Times* which dubbed it "scandalously funny, the kind of story Frenchmen were born to tell."

Chances for another David Merrick hit seem good; *The Baker's Wife* is a show San Francisco audiences should enjoy no matter what the final New York verdict.

Beginning September 14, the Curran Theatre explodes with an up-to-the-minute version of L. Frank Baum's *The Wonderful Wizard of Oz*. A classic since its first publication in 1900, the story has been reworked many times, most memorably in the 1939 MGM film starring Judy Garland as the girl from Kansas whisked away on a cyclone to the Land of Oz.

In 1976, the Wizard has become *The Wiz*, replete with a driving rock score, mind-blowing sets and costumes, and a saucy, jive-talking updating of the L. Frank Baum fantasy.

Wildly enthusiastic audiences have insured success for *The Wiz* ever since its opening in January of 1975. Press notices were mixed, yet the show swept the 1975 Tony Awards, winning seven of the ten musical show categories. It's been SRO ever since for this all-black, hilariously irreverent retelling of a children's classic.

*Time Magazine* may have hit on the reason for mixed critical reaction. "Purists and adulators of Judy Garland may carp, and one can understand why, but this all-black musical version of *The Wizard of Oz* is a carnival of fun. It grins from the soul, sizzles with vitality, and flaunts the gaudy hues of an exploding rainbow."

Martin Gottfried assured *New York Post* readers, "It really is *The Wizard of Oz* with an all-black cast, a soul right off the streets of Harlem, and a score that captures the slickness but also the unbeatable drive of the Motown sound. From the overture through song and dance, boogaloo all the way, the opening last night at the Majestic radiated so much energy you could hardly sit still in your seat." The *New York Daily News* agreed that the show "is so enormously good-natured, spectacular looking and slickly done that it is hard to resist." And *Women's Wear Daily* quipped, "The tone is self-mockery with a satiric bite. L. Frank

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Baum out for a night at the Cotton Club, sometimes marvelously outrageous, sometimes hip, always fun."

The critics heartily agreed on the wizardly contribution of Geoffrey Holder, who was honored with Tony Awards for Best Director and Best Costume Designer. Holder's long and fascinating background in the arts served him well when he took over staging *The Wiz* while the show was on the road. Perhaps he's best remembered as the "Uncola Man" from an amusing soft drink commercial, but others will recognize him as a former Guggenheim Fellow in art, Broadway performer in Harold Arlen's *House of Flowers*, premiere danseur in a Metropolitan Opera production of *Aida*, featured performer in films such as *Doctor Doolittle* and *Live and Let Die*, and college lecture circuit celebrity with a one-man show called *Instant Theatre*.

Civic Light Opera promises us a duplicate production of *The Wiz* with stars from the New York company. With seven Tony Awards to its credit (including Best Musical, Best Musical Score and Best Choreography in addition to the two Holder awards) *The Wiz* promises to shake up the Curran Theatre with a *where it's* at statement about musical theatre.

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The Wiz—The new musical version of *The Wonderful Wizard of Oz* is now in its second record-breaking season on Broadway where it was saluted with seven Tony Awards.



# THE MARKET SCENE

## Commodity Futures Trading— The Cast of Characters

by DICK LUNDHOLM  
Manager, Regional Commodity  
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Commodity futures trading has grown dramatically over the past decade. When the subject has been brought to your attention, be it by media news coverage of an unusual event (i.e. Russian grain sales, crop problems, etc.) or by some other means, have you ever wondered who trades commodity futures and why?

First, a key to remember is that no money is made or lost in commodity futures—it only changes hands. This is very different from the stockmarket where a corporation creates stock and people or institutions buy these created shares of ownership. There isn't necessarily anybody on the other side of the people holding stock. Sure some people are short stock, but generally very few relative to the number of shares outstanding. Therefore, if stock prices go up almost everyone involved makes money and if they drop most people lose.

Commodity futures contracts are created only when a new buyer (no position in that market) and a new seller are brought together through the medium of the commodity exchange open auction market. Therefore, there is always a short for every long. What one side makes in a day, due to price movement, the other side loses. Confused? Let me explain it this way. When trading begins in a new contract month of a commodity there are no contracts open—no one has any position in it. If the morning the exchange designates as opening day for the new contract month someone enters an order to buy and someone else enters an order to sell (and a trade is consummated) one contract is created. The buyer (called the "long") has created a contract to TAKE delivery of the commodity in the month traded. The seller (called the "short") has created a contract to MAKE delivery of the same commodity to the buyer. Any price movement now will create profit for one side and loss for the other.

As we pass through the calendar in any given year, new contract

months a year or so forward will begin trading in each commodity and continue trading until they become the current (spot) month. Each contract month expires either by these contracts being liquidated by offset (if you are long you sell—if you are short you buy) anytime during the contract life. Or they are liquidated by taking or making delivery, basically at the very end of the contract. Delivery is done on less than 3% of all contracts. Some commodities have thousands of open contracts in each of the various months and others very few.

Now, who are these people (or corporations) on each side of futures contracts? There are two basic types of traders involved, hedgers and speculators. Speculators can be anyone financially able to assume the risk who has an opinion on the direction of prices for various commodities and wishes to profit from this movement. They are a cross section of society, with one common denominator; they can afford to risk approximately 10% or less of their liquid net worth in the speculative end of the investment spectrum. How to sensibly speculate is not our topic here, so we will not go further into the subject except to say successful speculators above all understand money management and have learned something about commodities futures trading before becoming involved.

The classical definition of a "hedge" is the establishment of a position in the futures market approximately equal—but opposite—to that held in cash commodities. Different uses of hedging to the many factors in an industry are far too complex to discuss here. Suffice it to say, in the most general terms, a hedger is trying to support the value of something owned or to control the cost of something needed. The risk of price movement in his cash commodity position is passed to those willing to take it—the speculators. *(continued)*

## CAL HIGHLIGHTS

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We can't necessarily say that speculators are on one side of the market and hedgers on the other; it's really a mixed bag. Within a given industry there will be hedgers on both sides and speculators on both sides. Take lumber for example. Lumber in the recent past has seen its highest prices of the year in the spring and its lows in the fall. This spring prices are again high in relation to historical levels. At this time hypothetically lumber producers could be selling (shorting) summer and fall months to lock in favorable prices for cutting they have planned. They might do this even if prices are in an uptrend. We could also have a user of lumber such as a real estate developer buying futures contracts for the same months. His purpose would be to fix his price for lumber he is going to need for summer and fall building. The mills won't sell that far forward at a fixed price determined now, so he uses futures to fix the price. At the same time a speculator who follows technical analysis (charting) could be buying lumber futures because of the uptrend of prices. Another speculator might be selling, probing for the fundamental seasonal spring highs lumber futures have made the past few years. As we say in the trade—that's what makes a market, traders with different uses or different convictions about a commodity market. Of course, my example is a simplified hypothetical case. Not included are the "local," and in most industries there are many possible users of hedging between the original producer and the final quantity user. The local deserves special mention. "Locals" are exchange members who trade for their own account on the exchange floor or handle orders for other members for a fee. They add liquidity and depth to the markets because they trade on very small swings in prices. Day trading and spreading (being long and short different months or different related commodities) are their usual tactics.

Amazing as it may see, some hedgers put on futures positions they sincerely hope are wrong. In a rising market, the lumber producer mentioned above would sell scale up to lock in attractive profit margins. In other words, he would sell a little at a time as prices rise so that he progressively has a greater percentage of his planned production hedged (temporarily sold). If that producer has just recently hedged 10% of his June production by selling an equivalent amount of July futures he obviously will make more money if the price of the unhedged 90% is higher

by June and he takes a futures loss on the hedged 10%. Of course, the proper rational way to view the futures loss is that it is an addition to costs offset approximately by an increase in the actual cash sales price of that same 10% of production. The net result is a return about the same as was judged acceptable for that 10% of production when the futures contracts were originally sold. If cash prices were lower in June the same net result occurs; the lower cash sales price of the hedged 10% is offset by profits in the futures position.

The speculator who has good pipeline to the trading floor might be concerned if he is long and hears of "large commercial selling" in his commodity. However, that selling could be the type of financial decision just detailed. In other words, that "large commercial" may not know where the market is going anymore than the speculator does, but as hedgers they feel some sales should be locked up at what are attractive prices to them. It doesn't necessarily mean that our "large commercial" thinks the market is going to plummet tomorrow! In the grain business that same notice "commercial selling" could mean a farmer sold corn to a country elevator and the elevator immediately sold futures to protect the thin profit margins they work on. They will keep these sell hedges on until they in turn resell the grain to someone else. Then they will buy futures liquidating by offset their earlier sell hedges.

I could go on and on with examples, but let me conclude with a word about the future. In recent years commodity futures contract markets have expanded beyond the realm of agricultural and industrial commodities into such areas as currency futures, and very recently, into interest rate futures, the new GNMA futures contract, and U.S. Treasury Bill futures contract.

This opens a new era in financial hedging, again supporting the value of something owned or controlling the cost of something needed. In this case it is something very close to the heart of every corporate treasurer—the cost of money. Also, what investor doesn't have an opinion on the direction of interest rates! These should be very interesting markets indeed, and I believe bear watching.

If you would be interested in learning more about commodity trading or the new interest rate futures markets, write the Investment Department, Performing Arts Magazine, 651 Brannan Street, San Francisco, CA. 94107.



# SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, and browse)

**FRENCH DELIC**—Laurelwood Shopping Center, 1330 W. Hillsdale, San Mateo—573-8031 HOURS: Mon-Sat 10am-7pm

M. and Mme. Merlet have crafted a small piece of France in the middle of a plastic American-style shopping center. Each time we go we are armed with questions from our last visit, but we must tell you about this wonderful place without further ado. First, they have picnic box lunches to take out. We dined lavishly on a box for two, which contained: two croissants (more about them later), two French rolls, turkey and ham very thinly sliced (on 24 hours notice, this can be replaced with roast chicken), potato salad, green salad (with cabbage instead of lettuce as the base), French mustard, mayonnaise, garlic sausage, paté and dessert. Also included are sturdy knives, forks, spoons and napkins. The paté was excellent, the turkey and ham tender, and moist, and the garlic sausage was out of this world. The desserts were small tarts filled with a creamy, custardy filling, topped with half a peach. We were absolutely stuffed and the cost was a modest \$2.79 per person. Since everything is made fresh in the shop, you must order in advance by 11am. With a few tables available, there is a prix fixe lunch (11:30-1:30) for either \$2 or \$2.50, depending on what is served. Alas, they have always been out of lunch when we have arrived (once at 12:45!) but we keep hearing good reports so will keep on trying. There are some half-dozen different kinds of paté, all under \$4 a pound. We love the rabbit paté, but they also have beef, pork, goose and duck on hand. There are whole quiches available (around \$2-\$3) which are outstanding. The Merlets hail from France and have brought with them the most divine lighter-than-air croissants (30c each, \$3.60 a dozen) that are equal to (and, in most cases, better than) any which France has to offer. We are told that during football season, the Merlets do a land office business with fans picking up box lunches before a game; what a great idea, not only for sports events, but a day at the beach or an easy,

filling dinner. We are still eating our way through this shop and still asking questions about different items. It is definitely worth the drive to dine so well. The shop is heaven on earth for French food lovers!

## BUYING JEWELS IN HAWAII

We were told by several localites on Maui that tourists should be extremely cautious when it comes to buying jade, opals or lapis lazuli in the Islands. Almost all the local jewelers in Lahaina participated in a full page ad in the local papers last summer warning customers about knowing what they were buying and demanding some kind of guarantee in writing, since the practice of impregnating inferior gems with some kind of dye seems to be growing. That promptly stopped me from buying a piece of lapis lazuli, since I really couldn't tell the difference even if it were pointed out!

## CLEVELAND WRECKING COMPANY

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HOURS: Mon-Fri 8-5; Sat 8-1pm  
The hours listed are for a store located within the headquarters of this large and well known company. Here we've found bits and pieces of different buildings, bits that have been saved for us: doors, doorknobs, bathroom sinks and toilets, marble of all kinds; in short, a wealth of items providing fun and inspiration, even for the browser. At times the company sells direct to the public (look in the Chronicle/Examiner under "Misc. for Sale) or phone and find out where and when the salvage will be sold. Some materials may be slightly damaged, so prices are very low, but it is the buyer's responsibility to check this out, since there are no returns. Most times you can find someone to answer questions and point out flaws, but not always. When the Alaska Building was demolished in San Francisco, we bought a few 1" x 1" marble tiles for \$1 each; other items included great slabs of marble for \$1 to \$2.50 per square foot, depending on condition—perfect for an immovable table! This is a wonderful way to preserve, recycle and use the past.

(continued)



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**LA QUICHE** — 550 Taylor St., S.F. — 441-2711 HOURS: Tue-Sun, Lunch: 11:30-3; Dinner: 5:30-10, except Fri-Sat until 11pm

Co-owners Jean, Simon and Claude have added to our tiny list of pre-theatre dinner restaurants. A friendly, small (seating 44) and relaxed spot in which to dine, you enter the restaurant and are instantly transported into a petite French province (even though there's a large map of Paris on the wall), surrounded by lovely light fixtures and old paintings, fresh flowers on the tables and the most exquisite antique clock (look for it hanging next to the kitchen door and hear it chime the hour). We have only eaten dinner here; there are 30 French crepe specialties from which to choose, from eggs and cheese (\$2.25) up through the most expensive crabmeat in white wine sauce (\$3.65). Four special dinners are offered nightly, and frequently change, but we have enjoyed Coq au Riesling, Coquille St. Jacques and Saumon Sauce Aurore, as well as Beef Bourguignon. The specials are \$5.25 to \$5.95, and include a delicious, everchanging soup, salad in the French tradition, baguettes of lovely bread and fresh, sweet butter, as well as an excellent coffee. One may also order an authentic quiche, with salad (\$2.25) made the way we love it, slightly runny and flavorful with lots of cream, bacon, ham and gruyere cheese. We have sampled the excellent Creme Caramel, but really freak over the Chocolate Mousse for \$1. Aperitifs, beer and wine are available; we always enjoy a bottle of house wine (C.K. for \$3.75 or a half-bottle for \$2 or, if you're alone, 75c a glass). Lunch specials, in addition to all the crepes, quiche and salad, include Crabmeat Casserole Florentine, Shrimp Louie, Coquilles or Poulet Bon Femme, each for \$2.95 including the baguettes, butter and coffee. Now, with many great restaurants around the theatre district, we need never complain about indigestion pains or hunger in the middle of a show!

**LA BODEGA RESTAURANT** — 1337 Grant Ave., S.F.—398-9555 HOURS: Wed-Sun 6pm-11pm or when ready! Owners Bernie and Carla Kreil do everything here. To be absolutely accurate, Carla does almost everything (Bernie, when asked, told us he found Carla through a Chronicle Want Ad!). She cooks, waits tables, serves, cleans up and dances a mean flamenco. Bernie, when he's not taking your order or chatting with you, plays an equally mean flamenco guitar, accompanying Carla (when

she's free to dance on the postage stamp floor), or just noodles around for his and your entertainment. All this is free, so to speak, since there's no cover charge or minimum. Dinner is a simple, family-style affair, consisting of either Paella or Arroz con Pollo (both quite acceptable), plus salad with oil and vinegar dressing, French bread and butter, French coffee and dessert (usually eclairs or petit fours). Would you believe \$4 for the entire shebang? You may decide to be the last of the big-time spenders and purchase a fifth of house wine (Monte Carlo Zinfandel or Chablis) for \$2.50 or order various ports and sherries.

**EINAR'S DANISH FONDUE HOUSE**— 1901 Clement St., S.F. — 386-9860 HOURS: 7 days, 5-10 pm

This lovely, small restaurant on Clement (one of our favorite streets in the world) features fine Danish food and is THE place to relax and be charmed. The Grand Master Salad (\$3.25) is more than that—a HUGE bowl of different kinds of lettuce, oil & vinegar dressing plus an apple, Danish ham, salami and cheese, a meal in one course! The Steak Tartare is tasty and fresh (\$3.95) and Danish Meatballs (\$3.85), served in a fine gravy, are filling. A Smorrebrod list reads like a book, and includes herrings, caviars, smoked and regular fish, meats and cheeses. Prices for these dishes range from a low 95c to \$3.20 for Danish smoked salmon and cream cheese. The Cheese Fondue is liberally laced with Kirsch, served with a plate of apple and toasted sesame seeds and gets our vote for one of the best fondues we have tasted (\$3.50 for one person to \$9.45 for four). The coffee served rates a special mention. Domestic and imported wines and beers are offered. This delightful spot only seats around 30, plus a few more at a small bar, so reservations may be in order, but don't let lack of them stand in your way . . . it's well worth waiting for!

*(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and Gayle's favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is \$7.50 per year, \$14 for two years, \$20 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Geary Blvd., San Francisco, Ca. 94118, or call 387-1728). Send 75c for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.*



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## FIREHOUSE FIVE, PLUS, JOINS THE S. F. ANNEX IN "A CHORUS LINE"

A preview is being planned of the hot new musical "A Chorus Line" by the Firehouse Five, Plus and the San Francisco Annex for Thursday, May 6th, the night before the musical officially is open to the public.

These two San Francisco's philanthropic organizations will merge to raise funds for a new cultural enrichment program for the Oakes Children's Center. The Firehouse Five, Plus which is known in the Bay Area as being the world's smallest auxiliary takes its name from the location of its pet charity, the Oakes Children's Center in the historic firehouse of Engine Company No. 22.

San Francisco Annex President, Miss Anne Ehrhardt, appointed an Annex Committee headed by Miss Linda Shaheen which includes Messrs. Lloyd Liebes, Roy Dubrow, and Mr. and Mrs. Al Clark, Mrs. H. S. Bailie. The members of the Firehouse Five, Plus are: Mesdames Joseph Costello, Joseph Flahavan, Robert Gotcher, Richard Kunin, John Ward Mailliard, III, Jean McClatchy, Elizabeth Spencer Pfau, Donald Pritzker, and Robert Walter.

The joint benefit was the brain child of Arthur Simon who saw "A Chorus Line" on Broadway during a New Year's visit to New York. Arthur, San Francisco's leading party planner, will create the decor and menu for the gala evening. Plans for the evening include a 7:00 o'clock curtain for the musical followed by dinner and dancing with the original New York cast at the Design Center, 200 Kansas Street.

Sponsors for the benefit at \$100 per person will be called "Front and Center", patrons known as the "Supporting Cast" will be \$50 and "Stage Door Johnnies" at \$20 will have theatre tickets only.

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# GARDEN ARTS

Bob Goerner

A botanical garden, according to my dictionary, is a garden for the exhibition and scientific study of collected, growing plants. One of the best in the west is the University of California Botanical Garden at the head of Strawberry Canyon above Memorial Stadium. This month should be prime time for making its acquaintance with the wild flower area, African Hill and rhododendron dell near their peak bloom.

Up to the 1920's the site was occupied by a dairy farm. Farms in Berkeley? No-o-o. The garden is actually within the Oakland city limits. It's hard to believe now but the surrounding hills then were largely devoid of trees, the conifers and eucalypti having been planted, as they were in much of the Oakland-Berkeley hills. Across the road from the main garden is the newest development, being dedicated this month, the Mather Redwood Grove with a charming amphitheatre in the center for classes and discussions. The plan is to make this a miniature Muir Woods. It is taking some doing for this mini-climate is not to the redwoods' liking. Not damp enough. The grove was planted about 30 years ago and the trees would have been much higher in a more compatible location. The absence of undercover is now being corrected by the addition of composted redwood sawdust and the introduction of ferns and other material indigenous to a forest. The lack of fog and the low rainfall, averaging 26 inches a year, is being compensated by a sprinkler system.

Individual trees of each of the 10 genera in the redwood family will be found in the main garden and it may come as a surprise to find trees called "cedar", "cypress", "pine" and "fir" as members of this group. These trees are restricted in their natural habitat to moist locations around the Pacific Rim, the one exception being *Taxodium* found in the southeastern United States and Mexico. The Dawn Redwoods in the garden are among the first to be planted outside their home in China and since their introduction here in 1948 have caught the

fancy of many homeowners who wanted to grow a "living fossil" of their own. It was as recently as 1941 that fossils of a tree closely resembling *Sequoia* were first described by a Japanese paleobotanist. In 1945 some living material in eastern Szechuan was found to be identical and named *Metasequoia* (meta meaning beyond). Along with the Chinese Water Pine, another member of the redwood family, it sheds its leaves in the winter, so if you want to see it in its full glory you'd better wait until spring is well along.

If we, in northern California, continue to experience dry winters the Old and New World Desert areas of the Botanical Garden will attract visitors shopping for low maintenance plants to remake their home gardens. The main entrance road runs between African Hill and the New World Desert area and although the cacti and succulents growing in the two areas appear to be similar they are completely unrelated botanically. It is their mutual adaptation to a dry environment that have caused them to look alike. Technically it is called convergent evolution.

Iceplants are so ubiquitous along our highways that we understandably mistake them for natives and, in fact, several species have "escaped" and naturalized here. However, their site on African Hill tells the true story. My eye was particularly caught by a blue-green *Mesembryanthemum*, hard to overlook among all the more muted softer greens. I'm not sure I'd want to live with it but it's nice to know that nature can surprise us. Of the approximately 8,000 plants in the garden, the largest collection is of cacti and succulents, despite the killing freeze of the winter of 1972. Only the most tolerant to cold were able to survive. Since then there has been considerable replanting, but with some difficulty, as the collection had been gathered by means of expeditions and the trading of plants and seeds with other botanical gardens and universities.

No such problem existed for the smaller plants growing in the protection of the Succulent House. The day I visited the house the small cacti were the center of attention of the younger set and I think there must have been some later importuning for a window dish garden. Most attention was centered on what have been called "Cactus Bunnies", a cutting of a mutated yellow or red cactus grafted on a medium green triangular stalk. The resulting plant is irresistible to youngsters and more than a few grownups. Some mail order catalogs list them.



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The California area is the largest devoted to a regional collection and some of the material has been grouped to illustrate plant communities such as a pygmy forest, dry river bed, north coast dunes and so on. There is a self-guiding Indian Trail (the booklet is available at the office for 50 cents) featuring 29 of the more common plants used for food, medicine, utensils, building materials and weapons. Things I never knew: the California poppy's leaves and buds were roasted by the Indians for food and pieces of the root were used as a toothache remedy. The Buckeye or Horse Chestnut seeds were collected by some tribes in the late summer and eaten after leaching to remove the poison. Untreated, the crushed seed was used to stupify fish which then presumably were consumed without ill effect. Any number of plants were used as we use tobacco, either smoked or chewed.

The herb garden should soon be looking its best. The newly-sown annuals will be on the way and the herbs that die back in winter once more in evidence. In botany an herb is a fleshy-stemmed plant that usually dies down to the ground over the winter. But most of us use "herb" to refer to plants used for flavoring, medicine or fragrance. Hence the inclusion of carnations (also called clove pinks), scented geraniums and lavender, all used in perfumes. I assumed that marigolds were in the herb garden for its reputation as a companion plant to repel insects but the booklet on the herb garden, available at the office, states that the leaves and flowers have been used to treat jaundice, skin diseases and headaches and, up to World War I, marigolds were used as wound dressing. The flowers have also been used to color butter and cheese as well as yielding a yellow dye used on cloth.

The main garden is open to the public from 9 a.m. to 5 p.m. daily with docents on hand during the weekdays to guide the visitors. School, church or club groups should arrange for tours in advance by phoning 642-3352. There is a small charge for this service to go toward development of the garden. Finances are tight as in most all educational institutions. There is no charge for individual visitors. Booklets describing various areas are on sale at the office at cost. Outdoor plaques are in the process of being placed at strategic locations so you can tour-it-yourself.



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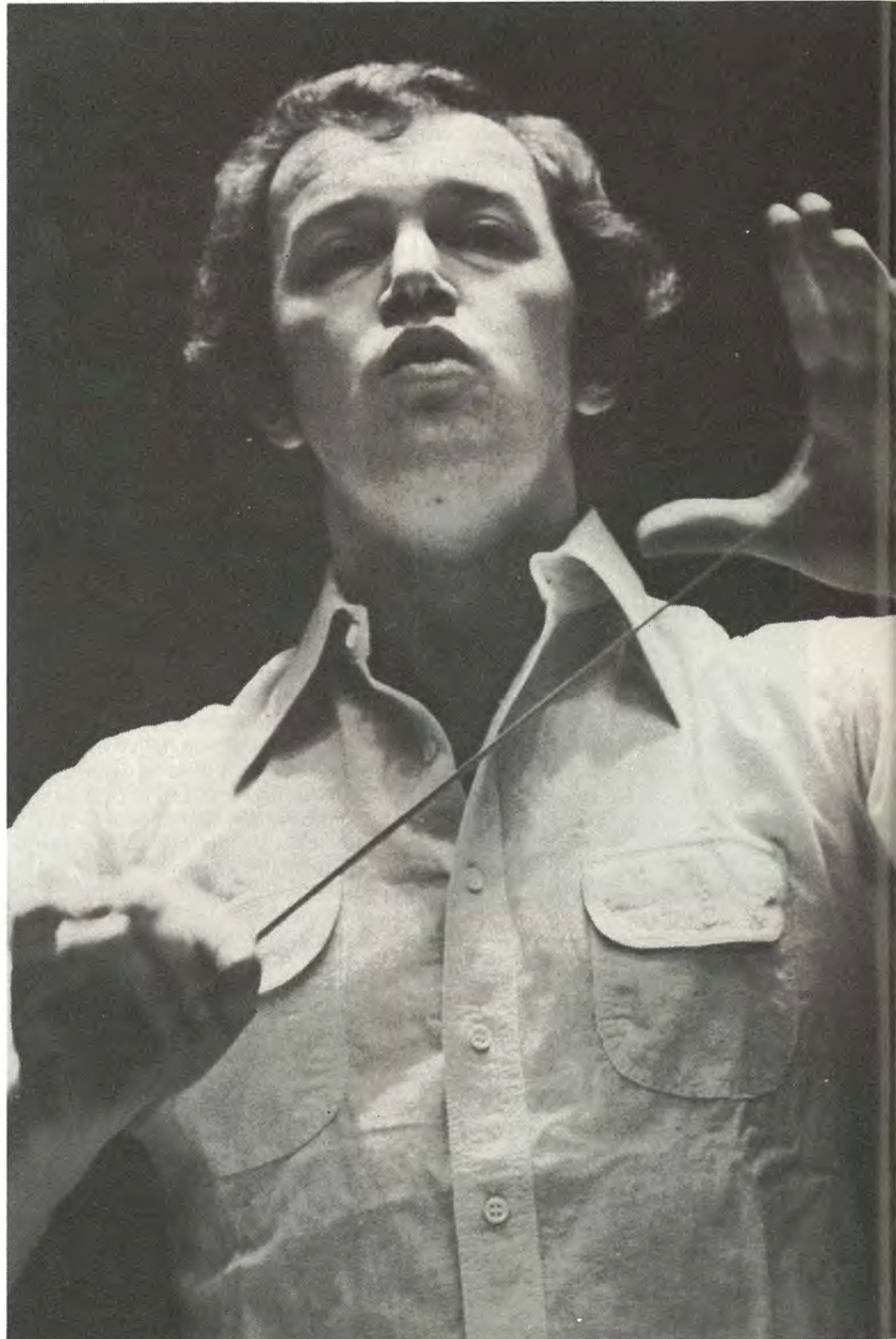
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# Edo de Waart Our New Maestro

by BLAKE A. SAMSON





The man is immensely affable in person and on the podium a conductor of remarkable precision and musicality. His appointment to succeed Seiji Ozawa as Music Director of the San Francisco Symphony has met with optimism from all corners of the Bay Area's music community.

"I have good feelings about where we are starting," comments the 34-year old Dutchman.

"I am very impressed with the capabilities of the Orchestra and find myself fortunate to come into a management that I find very efficient and professional."

As the ninth Music Director in the Symphony's sixty-five year history, de

Wart is cautious about promising more than he can deliver but certain modest aims still emerge.

"The emphasis will be undoubtedly with the romantic and classic repertoire."

Like Ozawa, de Waart also has a fondness for modern works. However, he leans more to the "romantic modern composers"—men like Berio and Dallapiccola—rather than the *avante-garde*.

"I don't believe," he says, "I should do things I can not believe in." Therefore, he'll leave the Stockhausen to others who might guest conduct the orchestra.

He will continue exploring Bee-

thoven and Mozart in depth and will expand into Bruckner and Mahler, adding Schoenberg and Webern along the way. Judging from his Philips recordings we can expect some rather good Rachmaninoff and Strauss as well.

"I'd like to incorporate other good composers whose works should be better known." In this category he mentions Glazunov and Borodin.

When he does program modern works, de Waart indicates he will try to get away from the sandwich method: "You know, start with the Leonore Overture, sneak in a modern piece and, thank God, bring on at the end Isaac Stern with Brahms."

*(continued)*



L to R—Executive Director, Joseph A. Scaidi, Maestro and Mrs. Edo de Waart, Hans Osterlee, Manager, Rotterdam Philharmonic.



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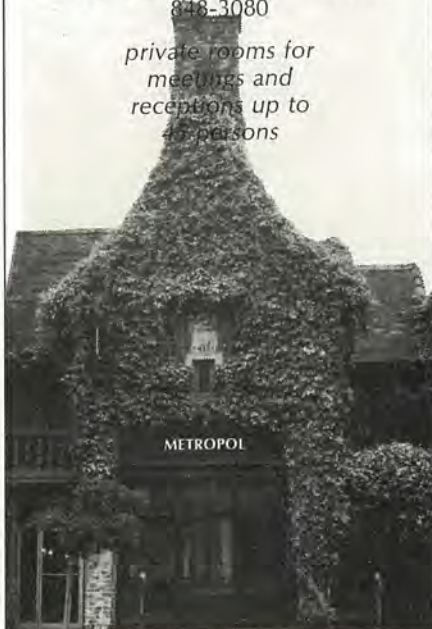


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His philosophy follows a viewpoint he once told *Records and Recording Magazine*, "Most people's ears haven't developed beyond Stravinsky's *Sacre du Printemps*."

"Our task must be to take them a few steps further, gently."

A lot of modern music, he notes, is played very badly. "If we can play it well, then it might sound more convincing."

"People mustn't expect too much too soon. There's an old saying: 'What grows slowly grows well.'"

De Waart's four year appointment which starts with the 1977 season marks a highpoint in a career that has increasingly attracted international attention since 1967 when he assumed permanent conductorship of the Rotterdam Philharmonic.

At 26, he was one of the youngest conductors in the world to lead such a significant orchestra.

Since then he has guest conducted every major European and American orchestra, including the Berlin Philharmonic, the Boston, Chicago, Cleveland and Philadelphia Orchestras.

De Waart started his career as an oboist with the Concertgebouw Orchestra, studying conducting at the same time with Jaap Spaanderman at the Amsterdam Music Lyceum.

In 1964 he won first prize in the Dimitri Mitropoulos Competition in New York and, as a result, became Assistant Conductor to Leonard Bernstein and the New York Philharmonic for the 1965 season.

What looked on surface to be a tremendous opportunity was less than that in reality.

"We had about two hours to conduct the whole season," de Waart remembers. "It drove me crazy. You just sit there and become terribly frustrated watching someone else do it the whole year."

Returning to Holland the next year, de Waart accepted the post of Assistant Conductor to the Concertgebouw under Bernard Haitink, and, after one year, joined the Rotterdam Philharmonic.

Acquiring that orchestra at an optimum time — the players were young and it had just moved into

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an ultra-modern concert hall, De Doelan, finished in 1966—de Waart and the orchestra started its sharp climb to international acclaim.

In the process he earned a reputation for congenial and rather democratic leadership. He stressed the importance of an equally open and candid administration here, particularly in its relationship with the press.

Conducting in a mild, unornamented manner, he has steadily been noted by critics for his clear delineation of musical forms, acute sense of balance and enriched orchestral tone. His special sensitivity to woodwinds should complement the orchestra's strong string section to good effect.

"I guess you have a nose for certain things," he tells me. "I've always been interested in structure, in phrasing, in reworking themes and I seem to see these aspects of music easier than other things. I like puzzles."

He uses Brahms as an example.

"Sometimes the way Brahms reworks a phrase, it's really a code. You realize it and say, 'Hey, that's the reverse of that; how marvelous!'"

"And then he does so many harmonic things that make the same melody interesting. I like very much to bring out harmonic exchanges. It's just one of those things I particularly enjoy doing."

The year de Waart accepted the Rotterdam post, he made his guest debut with the London Symphony Orchestra and toured the United States with the Concertgebouw. Last year he toured Europe and England with his own Rotterdam Philharmonic. He will continue as conductor of the Rotterdam Philharmonic concurrently with his new San Francisco post, combining repertoire when possible.

In 1970, de Waart started the first of many appearances with the Netherlands Opera where he conducted *Fidelio*, *Carmen*, *The Rake's Progress*, *Bluebeard's Castle*, *Erwartung* and the Holland Festival's production of *Aida*.

He is committed way into 1981 to conduct for the Netherlands Opera,

among many things Wagner's full *Ring of the Nibelung*.

In America, de Waart frequently conducts the Santa Fe and Houston Opera and has conducted at Glyndebourne, England as well. In the summer of 1975 he helped inaugurate the Concord Pavilion and will return there this season.

"The mainstay of the orchestra is in its own community and surroundings," he stresses. "I think the Music Director should be visible, but I don't think the San Francisco Symphony should be Edo de Waart."

"To totally run your organization on the personality of any given person is a mistake. I would like an audience to come and to sustain us on the strength of the orchestra and what they have to give."

One priority in the Symphony's future plans was definitely clear during de Waart's press conference. That was the need for a new symphonic hall.

"Ours is an art," de Waart stressed in a clear, committed voice, "that must be given in perfect acoustic surroundings."

"I don't think I say any secret when I say the Opera House is not ideal."

He strongly hopes that the designers will work with wood and real plaster in the new building. "The more natural materials we use, the better the acoustics."

Unlike Ozawa, he plans to keep recording and traveling to a minimum: "I think in the next five years I'll do about five weeks altogether guest conducting elsewhere which suits me just fine."

Nor does he ski, Ozawa's favorite past-time. "It must be great to go down head up but must be terrible to go down head first."

When he puts down his baton, it's for a tennis racket or backpack.

"The position leaves a lot of room and I can make of it what I want." His appointment makes the San Francisco music scene hopeful indeed.

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## RARE EXHIBITION AT THE GILBERT GALLERY

San Franciscans have the opportunity to view, at the Gilbert Gallery, 590 Sutter Street, an exhibition of the most recent paintings of Endre Szasz, thought by many to be Hungary's greatest living painter. Szasz has won six major awards for his Surrealistic style painting, and his illustrated version of the Rubaiyat of Omar Khayam is on display in London's British Museum, where the curators have hailed it as one of the best illustrations to be done in the last 500 years. The artist has also been the subject of three separate film and television documentaries, one produced in Hungary and the other two produced in Canada and seen both in Canada and the United States. His work hangs in 16 nations around the globe.

Dr. H. Lester Cooke, Museum Curator of Arts of the National Gallery of Art in Washington, D.C., has said this about Szasz's work:

"I am impressed with the quality of Mr. Szasz's work. It is evident he is a master of his craft. In recent years, the technical achievement in classical painting techniques has been despised. Now there is a change and people once again are respecting the craftsmanship typified by the old masters. Mr. Szasz has perfect sense of form—he can model and pick up nuances—and a limitless range of imagination. The faintly macabre overtones in his work are true to his Middle European heritage.

I wish for Mr. Szasz all the success in the world because he certainly deserves it. I am delighted to see a return to classical painting techniques handled with great beauty and finesse."

According to Terry Kirkman and Judy Heviz of the Montreal Star, "His characters and buildings stem from the Middle Ages, ghosts reawakened to haunt, yet not with a horrific impact. Rather, Szasz prefers to hypnotize his viewers, drawing them into his nowhere land with a gentle yet powerful magnetic pull."

When asked what is the difference between a good painter and a great artist, Endre Szasz replied:

"There are many so-called artists who are good craftsmen but they do not reach anyone, because they have no message, no philosophy, no raison d'être. The essence of great art captures the artist's responsibility to society. Every true artist is a revolutionary. Michaelangelo in the 'Last Judgement' created the new Renaissance Man in the figure of Christ.

Thus inspired, he became the true revolutionary of his time. I strive to paint in the universal language of today's needs for today's living, and hopefully, tomorrow's immortality. My generation invented Fascism and the Concentration Camp. Although I refused to participate in this retrogression to the Dark Ages, I feel passionately ashamed that my generation spawned these atrocities, and feel the responsibility to right these wrongs, to free humanity from the Ghetto of despair, the Concentration Camp of the imprisoned mind. Now I paint in the awesome shadow of the hydrogen bomb and my paintings sometimes seem to sense the impending doom of that which may hang over us next. But almost in contradiction I believe my work also reflects a strength and beauty and hope that man will survive just as true art will survive. Not as a dream, but as a living substance.

I am pleased to present my work to the people of San Francisco. I hope you will receive it in the same warm sentiment with which I present it."

### THERE'S OPERA AT "CSUH"

California State University, Hayward, will present several opera performances this month as well as one in May.

At the University Theater on April 10, 13, 15 and 17, they will present a student production of *Albert Herring* by Benjamin Britten with libretto by Eric Crozier. The production will be conducted and directed by Tom Acord; Richard Barulich is the designer. All of the performances begin at 8:15 pm. Ticket prices are \$2.00 for general admission and \$1.00 for students. For reservations call 881-3261.

On May 23, also at the University Theater, there will be a presentation of the opera *Le Pauvre Matelot* by Darius Milhaud, with libretto by Jean Cocteau. This is a joint production by the California State University, Hayward, Opera Theater and the University of Santa Clara Opera Workshop. This is not a student production, but will be sung by Kristina Jaqua (mezzo soprano), James Bert Neely (baritone), Tom Acord (tenor) and Gerald Fitzsimmons (bass). The performance begins at 8:15 pm and the admission is free.

For all performances there will be full orchestra, costumes and sets.



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May 13-19—Neil Sedaka  
May 20-June 2—Frankie Valli

**John Ascuaga's Nugget** (Celebrity Room)—  
(Reservations toll free 800/648-1177)  
thru May 9—to be announced  
May 10-20—Bobby Vinton  
May 21-31—Tennessee Ernie Ford and Life

**LAKE TAHOE**

**Harrah's Tahoe** (South Shore Room)—(Reservations toll free 800/648-3773)  
thru May 6—to be announced  
May 7-20—Don Rickles and Ben Vereen  
May 21-June 9—Wayne Newton

**Sahara-Tahoe** (High Sierra Room)—(Reservations toll free 800/648-3327)  
thru May 2—Jack Jones and Teresa Brewer  
May 3-12—to be announced  
May 13-19—Al Green and Charo  
May 20-26—Freddie Prinze and  
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Opens May 7—to be announced

**LAS VEGAS**

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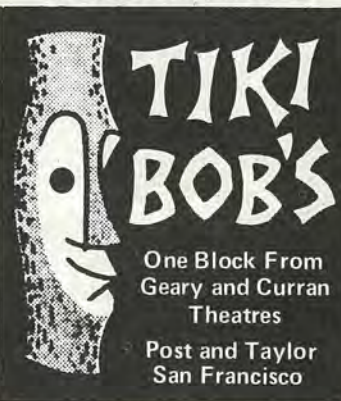
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# DINING IN NEW YORK: QUO VADIS

by BLAKE A. SAMSON

The dinner I had at the Quo Vadis, 26 East 63rd Street, New York a month ago is imbedded in my memory. I only need think *Petite Marmite Henry IV*, *Faisan* or *Soufflee Praline Aux Amandes* and the flavors rush back into my mouth and mind.

This is *la cuisine royale* and should be reserved for a full evening's homage — an anniversary, special birthday or evening of certain magnitude.

My guest and I arrived at the silver and smoked art-nouveau glass doors at 8:15 and departed 11:30. On the way home, I realized as I rested in the afterglow that tears were gathering in my eyes. I thought restaurants of this quality had vanished.

From the marvelous yellow-haired hat check peering over her half-lens as if out of Proust to the palatial red and gold dining-room vaguely patterned after a Roman wall painting, the immediate impression of Quo Vadis is of studied opulence.

Being cynics of the twentieth century, my guest and I thought it an ominous first impression (Rome was after all the downside of Greek civilization) but there was nothing garish or insincere about our meal.

My soup was a *Petite Marmite Henry IV*, so named for its earthenware pot, the marmite. This is a refined — at the Quo Vadis an exceptionally refined — pot-au-feu.

Succulent cubes of burgundy-colored beef brisket floated next to one-inch squares of chicken in a shimmering *consomme blanc*, splendidly clear, laced with the aromatics of celery, onions stuck with cloves, a *bouquet garni*, turnips and carrots.

Freshly grated Parmesan cheese was sprinkled on and triangles of toast were served to the side.

Although one might miss the country ingredients of a mild cabbage julienne and pieces of chicken giblets (perhaps thought here too common for the city), the separated but delicately balanced flavors made this *Petite Marmite* a classic, gentle yet savory.

My companion had a chilled *Consomme Madrilene* that mastered the trick of achieving a ruby red tomato color without being overly acidic. It had the sparkle of most clarified and jellied soups and the strong flavor of a well-reduced stock.

Most spectacular of our hors-d'oeuvres was the *Fondue Bruxelloise*, a Belgian blend of Parmesan and Gruyere cheese formed into two half-dollar balls, rolled in breading and deep-fried. The center was soft and moist, the breading golden and crisp. It is served with sprigs of parsley quickly popped in and out of a periously light oil and are of such crisp character my companion has yet to recover.

*Champignons Gratines Forestiere* are mushroom caps filled with another mushroom puree perfumed with truffles and bathed in Mornay sauce. While the mushroom crowns were overly soft, the Mornay was an exciting union of Bechamel, Gruyere, cream and egg. The *Crepes Quo Vadis* (crab, lobster and shrimp married in a silky hollandaise) make a third recommended overture.

Passing up lobster poached in a light fumet, flavored with tarragon, Pernod and hollandaise and the equally renowned rack of lamb, we settled on the *Faisan*, a pheasant for two roasted in a most dramatic *caserole lute*.

A band of dough is placed around the edge of an oval copper pan, the lid pressed down and "soldered" airtight by the pastry and then placed in the oven.

When served, a knife is inserted between the lid and rim, the dough cut, and a woosh of powerfully-fragrant vapor passes through the restaurant.

Heads turned to our table and a plump, bronze pheasant was lifted out of his drippings to be carved at our side. Meanwhile cognac was liberally (perhaps too liberally) sprinkled into the drippings which were then reduced to a rich but mildly grainy brown sauce.



The wine steward when advised of our entree selected for us a 1969 Santneay from the Cote de Beaune, a remarkably unusual lobster-bisque-colored red burgundy with a silky sheen and elegant flavor. The vintage year was a magnificent one for the Santenays and a better companion for the pheasant could not have been picked. From this, I adjure their wine suggestions to be impeccably appropriate and trustworthy.

The evening's coup-de-grace came with the dessert, a *Souflee Praline Aux Amandes*, as chiffon a confection as one could wish.

The moist and airy flavor of egg white and sweet milk of the souflee base gradually yielded to the crunch of suspended, toasted almond slivers. The result was so diaphonous as to make the cream sauce spiked with orange and a bit of Grand Marnier totally unnecessary, like putting lacquer on top of a pastel of great subtlety.

Quo Vadis, in serving the topping, bows to a standard American practice; happily, one can set the sauce aside and reveal in the souflee itself.

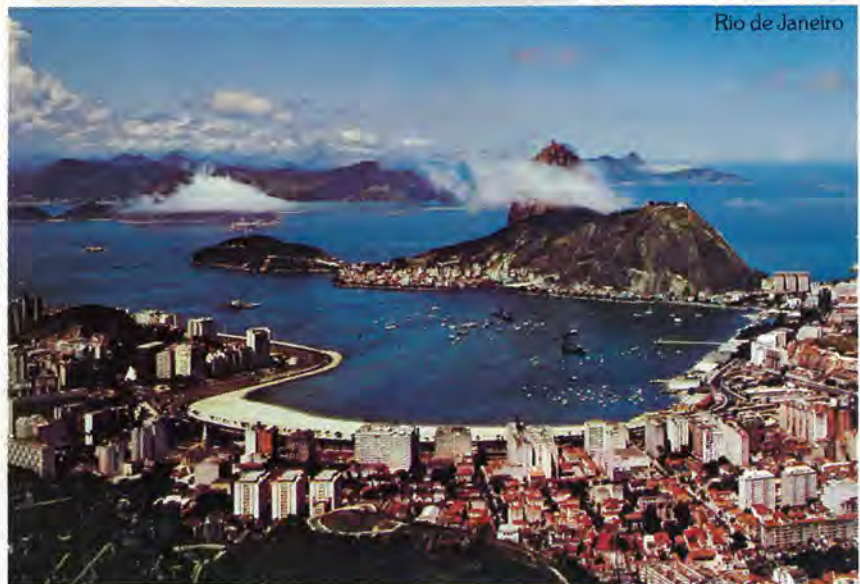
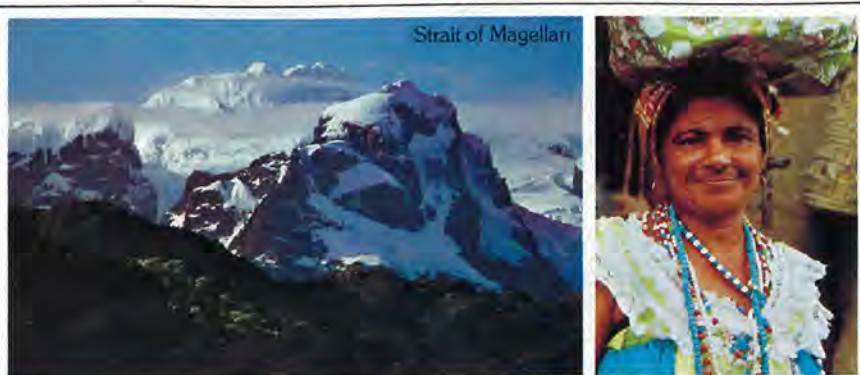
The service is proud but kind. No opportunity is missed for attention, from repeated changes of silverware to lemon-scented finger bowls. Ash-trays are whisked away and cleaned after each crushed cigarette. A drop of coffee on the saucer? It is immediately replaced.

The service is on a maroon-ribbed porcelain with a thin gold edge; the glassware, utensils and linen are of high quality.

One could well imagine a countessa or the late Somerset Maugham seated to your left and both would respond to Gino Robusti's concerned solicitations (he is the owner with Bruno Caravaggi) with no less warm affection than the regulars showed this night. This is a restaurant for the well-bred and their distinct mien provides enough theater to surpass any evening on Broadway.

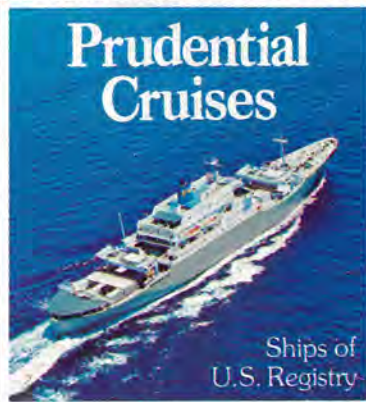
One knows, if one wanted to fete grandfather on his eightieth birthday or one's wife on your tenth anniversary, that this is the proper place and the tab (unquestionably dear) will be discretely delivered, well hidden from their eyes.

Quo Vadis is, in short, a crucible of fond, permanent memories, eminent-ly deserving of its fine reputation.



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## "RHUBARB REVUE"

The longest running annual variety show in the Bay Area has to be the "Rhubarb Revue", staged in Tamalpais Valley (the first little valley on the left as you drive North into Mill Valley) by the Tamalpais Valley Improvement Club. Opening April 23 for a four week-end run (Fridays and Saturdays at 8:30 p.m.) the three-act production began in 1955 as a modest fund-raiser for the Club's building fund. It has flourished since then as a cabaret-style show, with the audience seated at tables on a first come, first seated basis, bringing their own refreshments.

It is a lively, bouncy show, with both a "home" flavor and the salt brought to it by several professional performers who are in it just for the fun of it. A few strictly amateur players have added some polish of their own by appearing in the "Rhubarb" for a number of years.

The results speak for themselves. Proceeds from the show have bought the Club ten acres of park-like recreation area and the site where a new clubhouse has been built, with its own stage, and sound and lighting systems. Acts from the show, or ones so closely parallel, have been seen on nationally televised comedy shows, sometimes while the "Rhubarb" was in rehearsal or immediately after, perhaps hinting that there are one or two busy little TV scouts in the Marin County area.

("Rhubarb Revue", Tamalpais Valley Improvement Club Hall, Marin Avenue and Tennessee Valley Road. Tickets \$3.00. Box Office 388-9662. April 23-24, April 30-May 1, May 7-8 and May 14-15. Curtain at 8:30 p.m.)



Connie Goldwater and Dick Lewis live up the twenty-second annual Rhubarb Revue.

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