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May 1976

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PERFORMING ARTS

THE BAY AREA'S MUSIC &
THEATRE MONTHLY MAGAZINE
MAY 1976/VOL. 10, NO. 5

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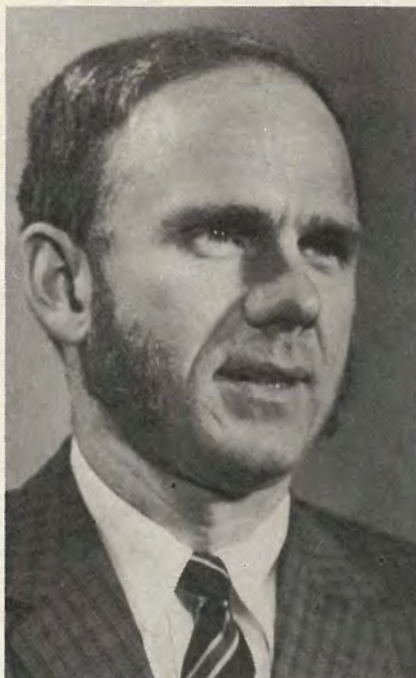
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UNITED AIRLINES

THE CRITIC: IN DEFENSE OF THE COMPOSER

by MARA DIAMOND



Paul Hertelendy

"One of my jobs in analyzing a musical performance, is to act as a representative of the composer, especially if it's a composer of the past," says Paul Hertelendy, critic of music, opera and the dance for the *Oakland Tribune*. "I try to weigh, as far as I can, to what degree the composer's wishes are being conveyed in this particular performance."

To accomplish this, Hertelendy carries with him a copy of the musical score whenever possible. "Beethoven or Mozart can't be here to defend their works, so it's up to the critic," he says. "Though most conductors and performers are very conscientious, many consciously alter notes, or more frequently, dynamics, pace, or ritards, in a way which can be very effective in the concert hall—yet without necessarily adhering to the performance practice of the composer's time," Hertelendy feels.

He brings this to the reader's attention when reviewing the performance, "especially if there's reckless-

ness involved on the part of a musician." Occasionally a musician takes a very intuitive approach to something, such as music of Brahms, or Wagner, for which we have a long tradition of play, and for which we know how they wanted their music played, and how fast. If he deviates wildly from that, we presume he should have a good reason for doing so, and "we think it's worth noting in the review," says Hertelendy.

"This is the whole reason the journalistic music critics first got started, about the beginning of the 19th century. New music came out and apparently there was a bigger and bigger gulf between audience and the composer, and it was felt there were valid reasons for writing articles about what was going on, and where it fits, and how it fits in with other music. It provided both the people who attended and those who couldn't with an opportunity to have an idea of what was going on, of what schools are represented, and how the style deviates from the directions that the composer previously took. I think these are all germane," he said.

Paul Hertelendy has been the top critic for the *Tribune* since 1964. In fact, he began writing musical reviews while still a student at the University of California at Berkeley, where he studied acoustics, physics and mechanics, receiving, ultimately, a Ph.D. degree in Mechanics, which, he confesses "isn't music by any means."

He had studied instruments—piano and cello—since primary school and went into musical fields by taking music courses as electives at Princeton and Stanford.

He was born in Hungary into a diplomatic family, and had learned to speak four languages by the time he was eight years old. "I later picked up Italian, so I could understand opera," he said. His wife is Peruvian, and they usually speak Spanish and French in the home. "Linguistically, I came out pretty

well, which is a big advantage in that much of my work as a critic does not involve the English language. It was a great initial start."

He began writing music reviews for the *Daily Cal* at Berkeley, and then, upon recommendation of a professor, was employed by the *Tribune* following the retirement of the music critic there.

"Getting a start as a music critic is very difficult, because there are about a hundred people for every job that is available," he said. Though his knowledge of music came "piece-meal—in bits and pieces," he feels the historical aspects of music can be picked up from one's own interests and from extensive reading. He is a voracious reader, and has an extensive music library of some 300 books in his office, as well as a home library.

He believes in accuracy in the strictest sense. "History usually plays some role in what you're writing about, so a good library of reference books is indispensable, and I wouldn't want to go without them."

"I think one of the things that makes the field of the music critic so unique is that attempts to institutionalize it into a degree program for preparation of music critics have not been terribly successful. Some people come out very well, but others have misgivings about such a program."

He quotes a personal favorite critic, Paul Hume, of the *Washington Post*—"If you want to be a music critic, the best thing is to know all there is to know about music and then be able to say it in an interesting way." Hertelendy feels this is indeed the challenge.

"If one tries to broaden one's horizons the entire time and offer a wide enough mix of topics, a reader who is disinterested this week can be really turned on to music next week," he said.

Hertelendy doesn't feel the transition from a scientific background to one of professional critic is that unusual. "Monetarily it's not as rewarding as engineering would have been, for instance, but it's very rewarding internally, and I find it very exciting and challenging to be able to express on paper something that you hear as an aesthetic and usually non-verbal experience."

"This is a very fascinating thing and it's constantly new. Every week you get new experiences and you have to look at things from new perspectives. So however staid classical music may appear to be, our perception is constantly in evolution."

(continued)



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Roos Atkins

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"Too, depending on who the composer is, music can be approached either from an aesthetic or a technical point of view. There is a very strong trend in this century to a kind of technical, quasi-mathematical type of music, and that aspect is built on science." He points to the mathematically trained composers Xenakis and Boulez as examples.

Hertelendy feels he was largely "self-taught," as a music critic. While working full-time as a music critic, he was awarded a journalism fellowship to Stanford, where he spent a year concentrating entirely on courses in music history. One of the prerequisites of the Stanford program is that the recipient of the fellowship be a practicing journalist. He attended Connecticut College pursuing a program for the dance critic where he received intensive exposure to dance and choreography improving his perception of the art of dance, this with the assistance of a grant from the National Endowment for the Arts. He has also done electronic composition at Mills College.

His work at the *Tribune* often involves the interviewing of performers for profile articles. This is a very interesting, though not a big part of his work. "Just recently I spent an hour interviewing Aaron Copland, one of the deans of American composers." That same evening he attended a premiere in San Francisco, then at the crack of dawn the following morning conducted a telephone interview with that same composer of that premiere. "That's the pace at which things are breaking all the time, and one of the regrets is that I can't keep up with it all."

Hertelendy feels that, after New York City, the Bay Area is the most stimulating of any of the areas in the United States for serious music, dance, ballet and opera. "U.C. Berkeley has one of the most active musical performance programs of any university, and quality-wise we have perhaps the best opera in the world in San Francisco. We have four professional symphony orchestras, numerous dance companies, and at least two substantial ballet companies. This is a very exciting place to live."

He often finds tremendous fulfillment in very little events performed by people whose names no one would recognize — "It's a curious thing. Conversely, very often you go to a mass-audience event with a \$25 ticket, featuring some big star performing, and there's a certain sense of emptiness or deadness. Just recently I went to a performance of Artur Schnabel, who is in his late 80's,

and found the first half of it left me completely cold. Yet the second half was alive with excitement and you could feel the sparks flying off the keys."

Part of the stimulus is to see how each event will take place and the outcome. "When it's 8:30 and things begin, there's a sense of excitement in the hall, even for an unknown performer. To me this is the essence of live performance. Most of the time you could get a cleaner, more professional performance on a phonograph record which has had 88 takes, spliced and re-spliced, but you don't have that element of chance and excitement that goes into the live performance."

He refers to the writings of early critics for interesting reading. "George Bernard Shaw wrote some of his most pithy and witty works as a music critic in London, about the time he was developing as a playwright. Shaw was extremely knowledgeable on matters musical and made some very astute observations when he went back to the future impact of the composers of his time. He could be quite scathing, but I imagine that helped to make him a good critic."

At the start Shaw used a nom-de-plume, Corno di Bassetto, which sounds like an Italian name, but actually is the Italian translation of the name of a musical instrument — one of Shaw's little 'in' jokes.

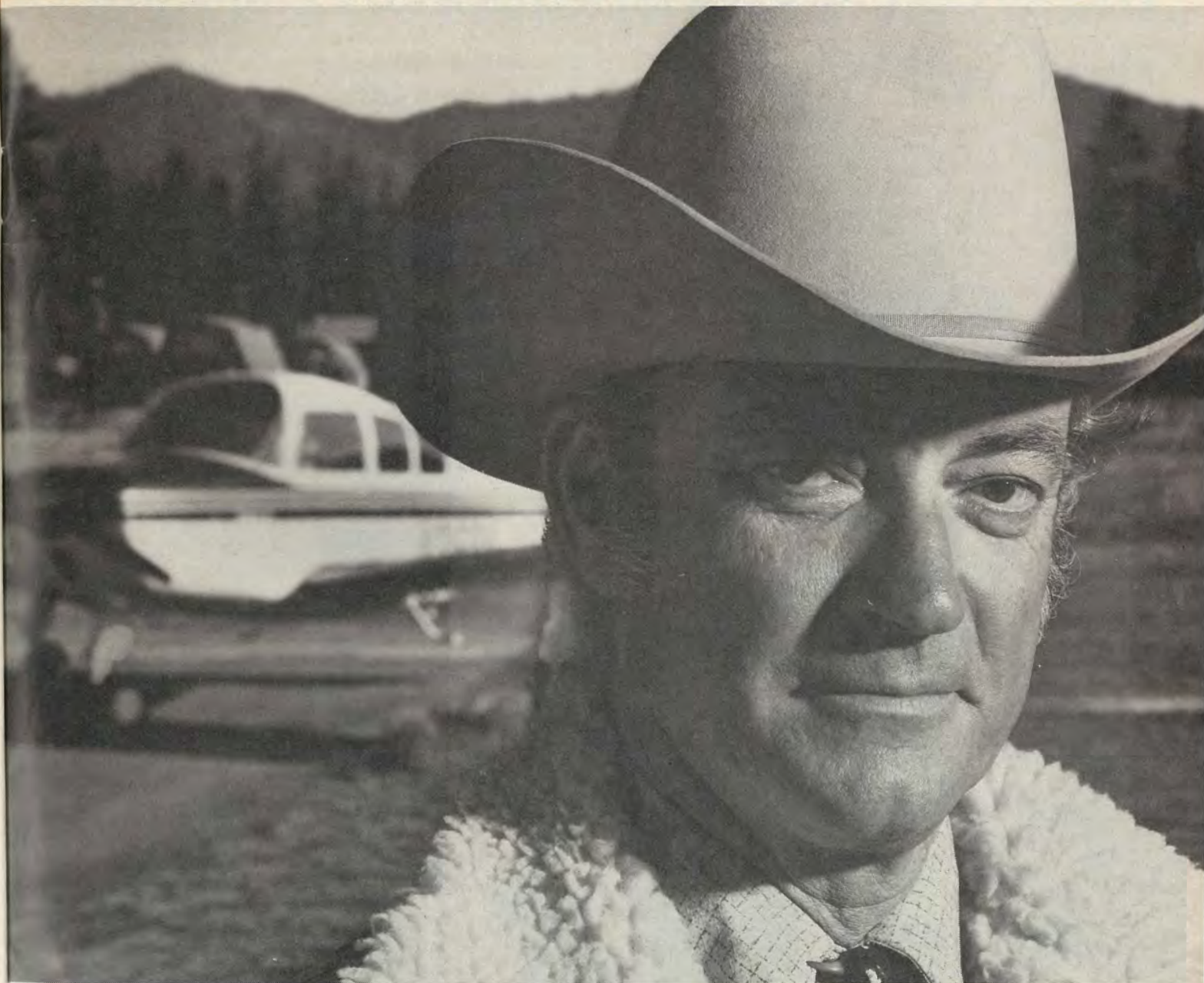
Looking back into the era from which Shaw emerged, Hertelendy sees at least one way in which criticisms have changed for the better. "The tendency then was very much toward bribing the critics, especially in Paris. But that's done with. Another change is in writing style. Then, the writing was fanciful, full of romantic imagery and novel-like prose in describing new musical works."

"In this century we've gotten away from that because it was found to be irrelevant. Today, if you bring in a little bit of imagery, you're already suspected of getting away from the real point of the music. That's because composers have gotten away from story programs and into precision and theory of music, and into their relation to the specific elements that they employ. Analysis has become respected."

The two most important things for the critic, Hertelendy feels, are in having the background of experience and knowledgeability, then to maintain an impeccable integrity.

"I think if you want to be a critic, you have to be as pure as Caesar's wife. Anything less and you're apt to lose your credibility."

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In 1972, two young men precipitated
the greatest Constitutional crisis since
the Civil War.



The Smell and Roar of the Newsroom

by BLAKE A. SAMSON

*"If seven maids with seven mops,
Swept it for half a year,
Do you suppose," the walrus said,
"That they could get it clear?"
"I doubt it," said the carpenter,
And shed a bitter tear.*

It was just an average day for news, June 17, 1972. The last major American fighting unit in South Vietnam received orders to begin its withdrawal. "Fiddler on the Roof" became Broadway's longest-running show ever (3,225 performances). A car that crashed headlong into a Washington bedroom, "Good morning," was duly photographed and sped across the nation on the wire services.

Ah yes, there was a thirteen-inch story under a eighteen-point headline in the following morning's Sunday New York Times: On June 17, 1972 at 2:10 a.m. in a chic Washington office and apartment complex at 2600 Virginia Avenue, N.W. five men were arrested inside the Democratic National Committee Headquarters.

They had 53 freshly minted \$100 bills in their pockets, a kit full of tools, two 35-mm cameras, 40 rolls of unexposed film, three tear-gas pens, a radio transmitter-receiver, two bugging devices — one decoyed as a smoke detector, the other disguised as a Chap Stick—a red wig, and two cryptic notations in one burglar's address book, "W.H. Hunt" and "W. House."

Thus began the whodunit commonly known as Watergate.

Who were these shipshod criminals, blessed with equipment like James Bond and why were they here, caught red-handed and rubber gloved in the Watergate cookie jar?

These were but two tentacles of a political hydra that would soon entangle Washington like some latter-day Laocoon for two and a half years.

But before we dutifully praise the journalistic stealth that cut the Gordian knot and run off to pay proper homage to Bob Woodward and Carl Bernstein, the deep-diggers who ferreted out the gophers, let us recall that the New York Times, the power and the glory of this country, put its first Watergate story on page 30. Surely then this was barely news fit to print.

Indeed the real lesson in the film "All the President's Men," Bernstein and Woodward's how-we-did-it thrill-

er, is not how the two Mutt and Jeff reporters tenaciously tugged at the loose ends of the Watergate tangle until the whole sorry weave came unraveled but rather how almost every other newspaper in America caught its collective (expletive deleted) in John Mitchell's big fat wringer and almost missed out on this decade's fantastic crime serial.

Ponder not that the Union was saved by investigative journalism but rather that it was almost lost had it not been for a relatively small handful of mavericks.

The crimes of the Nixon regime were monumental enough: burglary, extortion, libel, bribery, tax-evasion, forgery, political harassment and disruption, infiltration, espionage, sabotage, muggings, buggings and spyings, wheeler-dealings, backdoor financing and other fast fund-raising projects, presidential nest-feathering and influence-peddling, perjury, intimidation, character assassination and conspiracy, obstruction of justice and the destruction of evidence.

As the dust settles, a dozen key institutions and top agencies find their integrity tainted. The electoral process has been proven imperfect and essential doctrines like national security, executive confidentiality and the separation of power have been weakened in the name of their protection.

A citizen's freedom proved to be dangerously fragile under seemingly democratic rule.

Yet it hardly worries anyone that it took more than two and a half years to air out the closets and we just almost missed out completely on the story were it not for the dynamic duo "Woodstein."

Bob Woodward, then 29, and Carl Bernstein, 28, were anonymous young men struggling to make their mark in the Washington mob of similarly ambitious, equally anonymous young men, metropolitan staff reporters hidden in the football-field-long newsroom of the Washington Post.

What led them into this web and made national figures of them was a misunderstanding, a confusion between the small and rather unimpor-

tant headquarters of the local Democratic Party in Washington and the Party's National Headquarters.

That confusion gave the case to the metropolitan desk: on Saturdays, Woodward. Bernstein soon finagled his way in as well.

Even after the misunderstanding had been cleared, the two — not overly admiring of each other—were kept on the story to rout out the merry band of mischief-makers and masters of slippery chores.

Immediately prior to Watergate, Bernstein had written a Post expose on crooked career schools and Woodward had managed to get a number of below-health standard restaurants closed.

To Bernstein, a University of Maryland dropout, Woodward was a smooth Yalie whose rapid rise at the Post—he had been there only nine months—had less to do with ability than establishment credentials. (His father was a prominent judge in the staunch Republican Illinois county of DuPage.)

To Woodward, the shabby Bernstein symbolized one of those unseemly counterculture journalists, a long-hair who started to work as a reporter at 19 and played heavily at office politics ever since.

Woodward was cautious, an awkward writer and a shy but controlled interviewer. Of the two, the movie paints him as the more cynical, the cool, hard realist with Robert Redford's perpetual Rover Boy ingenuousness.

Bernstein was brash and pushy, always ready to take a risk, a polished writer, cunning but jittery in interviews. He was the hustler, a spritzer, bobbing and weaving in and out of conversations, changing directions in a stream of non-sequiturs, the Dustin Hoffman of the newsroom. At base he proved to be the more naive and idealistic of the two.

Both would forget their antagonisms as their dissimilarities auspiciously checked and balanced each other's performance.

Before Watergate, the two earned together less than \$30,000 a year;

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afterward, they would be able to pay Nixon's back taxes and buy San Clemente without a blink, had they so desired.

Their place in history as wise and courageous men is well established, but, at the risk of sounding like one of those low people, a morning-after quarterback, I want to remind the rest of the nation's press, now so self-congratulatory, of the leads they failed to follow and the threads of crime they failed to pull.

With money moving around the country in hip pockets, hotel envelopes and shopping bags, it seems only proper that the 53 \$100 bills would first open up the case.

"Money makes the mare go," Lyndon Johnson was fond of saying. Barker's bankroll in the Republic National Bank of Miami came \$98,000 from Manuel Ogarrio Daguerre of Mexico City and \$25,000 from a no-name named Kenneth H. Dahlberg.

After losing at the starting gate—the Washington Post puts its break-in story on page one — the race for scoops was won next by the New York Times.

It was their Walter Rugaber who first got word of Barker's cache and tied him by phone records to Gordon Liddy.

After these scoops of July 25, Rugaber faced the choice of hunting down the Mexican doughboy or the mysterious Dahlberg.

While Rugaber was junketing to Mexico City, Bernstein was in Miami retracing Rugaber's footsteps and tripping onto pay dirt.

In just three hours of frantic checking, with Woodward working over the Post newsroom files, they con-



Woodward and Bernstein

firmed that Kenneth H. Dahlberg was the Committee-to-Re-Elect's Midwest finance chairman and the telltale check had gone directly to Maurice Stans and Hugh Sloan, keepers of CREEP's kitty.

Rugaber had flown the wrong way. Or had he?

By September 18 Newsweek would report Ogarrio Daguerre's ties to Gulf Resources and Chemical Corp. whose President, Robert H. Allen, just happened to be the Texas finance chairman for the Re-Elect committee.

Curiously, the day before the four checks were drawn, Gulf Resources and Chemical, which had closed its Mexican operations in 1969, telephoned \$100,000 to the very same branch of Banco Internacional.

Roy T. Winchester of Houston, the co-chairman of the GOP fund-raising for the entire Southwest, then carried the loot to Sloan thereby bagging just one of many illegal corporate donations. As lawyers to Gulf Resources and Chemical Corp., there was no other than simon-pure John Connally and his Texan partners.

Nothing here but us chickens, the White House insisted, all locked up behind the high fences of 1600 Pennsylvania Avenue, running from detail to detail with explanations of coincidence and business as usual.

Said Stans the cashier, "I did not have time for any curiosity."

Pull me, said the string, and you'll open the whole rotten business of illegal corporate donations but this package of goodies stayed securely wrapped a full year until the American Airlines gift of \$75,000 hit the news. If, as the adage goes, money talks, the Times almost got an earful.

(continued)



Wally McNamee—Newsweek



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Dustin Hoffman and Robert Redford play Carl Bernstein and Bob Woodward in the Warner Bros. film version of *All the President's Men*, the book by the young reporters which won the Pulitzer Prize for the Washington Post and sold almost 2,500,000 copies.

Wrong-way Rugaber not only missed the minnow, he failed to smell the whole whale. He returned to his desk to later relocate on the consumer affairs and agencies beat.

Small fish and big ones are caught by the same means: shoeleather.

The nettlesome duo at the Post vowed after their first taste of headlines to track the scent to its last White House cranny. Little did they know that this was a wall-to-wall job.

"All the President's Men" is actually a training manual in journalistic spadework. To see it, is to begin to understand the sheer mind-bending difficulty of investigative reporting.

Reporters have no subpoena power; no citizen is obligated to tell them anything.

In the beginning, Bernstein and Woodward had no way of knowing where the story was leading. From the White House there came the most prolific and persistent issue of denials in Washington history.

Everyone was lying and no one was pointing Irish setter-like to the truth.

Guided only by their enlightened skepticism, the two continued to prod and probe at the mystery. Said one FBI agent, "You guys are causing big trouble. Our reports are showing up in the paper verbatim." Moreover, Bernstein and Woodward repeatedly learned things the Grand Jury and FBI did not learn.

How did they plumb the depths?

By sheer plodding persistence: eighteen-hour days, grueling days stalking potential sources, following up isolated leaks, leads and tips through hectic dashes across town.

They analyzed, double-checked and rechecked their meticulous foot-

work, romanced and flattered knowledgeable secretaries and minor bureaucrats, raked and refreshed memories, badgered the calculated know-nots, and always, always kept hitting hard with the questions.

"We had a policy of never talking to Woodward and Bernstein," the all-too-obedient servant to the President Jeb Magruder tells in his book, "They knew too much. There was too great a risk of their asking a question that would trip us up."

The ways of the sleuth are pitted with confusion, blind alleys and mistakes. The ways of the low-totem-pole reporter are full of bothersome nitpicking, minor backoffice flareups, terse editorial decisions and nagging doubts over small and large detail.

Still they bore on, relying on shrewd hunches, trial and error, dogged legwork and sheer luck—supported by a trio of tough editors (Harry Rosenfeld, Howard Simons and Ben Bradlee) and a gutsy publisher, Katherine Graham.

The trick was getting one's foot inside someone's apartment or house. Sometimes self-effacement worked—the approach of the innocents—other times bravado and innuendo—the approach of the insouciant pundit.

Well, sometimes it worked; most times nothing did. And so it was on to the other doorbells and back to the phones.

They had been imbued from the first with the need for caution. "When in doubt, leave it out," their editors ordered.

Bound by the Post's ground rule not to print anything until it had

(continued on p. 56)



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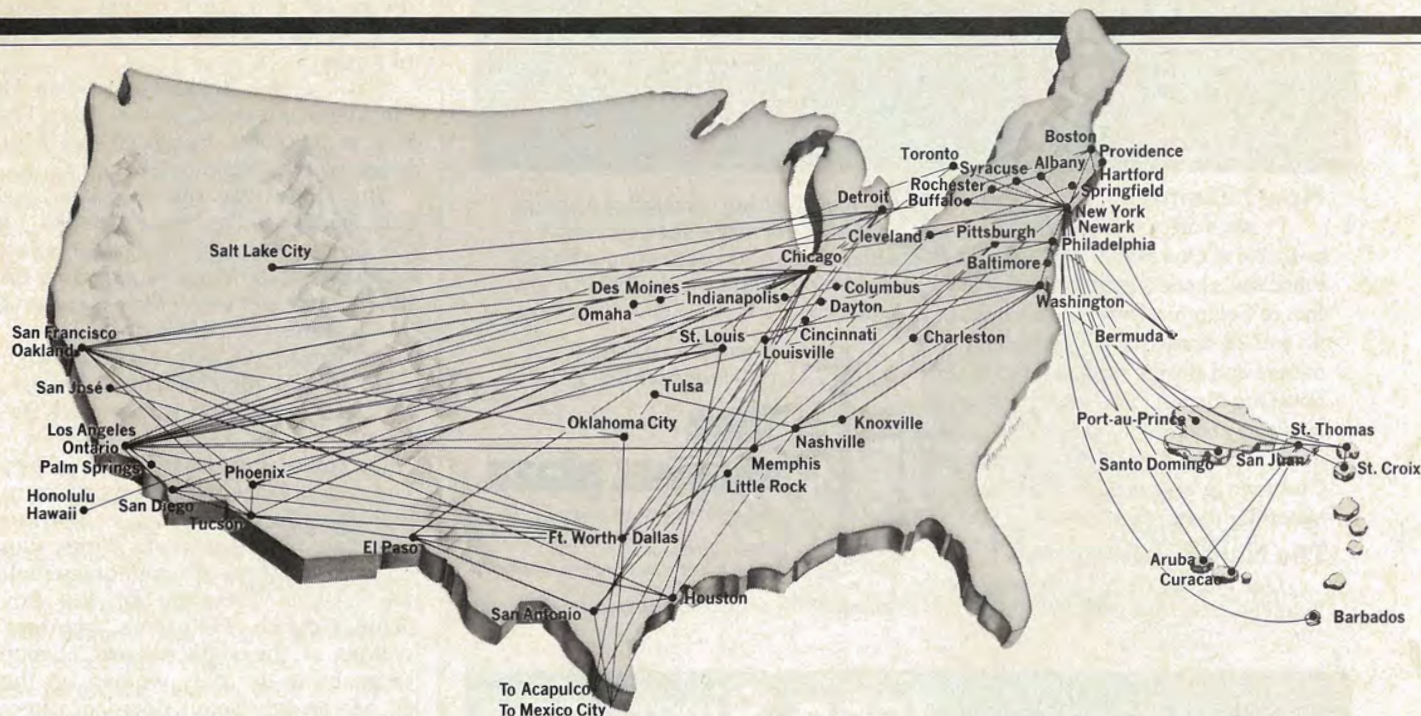
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A BOY SCOUT SALUTE

Ladies of the Bay Area did their good deed on April 7, when they presented the first fashion show luncheon to benefit the Boy Scouts of America.

Mrs. Eugene McAteer, chairman of the event, presided at the gala "Salute to Summer" in the Crystal Ballroom of the Presidio Officers Club.

The show was sponsored by the San Francisco Bay Area Council of the Boy Scouts with the cooperation of Maison Mendessolle. Serving on the committee were Mrs. Raymond S. Cicerone, Mrs. Selmar J. Monro, Mrs. Samuel D. Sayad, Mrs. Hugh Scott Baillie, Mrs. William J. Welsh, Mr. Ray Sutliff, and Mr. Bernell Slabough.

Commentating was done by Terry Lowry of KRON TV with sports commentator Gordy Soltan . . . the former San Francisco Forty Niner star, acting as master of ceremonies. Soltan is Vice President of the Boy Scout Council while Mrs. McAteer, widow of the state senator Eugene McAteer, is the only woman on the 80 person Boy Scout board of directors.

"We were delighted to participate in this major event," said Albert Alhadeff, executive vice president of Maison Mendessolle.

Alhadeff was the first cub scout leader in Marin County and did his scouting as a boy first in North Africa and then in New York City.



Master of Ceremonies Gordy Soltan and Commentator Terry Lowry.

John Simmons

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The Maison Mendessolle fashion parade included creations by such famous designers as Halston, Hanae Mori, Bonnie Cashin, Givenchy, Kasper, Ann Klein, and Harre for Fredricks.

Pianist Eddie da Costa, whose combo provided the music for the luncheon and show, was a scout in Hong Kong.

All of the models had been involved in various aspects of scouting. Forty nine wives Mrs. Gene Washington, and Frank Nunley modeled; also Mrs. Gerald Stratford, Mrs. Warren Simmons, Mrs. Harald Jensky, Miss Holly Cronan, Mrs. Larry Teschara, Miss Anita Mardikian, Mrs. Lewis Marsten Jr., Mrs. Jean Mc Clatchey, Mrs. William J. Armanino, and Mrs. Richard Guggenhime.

A Boy Scout color guard started the festivities.

MOTHER'S DAY JAZZ CONCERT

On Sunday, May 9th — Mother's Day — the Golden Gate National Recreation Area will be sponsoring a Jazz Concert. The concert features John Handy, Joel Dorham and the U.C. Jazz Ensemble.

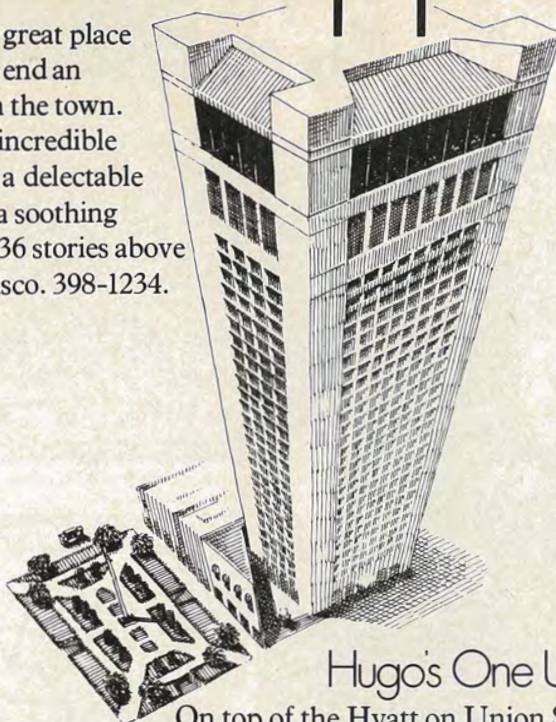
John Handy, the great jazz saxophonist, recently completed a European recording session with Ali Akbar Khan. He has appeared in jazz festivals from Berlin to Berkeley, and performs many of his own works. Mr. Handy will be performing specially arranged pieces with the U.C. Jazz Ensemble. Joel Dorham, and his Afro-Latin Sextet is nationally recognized for his continuing campaign to have more jazz on television. He is an influential performer in the Bay Area, his home for many years. The music he presents, Afro-Latin, is a combination of African rhythms with Latin-American sounds.

The U.C. Jazz Ensemble, under the direction of Dr. David Tucker, regularly performs in the Bay Area in outdoor big band concerts as well as small combo evening cabarets. In 1973, they hosted the Bay Area's first Pacific Coast Collegiate Jazz Festival. Composed of students from the University of California, the Jazz Ensemble will be presenting a program of big band jazz. The concert will be held at Fort Mason, Franklin and Bay Streets, on the lawn West of Bldg. 201 in San Francisco. There is free admission and the concert begins at 1:00 PM.

You can get to the concert via the Muni Bus #30 or #47 to the foot of Van Ness Avenue and walk right into Fort Mason.

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Skiing on Tasman Glacier.

WHO SAYS SKI SEASON IS OVER?

by TOM TALAMINI

Summer's almost here, and that means no more skiing until next winter. Right? Wrong! All you have to do is change hemispheres, where the seasons are reversed, and a brand new ski season will soon be under way.

New Zealand, two green islands in the South Pacific, offers some of the finest skiing in the Southern Hemisphere. In winter a mantle of white covers the country's North Island peaks as well as the Southern Alps where there are 17 peaks above 10,000 feet, another 33 topping 9000 feet and almost 100 more soaring above 8000 feet.

Here in New Zealand you have your choice of skiing among mildly active volcanoes, skimming over gently undulating powder snow, or plummeting down the face of a glacier where heavy powder and wind crust are common.

You have a wide range of accommodations from luxury hotels at the more developed resorts, to a multitude of comfortable ski huts where electric blankets and foam mattresses have long ago replaced bare board bunks. Ski equipment can be rented in the main areas, and ski instruction is always available.

On the North Island, the season generally runs from mid-July to late October; on the South Island, it's from early July until the end of September. For the adventurous, there's good spring skiing (through December) on the glaciers near 12,345-foot Mt. Cook, New Zealand's highest peak.

The most heavily skied area is at 9,175-foot Mt. Ruapehu in Tongariro National Park on the North Island, midway between Auckland and Wellington. Facilities at Whakapapa Ski-field, on the northern slopes of Mt. Ruapehu at an altitude of from 5200 to 7300 feet, include four chairlifts, two T-bars, four high-speed poma lifts and 10 rope tows, capable of handling 4000 people daily. It costs about \$6 a day for use of all of these facilities.

From the terminal station at the top chairlift, it is an easy hour's climb to Crater Lake, a hot lake 8500 feet above sea level. This is the starting point of a superb downhill course with a vertical drop of 3000 feet in three miles. However, if you're not exactly in the mood for that type of run, you can always visit the lake in a snowmobile or helicopter.

One great advantage of Ruapehu's broad ski fields is the absence of moguls. Any serious skier knows that a mogul is a hummock of hard snow with a deep gouge below it, caused by hundreds of skiers turning in the same place. Moguls can build up after a heavy weekend, changing virgin snow to a nightmare of bumps and hollows. It is explained that Ruapehu snow has more water content, and falls are accompanied by a steady wind that packs the snow firmly on the surface. Thus, it is pre-packed and does not cut up.

The best and handiest accommodation is the 85-room Chateau Tongariro right below the ski slopes. A double room with bath runs about \$21. However, many skiers choose a comfortable motel or hotel at nearby Taupo on the edge of a lake of the same name, about an hour and 15 minutes' drive from the ski area.

Taupo is a resort town of about 15,000 with good shops that even stay open on Saturday—a boon in New Zealand where most shops close all weekend.

But it's the fishing that will get you, even if you haven't fished for trout before. Taupo, New Zealand's largest lake, is noted for its big rainbow trout. And it's open season, year-round fishing.

It might be a smart idea to pack a fishing rod in your ski carrying case. And if you're really going to be one for all seasons, you can go whole hog and squeeze in water skis as well. Taupo is not a very cold lake and warms rapidly in the spring months, around October, when there's still skiing at Ruapehu. At that time of the year, you have your choice—snow or water.

(continued)



Fishing on Lake Taupo—skiing just a little over an hour away.

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Switzerland? No. New Zealand's Southern Alps.



Japan? No. A lovely New Zealand garden.



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The New Orleans Room
At the Fairmont, Atop Nob Hill



Ski plane on Tasman Glacier.

With the rainbow trout on your mind and visions of yourself and a six pounder in a photograph, it's no trouble to get going. In two minutes your friendly grocer, around the corner from your motel, can fill out a license: 75c for the day, or \$3 for the month. If it's one of the little stores near to the river tributaries of the lake, you'll get advice on the best fly for the day or advice on where to get a charter boat if you want to try trolling. Either way it's all compact at Taupo, and almost anywhere on the lake can be good fishing.

You can also work in some golf. Taupo has four courses, including an international one at Wairakei. Golfing is an all-year sport here in New Zealand. It's ideal country for golf in the Taupo area because the pumice underlay of this volcanic region keeps fairways springy and non-soggy even during rain. The green fees for visitors are surprisingly inexpensive. The price of \$2.50 to \$3.50 for 18 holes on these spectacularly beautiful courses is truly a bargain these days.

The South Island's ski mecca is Coronet Peak, seven miles from the resort center of Queenstown on Lake Wakatipu. Though only a little more than a mile high, Coronet, being inland and protected from the effects of coastal weather, has the best powder snow conditions in the country.

Runs are free of trees and rocks and offer ideal open slopes. Uphill facilities include twin and three-seat chairlifts which take skiers from the chalet and restaurant almost 1500 feet straight up to the summit of the

peak. There also are two poma lifts and three rope tows. A beginner's tow operates on the lower slopes.

There's no accommodation at Coronet. However, there's regular bus service to and from Queenstown, a 40-minute trip, where there's a wide range of hotels and motels to suit every taste and pocketbook. And if you still have energy left, there is an excellent outdoor ice skating rink at Queenstown plus great apres ski life.

For the more advanced and experienced skier, Mount Cook provides an adventurous outing. Your ski lift is really a sky lift, tiny ski-equipped aircraft that land you 8000 feet up on mighty Tasman Glacier, one of the largest glaciers outside the Himalayas and the Polar regions. The 10-minute ascent takes you over some breath-taking scenery—needle-sharp peaks, glistening rock walls, and inky crevasses.

From the top, it's a five-mile run to Darwin Corner—an exhilarating run over smooth, new snow with not a timber hazard in sight. At Darwin Corners, the choice is yours: you can return to the top by ski-plane for a repeat run, or continue down the glacier to Ball Hut, 10 miles further down. The total drop is about 5,000 feet. A coach will pick you up at Ball Hut and deliver you back to your hotel.

There are two hotels in the area—the Tourist Hotel Corporation's luxurious Hermitage and Glencoe Lodge—several motels, a youth hostel and a climbing club lodge. All are only a half-mile from the airstrip. A double

(continued on p. 60)



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That the creation of a whisky is the pursuit of a single taste. One taste that should never be changed, because it cannot be improved.

Seagram's V.O. is such a taste. Yet to keep it the same, we don't always do the same things. Whisky-making is not a mechanical process. It's a natural one. And man's control over nature is limited.

That's why, to create V.O.'s taste, we blend a variety of tastes. Up to 120 subtly different whiskies. But more important, we blend only after each of these whiskies is fully aged and mature. After nature's work is done, and nothing is left to chance. Only then do we "blend for flavor," and get the exact taste we set out for.

Many distillers blend before aging,

with whiskies that are new and uncertain. Then they wait for years, while their product develops its taste at the mercy of nature. The result is often a taste they settle for, instead of a standard they set.

In contrast, our blending philosophy makes Seagram's V.O. the smoothest, most consistent Canadian whisky money can buy. And, not surprisingly, the most popular Canadian whisky in America.



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HOURS: Mon-Fri, 9-5; Sat, 9-1
Mr. and Mrs. Hoshino have a lovely shop full of Oriental art supplies, brushes, paints, books that tell you "how-to" and so forth. I used their services for something completely different, however, since Mr. Hoshino specializes in restoration of Oriental art objects, and my Kwan Yin had her head and one hand severed many years ago. For \$20 and a few weeks time, she came back to me as good as new, and STW feels privileged to recommend this fine shop to you should you have need of any Oriental object d'art restoring or repairing.

NATE 'N AL'S DELICATESSEN RESTAURANT — 414 N. Beverly Dr., Beverly Hills 213/274-0101 — HOURS: Who knows? They're always too mobbed to ask, but we think they're open 7 days almost around the clock (and always packed!)
Linny's used to be the "in" deli for the Hollywood crowd, but they've changed hands, and now Nate 'n Al's is THE place to go for great Jewish deli food at all times of the day or night. (We've always had a minimum of 30 minutes wait for a table.) I always take care packages back to the Bay Area when visiting down south, and this last trip I purchased 6 water bagels (84c), 6 Bialys (a larger, softer bagel without the hole and with onions/for 84c), a pound of lovely, whipped cream cheese (\$1.89) and a pound of Nova (Nova Scotia Smoked Salmon/for \$8.98 — cheaper than it was 4 years ago in New York!) The menu, as befits a good Jewish restaurant, is twice as long as one's arm, so we can't really dissect it for you; suffice to say if you're craving a broiled brisket (with potato pancake & vegetable, \$4.25), Chicken matzo ball or kreplach soup (75c), an omelet with lox, eggs and onions, \$2.55 and huge), superb blueberry blintzes with sour cream and applesauce (\$2.35) or any one of about 50 sandwiches (\$1 to \$3.65) this is the place. The take-out counter is just as fabulous, so go, already!

LE TOURNEDOS—Napili Shores Resort, Maui—669-8077 (Reservations a must!) HOURS: Cocktails from 5:30; dinners, 6-10 pm, Tue-Sun

The menu calls it Maui's finest restaurant, and we can't really argue; in fact, it's one of the finest restaurants of its kind in the world, and their saucier has to rank among the very best. As the name implies, tournedos are the thing here, with the menu offering 12 different varieties. We sampled Tournedos Henri IV (Sauce Bearnaise—the best ever experienced); Petit Filets Gilles au Bearnaise; Tournedos Diane (sauteed with shallots, a demi-glace sauce, seasoned with brandy) and the classic Tournedos Rossini. Having had a bite from everyone's plate, I can attest to the quality and fine taste of the above dishes! We discovered the beef is imported from either Kansas City or Chicago and is that wonderful midwest, corn-fed Prime beef so difficult to find in most restaurants. Prices (\$8-\$10) include an excellent Caesar Salad and a superb Rice Pilaff, which has a private blend of wild and domestic rices, sauteed in butter with onion, leek and a pinch of garlic, then simmered in a rich chicken broth and finally garnished with diced tomato and a dollop of mild yogurt (a high point in a meal of high points), rolls, sweet butter and beverage. If you really don't want beef, order trout, Scampi a la Marseille, Mahimahi or duckling in a sauce of raspberry puree, peaches and peach brandy! A note on the menu really turned us on, mirroring our sentiments to a "T": "Our chefs adhere to an old French adage: 'Whatever can be prepared well at table can be done to perfection in the kitchen. No rehearsal dramatics, flames or smoke will intrude upon you. Visits to our kitchen are welcomed by appointment, subject to the whims of our Chef de Cuisine.'" We debated asking to meet the chef, but were too full, happy and sleepy, so we simply sent back our raves and compliments and toddled down the road to watch the moon for half an hour and go to sleep!

(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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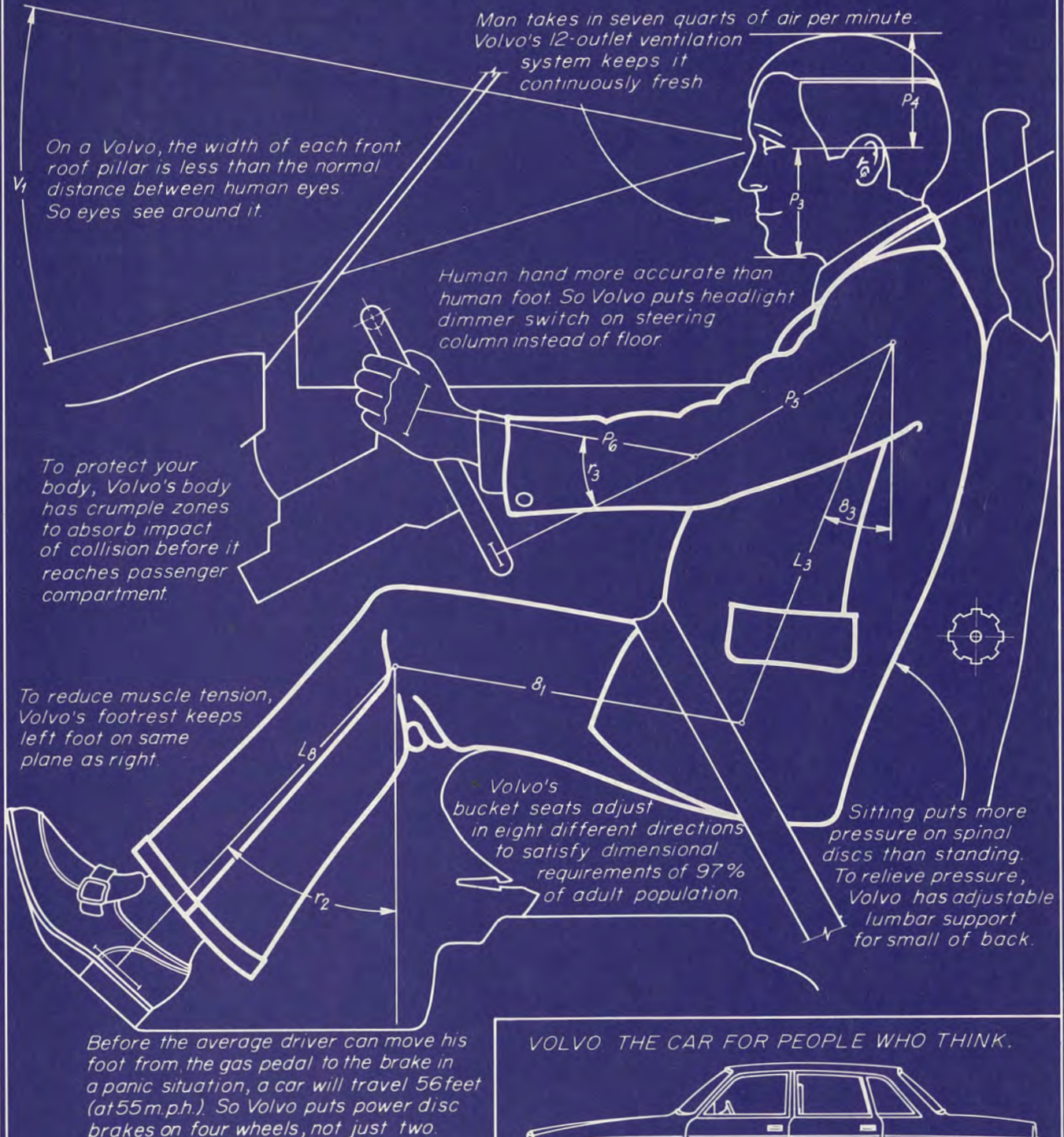
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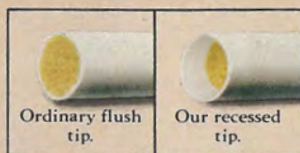
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Parliament

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A QUESTION OF SUBSIDY

"... arts organizations are unable to keep pace with the rising costs of an economy based on mechanization, technology and mass production."

—National Report on The Arts

Many people still do not realize that repertory theatre — like Opera and Symphonic music — is not self-supporting. At the same time, the concept of subsidy for our theatres is regarded as vaguely threatening by a nation steeped in the ideals of private enterprise and self-reliance.

Those who are aware of the true financial situation often relegate support of the arts to a low priority. There are more important things. Theatre, and by extension all performing arts, somehow *should* be self-supporting. If it isn't, then something is wrong, and in any case someone else should worry about it.

A.C.T. cannot afford to ignore the question of subsidy—its survival depends on it.

Why? Because creativity is a very special and expensive commodity. An artist has no shortcuts or labor saving devices to increase productivity and combat rising costs. No machine can reduce the amount of energy needed for a performance of *Hamlet*, no computer can supply the vision which transforms words on a page into moments of theatrical beauty.

The result is that as material and labor costs rise, productivity does not and theatres like A.C.T. must struggle with an ever-widening gap between income and expenses. An obvious solution would be to raise ticket prices high enough to cover costs. A.C.T.'s "income gap" would be eliminated . . . as would a large



Fencing is one of the courses recognized by theatre practitioners as an important skill contributing to graceful stage movement. J. Steven White works with a student in A.C.T.'s Summer Training Congress, another phase of the company's continuous educational programs.

segment of the audience. This is obviously a self-defeating course. Therefore, ticket sales and other earned income covers only 73% of costs, and to keep the doors open A.C.T. must obtain the remaining 27% through subsidy.

During the past ten years a major part of that subsidy has come from individual donors matching substantial grants from the Ford Foundation. But now the Ford Foundation is withdrawing its support of regional theatre saying, in effect, that it is time for the local community to assume the task.

By 1978 there will be no Ford operating support for A.C.T., but there will be an income gap each year. That is why A.C.T. and all non-commercial theatres must rely more



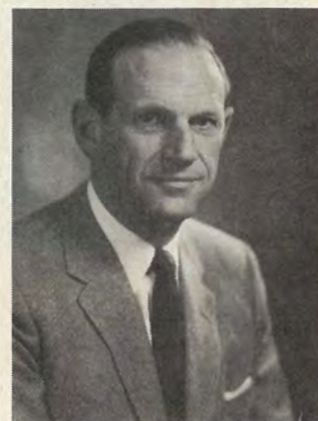
A.C.T., one of the nation's leading theatre training institutes, offers study in all disciplines necessary for professional competency on the stage.

and more upon the generosity of individual patrons.

Today over 6,000 people support A.C.T. as contributing members of the California Association for A.C.T. By 1978 that number must double.

That is why your help is so important—a strong family of supporters must be found now, before it's too late. Your gift, sent before May 31st (A.C.T.'s fiscal deadline) either with the coupon on page 30 or in a pre-paid envelope available at the box office, will help insure A.C.T.'s second decade.

A.C.T.'s future is in your hands.



MORTIMER FLEISHHACKER JR.

May 3, 1907-March 14, 1976

In the arts it is very, very, very rare to come into close association with a leader of the community whose faith and constancy of belief are so strong that he inspires and guides us forward — such a man was Mortimer Fleishhacker. His belief in our theatre is the reason we are here. We shall miss him.

—William Ball



Among the community service programs offered by A.C.T., which requires subsidy just as its educational facilities, is the Student Matinee Program, which brings more than 35,000 students to 30 special performances each season.



An annual event at A.C.T. is the "Christmas Treat" show for senior citizens presented during the holidays each year and offering more mature Bay Area residents a musical and dramatic variety program. It is presented through the Office of the Aging with help from other agencies.

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Conservatory Director

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Al White
J. Steven White
Laird Williamson
James R. Winker
Daniel Zippi

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Traber Burns
Kraig Cassity
Charles Coffey
Linda Connor
William Ferriter
Gina Franz
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Bennet Guillory
Barta Heiner
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Katharine Stapleton
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Allen Fletcher
Edward Hastings
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MULTI-MEDIA MUSICAL, "AMERICA MORE OR LESS," CONTINUES AT MARINES'

America More or Less, a musical multi-media collage now playing at the Marines' Memorial Theatre, deals with the Discovery of America—from the voyage of Columbus to the continuing process of discovery in our own day. Columbus himself journeys across the Atlantic and through the centuries in his search for a new Eden, from the court of Queen Isabella to a school bus in our own time.

Amiri Baraka (LeRoi Jones) has contributed scenes tracing the history of race relations in America, beginning with the Jamestown rebellion of 1676 in which Nathaniel Bacon led a mixed force of African slaves and English indentured servants in an attempt to overthrow the colonial government. Other vignettes include Nat Turner, the establishment of the Ku Klux Klan, and the Klan's murder of white rights workers.

Frank Chin has written comic scenes for Charlie Chan and his sons in which he hilariously dissects Charlie, a yellow comic character invented and acted by white men. The Native

American poet, Leslie Silko, contributes her "Lullaby" to *America More or Less*. "Lullaby" is the reminiscence of an old Navajo, Ayah, who has lost her children to the world outside the reservation.

Arnold Weinstein wrote many short scenes of continuity and contributed the lyrics. Weinstein has based parts of the Columbus scenes on Columbus' own diaries and accounts of his voyages. Some of the lyrics are original and others are translations, several from the series of poems Garcia Lorca wrote on his visit to America in the 1930's.

Music forms an integral part of *America* and the score has been composed by Tony Greco who doubles as Musical Director and a member of the cast. Songs such as "Lady Liberty," "The People are the River," and "Come as You Are" bring a joyous exuberance to *America*. Charles R. Mills serves as Music Consultant.

Multi-level projections evoke the American past, and allow rapid scene transformations. Ronald Chase, who has created productions for the Ken-

nedy Center and the New York City Opera, has designed the sets and prepared all visual material.

America More or Less, under the direction of Lee D. Sankowich and John Henry Doyle, features Bay Area musical performers Bianca, Michael Cavanaugh, Chin, Ben W. Dunn III, Garry Goodrow, Greco, O-Lan Johnson-Shepard, Rodney Kageyama, Donna LaBrie, Anna Mathias, Don McAlister, John Salazar and Bobby Joe Woodward. Raymond Sawyer created the stage movement. The unique theatrical production continues its limited engagement under the sponsorship of the San Francisco Art Commission, in cooperation with A.C.T.

Tickets, at considerably reduced prices due to a generous grant to the Art Commission from the San Francisco Foundation, are available at A.C.T.'s Geary Theater box office and all agencies. Performances are at 7:00 p.m. on Monday, 8:30 Tuesdays through Fridays and 2:30 and 8:30 on Saturdays.

—Ron Mellor



Don McAlister parodies Winston Churchill in "America More or Less"



Columbus (John Salazar) spies land in "America More or Less"

ACT NOW: SUBSCRIBE TO A.C.T.'S 1976-77 SEASON!

During the past four sold-out seasons, the number of A.C.T. subscribers has more than doubled. Thousands of would-be theatre-goers have been turned away from the box office because few non-subscription seats remained.

Through June 15, 1975-76 season subscribers are being given top priority to retain or improve their present seats, but orders are being accepted from non-subscribers now. These orders will be processed on a first-come-first-served basis immediately after renewing subscribers.

During A.C.T.'s tenth anniversary season, 21,300 season ticket holders saw the biggest repertory hits at

the Geary and received advance notice and generous discounts to the company's special bonus attractions at both the Geary and Marines' Memorial Theatre. In addition, invitations are issued *only* to subscribers to the exciting, innovative *Plays in Progress*, a series of new plays by previously undiscovered playwrights.

Continuing and new subscribers are urged to return their completed order forms as soon as possible to assure preferred seating and first choice of dates. 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.

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,

LINDA CONNOR, GINA FRANZ,

JANICE GARCIA, NATHAN HAAS,

MICHAEL KEYS-HALL, WILLYS I. PECK, JR.

STEPHEN SCHNETZER, PETER SCHUCK,

SANDRA SHOTWELL, ANNA DEAVERE SMITH

<i>Peer Gynt</i>	DANIEL DAVIS
<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>	RICK HAMILTON
<i>Bridegroom (Mads Moen)</i>	RAYE BIRK
<i>His Father</i>	CANDACE BARRETT
<i>His Mother</i>	LAIRD WILLIAMSON
<i>An Elderly Farmer</i>	LAWRENCE HECHT, EARL BOEN
<i>The Eldest Troll</i>	WAYNE ALEXANDER, KRAIG CASSITY,
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<i>The Troll Princess</i>	ANITRA
<i>Anitra</i>	JOSEPH BIRD
<i>Ingrid's Father</i>	FRANCINE TACKER
<i>The Troll King</i>	CHARLES H. HYMAN
<i>The Chief Monkey</i>	MARRIAN WALTERS
<i>Solveig</i>	SHOSHANA COLMAN
<i>Her Father</i>	BARBARA DIRICKSON, DEBORAH MAY,
<i>Her Mother</i>	FRANCHELLE STEWART DORN
<i>Helga, her Sister</i>	AL WHITE
<i>The Three Herd Girls</i>	DANIEL KERN, LAWRENCE HECHT
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<i>The Houris</i>	EARL BOEN
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<i>Begriffenfeldt</i>	
<i>The Man with a Fowling Net</i>	
<i>The Strange Passenger</i>	
<i>The Priest</i>	
<i>The Bailiff</i>	
<i>The Button Moulder</i>	
<i>The Boyg</i>	

THE 19th CENTURY

The mountains and valleys of Norway, the North African desert,
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 (May 5, 8) HARRY HAMLIN (May 14, 21, 22, 24-29)
<i>Frank Strang, his father</i>	{ CHARLES HALLAHAN (May 5, 8) EARL BOEN (May 14, 21, 22, 24-29)
<i>Dora Strang, his mother</i>	{ MEGAN COLE (May 5, 8) ANNE LAWDER (May 14, 21, 22, 24-29)
<i>Hesther Salomon, a magistrate</i>	{ FREDI OLSTER (May 5, 8) HOPE ALEXANDER-WILLIS (May 14, 21, 22, 24-29)
<i>Jill Mason</i>	JANICE GARCIA
<i>Harry Dalton, a stable owner</i>	{ RAYE BIRK (May 5, 8) JOSEPH BIRD (May 14, 21, 22, 24-29)
<i>Horseman</i>	MICHAEL KEYS-HALL
<i>A Nurse</i>	{ BARBARA DIRICKSON (May 5, 8) FRANCINE TACKER (May 14, 21, 22, 24-29)
<i>Nugget</i>	MICHAEL KEYS-HALL
<i>Horses</i>	SABIN EPSTEIN STEPHEN SCHNETZER (May 5, 8) AL WHITE (May 5, 8) J. STEVEN WHITE (May 5, 8) LAWRENCE HECHT (May 14, 21, 22, 24-29)

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/Daniel Davis; 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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Alec Yuill-Thornton
Ruth C. Zahn



Daniel Zippi, who plays a tormented teenager in *Equus*, is seen here recalling his first joyous ride on the back of a horse (Michael Keys-Hall)

"EQUUS" EXTENDED THROUGH JUNE 19 ONLY

One of the most popular shows in A.C.T.'s repertory, *EQUUS* is being held over after the company's tenth anniversary season closes May 22. Peter Shaffer's explosively powerful drama, directed by William Ball, will continue at the Geary for four weeks only, through June 19.

Unrelenting suspense of a thriller heightens the play's search for modern morality as a troubled psychiatrist penetrates the most secret recesses of a teenager's soul to understand his bizarre crime against a stable of horses he loves.

An unqualified smash hit, *EQUUS* played to standing room only for over two years in London and is presently selling out every performance in New York as well as at A.C.T. The choice central role of the psychiatrist lured Richard Burton back to the Broadway stage for the first time in over a decade.

Interpreted on multiple levels, *EQUUS* is a satisfying mystery, an intensive therapy session, an inexorable tragedy and a view of modern man's relationship to his gods.



Peter Shaffer's unqualified hit drama, *Equus*, in its West Coast premiere at A.C.T., features Janice Garcia, Daniel Zippi and Peter Donat (rear), under the direction of William Ball.

NEWS AND NOTES ON AND OFF STAGE

Once again, the summer at A.C.T. will be a very exciting one. Negotiations are now underway to bring several current and recent Broadway hits to both the Geary Theatre, after the June 19 cut-off of *Equus*, and to the Marines' Memorial after the run of *America More or Less*. Watch your mail for announcements of A.C.T.'s summer season of great entertainment . . . After the company returns from its tour of the Soviet Union, *The Matchmaker* and *Equus* will be presented at Leeward Community College outside Honolulu. A.C.T.'s fourth consecutive Hawaii season is scheduled for July . . . A.C.T. offers special congratulations to Ellis Rabb, who received a Tony Award for "best director" of *The Royal Family*, and to Shirley Knight, whose Tony award-winning performance in *Kennedy's Children* brightened A.C.T.'s Marines' Memorial Theatre in March . . . The annual Summer Training Congress will again be in full force next month as well as the Young Conservatory's Summer Program with students from around the nation converging upon A.C.T.'s 450 Geary St. studios. . .

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.

DESIRE will be performed May 3, 7 and 17, and *THE MATCHMAKER* May 15 and 18 before the 13 tons of scenery, costumes and properties for the two shows are packed for transport to Moscow.

"USA FOR A.C.T." JUNE 12-13

The Union Street Association will present the largest neighborhood street festival the city has ever seen June 12-13 as a benefit for the

American Conservatory Theater. The event will launch the first of 18 week-long district observances sponsored by the San Francisco Twin-Bicentennial's Neighborhood Bicentennial Celebration Committee. The Marina, Cow Hollow, Pacific Heights Neighborhood Week runs from June 14-20.

Five blocks from Gough Street to Fillmore, on Union Street, will be closed to traffic for that Saturday and Sunday as merchants, artisans and craftspeople display their wares from specially constructed booths. Various entertainments, including a fashion show of clothes from Union Street boutiques, traveling theatrical presentations and street dancing will be offered.

"USA for A.C.T." will open at 10 a.m. on June 12, close at midnight and reopen at 10 a.m. on June 13 with festivities closing that day at 5 p.m. There will be no charge to the public for admission.

The Festival will include an exhibition of more than 200 art, craft and antique booths, as well as other informational exhibits and refreshment concessions.

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
	Grumio RONALD BOUSSOM
Servants to Petruchio	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, Michael Keys-Hall, David Kudler,
Eric Nelson, Marjorie Patterson, Susan Pellegrino, James Shelby,
Suzy Smith, 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 GANSEN, DENNIS ANDERSON and HANK KRANZLER for photography. Special thanks to John McClelland, Vice President-Marketing, Almaden Vineyards. ■

■ **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 "America More or Less" 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 Rep-

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 from Tufts. She has taught acting 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).

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 Kath-

arine 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.

Daniel Davis



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.

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*.

Peter Donat



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 *Idiot's Karamazov*, the Actress in *An Evening with Dead Essex* and Rosaline in *Love's Labor's Lost*.

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.

Sabin Epstein



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.

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.

Lou Ann Graham



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.

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 pro-

ductions 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.

Nathan Haas



CHARLES HALLAHAN, who was seen in the leading role of R. P. McMurphy 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*.

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*.



Rick Hamilton



HARRY HAMLIN, who received his B.A. in Drama from Yale University, is a second year student in the A.C.T. training program, currently seen in *Desire Under the Elms* and *The Taming of the Shrew*. He spent last summer with the Pacific Conservatory of the Performing Arts, appearing in the roles of Jud in *Oklahoma!*, Demetrius in *A Midsummer Night's Dream* and the Ship's Captain in *Peer Gynt*.

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*.

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*.

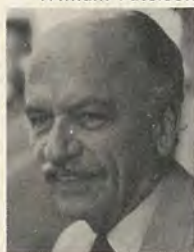
Deborah May



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 Petruchio 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*.

Anthony S. Teague



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*.

Marrian Walters



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*.

Al White



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*.

James R. Winker



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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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.

SUEHIRO—Japan Center (1737 Post Street—between Buchanan and Webster Streets—San Francisco)—922-6400. Open every day except Tuesday. Cocktail lounge. Validated parking. Reservations recommended.

OPINION: In many respects, Japanese cuisine is the perfect food for before-theatre eating. It is light; it is delicate; it is festive. Service seems slow and relaxed, until you look at your watch—and find that there's plenty of time to make the show. But allow at least an hour and a half, if you can, just to enjoy the total Japanese experience, which includes—besides a succession of interesting and often exquisite food—colorfully kimonoed waitresses with a delightful way of destroying the English language, the sound and sight of running water in miniature bamboo and rock gardens, and the shoes-off luxury of sitting on the floor at a low table in an individual *tatami* room. The restaurant is owned by a big restaurant corporation in Japan, with a good many successful establishments throughout Nippon. The effort was to make this an authentic equivalent of what you'd get at a Suehiro in Tokyo—with one pleasant exception: dinner would cost three or four times more in Tokyo.

SUPER SUPPER: Sake is the wine here; order it instead of a cocktail, and enjoy it throughout the meal. Or, if you prefer, ask for Kirin beer, one of the world's best. (You can be served—if you insist—a California "house" wine—red, white, or pink—but they're uninspired, and unworthy of the repast they would accompany. Every facet of Japanese cuisine seems to be represented at Suehiro—traditional dinners, Teppan cooked-at-your-table meats, broiled steaks and fish, and *shabu-shabu*, that epicurean classic in which you cook thin slices of tender steak, mushrooms, and fresh vegetables in a special broth, then dip the morsels in any of several traditional sauces. But *shabu-shabu* is my second choice for a Super Supper; my first is the Suehiro *Kaiseki*—it's everything! Start with a

lovely plate of assorted appetizers; followed by a soybean soup you drink very efficiently right out of the bowl; a light salad; tempura (prawns and fresh vegetables dipped in a cloud-like batter and fried); sashimi (raw tuna which sounds awful and tastes wonderful) — or, if you're squeamish, salmon Teriyaki from the broiler; then both beef and chicken teriyaki; pickled vegetables; tea and fresh fruit. (With sake and/or beer—about \$20 for two.)

VERDI'S VINOUS INSPIRATION

There's a distinguished red wine produced from carefully selected grapes grown in the famous *Chianti Classico* district of Italy. It is called *Ruffino Riserva Ducale* and it is notable for clean taste, soft body, and fragrant bouquet. It is also notable because this wine, which has been compared to a fine symphony of masterfully blended music, helped the musical genius of Opera's Golden Age, Giuseppe Verdi, in his creative strivings.

A letter from Verdi to I. L. Ruffino on February 13, 1882 expresses the great composer's happiness with the harmony of this noble and generous wine—"a pleasant element of inspiration" to the sublime art to Giuseppe Verdi.

Giuseppe Verdi was born in Roncole (Parma) on October 10th, 1813 of a poor family. He first became acquainted with music by learning how to play the organ in his parish church. Persistent and enthusiastic, endowed with intelligence and understanding and above all by a love for music he revealed at a very early age that he was destined not to be a common organ-player but a sensitive musician and composer.

His first composition, at only 15 years of age in 1828, was an overture executed in the theatre of Busseto in 1832. He reached Milan to enter the Conservatorium but his admittance was refused by the examining board because of "too little musical inclination . . .". Notwithstanding, on March 3, 1842 he enjoyed his first success at *La Scala* with the opera *Nabucco*. Then followed *Ernani*, *Rigoletto*, *Trovatore*, *Traviata*, *Un Ballo in Maschera*, *Forza del Destino*, *Don Carlos*, *Aida*, *Otel-*

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lo, and Falstaff composed at 80 years of age (a long life which may have been a further benefit of drinking good wine!)

HEAVEN'S NOT HEAVENLY!

The patron saint of French wine-makers is Saint Vincent. According to legend, he went to Heaven but couldn't become accustomed to living there. Heaven, it seems, was prohibition-dry and he had become quite reliant upon a daily glass of fermented grape juice. Desperate, he applied for, and was granted, a travel visa to earth and its vineyards so he could again taste the wine he loved so well.

Alas, the precious liquid proved to be his undoing. When Saint Vincent failed to return to the Pearly Gates, Gabriel was sent to find him. The Angel found our Saint in the cellar of La Mission Haut-Brion—lost to the world, and Heaven, too! As punishment, Saint Vincent was turned to stone and may still be seen in Bacchanal disarray in the wine cellar of that great Chateau. Perhaps the etymology of the term "stoned" may be traced to poor Saint Vincent.

THOUGHTS WHILE DRINKING

What is this malevolent power which mini-clad waitresses and leering bartenders have to make you order a drink—when you've paid an admission charge and don't want a drink!

By a drink, I mean hard liquor, of course, a problem often discussed by misguided samaritans. They suggest ordering vermouth—which is rarely drinkable in a night club. (Since so little of the stuff is used, they buy the cheapest and rarely figure anyone will know the difference.) Or a "Horse's Neck" (plain soda or ginger ale with a spiral of lemon peel)—called that because it's how you feel when you pay cocktail prices for an ersatz fizz.

What do I do? I order wine. Not the insipid, too-long-open house wine; a bottle of wine! I ask—demand—the wine list; and choose my wine from it. Then I settle down for a relaxed and benevolent evening; even the worst floor show becomes tolerable in this comfortable, vinous environment. A large bottle serves a couple comfortably all evening; even more comfortably if I drink it alone.

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.

WORDS OF ART

The arts cannot thrive except where men are free to be themselves and to be in charge of the discipline of their own energies and ardors. The conditions for democracy and for art are one and the same.

— Franklin D. Roosevelt

This absolute freedom is nothing but a bourgeois or anarchist phrase (for ideologically an anarchist is just a bourgeois turned inside out). It is impossible to live in a society and yet be free from it. The freedom of the bourgeois writer, artist or actress is nothing but a self-deceptive (or hypocritically deceiving) dependence upon the money bags, upon bribery, upon patronage.

— V. I. Lenin

Art is a jealous mistress, and, if a man has a genius for painting, poetry, music, architecture or philosophy, he makes a bad husband, and an ill-provider.

— Ralph Waldo Emerson

In Art, the public accepts what has been because they cannot alter it, not because they appreciate it. They swallow their classics whole, and never taste them. They endure them as the inevitable, and, as they cannot mar them, they mouth them.

— Oscar Wilde

The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails.

— James Joyce

Art-speech is the only truth. An artist is usually a damned liar, but his art, if it be art, will tell you the truth of his day... Truth lives from day to day, and the marvelous Plato of yesterday is chiefly bosh today.

— D. H. Lawrence

When nations grow old the Arts grow cold. And Commerce settles on every tree.

— William Blake

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GARDEN ARTS

Bob Goerner

Marvelous Marin is perilously close to running out of water and the ban on non-essential use of water as of March 1 came as a shock to those of us who considered there was a never-ending Great Faucet in the Sky. Which was most of us. It could happen elsewhere in Northern California, although the communities which draw their water from the rivers that flow out of the Sierra are not feeling the pinch. At the moment. The state water resources board calculates that they'll get by through a couple of light years of snowfall. But then, only a few months ago, the directors of the Marin Municipal Water District said we were safe for three years.

As gardeners, how does a water shortage affect us? What can we do to cut water waste to a minimum? If you're in Marin you're staring this problem in the face. Elsewhere it might be well to be prepared. And cut down your water bill at the same time.

First off, let's consider the restrictions placed upon water use in Marin that conceivably other districts might have to live with. Water users in the district are prohibited from watering from a sprinkler system or a sprinkler attached to a hose. They are prohibited from washing down hard surfaces by hose or directly from a faucet. They are prohibited from washing any vehicle by hose or directly from a faucet.

Any exceptions to this policy? Yes, for undue hardship, health or safety reasons. Or if an efficient automatic or drip irrigation system would use less than hand watering. A permit will be required for these systems. The objective is at least a 25% decrease in water use until the drought ends.

The only experts at conserving water are those who have always had to do with very small amounts, notably the Israeli farmers who were responsible for much of the data on sub-irrigation and, more recently, the farmer and orchardists of our own arid Southwest. Somehow, some of us are going to have to find a crash

course and I've been checking around to that end. There already exists drip irrigation equipment with most of the early problems solved but the catch is that manufacturers have geared their merchandising to large scale farm users. Your local garden shop may not be ready with a selection of equipment and the expertise to help you lay it out and install it.

An unknown factor is how these systems, designed for desert areas with their sandy soil, will work in adobe, rocky soils or silt and clay loams. Or hillside gardens with considerable differences in elevation and the resultant pressure variations. One manufacturer has a compensating emitter dripper which ingeniously controls the flow of water to trees or shrubs by means of a rubber diaphragm that presses against the opening with increasing force as the pressure rises. It is available in three models, rated at one, two or four gallons per hour. It is part of their "Leisure Time" watering system for home use which includes emitters of various sizes and capacities from a fraction of a gallon per hour upward along with misters, foggers and several sizes of flexible polytubing that can be put together without the use of glues. All that is needed is a hole punch, garden shears, a pair of pliers and a pocket knife. For the address of your nearest dealer write O. S. & E. Co., P.O. Box 1298, Hollister, CA 95023. In Marin I found the system at Jim Corbet's, 1155 Magnolia avenue, Larkspur.

But you must have a water filter. From long and sad experience I have learned that it takes only a few months for small openings to get clogged and once the water flow is impeded in one emitter it seems to spread like a plague to the whole system. I have spent most of an afternoon probing with the point of a needle to no avail. I now have learned to do it right at the beginning. I would not recommend the removable disks that are inserted instead of a washer. Buy a washable core filter or, if your system will be large, perhaps something more elaborate. Prices start at \$3.50.

Many drip systems will not operate at your normal water pressure. Their needs vary from 30 pounds per square inch downward. That is why you can put it all together by barbed connectors or compression fittings. So a pressure regulator is a must. Prices here have come down with new models and I'm sold on one that comes with a gauge so you can precisely adjust it. About \$17.50.

How long to run the system? You will have to discover this for yourself based on your soil type and plant needs. It appears the optimum is to keep the soil midway between saturation and dryness so the slow trickle will spread by capillary action. The plants also appreciate a moderately moist condition rather than alternating between wilting and drowning. The plant roots need air, even as you and I. At this point I will mention the tensiometer or soil moisture gauge, a probe that tells you the relative moisture at the depth to which the tip has been inserted. An inexpensive home model is available around \$10 that will penetrate up to 12 inches and does not require batteries. The meter readings are approximate, depending on soil type and amount of fertilizers present. As the probe goes down through a recently watered soil the meter moves back down the scale to show a drier reading. It is quite a help.

Mulching will conserve water and lucky is the gardener who has cubic yards of compost to spread around shrubs or trees. Better keep your emitter heads above the mulch so that you can see what is going on. But if you run low and have to buy your mulch I have good things to say about ground fir bark in either the medium or coarse grinds. As mulch for citrus I find the roots do not grow up into the coarse grind, which would present drying-out problems in the summertime. It is probably the best-appearing mulch. It will not blow away in heavy winds and lasts for many years, gradually breaking down and becoming part of the soil. Any fertilizers easily reach the feeder roots.

I'll be trying several methods this summer to conserve water and I would appreciate any suggestions. One no-expense system I'm going to try is built around sinking empty #10 size cans half-way into the ground between vegetables planted in a grid system and covering the area with a grass mulch, which happens to be in good supply for me. A beer can opener will cut triangular holes at the bottom of the cans' sides to allow the water to trickle slowly into the soil 3 or 4 inches below the surface. I hope to cut down my water consumption by at least one-half over the previous overhead sprinklers and still not take an excessive amount of time to do the hand watering. More later on all this and would appreciate your suggestions in the meantime.

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DINING IN NEW YORK:

Mr. and Mrs. Foster's Place

by BLAKE A. SAMSON

One enters 242 East 81st Street to be greeted by a chipper elderly woman, her hair rolled in a bun on the crown of her head.

This is Mrs. Pearl Foster. She will soon tell you that she is from the South, if her accent hasn't already.

Her full name is Mrs. Pearl Byrd Foster; the Byrd is the same as in that illustrious Virginia family and Mrs. Foster is proprietress of Mr. and Mrs. Foster's Place, a tiny French restaurant of vintage cuisine and fraternal ambience.

The restaurant is behind unpretentious, weathered panels just off Second Avenue. Inside, with its black walnut walls and coachhouse windows, it looks . . . well . . . collegiate.

The cuisine is, however, in the finest of French traditions, enlivened by Mrs. Foster's own carefully considered refinements and variations. Many of her changes have given her recipes a Creole twist.

Mrs. Foster is also a lady of definite opinions. She will not, for example, serve bread and butter, for people she feels tend to stuff themselves before their meal arrives; and coats and ties are de rigueur she warns each diner who calls for reservations which are also required.

You see Mrs. Foster has been "in food" all her life, as a frequent traveler, author of a number of cookbooks, columnist and manager of a test kitchen.

By dinner's end, at my invitation, she will be sitting beside me, sipping wine—more about that delight later—and unwrapping a five inch thick, battle-fatigued stack of file cards each covered in minuscule lettering with a recipe.

She is a grandmotherly but sharp-witted grande-dame.

Thus, this cold New York evening I tasted on her recommendation two of her four standard soups, a Virginia peanut soup and a lemon soup not at all in the Greek avgolemono vein.

Its chicken-flavored base was purposefully left unclarified, the cloudy,

full-bodied mixture then solidly infused with the essence of lemon.

Its sweetness—it was not at all tart—made me think of our California Meyer lemons but the secret to its sweetness is Mrs. Foster's lengthy simmering and seasoning, the same secret seasoning that makes her cold apple soup another seductive companion to dinner.

Peanut soup . . . the idea was fascinating to one who, alas, has never stepped in to the Louisiana territory.

The puree was obviously freshly ground, pungent and coarse, without any oiliness, the taste moreover was far more fragrant and much lighter than I expected. Nothing heavy about this; it even blossomed in the mouth like a fine white wine.

Two inch wide, oblong bread sticks made of cornmeal were served along side, for dunking. These replace the sternly banished bread and crackers.

Their texture was slightly grainy but delicate, the flavor pronounced. I was by now quite intrigued.

Special note should also be made of her chicken livers that soak in Madeira in little brown crocks to the side of crisply-ironed napkins and the excellent quiche that one can order.

Its crust was buttery but a little bit soggy; the filling, however, was a heaven-sent custard, pale amber color and as wholesome as dairy fresh cream.

Her salads, minor miracles in New York, pour out the full resources of a fresh produce market: radishes, green beans, florets of cauliflower and broccoli, tomato triangles, sliced carrot and cucumber and three types of lettuce . . . less remarkable to San Francisco restaurateurs but unheard of to most New Yorkers.

Mr. and Mrs. Foster's Place is a modification on the single-entree restaurant, which means one orders one's entree over the phone when making reservations. Choose from boned chicken served in a Polynesian tangy sauce stuffed with pine nuts or boiled scampi swabbed in creole butter and browned on top.

Her baked rainbow trout comes with Macadamia nuts — just one of Mrs. Foster's unique touches — and a lobster can be ordered with crab and shrimp stuffing. I ordered her well-renowned Beef Wellington.

The prime filet was as pink and rosy as a baby's cheeks and evenly cooked from the farthest edge to the dead center. I hardly needed to press my fork to cut off pieces. It was marvelously tender and robust.

Just under a golden crust, any baker's pride, lay a quarter inch layer of duxelles; the usual secondary layer of pâté was omitted.

This gives Mrs. Foster's Beef Wellington greater lightness and modesty, if not exact authenticity, certainly a tasty equivalency.

It comes with just as refined and gentle a Madeira sauce. A happier Duke of Wellington would not have been found.

I have spent many years since moving to California attempting to find a California Cabernet Sauvignon that matched the luxuriant flavor and smoothness of the French reds. I have long admired many local Zinfandels and altogether have forgotten French whites for our own, but the perfect Cabernet has eluded me; that is, until I came to Mrs. Foster's.

By some particular, perverse twist of fate I had never tried the Freemark Abbey label and you can imagine my embarrassment to travel cross country to find what has been here in California all along.

Mrs. Foster's choice was a vintage 1969 a more than generous choice since I have found that year all but unobtainable now.

The Freemark Abbey Cabernet Sauvignon was a happy discovery even if I did feel acutely foolish in being given "religion" by a New Yorker!

Lastly, one can't close an article on *Mr. and Mrs. Foster's Place* without mentioning Mrs. Foster's frothy pies; both the lime pie and lemon zest cream pie zing with flavor.

Her carob-almond torte is an abundant confection of carob powder, almond meal, custard and orange-flavoring unique to the world of sweets and the great goblets filled with alternating layers of snow cream and blueberries make a meal's end of pure ambrosia.

Complete dinners range from \$12.50 to \$20 for the lobster, crab and shrimp grill. Mrs. Foster is quite a woman and *Mr. and Mrs. Foster's Place* is quite a marvelous restaurant.



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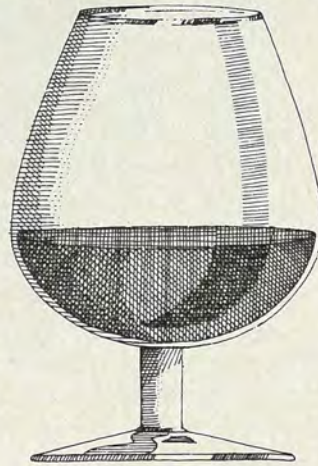
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THE MARKET SCENE

A Broker's Guide to Speculating at the Track

by THOMAS G. HENRY
E. F. Hutton & Co., Inc.
Oakland, CA.

Short term traders have always looked for inefficiencies in the marketplace. Speculators look for bonds or stocks which are undervalued or overvalued by the armies of investors who follow each stock. Unfortunately for most swingers the stock market is very efficient. Most investors would have profited more from a buy-and-hold strategy than from a trading program. Studies, in fact, show that 90% of institutional portfolios underperform the Standard and Poors composite average of 500 stocks because of management fees and related costs.

This inability of professional, full-time investors to beat the market averages, when they attack the market in the most competitive way is evidence of the stock markets efficiency. Next year's stock prices depend on what happens next year. Prices follow a random trail into the future, as do marriage and career, although our hope for continuity often triumphs over our experience. The ability of the market to adjust quickly to news prevents even the most knowledgeable trader to make and profit with more than a 1000 or 2000 share investment. If the stock market does not lend itself to short-term trading, where can one turn for a quick profit?

Recent analyses of thoroughbred horse racing have uncovered a difference between the percentages and probabilities. It has been found that the betting market is not completely efficient, that the percentages or odds set by the horseplayers are out of tune or, more properly, skewed as to a horse's real probability of winning a race. Let's look at a study taken this year by a major national business magazine.

In the spring of 1975, *Fortune* sent a team of researchers to investigate the odds at several New York tracks. The group first determined what had to be overcome to win or, to have in mathematicians parlance, a winning ratio. The state has a pari-mutual tax of about 10% on each pool into which bets are placed. The track takes another "official" seven percent

for purses to horse owners and its own operating expenses. The track is allowed to remove all change over even 10c payouts. This means if a win pari-mutual ticket is \$3.49 per \$2.00 ticket the track only has to pay \$3.40 keeping 9c per \$2.00 ticket for itself as breakage. Over a number of races this amounts to 3% of money bet. The analytical team found that if the track crowd bets \$100,000 on a race they can only receive \$80,000 back in winnings. They found the racetrack to be a mechanism for transferring wealth from some horseplayers to others and from all horseplayers to the track and state. This is similar to the stock and real estate markets. The investors transfer wealth to each other in a random and unpredictable way and from themselves as a group to the state in the form of estate, capital gains, and transfer taxes.

Are the horses an easier game to buck than the financial markets, and can the horse races be a primer to the bond and stock markets for traders? The *Fortune* team listed the odds at which the horses were posted on over 1000 entries. A winning ratio of 80% was the norm because the entire crowd of bettors can only win back \$1.60 on every \$2.00 bet. Horses that left the gate at odds of 2-5 had a winning ratio of 103%. Horses leaving at 1-1 a ratio of 98%. These are incredible returns to a horseplayer. Players betting heavy favorites where the potential return is equal to or less than the bet were regularly winning money over the 80% norm. The research group found that horses posted upwards from 2-1 to 6-1 had a winning ratio of 82%. Horses that went off at odds higher than 6-1 had winning ratios of 70% and less. The betting market revealed the inefficiency: that the determination of percentages was low when a horse had a high probability of winning and percentages were high, when a horse had a low probability of winning. The crowd simply bet too much on longshots and not enough on favorites. In the betting market the odds were skewed as to probabilities. They

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found the favorites to be the best bet at the track and a better on all favorites had a winning ratio of 91%. Favorite bettors held their losses to only 9% of their bets.

Is the crowd easy to beat? A study of over 5000 races by Burton Fabricand, physicist at Brooklyn's Pratt Institute, revealed winning ratios of approximately 75% for the five handicappers of the *Daily Racing Form*, who are generally considered the best selectors in the country. Many critics argue that a public handicapper is required to pick the winner in each race. Each race, however, has a favorite. No, the crowd cannot pick the winner of each race, in fact favorites only win about 1/3 of the races, but the crowd is better than the handicappers in determining probabilities of winning. Does that compare with your personally selected investments as against those that have been picked for you by investment advisors?

The racing fan who would make money at the track must be a better handicapper than the crowd. The acknowledged experts of the track as in the stock market do worse than the crowd or market averages. Many analysts, including the famous Lucien Hooper of *Forbes*, says this kind of Percentages versus Probabilities carries over to the stock market. Analysis by Mr. Hooper has revealed that stocks priced over \$50 per share provide the best investments. He points out frequently in his articles that demand for well-managed, well-capitalized and broadly based companies is strong. This strength holds the prices up. Stockholders of such companies usually do not want small traders in and out of the stock and feel that a large dollar volume is more easily purchased in a small number of high priced shares. In fact many analysts say watch out for a stock split because it may mean management knows they have lost the confidence of the conservative large investors and must distribute their securities to smaller investors. Low-priced shares are generally considered to be far more volatile and speculative. They are the longshots of the stock market and high-priced shares are the favorites. *Fortune* has pointed out in its analysis of the second 500 largest corporations that in recent years the small company stocks have not performed as well as the first 500 even though profits growth has been similar. In fact the stocks of the largest 200 companies have outperformed the other 300. This shows the stock buying public tends to overplay longshots in the hope of a large quick profit and to underplay institutional

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favorites when experience proves time and time again the best companies make the best investments over the long-term.

Every horse race has a winner. There are plenty of years when almost all stocks close below their highs of the previous year. Horse races do come to a conclusion; the stock market does not. The psychology of the public shying away from low-odds and high probability speculations is the interesting point.

What other oversights have occurred at the track on a regular basis? One phenomenon frequently observed is that bets to place, or for second, in a horse race have a winning ratio of 105% if the favorite is running at an odds return of less than \$1 to a \$1 bet. High winning ratios have been found on sprint races three-quarters of a mile or less when the horse has shown a faster race than any of the contending horses within the last month.

The track secretary sets conditions of racing so that the best horses will carry the most weight in a race. A very high proportion of winners carry the highweights because the track secretary is reluctant to give too high a weight to a strong horse probably for the same reasons the crowd doesn't bet enough on an obviously heavy favorite.

One very little known fact is the high percentage of horses who win on the second or third try after losing a race in which they were the favorite. The horse is usually a strong one who was out of condition for his last race. This may have a carry over to the stock market. A strong company may report one or two bad quarters and its stock price drops to a bargain level.

One advantage investors have over horseplayers, although very few of them do it, is the ability to cut losses short if things begin to go sour. The horseplayer must lose 100% of his bet whereas the investor can, if he would, cut losses to 10% or 15% of his investment.

The horse betting market and the stock market have one major similarity: the final outcome is beyond the control of the individual. What happens depends on events that will occur after the financial commitment.

While the future will make up its own mind, the players of the heavy favorites in both markets have been winners.

Thomas G. Henry is an account executive in the Oakland office of E. F. Hutton & Co. Inc. and a turf fan.

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Friday, June 4

8:30 p.m.

Reflections

*Pavane on the Death of an Infanta

As Time Goes By

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Saturday, June 5

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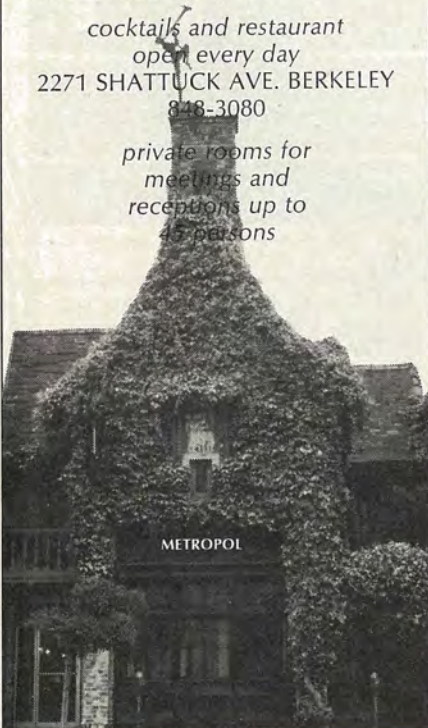
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(continued)

been verified by at least two sources, they often resorted to inspired last-minute screens: "You don't need to name names; just nod 'yes' or 'no' to a few of these initials . . . J.P.? . . . J.M.? . . . H.R.H.?"

One source refused to confirm or deny a key fact until Bernstein suggested that ten seconds of silence over the phone could be construed as a positive answer. He asked his question again and conspicuously counted to ten before hanging up with the necessary confirmation.

Much of their information, Woodward earned tidbit by tidbit. They came in with the proverbial small ball of threads and kept trading thread for thread, always winning a slightly bigger piece of information, until they left with a much bigger ball.

The system was not one hundred per-cent fool-proof as the film shows. Mistakes were made. Some innocent reputations suffered unfairly from misleading stories, but the authors are not beyond feeling regret for such mistakes, nor are they insensitive to the human conflicts of many of those caught in the rush of events. It is a sensitivity to human values that the movie retains.

However, because of their care, the great majority of their stories proved prophetically accurate.

Foremost among their aids was a pre-Watergate friend of Woodward's, a trusted, anonymous Executive Branch official who seemed to live at the scandal's nerve center.

Tabbed "Deep Throat" by the Post's editors, he corroborated their findings, steered them away from false leads and confirmed their true ones.

Deep Throat would signal the time for another meeting on page 20 of the New York Times delivered to Woodward's apartment. Both then would go to an underground, secretive parking garage to talk.


Woodward never has found out how Deep Throat managed to get his newspaper marked up. The source never once lead them astray and Woodward to this day has not revealed his identity.

There is great versimilitude to the portraits of the Post's editors — especially Jason Robard's pugnacious Ben Bradlee—as they pushed their two young superstars to scoop after scoop.

Later, Bradlee would tell he would have been ready during the dry spell of October, November and December '72 to "hold both Woodward's and

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Bernstein's heads in a pail of water until they came up with another story."

After each seismic blast, it became more difficult.

The log-jam of information broke with each success; now they had to measure the different versions of the stories brought to them from different interests.

Who was being set up? Who was serving his own interests? What were the motivations of this and that source?

"We wrote perhaps 20 stories in less than a year," Woodward says, "and it was always one step forward at a time—and always a small step at that."

My guess is that no one who has followed the Watergate story in any detail will find much new in "All the President's Men" about the *what*, but as the movie unveils one finds oneself transfixed by the *how* and the *why*—the pursuit itself, the gumshoeing, the smell and roar of the newsroom. The movie is virtually a primer to the reporting trade.

There is very little in the way of reflection or characterization to intrude on the freight-train pile-up of incident.

As there is in their experiences enough detail to stock three or four good detective novels, the writers wisely have kept to just the essential, key breakthroughs in their investigations during 1972 and 1973.

Two of these came on September 29 and October 9, 1972, 104 and 114 days after Liddy & Co. was put out of business.

August and September were relatively dry months.

The President was renominated; the General Accounting Office cited CREEP for campaign violations; At-

torney General Kleindienst promised "the most extensive, thorough and comprehensive investigation since the assassination of President Kennedy." The Grand Jury indictments stopped at the Watergate burglars and their immediate two overseers. "Woodstein and Co." spent the evenings with their feet in the doors of scared CREEP secretaries.

Owing to their midnight oil, the Post was able to establish that John Mitchell while serving as the Attorney General had personal control over a \$350,000 to \$700,000 CREEP fund in laundered currency earmarked for political intelligence gathering.

"I am first and foremost a law-enforcement officer," John Mitchell had said. To hear Martha tell it, the former Attorney General was really "a cute cuddly adorable fellow" being set up.

"All that crap, you're putting it in the paper?," Mitchell ignobly shouted at Woodward when given the opportunity to comment, "It's all been denied. Katie Graham's going to get her --- caught in a big fat wringer if that's published."

Four other persons had authority over the fund doled out by Hugh Sloan after checking with Mitchell.

The tar-baby embraced Maurice Stans, Jeb Magruder and Herbert L. Porter. The fourth man, H. R. Halderman, was more difficult to pin, for everyone seemed to live in mortal fear of him.

Woodward and Bernstein's second scoop revealed the cross-country fraternity fun and games of Donald Segretti and his College Chums. These revelations showed that Watergate was not a single-shot aberration but just one event in a series that went as far back in time as 1969.

(continued)



Jack Warden as Harry Rosenfeld, Jason Robards as Ben Bradlee, and Martin Balsam as Howard Simons in a scene from *All the President's Men*.

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"The Post story is not only fiction," replied Ron Ziegler, His Master's Voice, "but a collection of absurd lies." That he was Segretti's classmate at U.S.C. didn't fog his judgment in the slightest.

However, Woodward and Bernstein almost lost the Segretti plum.

Back at the New York Times, newsman Robert Smith who filled-in covering the Justice Department part-time while working full-time on the rewrite desk, was due to leave to return to the ivied-halls of academia.

On one of his last days in August of '72, he took a government official to lunch and peppered him with questions.

"I'll give you one hint," the luckless official said reluctantly, "remember this name—Donald Segretti."

Smith, dutiful to the finish, handed his notes over to his superiors and went back to school. There things sat until he read of Segretti on page one of the October 18 Washington Post, by-line "Batman and Robin".

The Times' Los Angeles Bureau Chief Steve Roberts quickly palmed copies of Segretti's phone records in Marina del Rey, yielding up a couple of solid pieces on October 19 of Segretti's phone calls to the White House and attempts to join the McGovern campaign, but these were merely footnotes to the Post's blockbuster.

Actually, the Post was grateful for the Roberts back-up. Republican stooges had been impugning the Post's motives with great fanfare. When the Times articles appeared, they buttressed the Post and took off some of the heat. The Times would have been thrilled to hear it was doing the Post a service!

Immediately afterward "Woodstein" was able to attribute authorship of the infamous Muskie "canuck" letter to Ken Clawson, deputy director of White House communications and clearing-house for all reporters' questions to the White House. Hmm, no wonder truth often got buried in bureaucratese.

The same week the Segretti and "canuck" stories ran, Time Magazine had a tantalizing tidbit, written almost as an aside. Had it been explored, it would have yielded far greater ore.

"Time has learned," the paragraph started, "Bernard Barker, the former CIA agent who led the raiding party into Watergate recruited nine Cubans from Miami in early May and assigned them to attack Daniel Ellsberg."

Roughing up Ellsberg (one of the Cubans allegedly slugged him in public) was small fry to what would

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eventually come out May 7, 1973, but it took 156 days to realize that something else just might be hidden in the minds of Barker's little marauders.

That same week Newsweek wrote a similarly pregnant tip: "In February 1971, Administration officials invited a former CIA operative and computer mathematician to . . . develop a sophisticated computerized intelligence bank of personal data on political friends and enemies."

Once again the bins were sitting there labeled just waiting to be opened: Ellsberg, CIA, the enemies list . . .

What becomes increasingly evident the more one digs into the chronology of the Watergate coverage is that the perimeters of the story were suggested quite early but in the helter-skelter hardly anyone but Bernstein and Woodward went after them.

Only when James McCord offered his kiss-and-tell letter to Judge John Sirica on March 23, 1973, 280 days after the break-in, did the rest of the media wake up.

By then, the White House was like the palace of Lucrezia Borgia. Everyone had a poison ring.

McCord unleashed a mass scramble for individual salvation in which the three words "immune from prosecution" became an open-sesame.

One by one the birds began to sing . . . to the FBI, the Grand Jury and on Uncle Sam Ervin's daytime Quiz Show. A veritable orgy of intramural accusations broke out among the Nixon team. The Ervin hearing became a confessional for presidential satraps to line up and air their sins.

Something is rotten in Denmark," said Stans' bookkeeper, "and I'm a part of it."

"I can name names," announced Martha.

Patrick Gray was first orphaned then put into the burn bag. Charles "I would walk over my grandmother" Colson found plea-bargaining, penitence, prayer, and prison in that order, yet W. Clement Stone kept paying his rent.

John Dean, thinking he was holding the truth at bay, found himself holding the bag. The Teutonic mafia — Haldeman and Ehrlichman—got their shotgun leave-of-absence.

"I'd like to see it all get dredged," Spiro said wistfully in July; in October it was and the country responded, "Et tu, Agnew?" Operation Gemstone, Sandwedge, Sedan Chair I, Sedan Chair II, "The Writer," "The Brush," "The Pipe," "Mr. Rivers," "Chapman's Friend," "Fat Jack," "Beaver Patrol"—it all came out in a

flood of code names worthy of a cheap spy thriller.

As the gamy list of revelations lengthened, often in chain-reaction like a row of fire-crackers going off, more and more people began to ponder the probability of Richard Nixon's own involvement.

"For the king knoweth these things," the Book of Acts tells us, "for this thing was not done in a corner." Would Nixon walk the water, unwet, while his Palace Guard sank in the sea of corruption?

"It sounds," William Saxbe quipped, "like the fellow who played the piano in a brothel for twenty years and insisted that he didn't know what was going on upstairs."

The walking powder keg was Alexander Butterfield. "I really hoped you guys wouldn't ask that." He went on to slip out word that Nixon had been wiretapping himself as well as (we will later learn) everyone else including his own brother. The rogue's opera was over. After that and Rose Mary's 18 minute boo-boo, everything else was just "mopping up."

As the last laugh, the Post beat everyone else in headlining Nixon's resignation.

So McCord's letter was the turning point helped by turncoat Dean's point-precise "J'accuse!"

Mid-1973 men like Sly Hersch and John Crewdson of the New York Times, Nicholas Horrock of Newsweek, Sandy Smith of Time, James Polk of the Washington Star-News and Jack Nelson, Ron Ostrow and Bob Jackson of the Los Angeles Times began to point their bloodhounds in the direction of Watergate and came up with their own front-page scoops, but where were they before March, 1973? And why were they not on the stick?

It was only two months from McCord's letter to May when Bernstein and Woodward won their Pulitzer and the competition was only just beginning to catch up.

That same May—just to show how badly the major metropolitan quarterbacks had fumbled Watergate—a running back, actually to be more exact, the water boy picked up Nixon's San Clemente financial machinations and ran for a touchdown. The Santa Ana Register's fifty yard dash was then matched by the Providence Journal Bulletin's field goal on Nixon's tax deductions.

What were the Joe Namaths of the newspaper empire doing being scooped by cub scouts? And why was egg all over the media's face? The answers are slightly hinted at in "All the President's Men."

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**WHO SAYS SKI SEASON IS
OVER?—continued**

room at either the Hermitage or Glencoe is about \$21.00.

Increasing numbers of skiers are foregoing chairlifts and tows in favor of ski-touring expeditions in the Mount Cook region.

Air-dropped by ski plane into the upper reaches of the gigantic glaciers of the Alps, the skier can tour the region, crossing passes and ridges for up to 25 miles of skiing across virgin snow.

For those who like ski mountaineering, many peaks can be ascended to within a few hundred feet of the top using skins. They can then be scaled mountaineer-fashion.

Obviously you have to be an expert skier and something of a mountain climber to enjoy this kind of activity. You're in virgin snow away from the crowds, but that also means no tows to help you up those hills. But those who have experienced ski touring say there is nothing more rewarding than reaching the top of a mountain using your own "horsepower."

Guide service can be arranged at the Hermitage by Alpine Guides (Mt. Cook) Ltd.

A typical day trip to the head of the Tasman Glacier starts around 8 a.m., take-off time for a ski-plane air-lift to a height of around 8,000 feet.

From here skiers are encouraged to walk for perhaps an hour and a half to the high ridge. From this level, access to the Main Divide, the central chain of the Alps, is reasonably easy. It's this climb that will give the skier his exciting runs.

At the top end of the Tasman Glacier, skiers are 8,500 feet up overlooking the West Coast of New Zealand, and out across the Tasman Sea towards Australia.

Skiers proceed at their own pace according to whim and wind. They can be picked up lower down on the glacier by aircraft after five or six miles of skiing, or can ski the whole 12 miles to the Ball Hut with the going more energetic on the lower, flatter reaches.

The country's newest ski field is at Mount Hutt, just 65 miles from Christchurch, which is being developed into a major ski area. At 6800 feet, it is higher than any other field in the country, thus enabling it to offer excellent snow and ski conditions. The snow is not only deeper and drier, but falls earlier and lasts longer. The ski season often extends from May right through to December. Lift facilities cover a vertical rise of 2300 feet, the longest lift-serviced

ski run in the Southern Hemisphere. There are two T-bar lifts, a platter lift, a rope tow and two fixed-grip learners' tows. Although there is no overnight accommodation at the field, there are good hotels and motels at nearby Methven (15 miles away), Ashburton (35 miles), Darfield (36 miles), and Christchurch. And you can leave your car behind since there's daily coach service from all these cities to the ski area.

There are numerous other rapidly developing ski areas on the South Island, including:

- **Lake Ohau**—Ski center in basin above the lake. Two rope tows lifting to 4500 feet. Accommodation at Lake Ohau Lodge. Minibus operates between lodge and ski area.

- **Mt. Robert**—60 miles from Nelson (northern end of South Island) on shores of Lake Rotoiti. A number of snow-covered basins with main hut accommodation and tow facilities in second basin.

- **Temple Basin**—Near township of Arthur's Pass, 100 miles from Christchurch, the South Island's largest city. Three tows with a vertical lift of 2000 feet. A good lift runs from 3000 to 4510 feet. Accommodation in three ski huts operated by ski clubs.

- **Erewn Park**—85 miles from Timaru. Main tow rises 1100 feet and gives variety of splendid runs in area aptly known as "Powder Snow Valley." Accommodation is available at field.

- **Craigieburn Valley**—On West Coast 75 miles from Christchurch (via Porter's Pass). Four main tows with vertical drop of 2000 feet. Accommodation in two main lodges operated by ski club.

- **Mt. Cheesemen**—65 miles from Christchurch. Four tows. Accommodation in four huts operated by ski club. Two ice skating rinks.

- **Amuri**—relatively new ski area near Hanmer Springs, 92 miles from Christchurch. Two tows with vertical drop of 900 feet. Accommodation at nearby Hanmer Springs.

- **Broken River Basin**—On West Coast 65 miles from Christchurch (via Porter's Pass). Four tows with vertical drop of 1400 feet. Accommodation in two lodges.

- **Porter Heights**—60 miles from Christchurch at the top of Porter's Pass. T-bar and two tows. No accommodation as access from Christchurch is easy.

- **Lake Tekapo**—A few miles from shores of Lake Tekapo. Four tows reaching height of 5200 feet. Accommodation at township on lake.

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NEVADA ENTERTAINMENT GUIDE for JUNE 1976

RENO

Harrah's Reno (Headliner Room)—Reservations toll free 800/648-3773
thru June 2—Frankie Valli
June 3-16—The Manhattan Transfer
June 17-30—Jim Stafford

John Ascuaga's Nugget (Celebrity Room)—
(Reservations toll free 800/648-1177)
June 1-22—Juliet Prowse and Foster Brooks
June 23-July 6—Petula Clark

LAKE TAHOE

Harrah's Tahoe (South Shore Room)—(Reservations toll free 800/648-3773)
thru June 9—Wayne Newton
June 10—Steve Lawrence & Eydie Gorme
June 11-24—Carol Burnett and Tim Conway
June 25-July 15—Lawrence Welk

Sahara-Tahoe (High Sierra Room)—(Reservations toll free 800/648-3327)
thru June 2—Danny Thomas and Captain & Tennille
June 3-9—Tony Orlando & Dawn
June 10-23—Carpenters
June 24-July 7—Liberace

LAS VEGAS

Caesars Palace (Reservations toll free 800/634-6661)
thru June 9—Tom Jones
June 10-16—Sammy Davis Jr.
June 17-23—to be announced
June 24-July 7—Paul Anka

Desert Inn (Reservations toll free 800/634-6906)
thru June 27—Ginger Rogers and Nipsey Russell
Opens June 28—to be announced

Dunes (Reservations 415/397-7133)
Current—"Casino de Paris—76"

Flamingo Hilton (Reservations 415/771-1200)
Current—"Vive Paris Vive"

Frontier (Reservations toll free 800/634-6966)
thru June 16—to be announced
June 17-July 14—Bobbie Gentry

Las Vegas Hilton (Reservations 415/771-1200)
June 1-21—Liberace
June 22-July 12—Glen Campbell and The Righteous Brothers

MGM GRAND (Reservations toll free 800/634-6363)
thru June 9—Carol Burnett & Tim Conway and The Pointer Sisters
June 10-23—Sergio Franchi
June 24-July 7—Mac Davis
Ziegfeld Theatre—"Hallelujah Hollywood"

Riviera (Reservations 415/421-6466)
thru June 2—Rich Little and Lennon Sisters
June 3-16—Neil Sedaka and Gabriel Kaplan
Opens June 17—to be announced

Sahara (Reservations toll free 800/634-6666)
thru June 2—Tony Bennett and Count Basie
June 3-23—to be announced
June 24-July 7—Don Rickles

Sands (Reservations toll free 800/634-6901)
thru June 1—Robert Goulet
June 2-15—to be announced
June 16-July 20—Wayne Newton

Stardust (Reservations toll free 800/634-6757)
Current—"Lido de Paris"

Tropicana (Reservations toll free 800/634-6693)
Current—"Folies Bergere"



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Brand T (Menthol)	11	0.6
Brand V (Menthol)	11	0.7
Brand T (Filter)	11	0.6
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