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PERFORMING ARTS
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PERFORMING ARTS

THE BAY AREA'S MUSIC &
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FEBRUARY 1976/VOL. 10, NO. 2

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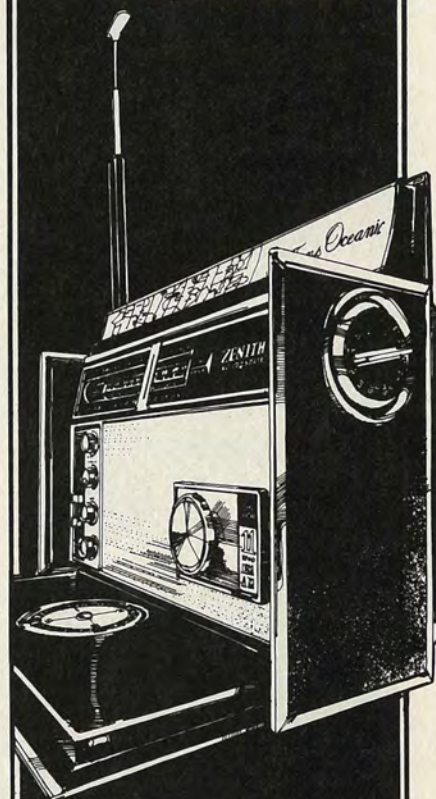
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PERFORMING BACCHUS

by FRED CHERRY

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PA

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

PHIL LEHR'S STEAKERY—(Hilton Ho-
tel Tower, San Francisco—Telephone
673-6800)

OPINION: A good many years ago,
in a nearby establishment with the
same name (it's still there), Phil
Lehr translated America's penchant
for "plain red meat" into an epi-
curean American cuisine. As you
enter, and before you're seated,
you're ushered into a room featuring
a beautiful refrigerated display case
where you look up at a big wall-
mounted menu and make your
choice. It's a limited list, and the
price is controllable—for you pay
by the ounce for the steak you se-
lect. There are New York and Top
Sirloin and Ribeye and Filet Mignon
steaks at \$8 for 8 ounces, and 50 cents
for each additional ounce. The Por-
terhouse and T-bone cost a bit less.
And there are the specialties: Steak
Diane and Beef Wellington and
Steak Shallot and Chateaubriand and
Pepper Steak—most of them flam-
beed. So much for the food.

The decor is striking, to say the
least. Carpeting does it—floor right
up the walls to the ceiling—which
is often 23' high. The color is bur-
gundy and there are matching floor-
to-ceiling panels between the wood
sections on the back bar. One of
America's largest and most famous
interior decorators—Monroe Schnei-
der (South San Francisco)—created
and installed the plush modern de-
sign. It's a magnificent setting for
magnificent food—like that we en-
joyed before the theatre.

SUPER SUPPER: With a salad com-
ing on as the first course, we se-
lected a dry martini—just one, of
course—and it came dry and very
cold . . . accomplished by serving
it in one of those two-part cocktail
glasses, one part of which is filled
with a nest of shaved ice; you sipped
the drink out of the cocktail part.
It's a big salad which comes with
your entree—fresh crisp greens with
an outstanding French dressing.

Steak Shallot — a filet cooked to
your order — shallots and mush-
rooms with brandy and sherry flamed
at your table — seemed to promise
the best fare before the show. A
good baked potato also came along
as part of the order; plus a dish of
pickles and olives. There's a rare —
because it's sufficiently aged — red
wine on the small but adequate list:
'64 Chapoutier *Hermitage*. It comes
from the French Rhone, and experts
rate it well above the more popular
Chateuneuf du Pape from the same
region. And the price, for a wine
you don't find often, is a real bar-
gain. There are California wines, too
—mostly Beaulieu and Sebastiani—
which you can order for as little as
\$5 a fifth, but that *Hermitage*, though
considerably more than that, was a
"find" too good to pass up.

One dessert here is the Cherry
Cheese Cake—a culinary creation as
good as you'll ever get. Creamy
cheese cake is covered with a flam-
ing chafing dish sauce of Bing cher-
ries and butter, lemon and cherry
brandy. And, of course, coffee—black
and strong. We followed the coffee
with a special after-dinner drink
called the *White Cloud*—creme de
menthe and creme de cacao—and it
was pleasant, but not really required
after that wicked and delicious des-
sert.

Since everything but the dessert
is included in the price of the entree,
the cost of this repast was modest—
not over \$40 for two.

PERFORMING WINE JUDGES

Not long ago the winemakers of
Sonoma County decided to have a
tasting and judging of their wines,
and invited a group of acknowledged
wine experts to appraise the vinous
products of the county where Harasz-
thy started California's great wine
industry. The theatrical world con-
tributed its share to the illustrious
wine-judging panel: Burgess Meredith
—as famous among wine buffs for
his magnificent cellars on both coasts
as for his dramatic ability—and Dan
Rowan — a serious and dedicated
wine lover who alternates comic
antics on TV with a very serious part-
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WINEMAKING PLAYWRIGHT

Just 28 miles north of Manhattan is a 78-acre vineyard and winery named "High Tor," after the nearby mountain which looks down upon carefully-tended vines. It was planted in 1951 by playwright Everett Crosby with French hybrid grapes.

BEETHOVEN COLLECTION UNVEILED

The largest collection of Beethoven memorabilia in private ownership has been placed on public view for the first time. It is shown in the house where the composer's mother was born in Ehrenbreitstein, Germany—in the wine country just across the Rhine from Koblenz. The house was purchased by the partners of Deinhard & Co., a distinguished wine shipping firm, and presented to the German nation. The house was restored and redecorated before the Beethoven collection was installed.



The house where Beethoven's mother was born.

The impressive collection—including manuscripts and a number of letters—was originally assembled at the turn of the century by Julius Wegeler of the House of Deinhard. Mr. Wegeler's grandfather, Dr. Franz Gerhard Wegeler, was Beethoven's most intimate friend. Dr. Wegeler studied at Bonn and Vienna Universities at the same time as Beethoven; and the two young men also vied for the affections of Eleonore von Breuning, the daughter of close friends of both Beethoven and Wegeler. Beethoven gave piano lessons to the von Breuning children, and it is likely that Eleonore was the model for the heroine of his opera, "Fidelio." To her the composer dedicated one of the three "Leonora" overtures, the one usually played before the second act.

The romance ended sadly for Beethoven, but happily for his friend,

since Eleonore married Franz Wegeler. Among the objects in the collection is a friendship cup given to Wegeler by Beethoven.

Besides the composer's memorabilia, mementos of another distinguished citizen of Koblenz—Henriette Sonntag, the world famous singer who created the soprano part at the first performance of Beethoven's Ninth Symphony—is exhibited in the Beethoven house.

Deinhard & Co. was established in 1794 in Koblenz, the center of the great wine-growing districts of the Rhine and Moselle. Besides being a shipper of world renown, Deinhard also owns notable vineyards, including a major portion of Germany's most famous vineyard—Bernkasteler Doktor.

FRANKIE LAINE LIKES SONOMA

Al Torrieri of Kenwood used to be a member of "The Vagabonds", a popular singing group in the fifties; and he likes to invite old friends from show business to his ranch in the wine country of Sonoma. Recently Frankie Laine was visiting, and Al and wife Barbara decided to take the singer to town for lunch.

Town was Sonoma, and the place was the Cheese Factory in the Plaza in the center of town. After a fine meal of local cheese accompanied by the famous wine of Sonoma, an old-fashioned songfest followed . . . a serendipitous bit of luck the patrons of the popular eatery applauded enthusiastically. Best of all, it may happen again, and again — for Frankie says he is looking for property to build a home in the Sonoma wine country to achieve another happy union of the Performing Arts and Bacchus.

LOVE, WINE AND MUSIC

Giuseppe Verdi was the greatest of the Italian romantics. And he knew wine as he knew love and music, for how else could he have written:

"Let us drink, love,
For the warmest kisses of love
Lie within the wine cup."

SHAKESPEARE SAID IT

"Good wine is a good, familiar creature if it be well used: exclaim no more against it."

Othello, Act II, Scene 3

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

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NO SUPERLATIVES PLEASE!

(But for A.B.T. We Make an Exception)

by BLAKE ANTHONY SAMSON

I love the Joffrey Ballet. I am devoted to George Balanchine and his New York City Ballet, but neither of these loyalties blinds me from knowing that the American Ballet Theater shines in a class all its own. It is America's star, actually a galaxy of stars, unequaled in the world.

What I admire most is the near infallibility of an evening with A.B.T. If one piece of their program does not excite, another surely will and it only takes one of their hits to send an audience home floating and exhilarated.

From March 8th to the 21st, the American Ballet Theater comes to the Opera House, San Francisco; Flint Center, Cupertino, and Zellerbach Auditorium, Berkeley, presented by Five Arts Development. They bring a repertory and roster studded with jewels.

Some are familiar works that invite repeated visits: *Jardin Aux Lilas*, *Giselle*, *Swan Lake*, *Les Sylphides*, *Concerto* and *Fancy Free*; but most this year are new. Now that I have seen the cream of these new works at the Uris Theater in New York, I can say, they are not only new but also masterworks.

Nothing quite equals *Raymonda* for opulence. Antony Tudor has in his *The Leaves are Fading* a work of such exquisite elegance and lyricism that its only other competition is his first masterpiece *Jardin Aux Lilas* and Twyla Tharp's *Push Comes to Shove* is one of the best ballets of the decade. Three debuts, three historic

successes — what other company could match this?

We will return in a moment to look further at these new works, but first we should comment on the dancers. Many are well-known to us: Rudolf Nureyev, Erick Bruhn, Natalia Makarova, Carla Fracci, Marcia Haydee and Ivan Nagy. Others are just coming into their stardom with all the bright spirit of a young Zinfandel wine: Fernando Bujones, Eleanor D'Antuono, Marianna Tcherkassky and Martine Van Hamel. Still others excell in drama-dance: Sallie Wilson, Terry Orr and Bonnie Mathis.

Two deserve special note.

The dance world was greatly saddened by the news of Cynthia Gregory's retirement this year, for America had no finer ballerina. One hopes she will reconsider and return soon.

In the world of theater, a vacancy of that magnitude often creates the opportunity for others to emerge and Gelsey Kirkland has fully blossomed in Cynthia's absence.

Gelsey danced most of the major leads while I was in New York and to devastating effect. This waif (so petite and light your heart immediately wants to protect her) has a dance manner that is paradoxically mature yet fresh and involving as a new rose. Quite simply, she now owns my heart and the hearts of most balletomanes in New York.

The American Ballet Theater's visit also brings with it Mikhail Baryshnikov's San Francisco debut — without doubt the debut of this century's greatest male dancer. Those are very

strong words but I have no doubt of this. If Baryshnikov has a competitor, it is only in the haunting legend of Vaslav Nijinsky.

When Baryshnikov, the last pupil of the great Russian teacher Alexandre Puskin, defected to the West on June 29, 1974 the word circulated the ballet world that an overwhelming talent had come our way.

Forced to cancel last year because of injury, he makes his long-awaited debut March 8 in the short, seven-minute solo *Vestris* which depicts seven character sketches as they might have been performed by Auguste Vestris, France's greatest dancer (1760-1840). If you do not have tickets for this sold-out Gala, do not fret. Baryshnikov will also dance *La Sylphide* (Sunday evening, March 14), *Push Comes to Shove* (Monday, March 15, Sunday matinee March 21) and *La Bayadere* and *Shadowplay* (Tuesday, March 16). (Note, however, as accurate as this source tries to be, casting is not finalized until two weeks before an appearance and substitutions are always possible.)

Baryshnikov, as was Nijinsky, is not a tall man but even more so than Nijinsky, his body is handsomely proportioned and when he cuts an arabesque, it is a classic: fully poised, exactly aplomb, the arms and legs harmoniously balanced and stretched to a maximum line but utterly relaxed and placid to the eye. They epitomize for me the refinement of his art.

His elevation is not—judging from the intensity of Nijinsky's press—as startling as was Nijinsky's, but eleva-

tion is only part of the effect of a leap, *vol* or *saut*. Another part is the dancer's ballon, the graceful elasticity with which he momentarily touches the ground with the bounce of a balloon and then rebounds into the air.

Baryshnikov descends so softly, he seems very light indeed. It is all the more incredible because the preparations and resolutions are nearly invisible. One barely sees a pile, barely witnesses any absorption of force in the feet and legs as his body returns to earth.

His cabrioles and brises, small crescent-shaped leaps into the air, are light as a soufflé and he often inserts at their peaks small beats with his feet like the flutter of a sparrow's wing.

I don't think anyone has ever turned like Baryshnikov. He spins on the ground and in the air in ways that one can not imagine and barely believes when seeing him. One wonders watching him pirouette if he ever needs to stop.

Unlike Rudolf Nureyev, Baryshnikov announces nothing. Every preparation is camouflaged. In his posing and posturing, Nureyev says to his audience, "Now watch this!" and we do and we are duly rewarded. Baryshnikov states no preface. He just unleashes his best and the audience catches up to him, audibly gasping in amazement mid-way into his motion.

Thus, his feats are for the most part unexpected and subtle. They sneak up on a viewer without preamble, without demands, without excess loss of energy. Their exactitude is thus heightened by their economy.

Elasticity and the ability to spin make up only a portion of a dancer's charms; everything must be strung together into a stream of movement. Here Baryshnikov excels.

I can not imagine him ever evaporating quite as ephemerally as did the phantom Nijinsky as for example at the end of *Le Spectre de la Rose*—the texture of Baryshnikov's dance is not aimed at incorporeality and transparency—but Baryshnikov skims the surface as few do, with such rapidity and lightness that he reminded me of a waterbug on a still pond.

This swiftness gives his dance an incredible smoothness of execution. It is as if he moves on a foot-deep cushion of air.

In ballet, there are perhaps three classes: at first, a technical fluency in which steps flow well but without much interpretative power; secondly, there's a fluency strong enough that a dancer can concentrate primarily on the projection of character and emotion; and finally, there's Barysh-

nikov's level in which a movement seems to become totally abstracted and symbolic.

In *Awakening* a lovely pas de deux of a man and a woman's new love, Baryshnikov unleashes a series of spins so lightening fast, so spun into a series, that one hardly thinks of them as a technical feat at all; they become totally symbolic of the character's spirit, the type of ecstatic spinning and excitement one feels in love, made concrete and visual through Baryshnikov's movement.

It is not that we see a grand-jete or a technical feat but rather that the boy explodes off the ground with total joy. This is taking interpretative dance beyond interpretation to a near total synthesis of motion and elevation. The dance becomes imbedded in one's mind as an indelible symbol of feeling.

Baryshnikov is equally as private and reserved a person as Nijinsky is reported to have been, but I think not quite as changeable a chameleon. Nijinsky's radical shifts in his roles, one assumes, was connected to his schizophrenia that later came to the foreground.

However, John Butler's new work *Medea* (probably omitted from the San Francisco tour due to its complicated electrical set) gave me the opportunity to see how versatile Baryshnikov can be. In the classical repertory and the new *Awakening* pas de deux, he is all romantic lightness; in *Push Comes to Shove* this passion transforms to a suave Cary Grant and in *Medea* he is a muscular, trapped animal.

If in *Awakening* he landed as if on kitten's paws, in *Medea* he gripped and pounced off the earth with the presence of a panther. No matter the texture of a ballet, he dances it with

complete comfort, authority and ownership.

Baryshnikov's most humorous, exacting role is in Twyla Tharp's new *Push Comes to Shove*, the present rage (justifiably so) in New York. It is a wacky, laughter-filled parody of ballet that succeeds where almost all others have failed, for at its core there is plenty of love for ballet and for life.

The three times I have seen *Push Comes to Shove* I have left the Uris Theater uplifted, perpetually smiling, my cheeks aching from all the laughing.

Miss Tharp, the ballet's choreographer, is nothing less than brilliant in her triumph. She shows a command of classicism hitherto unseen in her earlier works and then goes beyond, to jest with and inventively play with all types of comic variations on the classical vocabulary. Only by so expertly understanding the formal patterns, can she so wittingly create their comic equivalents.

I can not imagine how any one could not love this mixture of silky razzmatazz, sideshow magic, ragtime pizazz and classical polish all swirled together to entertain and create mirth.

Mikhail Baryshnikov first enters in velvet red before a black curtain, his arms loose and witty, the American vaudevillean, dead-pan, throwing away his jokes in subtle asides.

He slinks across the stage in a part soft-shoe, part boogaloo and shimmy. His bowler hat swivels with perfect nonchalance and he brushes aside his sandy bangs with a sigh and a purr. Baryshnikov has only been in America two years, but he has the mannerisms down to perfection. One can't believe the finesse of his timing!

(continued)



Mikhail Baryshnikov



Gelsey Kirkland



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a name? in
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the look of
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The music is Joseph Lamb's rag, Bohemia. It is a tease for what is still to come.

The forestage curtain opens. Baryshnikov is now stage center, the music is Haydn's Symphony No. 82. Immediately one senses that the standard balletic clockwork has gone askew. *Push Comes to Shove* is the classical ballet danced before a fun-house mirror.

One part of the body will do the expected gesture: a preparation for a pirouette, a port-de-bras a la couronne, but under these arched arms, the head may wiggle in disjointed frenzy and the pirouette will whip around with a baseball pitcher's wind-up and will end in the salacious gesture of an angry Frenchman.

A glissade will just as well complete itself properly as burst into furious velocity, stop on a razor's edge, reverse direction, and go off on another cockeyed tangent. Heels point out, hips waggle, arms go agangle just when you least expect. A devotedly classical gesture will suddenly go limp, the wrist twirling in spasms.

Mr. Baryshnikov, Miss Martine von Hamel and Marianna Tcherkassky tell us the typical ballet histrionics of love, oath-swearing and hot pursuit, but the gestures have gone haywire. The dance elements unravel much as a deflating balloon wobbles through the air. Crazy, it is; delightful, it is!

The corps de ballet lines up all in the proper formations and positions of a *Swan Lake* or Balanchine finale and then comes unglued. Fluent, stately promenades suddenly undergo electric shock treatment, then equally suddenly slip into lazy legato steps or speed up even more frenetically. All the while Baryshnikov's black bowler hat passes from ballerina to ballerina.

Soon 22 dancers churn about, staccato then abruptly fluid and parallel, slipping, swaying and shrugging their way through the exaggerations that include even a bit of Scottish sword dancing, signal-flagging and dog-paddling.

Haydn's music—unexpectedly similar to the ragtime—has multiple embellishments that are matched note by note with frantic cou-de-pieds, petite battements and frappes that are insanely, humorously inappropriate.

Stylized poses freeze in the damnest places; ballerinas are sent aloft only to be forgotten and left to descend by themselves, and formal bows and curtsies are made mid-way into a movement. Transitions pass in wooden, puppet-like steps and the late Doris Humphrey—with her wide-swinging skirts—whirls through

the chaos-de-corps-de-ballet like a dervish, oblivious and perfectly misfitted.

Push Comes to Shove has the illusion of casual chaos, yet one knows instantly that each minute gag is scrupulously planned and executed.

Baryshnikov winds up, winds up, winds up again for a pirouette and then walks away. He slyly looks over his shoulder, smiles, double takes and looks out to the audience. Then he slips into one of those mid-air wonders that defy all laws of gravity and returns afterwards to the antics of the crowd.

It is exactly this amazing control that makes *Push Comes to Shove* acceptable parody. These dancers, and very few others, have a right to kid the very training they have so expertly mastered.

Only a Baryshnikov can walk on a stage full of rush-hour madness, suddenly leap two feet above the traffic in a perfect double tour en air or a jete en tourant with a split kick in the middle (I've never seen that before!) and descend into the mass and disappear with absolute poise and ease.

Like the full cast, Baryshnikov throws himself into the ballet with all his all (which is considerable). Miss von Hamel is elegance personified, Vladimir Gelvan, all courtly manner and Marianna Tcherkassky, a sprite elf. Like Miss von Hamel's opening gesture, the audience at once slides its hand (and heart) through Baryshnikov's arm and goes off with this marvelous trouper for a happy, delirious night on the town.

One departs hours later, exhilarated and glad as a clown thanks to this glorious tribute to life and fun! (March 15 at the Opera House, March 21 at Zellerbach Auditorium, Berkeley.)

Antony Tudor has long been one of the guiding visionaries in dance and in the American Ballet Theater. His new *The Leaves are Fading* which debuted in July is a masterpiece of lyricism and beauty.

Set before Ming Cho Lee's lovely canvas of leaf patterns much in the style of a Japanese silk print, the ballet starts with a single woman in a pale green hostess gown crossing the stage, stretching as if musing in a garden walk. What follows is her afternoon reverie.

The ballet is full of the freshness of spring, the beauty of nature, new, light-hearted romancing and a serenity of life that is dearly felt.

The various couples are costumed in the palest of cream and peach colors. As each peels off their variations

(continued)

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from the group formations, one imagines a spicy scent in the air, as if one were breaking open the rind of a lemon.

Spring is a time for fancy to be free on the air and a time for buoyant gallivanting. This modern classic beats with the pleasure of youth and life. The men dance with a ceaseless bounce and the women promenade with stately ease. The reddish scarves around the men's necks, the under-the-arm twirls and skip-a-longs all give it a country twist.

Gelsey Kirkland simply breathes spring; she is as light, as happy, as comfy, as downy as a newborn robin and Ivan Nagy floats on the music as if he were a third staff to the melody. The marriage is complete. They inhale when the music inhales; they laugh with it and subside and rest with it.

Not only is the ballet truly exquisite, it also places a little-known Dvorak piece, *The Cypresses*, into full view as should be done. It is among his most heartfelt, sincere pieces of music. How well *The Leaves are Fading* shows the firm foundation of this company—a finesse and classical training unequaled!

As dusk falls, pinks turn paler; shadows cross their faces, couple by couple depart and the green-gowned girl re-enters. It has all been her dream.

Tudor's *Shadowplay*, his study of a boy's coming into adolescence, perfectly suited to Fernando Bujones, and the famous *Pillar of Fire* will also be presented.

So much has been written about Tudor's *Jardin Aux Lilas*, I hesitate to add another piece of humble praise except that its haunting poignancy and essential portrait of Victorian manner and grace pushes me on.

How full life is of near misses, the fates of two people veer close, perhaps even ricocheting off each other briefly and tragically but never intersecting in a lasting, common bond. Tudor has choreographed his work for two such misfortunate couples: the bride-to-be, her lover, *The Man She Must Marry* and a girl from his past.

In a masterpiece of balletic construction (the same structural brilliance flows through *The Leaves are Fading*), Tudor brings the four together in his lilac garden in intersecting scenes of intense intimacy, hidden desperation and public calm.

Gelsey Kirkland gives the bride a hotly-stoked impetuosity, wrapping herself around her departing love with a darting, suicidal despair. Her

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Ivan Nagy

performance might teeter on the melodramatic but just stays shy of the border and she is so petite and defenseless.

If you have never seen *Jardin Aux Lilas*, you are missing one of the all-time greats. Natalia Makarova and John Prinz are scheduled to dance it Saturday 13 matinee and evening, but I was unable to sleuth-out who is cast for the Berkeley matinee, March 20. We can always hope it might be Fernando Bujones as the handsome cadet, one of his finest portraits.

On the same program as *Jardin Aux Lilas* in Cupertino is Kenneth MacMillan's *Concerto*—angular steps to the right, repeated to the left, linear and curvilinear alignments for the corps, lines that break and regroup in rank . . . given three dancers, MacMillan will split them 2-1, then 1-2.

This is MacMillan's ballet of pure mathematical abstraction, visual palindromes and mirror images. When one watches it unfold in its rather Balanchine way, the action and Shostakovich score (*Concerto #2*,

(continued on p. 54)



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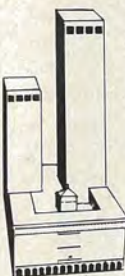
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GARDEN ARTS

Bob Goerner

The New Year started out with good news for gardeners when the All-America Selection judges announced they had picked only one flower, and no vegetables, for the coveted All-America Award for 1976. It's good news because it gives us solid evidence that these awards are not being made to accommodate seed growers who want to push their latest introductions but are truly the compilation of actual results of trials in gardens in every climatic zone in the country. In some years as many as half a dozen gold, silver and bronze awards have been given.

This year's sole winner was a hollyhock more than 20 years in development called 'Majorette'. If you visited Strybing Arboretum last year you saw it in the area near the information booth where various plant material is grown for demonstration. 'Majorette' is a dwarf doubled flower of the 'Silver Puffs' type, which won an award itself in 1971. The color range of the new winner is enormous, ranging from delicate lavender, pink, yellow and white to deep garnet, burgundy and crimson shades. It will bloom in four months from seeding and should not grow taller than 2½ feet. It has been suggested that it not be placed near flowers of strong color as it is quite assertive on its own.

'Majorette' began as a project of the Institute of Horticulture in Hungary. Later they were joined by a commercial breeding firm in Holland. The first fruits of their efforts was a light pink hollyhock, which was named 'Silver Puffs' in this country. Gradually more colors were added until the present mixture was developed. 'Majorette' blooms from the bottom up on erect stems, new blossoms continually replacing the lower ones which fade and drop off. Flowers are about 2 inches in diameter. Most major seed catalogs list it this year.

If you haven't received your quota of 1976 seed catalogs, this month will be about last call for them. Get your requests off and, most important, rush your orders in. March is the busy month for the seed companies and if any item is in short supply you could miss out. As a nation we spent about 30 per cent more for seeds in 1975 than in the previous year and

inevitably there were shortages. Even of the catalogs themselves, as some seed houses experienced a greater demand than they anticipated and were unable to get more copies printed in time.

There is considerable lag between writing the catalog and running it off the press and this time period coincides with the ripening of the seed crops. Nearly every year there are some failures in these crops, grown as they are in every part of the world, and word of this frequently reaches the seedsman too late to revise his list. We gardeners should keep in mind that our disappointment in not receiving an expected variety doesn't compare to the loss of income for the grower who struck out with Mother Nature.

An annual reminder I give myself in looking over the additions to the lists is that new isn't necessarily better, though hope springs each winter before the reality of the spring and summer. Marigolds were numerous among the introductions but we'll have to wait until seed stocks are built up to try for ourselves the white marigold for which Burpee's paid \$10,000 in a well-publicized search that lasted many years. The winner was bred by a great-grandmother who has been gardening in Iowa since she was eleven. It must be true what they say about persistence. While waiting for her seed to appear, we can be consoled by a mixture of 'Burpee's Best Whites,' nearest to the prize winner. Also worthy of your consideration from Burpee's, although upstaged by the glamorous white, is 'Red Nugget', a dwarf hybrid triploid that stays at 10 inches and blooms its heads off in frustration. Being a triploid it is sterile and unable to produce seed. Its sadness is our joy.

Among the flowers, you'll find new introductions in begonias, petunias, zinnias, pansies, impatiens, hibiscus, ageratums, salvias, rudbeckias, snapdragons and hybrid calceolarias. These latter are intended for outdoor bedding and window boxes. They have smaller but more numerous flowers than the florists' calceolarias and have been used extensively in Europe with reports of success in sun or shade. Look for more of these in future years. (continued)

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With the dilemma of the new, and possibly better, seed versus the tried and true confronting us each year at this time I have an obvious solution to offer. Order both and plant some of each. However, you might feel you will then have too much seed on hand. In some cases a single packet could contain more seed than you could use in a dozen seasons. Well then, try planting it in the next dozen seasons and find out how long the seed is viable. If you keep it in the original packet with the opened end folded back and fastened with a paper clip and placed in a tight plastic container in your refrigerator you may be surprised at the results. Better mark each packet with the year purchased, if it is not already on it.

One specialty grower I queried on the subject of seed viability in relationship to age was reluctant to disclose his practice, which was to sow only half his seed each year so that in case of crop failure he wouldn't be out of business. He found no difference in germination with fresh seed over the year-old seed. But such is the insistence on fresh seed that he felt it would be bad for business if his customers knew they might be getting year-old seeds. I hasten to add that in some crops there is a difference but others can live for decades under proper conditions.

This is one subject on which we could all use more information. We could also make good use of further research on the effect of light and darkness and temperature on germination. Some gardeners have reported that only during a particular month each year will certain seeds sprout and if you miss on your timing you would be well-advised to put the seeds away until the next year. In my own experience with gerbera seeds, maintaining the same temperature and light conditions, I find that January sowing takes 12-14 days for germination, mid-February to mid-March, half that time or less.

A special bow to Stokes Seeds (Box 548, Buffalo, N.Y. 14240) for the detailed information in their catalog on cultural requirements. It is one of the few catalogs put out for both home and commercial growers with quantities ranging from a small packet (always specifying how many seeds) to 100 pound lots. This year they plan to print most of their packages with complete growing instructions for both the professional and amateur grower. And, as always, the germination results of the seed is printed on the packet. It's not too late (I hope) to send for their catalog. It's free.

NEVADA ENTERTAINMENT GUIDE
for MARCH 1976

RENO

Harrah's Reno (Headliner Room)—(Reservations toll free 800/648-3773)
thru Mar. 17—Roy Clark
Mar. 18-31—Jim Nabors

John Ascuaga's Nugget (Celebrity Showroom)
—(Reservations toll free 800/648-1177)
Mar. 5-7—to be announced
Mar. 12-14—to be announced
Mar. 19-21—to be announced
Mar. 26-28—to be announced

LAKE TAHOE

Harrah's Tahoe (South Shore Room)—(Reservations toll free 800/648-3773)
thru Mar. 4—Radio City Music Hall
Rockettes
Mar. 5-7—Liza Minnelli
Mar. 8-11—Sha Na Na
Mar. 12-14—Frank Sinatra
Mar. 15-18—to be announced
Mar. 19-Apr. 1—Mac Davis

Sahara-Tahoe (High Sierra Room)—(Reservations toll free 800/648-3327)
Mar. 5-7—to be announced
Mar. 12-14—to be announced
Mar. 19-21—Bobby Goldsboro
Mar. 26-28—to be announced

LAS VEGAS

Caesars Palace—(Reservations toll free 800/634-6661)
thru Mar. 3—to be announced
Mar. 4-10—Frank Sinatra
Mar. 11-17—Johnny Carson
Mar. 18-31—Andy Williams

Desert Inn (Reservations toll free 800/634-6906)
thru Mar. 4—Showroom Closed
Mar. 5-31—Debbie Reynolds

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

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

Frontier (Reservations toll free 800/634-6966)
thru Mar. 3—Robert Goulet and
Fosier Brooks
Mar. 4-17—to be announced
Mar. 18-31—Robert Goulet

Las Vegas Hilton (Reservations 415/771-1200)
thru Mar. 8—Liberace
Mar. 9-29—Ann-Margret
Mar. 30-Apr. 18—to be announced

MGM Grand (Reservations toll free 800/634-6363)
thru Mar. 10—Sergio Franchi and
Joan Rivers
Mar. 11-24—Shecky Greene
Mar. 25-31—Dean Martin

Grand Theatre—"Hallelujah Hollywood"

Riviera (Reservations 415/421-6466)
thru Mar. 3—Smothers Brothers
Mar. 4-17—Tony Orlando & Dawn
Mar. 18-31—Petula Clark

Sahara (Reservations toll free 800/634-6666)
thru Mar. 10—Joey Bishop
Mar. 11-17—Eddy Arnold
Mar. 18-24—to be announced
Mar. 25-31—Tennessee Ernie Ford

Sands (Reservations toll free 800/634-6901)
thru Mar. 16—Wayne Newton
Mar. 17-Apr. 13—to be announced

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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"EQUUS" AND THE MODERN STRUGGLE TO DEAL WITH AMBIGUITIES



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 was born in Liverpool in 1926 where he and his twin brother, Anthony (who wrote *Sleuth*), grew up. He later went to Cambridge and then he and Anthony collaborated on three detective novels, long since out of print. He achieved a major London success with his first stage play, *Five Finger Exercise*, in 1958, which was followed by a string of hits: *The Private Ear* and *The Public Eye* (1962, the former of which took him an hour on a train to write); *The Royal Hunt of the Sun* (1964, which took six years to finish); and *Black Comedy* (1965). *The Battle of Shrivings*, about the pitting of a peace movement leader against an errant disciple, opened within six weeks of his brother's *Sleuth* in 1970.

Equus, an immediate hit at the Old Vic when it opened in May of 1973 and a staple of the National Theatre's repertoire, was two and a half years in the works with Shaffer rewriting the script more than 150 times. At the New York opening in November of 1974, the playwright was accorded a five-minute standing ovation at the final curtain. Shaffer was overwhelmed and veteran first-nighters could not recall such a spontaneous demonstration on Broadway since Arthur Miller's *Death of a Salesman* opened in 1949. *Equus* has since received the Tony Award, New York Drama Critics Award and Outer Critics Circle Award as best play.

Still running in New York, currently with Anthony Perkins in the role of the psychiatrist which had originally been played by Anthony Hopkins, *Equus* will soon become a film as well. At Shaffer's first visit to San Francisco last month to consult with director William Ball on casting for A.C.T.'s West Coast premiere and

(continued on p. 25)

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Earl Boen
Ronald Boussom
Joy Carlin
Megan Cole
Nicholas Cortland
Peter Donat
Franchelle Stewart Dorn
Barbara Dirickson
Sabin Epstein
Janice Garcia
Lou Ann Graham
Ross Graham
Nathan Haas
Michael-Keys Hall
Charles Hallahan

Rick Hamilton
Lawrence Hecht
Elizabeth Huddle
Daniel Kern
Anne Lawder
Deborah May
Fred Olster
William Paterson
Ray Reinhardt
Stephen Schnetzer
Sandra Shotwell
Anna Deavere Smith
Francine Tacker
Anthony S. Teague
Sydney Walker
Marrian Walters
Al White
J. Steven White
Laird Williamson
James R. Winker
Daniel Zippi

SECOND YEAR STUDENTS

Frank Abe
Wayne Alexander
Jane Bolton
Cynthia Burch
Traber Burns
Kraig Cassidy
Charles Coffey
Linda Connor
William Ferriter
Gina Franz
Bruce Gerhard
Ben Guillory
Harry Hamlin
Barta Heiner
Gregory Itzin
Delores Mitchell
William Peck
Susan Pellegrino

Peter Schuck
Caroline Smith
Katharine Stapleton
Mary Lou Stewart

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Allen Fletcher
Edward Hastings
Jon Jory
Laird Williamson

RESIDENT DIRECTORS

Eugene Barcone
Paul Blake

ASSOCIATE DIRECTORS

Sabin Epstein
James Haire
David Hammond

conservatory

Hope Alexander-Willis,
Project Director
William Ball, *Heroics*
Eugene Barcone, *Project Director*
Raye Birk, *Comedy Technique*,
Project Director
Paul Blake, *Head of Acting*
Program, *Project Director*
Ronald Boussom, *Movement*
Bonita Bradley, *Yoga*
Stewart Brady, *Singing*
Joy Carlin, *Acting*, Project
Director
Megan Cole, *Project Director*
Sabin Epstein, *Activation*, Project
Director
Allen Fletcher, *Acting*, Project
Director

Rose Glickman, *Lecturer*
in *Russian History*
Charles Hallahan, *Dialects*
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"THE BEST THING TO HAPPEN TO COCA COLA SINCE TAB"

That's what Clive Barnes of the New York Times said when the international hit, *El Grande de Coca Cola*, opened there after its widely-acclaimed London run. Spending nearly three years off-Broadway, the comedy revue came West and played nine months in San Francisco in 1973. Now, Low Moan Spectacular, original creators of the show, have joined forces with A.C.T. to present a return engagement for four weeks only—through February 29—at the Marines' Memorial Theater.

Begun as a small provincial musical-comedy troupe, the company is now a full-fledged theatrical enterprise, which continues its long-running presentation of *Bullshot Crum-*



Diz White interrupts the magnifico "parade of the stars" with a live commercial for the tacky show's sponsor, in the hilarious hit comedy revue, *El Grande de Coca Cola*.

mond, the popular spoof on British mysteries, at the Hippodrome Theatre here as some members of its cast rejoin Coca Cola and others return to the company from elsewhere. *El Grande de Coca Cola* was conceived by Ron House and Diz White, who repeat their starring roles in A.C.T.'s production, which also features Jonathan Gardner, Janet McGrath and James Howard Laurence.

The show is set in a run-down nightclub in Honduras where extremely inept performers are offering a Latin-American floor show in fractured Spanish. Each hilariously inferior act—magic, acrobatics, histrionics et al—is interrupted by equally ludicrous commercials for the entertainers' local sponsor, Coca Cola. House, as Pepe Hernandez, the balding "maestro de ceremonias extraordinario," presides over the hilarious nonsense and supreme disasters with eloquent bad taste. Tacky costumes and plastic palms contribute calamitously to the excruciatingly awful vaudeville numbers and total havoc is the order of the evening.

A.C.T. subscribers and patrons can look forward to subsequent announcements of a full schedule of special attractions at the company's Marines' Theatre—but in February, be sure to see the wildly entertaining show which has become as popular as its famous namesake.

NEWS AND NOTES ON AND OFF STAGE

FRIENDS OF A.C.T.

1976 THEATRE LECTURE SERIES

The Friends of A.C.T. will present its annual lecture series conducted by Professor Charles R. Lyons, Chairman of the Department of Drama at Stanford University, beginning March 11 and continuing for four weekly sessions. The Bicentennial salute to the growth and development of the American theatre in the 20th century is entitled *A Celebration of Contemporary American Drama*, and will include an examination of the work of four playwrights. The four evening lectures, to be held in the Fireman's Fund Forum on California Street, where free parking is available, form a complete series but each is offered separately and may be understood and enjoyed independently. Professor Lyons has written extensively on many phases of the theatre ranging from Shakespeare to Brecht and his most recent book, *Henrik Ibsen: the Divided Consciousness*, is credited with radically changing Ibsen criticism and scholarship. Last year's A.C.T. lecture series surveyed significant developments of the modern theatre with the beginnings of realism in Ibsen, Chekhov and Rice through its rejection by Pirandello, Beckett and Brecht to the theatre of Stoppard, Storey and Shaffer. This year's initial presentation will feature Eugene O'Neill, March 18's program will focus on Tennessee Williams, the March 25 lecture is centered around Arthur Miller, and Edward Albee will be discussed on April 1; emphasis will be placed on the plays of each playwright which A.C.T. is presenting and has presented in its ten seasons in San Francisco. Additional information and order forms may be obtained by calling or writing the Friends of A.C.T.

THE A.C.T. TENTH ANNIVERSARY BOOK

This season marks the American Conservatory Theatre's tenth anniversary.

To commemorate its first decade, the company has produced *The A.C.T. Tenth Anniversary Book*, a large, seventy-two page volume tracing its history from the beginning through the current season. Written and edited by Dennis Powers, the book offers some two hundred fifty black-and-white and color photographs as well as a text encompassing all of A.C.T.'s activities as the nation's largest and most active repertory theatre company.



Pepe Hernandez (Ron House, right) and members of his raunchy revue, Jonathan Gardner and Diz White, in a scene from *El Grande de Coca Cola*, now at A.C.T.'s Marines' Memorial Theatre.

NOTES ON

'THE MERRY WIVES OF WINDSOR'

Shakespeare introduced the character of Sir John Falstaff in *Henry IV, Parts I and II* (c. 1596 and 1597), in which the fat old knight was the boon companion of young Prince Hal, initiating him into the pleasures of drinking, wenching and roistering. At the end of *Henry IV, Part II*, the king dies, and Hal is crowned King Henry V. Symbolically repudiating the follies of his youth under Falstaff's tutelage, the new king banishes his knavish old friend from court.

That probably would have been the last of Falstaff—now generally regarded as Shakespeare's supreme comic creation—except for the intervention of Queen Elizabeth I. She had been so charmed by Falstaff in the *Henry* plays that she asked the great playwright to bring "the greasy knight" back for a third time in a play that would show him in love. According to literary tradition, Shakespeare responded to the royal request by delivering the script of *The Merry Wives of Windsor* (c. 1597) in something like two weeks, just in time for presentation at a court gala that Elizabeth had planned.

The Merry Wives of Windsor finds Falstaff in the autumn of his years but still revelling nightly with his band of ne'er-do-well cronies. Perennially in need of pocket money, the aging rascal sets out to woo a pair of local ladies, Mrs. Ford and Mrs. Page, knowing that they hold the strings of their respective household purses. The two women are on to Falstaff's game, however, and resolve to turn the tables on him. At the same time, Mr. Ford dons a disguise to test his wife's fidelity, while Mrs. Page's daughter, Anne, is besieged by a trio of suitors and makes secret plans to elope.

Director Jon Jory notes that when we meet Falstaff in the comedy, "He has changed. Since his banishment, he is often a figure of fun rather than the spirit of fun he once was. The former intimate of royalty has become a local eccentric, and his reduced circumstances give the play a bittersweet touch."

The Merry Wives of Windsor is Shakespeare's only play set in Elizabethan England, and it suggests a nation in transition where the kitchen has replaced military headquarters as the center of activity and where the domestic world of the middle-class family looms ever larger. "The characters are parsons instead of princes and doctors instead of dukes," Jory points out, "but they are brilliantly observed and, if not passionate, still wonderfully amusing."

THE AMERICAN CONSERVATORY THEATRE

presents

THE MERRY WIVES OF WINDSOR

by WILLIAM SHAKESPEARE

Directed by JON JORY

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by DOROTHY JEAKINS

Lighting by F. MITCHELL DANA

Music by LEE HOIBY

Sound by BARTHOLOMEO RAGO

the cast

<i>Sir John Falstaff</i>	RAY REINHARDT
<i>Fenton</i>	DANIEL KERN
<i>Shallow</i>	JOSEPH BIRD
<i>Slender</i>	JAMES R. WINKER
<i>Ford</i>	EARL BOEN
<i>Page</i>	ANTHONY S. TEAGUE
<i>Sir Hugh Evans</i>	WILLIAM PATERSON
<i>Doctor Caius</i>	RAYE BIRK
<i>Host</i>	SYDNEY WALKER
<i>Bardolph</i>	MICHAEL-KEYS HALL
<i>Pistol</i>	RONALD BOUSSOM
<i>Nym</i>	AL WHITE
<i>Simple</i>	NATHAN HAAS
<i>Rugby</i>	J. STEVEN WHITE
<i>Mistress Ford</i>	FREDI OLSTER
<i>Mistress Page</i>	MEGAN COLE
<i>Anne Page</i>	JANICE GARCIA
<i>Mistress Quickly</i>	MARRIAN WALTERS
<i>Robin</i>	MARK GREEN
<i>Servants</i>	GINA FERRALL, BRAD THOMPSON, TOM MAXWELL LEIGH ROWLINGS
<i>Elves & Fairies</i>	GEORGE COOK, ERIN KELLER, DOUG WINOKER, RON KING

In and around the town of Windsor, 1597

There will be one ten-minute intermission

understudies

Sir John Falstaff--Charles Hallahan; Fenton--Nicholas Cortland; Shallow & Sir Hugh Evans--Sabin Epstein; Slender--Rick Hamilton; Ford & Host--Lawrence Hecht; Doctor Caius--Laird Williamson; Bardolph & Pistol--J. Steven White; Nym & Rugby--Ross Graham; Simple--Daniel Zippi; Mistress Ford--Joy Carlin; Mistress Page--Francine Tacker; Anne Page--Barbara Dirickson; Mistress Quickly--Sandra Shotwell; Page--Al White; Robin--Danny O'Connor

Stage Manager: RAYMOND S. GIN

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.,	☆
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☆	of the arts	☆

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Original Scenery by John Napier, adapted by ROBERT BLACKMAN

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

the cast

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

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

The time is the present.

There will be one ten-minute intermission.

understudies

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

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

Stage Manager: JULIA FLETCHER

"EQUUS"

(continued from p. 21)

attend initial rehearsals, he had just completed the script for the movie version. Peter Donat returns to the company to play the doctor and Daniel Zippi is cast as the troubled youth.

Shaffer is variously amused, irritated or amazed at the sundry meanings attributed to the play by its audiences which are usually fascinated, sometimes repelled and often puzzled by the stark reality of the deed and the enormity of its consequences for the boy and his interrogator. The playwright, who has never taken to the Freudian couch himself, delved into the history of horses as sexual and religious symbols and read extensively in animal and child psychology. Then he worked out the youth's motivations to his own satisfaction.

"To me one of the central themes is the invasion of a very reasonably expert, psychiatrically trained mind, by the idea of what in the 19th century was called 'The Holy,'" says the British author. "When he refers to the boy, he's not talking about doing your own thing, suggesting a manifesto for permissiveness. He's talking about, possibly in a debased form, a kind of religious worship the boy is hammering out for himself."

The play deals with the modern struggle to live with ambiguities: the knowledge that any good course can be immediately opposed by another equally possible one. It is this constant weighing of trade-offs that forms Shaffer's conflicts. In *Equus*, the psychiatrist can cure the boy; he can exorcise his god-demons, but he knows that in exchange he can offer only the dubious promise of "normality" and "adjustment."



A.C.T. actors Charles Hallahan (left) and Peter Donat are intently observed at the first reading rehearsal of *Equus* by playwright Peter Shaffer and director William Ball.

1976: A GREAT FIRST ACT

So far 1976 has been a great year for A.C.T.

We've had Tennessee Williams working here on *This Is (An Entertainment)*, and Peter Shaffer, author of *Equus*, here for our West Coast premiere of his play that took London and New York by storm.

We've just received approval to issue a Master of Fine Arts in Acting degree to qualified students in our conservatory—first step towards full accreditation of our training program.

And, thanks to the Ford Foundation, the Geary Theatre (and adjoining corner property) now belong to A.C.T. No more fear of eviction on eight months notice—A.C.T. is here to stay.

It's been a great year, with more to come . . . we hope.

We're unsure because A.C.T. is a non-profit theatre and conservatory, and income doesn't cover costs, even with sold-out houses. Each year we rely on direct gifts from Members to make up the difference.

This year because of inflation and a decreased Ford Operating Grant, we need \$900,000 to close our income gap. We must meet this tremendous challenge, or face cutbacks in both our repertory and conservatory programs.

That's why we need you as a Member in 1976—we can't make it without the help of all our friends. Your membership will move us one step closer to a secure 1976, and will bring you special membership benefits (like the upcoming Ray Reinhardt/Megan Cole show for Members only). Most importantly, you'll know you're keeping A.C.T. strong.

So please, join us today. You're the real key to A.C.T.'s 1976.

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Mr. & Mrs. Proctor P. Jones
Mr. & Mrs. Eugene E. Jurs
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Mrs. Bruce Kelham
Matt Kelly
Mrs. Paul B. Kelly
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(continued from p. 27)

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 Mr. & Mrs. Ronald Pelosi
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 Mr. & Mrs. Frank M. Woods
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 Alec Yuill-Thornton
 Ruth C. Zahn

A.C.T. RECEIVES APPROVAL TO GRANT MASTER OF FINE ARTS DEGREE

The training of young actors for a career in the professional theatre has been an integral activity at the American Conservatory Theatre since its inception and one of the basic premises upon which the company was founded.

Last month, A.C.T. was officially acknowledged by the State Superintendent of Public Instruction as having established and maintained the standard of excellence in training required to ward a Master of Fine Arts degree in acting.

In approving the new postgraduate program at A.C.T., the California State Department of Education especially commended "the dedication to professionalism . . . the high degree of professional integrity . . . the outstanding quality of the teaching staff . . . the morale of the student body . . . and the climate of artistry" at the Conservatory, noting that "the integration of the school with the professional company is a unique feature in the theatre of the United States."

Members of the state's evaluating committee were also impressed by the very high percentage of A.C.T. conservatory alumni who are professionally employed. Currently, 87% of those who completed advanced training at A.C.T. since 1972 are working in the performing arts.

The M.F.A. program is a three-year course. During the first two years, degree candidates study full time in the A.C.T. Conservatory. The final year of the program includes acting assignments with the repertory company, a training apprenticeship and a written research paper. Applicants must hold a bachelor's degree from an American college or university and are required to audition for admission.

Although the school is not presently accredited, this approval from the state to grant the Master of Fine Arts degree allows A.C.T. to apply for status as a Candidate for Accreditation to the Western Association of Schools and Colleges.

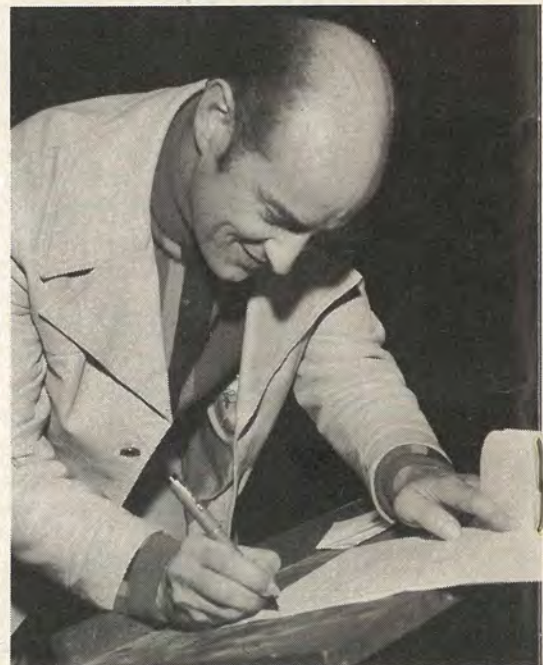
THE GEARY THEATRE BECOMES A.C.T.'S PERMANENT HOME

At the end of 1975, the American Conservatory Theatre found special reason to celebrate: the company assumed full ownership of the Geary Theatre and property adjoining it on the corner of Geary and Mason Streets. The purchase concluded 18 months of negotiations with Cahill Construction Co. and the Mary J. E. Cryan Trust, respective lessor and owner of the downtown property.

In January, 1967, the young company moved here after its debut season in Pittsburgh, but the Geary was previously rented on a short-term basis and A.C.T. was subject to eviction on eight months' notice. The December purchase of the entire property in perpetuity assures the company a permanent home in San Francisco, where, in the past ten repertory seasons, it has presented more than 120 productions attracting a total audience of more than 3 million playgoers.

During the coming months, A.C.T. general director William Ball and other company leaders will review needs and resources for development of the corner property and study the renovation and preservation of the Geary Theater. Completed in 1910 and the only one of eight theatres built in the wake of the 1906 earthquake and fire still housing pro-

fessional drama, the 1,456-seat Geary was added by the federal government last May to its National Register of Historic Places. More recently, it has been nominated for official landmark status in San Francisco.



A.C.T. General Director William Ball signing documents making the transfer of title to the property official at a gathering of the entire 200-member repertory company in late December 1975.

presents

THIS IS (AN ENTERTAINMENT)

by TENNESSEE WILLIAMS

Presented by special arrangement with GENE PERSSON

Directed by ALLEN FLETCHER

Associate Director: JAMES HAIRE

Scenery by JOHN JENSEN

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Music by CONRAD SUSA

Sound by BARTHOLOMEO RAGO

the cast

<i>An Elderly Princess</i>	MARRIAN WALTERS
<i>An Ancient Dandy</i>	SYDNEY WALKER
<i>Hotel Manager</i>	RONALD BOUSSOM
<i>Assistant Manager</i>	ROSS GRAHAM
<i>Footman</i>	J. STEVEN WHITE
<i>Doorman</i>	MICHAEL-KEYS HALL
<i>Voice of the Newscaster</i>	ROSS GRAHAM
<i>Baronessa</i>	CANDACE BARRETT
<i>Kewpie, A Bellboy</i>	NATHAN HAAS
<i>The Children</i>	AMY TERRIS, EDWARD LAMPE
<i>Nanny</i>	HOPE ALEXANDER-WILLIS
<i>The Countess</i>	ELIZABETH HUDDLE
<i>The Count</i>	RAY REINHARDT
<i>The Lovers: Chauffeur</i>	NICHOLAS CORTLAND
<i>General Capricorn</i>	
<i>Mitzi</i>	FRANCINE TACKER
<i>Fritzi</i>	BARBARA DIRICKSON
<i>Barber</i>	RICK HAMILTON
<i>Student Interpreter</i>	MICHAEL-KEYS HALL
<i>Manicurist</i>	SANDRA SHOTWELL
<i>Bootblack</i>	TYRONE CLINTON
<i>Secretary</i>	CANDACE BARRETT
<i>The Lawyer</i>	JAMES R. WINKER
<i>Voice of the Secretary of L.D.R.</i>	SYDNEY WALKER
<i>The Doctor</i>	EARL BOEN
<i>The Colonel</i>	RICK HAMILTON
<i>A Grande-Dame</i>	FRANCINE TACKER
<i>Another Grande-Dame</i>	BARBARA DIRICKSON
<i>The Duchess</i>	FRANCHELLE STEWART DORN
<i>Voice Over the Loud-Speaker</i>	MICHAEL-KEYS HALL
<i>A Titled Poet</i>	LAIRD WILLIAMSON
<i>The Cardinal</i>	JOSEPH BIRD
<i>An Elderly Lady</i>	SANDRA SHOTWELL
<i>The Brother</i>	AL WHITE
<i>Guerillas</i>	MICHAEL-KEYS HALL
	J. STEVEN WHITE
<i>The Mother</i>	ANNE LAWDER
<i>Her Ladies-In-Waiting</i>	BARBARA DIRICKSON
	FRANCINE TACKER
<i>Bellboys and Maids</i>	KAREN RUTH BEBB, BRUCE GELLER, JAMES GRAY, KEN KRIDER, EMILY PATT, REBECCA SOLADAY, CHRISTOPHER ELLIOTT

The action takes place in the Grande Hotel Splendide,
a lake-side resort in the capitol city of a small
monarchy between Western and mid-Eastern Europe.

There will be one ten-minute intermission

understudies

Countess--Hope Alexander-Willis; Count--Sydney Walker;
Chauffeur/General Capricorn--Stephen Schnetzer; Nanny--Fred Olster;
Mitzi/Fritzi/Ladies-In-Waiting/Elderly Lady--Janice Garcia; Hotel Manager/
Assistant Manager/Guerillas--Daniel Kern; Footman--Joseph Bird;
Bellboy--Daniel Zippi; Barber/Cardinal--Sabin Epstein;
Student Interpreter/Ancient Dandy/Brother--Lawrence Hecht;
Manicurist--Franchelle Stewart Dorn; Secretary--Barbara Dirickson;
Newscaster/Secretary of L.D.R./Colonel--Charles Hallahan;
Lawyer--Anthony S. Teague; Doctor--Raye Birk; Princessa--Sandra Shotwell;
Grande-Dame--Anne Lawder; Another Grande-Dame/Baronessa--Lou Ann
Graham; Duchess--Megan Cole; Loud-Speaker/Titled Poet--J. Steven White;
Mother--Deborah May

Stage Manager: JAMES L. BURKE

NOTES ON

'THIS IS (AN ENTERTAINMENT)'

Tennessee Williams, now sixty-four, has provided more first nights than any other living American dramatist, and few writers, living or dead, can match his contribution to the evolution of the theatre in America. A.C.T. is proud to present the world premiere engagement of his new work, *This Is (An Entertainment)*.

Twice honored with a Pulitzer Prize, Williams has also won countless awards for his plays, both here and abroad, in recognition of his achievements as a poet of the theatre whose explorations into human fear, suffering and loneliness combine a tender lyricism with powerful drama and surprising comedy.

Williams admits that *This Is (An Entertainment)* marks a departure for him. "It's in a very different vein than anything I've ever written, a peculiar combination of the lyric and the comic," he explains. "All my plays have been that, but this is comic in a different way. The lyrical and farcical transitions are very delicate." Allen Fletcher, director of the production, has described the play as "a dramatic poem."

About the Countess, Williams says, "She is not like any other character in my plays. She comes from an imaginary place and has a terrific sense of lyricism and comedy as well as great diversity. She always has to assume a false identity when other people are around, but she likes it best when her lover is asleep and she doesn't have to play a part. Then the harsh, domineering side of her disappears, and she becomes very charming."

The playwright reveals that he based the character of the Countess on an old and dear friend, a former actress of Russian descent who is now Lady Maria St. Just. He met her in the late nineteen forties, and during the fifties the two spent every summer together in Italy. "Two years ago," he remembers, "we were in Paris, and I began writing about her enormous vitality and charm. The character came first, then the play."

In the play, the Countess' bawdy behavior and utter disdain for convention scandalize the hotel's other guests. The playwright, however, does not pass judgment on her; nor has he done so with any of the gallery of memorable characters he has created in previous works.

"I don't believe in heroes or villains," Williams has said, "only in the right or wrong ways that individuals have taken, not by choice but by necessity or by certain still-uncomprehended influences in themselves, their circumstances and their antecedents."

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 Will Rogers, Hotel Mark Twain, 345 Taylor St., S.F., for location to shoot *This Is (An Entertainment)* publicity photos.

■ **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 *El Grande de Coca Cola* 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



Jon Jory



Edith Markson

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

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*.

JON JORY is now in his seventh season as Producing Director at Actors' Theatre of Louisville where he has

directed over 30 productions including *Hamlet*, *A Midsummer Night's Dream*, *The Taming of the Shrew* and *Macbeth*. Other companies he has directed for include the Washington Arena Stage, the Long Wharf Theatre and the McCarter Theatre Company. He has been represented as director and playwright on both Broadway and television and has a special interest in the French theatre, adapting works of both Moliere and Feydeau. This past summer he directed *All's Well That Ends Well* at the Oregon Shakespearean Festival and upon finishing his work at A.C.T. will return to Actors' Theatre to direct *Oedipus*, *Measure for Measure* and *The Last Meeting of the Knights of the White Magnolia*. Mr. Jory made his professional acting debut at the age of six, and was the advance director for a stock package tour at thirteen. He has directed at fourteen regional theatres and taught at six universities including Kentucky, Pennsylvania State, Indiana and Connecticut. He has been a guest speaker for most of the major organizations of his profession and travels widely as a business consultant to American arts organizations.

EDITH MARKSON, Development Director, was instrumental in the founding of A.C.T. in Pittsburgh in 1965 and has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its 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.

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 Repertory 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 Or-*

chard, *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).

NICHOLAS CORTLAND, who received his B.A. in English and Psychology from Hofstra University on Long Island, studied at the Actor's Studio under Robert Lewis and Wynn Handman and, as the son of an opera singer and a ballerina, comes to the theatre naturally. He appeared in the films *Day of the Locust*, *Frogs* and *The Steagle*, and his television credits include guest-starring roles in *Kojak*, *S.W.A.T.*, *Mod Squad*, *Mannix*, *Another World* and the Emmy Award winning CBS specials *Animal Keepers* and *Reach Out*. At U.C.L.A. he was seen as Brick in *Cat On A Hot Tin Roof* and has appeared at Washington D.C.'s Arena Stage, Boston's Charles Playhouse and the Coconut Grove Playhouse in Miami. Mr. Cortland's off-Broadway credits include *Next Year in Jerusalem*, *Little Brass Bells* and *Flight Into Summer*.

Nicholas Cortland



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 *Idiots 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 Con-

servatory 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 productions of *As You Like It*, *King John*, *Coriolanus*, *The Merry Wives of Windsor*, *Our Town*, *The Threepenny Opera* as well as designing sound and serving as assistant stage manager for the company. He was seen in the Los Angeles Shakespeare Society's production of *A Midsummer Night's Dream*, is skilled in fencing and enjoys photography.

Nathan Haas



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.

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*.

Charles Hallahan



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

LAWRENCE HECHT, who joined the acting company last year after two years as a fellowship student in the A.C.T. training program, holds a B.A. from the University of San Francisco, where he worked with A. J. Antoon

on the original *Story Theatre*. He was seen in the Xoregos Performing Company's production of *Macbeth* and has also performed with the Marin Shakespeare Festival and the Company Theatre of Berkeley. Mr. Hecht teaches voice in A.C.T.'s Training Program and at the University of San Francisco, where he is also guest director. He was seen last season in *King Richard III*, *Jumpers*, *The Taming of the Shrew*, *Street Scene*, *The Ruling Class* and *The Threepenny Opera*.

Lawrence Hecht



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

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*.

Daniel Kern



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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WORDS ON ART

What is art? Nature concentrated.

—Balzac

Nature hath made one world, and
art another. —Sir Thomas Browne

Art, as far as it is able, follows nature,
as a pupil imitates his master; thus
your art must be, as it were, God's
grandchild. —Dante

What is the good of prescribing to
art the roads that it must follow. To
do so is to doubt art, which devel-
ops normally according to the laws
of nature, and must be exclusively
occupied in responding to human
needs. —Dostoyevsky

Art is the stored honey of the human
soul, gathered on wings of mercy
and travail. —Dreiser

Every artist was first an amateur.
—Emerson

Art hath an enemy called ignorance.
—Ben Jonson

Art is not an end in itself, but a
means of addressing humanity.
—Modest Moussorgsky

Great art is as irrational as great mu-
sic. It is mad with its own loveliness.
—George Jean Nathan

Art is a kind of illness.
—Giacomo Puccini

Art is indeed not the bread but the
wine of life. —Jean Paul Richter

Art is difficult, transient is her re-
ward. —Schiller

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ROYAL OPERA FINANCIAL WOES

by DOUGLAS BARRY

Ten years ago, The Earl of Drogheda, Chairman of the Board, the Royal Opera House at Covent Garden observed, "the fortunes of the opera and for that matter, all the public arts, are inexorably dependent on a favorable economy." Since he made that statement, England's economy has passed nearly all the countries of Western Europe — on the way down.

Considering the present deteriorating situation and growing doomsday predictions, nobody, least of all the Opera House's new Chairman, Sir Charles Moser, was surprised by the financial report for last season. Everyone knew there would be a loss and a big one but, no one expected the final six figure shocker. The Royal Opera House lost over one half million dollars in 1974.

Creeping inflation had stampeded in the last quarter of the year, eating away surpluses from three previous years, plus, government subsidies intended to last through 1977. Sir Charles described the situation bluntly, "unless the grants which we receive from private funds is increased substantially, much of what we have achieved over the last 28 years will be wiped out."

The desperate tone of Sir Charles' warning is justified by a host of money problems which, interestingly, are duplicated in certain general economic trends. The inflation rate in Britain is currently running at 24 percent per year. Expenditures at the Royal Opera house also rose by the same amount. Similarly, England's galloping inflation has been exacerbated by demands for higher wages averaging 33 percent, well ahead of inflation. The Opera House has also been hit by wage demands of up to one third over the previous year. As a result, everyone from stage hands to guest artists are de-



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manding and receiving larger pieces of the already ravaged pie.

To make matters worse, the payroll of the Royal Opera House totals 75 percent of total expenditures and bank balances used to pay salaries are at the mercy of fluctuating exchange rates. Britain's version of funny money or "yo-yo sterling" has fluttered crazily during the past year, sometimes up but mostly down. Sir Charles reckons that the purchasing power of the once almighty pound has eroded by 25 percent.

In the face of mounting deficits, Sir Charles and his Board of Directors are considering a number of cost cutting, revenue generating schemes. The first and most obvious consideration was to reduce staff, force employees to take a cut in pay, or both. According to Sir Charles, this idea was the first broached and the first scrapped. "We can't take either of these measures without affecting our standards," he said. "We're not prepared to do that." He continued, "Either we are one of the world's greatest opera and ballet companies, or we are not needed."

The second alternative was to pass the skyrocketing production costs on to the opera house patrons in the form of higher ticket prices. Unexpectedly, the government beat the directors to the punch by leveling a 10 percent value added tax (VAT) on the price of a ticket.

Despite a vocal public outcry that charged the government with doing its best to suffocate the arts, The Chancellor of the Exchequer offered a tone deaf ear. The Board of Directors, in turn, were forced to intro-

duce a series of price hikes over and above the 10 percent VAT. At years end, the incremental price increases totaled a staggering 42 percent.

To distribute the increases as fairly as possible, the seat prices varied according to the cost of the ballet or opera. Orchestra seats for a revised production of *La Forza del Destino* performed last June with Gilda Cruz Romo and Carlo Bergonzi were priced at \$20. During the same week, you could see Britten's *Death in Venice* with Heather Begg and Geraint Evans for a mere \$14.

Audience response to paying for performances on an ascending scale has, under the circumstances, been favorable. Overall attendance in 1974 was 94 percent capacity for ballet and 95 percent for opera. However, Sir Charles wonders if the "grin and pay for it" attitude will continue this fall and winter when more price increases are expected.

These months, critical ones for the Opera House and the British economy, will feature a complete Wagner Ring including a futuristic production of *Das Rheingold* with Matti Salminen, Ava June, and George Shirley. In addition, a new production of *Un Ballo in Maschera* with Placido Domingo along with revivals of *Carmen* and *Der Rosenkavalier* will round out a season of old favorites. There may be a *Götterdämmerung* but it won't be on the stage.

To say that Sir Charles and General Administrator, John Tooley, are spending money like there is no tomorrow would be an overstatement. However, two major sources of once dependable revenue, the general public and the government, are dry-



"Business has always been interested in sports believing that the arts are sissy."



George Shirley, Ava June, and Donald Shanks in a new, futuristic production of *Das Rheingold*.

ing up fast in the face of horrific production costs. According to Administrative Assistant, Ken Davidson, the Opera House has gone to the public well once too often. "I do not see ticket prices exceeding the cost of living next season," announced Davidson. "We can't take a chance on pricing ourselves out of the market."

Moreover, prospects for increased government funding are equally grim. Grants from the Arts Council are expected to cover only 42 percent of operating costs, down from 51 percent last year. The Government Minister of the Arts, Hugh Jenkins, said recently that the Arts Council will continue to maintain its overall financial burden. Unfortunately the burden referred to, appears to be last year's and not 1975. Despite repeated pleas from the Royal Opera House and other performing Arts groups in London to ante up to cover inflation, Jenkins warned that the Arts Council will not take on a larger share of the costs. He said that he opposes drifting into a situation where the taxpayer is shouldering 75 percent of the ticket cost. "The arts that nobody else finances, could be the arts that nobody wants," he concluded.

Jenkins suggested a number of areas where the Opera House may find assistance without unduly plundering scant government coffers or further rifling the pockets of long suffering patrons. The local authori-

ties, the London City Council for example, were seen as potential rescuers.

But Davidson and Tooley have been playing on local sympathies for a long time but without success. They point to a survey taken at the Opera House that showed one out of two visitors came to London because of the Arts. Since the city and its related industries benefit because of the Arts, shouldn't these institutions show their appreciation? The appreciation is and will continue to be non monetary. The London city fathers claim that the city is in debt up to its collective ears and the situation is nearing the magnitude of New York's encroaching insolvency. At least for the foreseeable future, London can be little more than a fair weather friend.

The Minister of the Arts also suggested that the Royal Opera House make a more concerted effort to cajole bigger contributions from the business sector or, better yet, from wealthy philanthropists.

Davidson took these suggestions in turn. "As for big business, we've been receiving assistance in fairly large amounts during the last three years." He explained that as a result of private funding, The Royal Opera would be able to mount new productions of *Das Rheingold*, *Die Walküre* and *Un Ballo in Maschera* next season. The Royal Opera's open palm has reached as far as America



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to obtain a grant from the Corbett Foundation for a new production of *Faust*, seen last year.

In addition, a large English banking concern has donated \$20,000 in each of the last two years for a series of "Prom" operas. The "Proms" have been successful in bringing opera to those less able to afford regular prices. Full houses recently heard *The Barber of Seville* and *La Boheme* for a modest \$1.50. The forecast for increased funding by big banks and corporations is encouraging but, pledges must come fast and furious if the Royal Opera is to solve this season's financial problems.

Davidson sees the upturn in co-operate funding as invaluable but with ends that are amusingly suspect. "Oil and tobacco companies seem to be the most susceptible to our requests," he asserted. "They see themselves in the public eye as sordid enterprises that may fare better by sponsoring *La Boheme*." He continued, "business has always been interested in sports believing that the arts are sissy. Times have changed and lucky for us."

As for soliciting funds from wealthy individuals, The Royal Opera House administration prefers to use that source of potential revenue as a last resort. "We have never encouraged the opera or the ballet to become a show place for the blue rinse set," said Davidson. "We have always said that the strength of the arts lies in the diversity of its audience." He added, "we will never be accused of fostering an elitist club."

Davidson was surprised to hear of the eleventh hour rescue of the San Francisco Ballet by a community wide fund raising effort, spearheaded primarily by that element the Royal Opera House wishes to avoid. He pointed out that the situation in London and San Francisco is completely different. "As long as the British government kicks in even 42 percent of our expenses," said Davidson, "there will be no need for 'the blue rinse heroics as witnessed in San Francisco.'"

Heroics on behalf of the Royal Opera House will have to come from other places besides business, government or high society. They may come from groups like "the Friends of the Opera," a youthful bunch of exuberant volunteers who raised enough money last year to foot the bill for a new production of Puc-

cini's *Manon*. Or, they may come from the costume and scenery departments where crews are working on new ways to reduce the cost of materials while, at the same time, preventing creations from becoming what newspaper critics have already called "tatty." Heroics may also come from the production department where contemporary works are being temporarily shelved in favor of box office sure-things.

In spite of the high morale and "spirit of Dunkirk" resolve, Covent Garden is operating on what amounts to a million dollar shoe string. Prospects are as dark and uncertain as the entire creaking British economy. But despite the dire predictions, the Opera House itself lives for the present.

Every night, the plush marbled coffee bars and brightly lit lobbies resound with the languages of opera devotees from around the world. The greatest artists of the day, supported by one of the finest orchestras and choruses, continue to step from behind the great velvet curtain, leaving behind a world of magic that has no price, demands no payment.

The real world however, runs on credits and debits, subsidies, rebates, and revenues. The management of these concepts will determine the future of the Royal Opera House. But regardless of the outcome, those who have been fortunate to enjoy performances either as an administrator, spectator or artist will, in the words of Dickens, remember this period as, "the best of times and the worst of times."

Mr. Barry, a former employee of the Paramount Theatre in Oakland, is 26 years of age, attended UC/Berkeley and graduated from S.F. State with a degree in Communications. Recipient of a grant from the Voice of America, he has just finished his studies in London and is currently on a round-the-world trip

THE CONCEPT OF THE CRUISE

by ERNEST BEYL

In 1835 an advertisement appeared in *The Shetland Journal*, a newspaper established by Arthur Anderson, partner in the firm of Willcox and Anderson, which was running small sailing vessels from London to Spain and Portugal. (Two years later Willcox and Anderson founded the Peninsular Steam Navigation Company.)

To tourists, the steam packet Hyperborean will sail from Scalloway to North Faroe, Iceland. Passengers will be given the opportunity of seeing the most remarkable coast scenery in that direction as well as to ascend Roeness Hill.

While the advertisement may seem obscure to today's readers it is a milestone in the history of sea travel for it marked the beginning of cruising. It separated the compulsory passengers of the day from more than 125 years of sea-going tourists. What Anderson did with his simple advertisement was to adapt the Grand Tour to the steamship. The steamship company became lyrical about the Winter sun of Spain. There was Madeira to be explored and soon Egypt became fashionable with its ruins and ancient civilization.

Anderson extended the cruise concept beyond Egypt when, in 1844, journalist and author William Makepeace Thackeray made a cruise by way of Vigo, Lisbon and Cadiz to Gibraltar, then to Malta, Smyrna and Constantinople, and back by way of Jaffa and the Holy Land to Alexandria.

The writer made the round trip with shore excursions to Jerusalem and Cairo and the pyramids, just as whole shiploads of cruising passengers do now.

When Thackeray returned to London he wrote about his cruising experiences in the book, *The Irish Sketch Book: and from Cornhill to Cairo*. Today passengers are touring and cruising around the world, and the Pacific has become one of the most popular tourist opportunities available. Just as Thackeray traveled aboard a ship of the P & O so have many writers through the years: Charles Dickens, Somerset Maugham, William Saroyan, Ngaio Marsh among them.

For a definitive account of Thackeray's journey the reader is referred to *The Irish Sketch Book*, 1846. An interesting aside is provided by Thackeray in this rundown of the menu for one meal aboard the *Iberia*, a 516-gross-ton steam packet, on which he sailed from Constantinople to Jaffa and Alexandria.

Thackeray said: "From the Provador's Logbook (Bill of Fare)—Muligatawny soup, salt fish and egg sauce, roast haunch of mutton, boiled beef, boiled shoulder and onion sauce, roast fowl, ham, haricot mutton, curry and rice, French beans, cabbage, boiled, baked potatoes, damson tart, currant tart, rice pudding, currant fritters."

It was love on a roof top. Our waiter—a Merlin of a man—magically anticipating our every whim. Crystal notes from the piano slipping gently across the room. And the city below us, a thousand lighted windows, contents unknown, open only to the craziest guesses.

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THE CRITIC: RE-LIVING THE PERFORMANCE

by MARA DIAMOND

"To many people, music is an ephemeral experience. They go to a concert and it pleases them or not, and then they walk out of the concert hall and in a few minutes, or hours, it's gone and they think about other things."

This, believes Robert Commanday, critic of concert music, the opera, and the dance, for the San Francisco Chronicle, is human nature. So then, when the person reads the critic's review, hopefully, with any luck at all, he is stimulated to think about what has been experienced. Whether or not the person agrees with the critic is not very important, believes Commanday. "It's just, we hope that what we write stimulates the listener and reignites his experience. The critic's judgment about how successful, or unsuccessful, the performance was, or the piece of music was, is a means to an end, and not an end in itself. It's part of the critic's way of engaging his reader further in the experience that he's had. For the reader who hasn't been able to be at that performance, it gives him some contact and may interest him in coming the next time or going to another event like it."

Can a critic make or break a performance? "Absolutely not," says Commanday. "I think that kind of power, so to speak, has more to do with critics who write about the theatre, movies, and musical theatre—the Broadway theatre—where the events are going to have a long run. The readers rely on the critic to know whether or not they should invest their time and money in going to see it. There is no question about the critic's power in those cases. Even with Broadway theatre, there have been many instances where the critics have disliked a play or a musical and the public has taken to it for



Robert Commanday

some strange reason, and it's carried a certain momentum of interest and enthusiasm in spite of the negative criticism," says Commanday.

Commanday doesn't think that in the concert music field the critic is that influential. "In the case of music, ballet and opera, in most cases, the public has bought tickets for all performances well in advance. To a certain extent, if the piece is going to be played over a three or four day period, a rave review might make some persons enthusiastic to go and buy seats that they otherwise might not do," he said.

The only qualification might be, if the critic discovers or acclaims a new artist, or an artist that is unfamiliar to an area. The critic has an influence in building up the public's enthusiasm for that artist, making the public aware that the person is a fine artist and deserves to be heard, Commanday feels.

"The old days, 20 or 30 years ago, when a Carnegie Hall debut or a Town Hall debut was the making or

the breaking of an artist are really gone forever," he said. "Then, an artist had to make his debut there, take the New York reviews and build his career on that. Now, reviews that come from all over are what help the artist."

"Recordings, too, are vital. If a performer becomes a recording star, he may be universally disliked by the critics for his live performances, but if his recordings have caught on with the public, despite the critics, his name is made. Recording fame is one of the most important things that carries an artist today."

Commanday says he writes what he has to say, and is not interested in influencing with a capital "I," musical affairs. "I know my own response to a performance and I hope that it interests people and stimulates them to think about the piece, or to respond to the event when they see it, in a very active way. That gives me satisfaction."

He is one of the most respected critics in the music world today. His own extensive background in music and teaching, goes back to age five, when he began his musical study with piano and then flute. He spent sixteen years as an instructor and conductor at colleges and universities, and in 1965, he began his new full-time career as a critic for the Chronicle.

"It was a challenge to change my career in mid-stream," he said. While on a leave of absence from the University of California, he was invited to do some reviews for the Chronicle. "Then, it was a question of having criticized critics much of my life, and when the opportunity was offered me, it was a question of putting your money where your mouth is. I felt I was qualified, and so it would be only fair to give it a try, without any really long range purpose at that time," he said.

Commanday had gotten his degree in musicology, and also held a master's degree from the University of California at Berkeley in musicology, and did further graduate study there.

He continued studying piano and then flute very seriously right on through high school, and then going to Juilliard School of Music in the summertime and in the afternoons during the school year. After that,

he attended Harvard and graduated in music there.

The members of his family were all very active in music. His father was a printer, but played instruments all his life. "Two or three nights a week my father and I would play in different orchestras for a long period of time and that was a great experience, even though the orchestras weren't always great. It was a good beginning for me and prepared me to do professional work and gave me an overview of it," he said.

His thoughts of conducting began to develop through his interest in opera, and a conviction, back in 1940, that the future of opera in America lay in small companies which could develop a form of musical theatre that he thought would be unique in America, and could grow out of the American theatrical scene as much as the operatic tradition. So he did conducting at that point, and became even more interested while serving in the Army. There, to make the most of his spare time, he organized some Army choruses, did some conducting, and presented musical events such as a musical show.

"I was very fortunate because I was in with a group of men where there was a lot of talent. I got hooked that way and only wanted to conduct and teach." Following the Army, he returned to Juilliard for a year "to be retreaded in music," and immediately began teaching at Ithaca College in New York.

From there he went to the University of Illinois where he was the choral conductor for two years, and then to the University of California where he conducted the Glee Club and Treble Clef Society for thirteen years, occasionally traveling overseas with the Glee Club, and teaching courses in the music department.

His standards as a critic are based on his own criteria of what he thinks is beautiful, or what he thinks is fine art. "These standards came out of my training and experience, studying with the great men that I was fortunate to work with, and my own experience in making music," he said.

"Naturally, I read a lot, and I try very hard to recognize different ideas of what the criteria are, dif-



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ferent ways to approach the musical experience. I'm always reevaluating and rethinking how I am going to respond to it," he said.

After reading a book about emotion and meaning in music by Leonard Meyer, he attended a performance of the Bayjar Ballet, viewing two ballets danced to the music of Boulez. "I was fascinated to find that my mind was working partly in terms of ideas about music that I had been studying in this book, and I was applying it, in this case, to the dance. It made me think of the dance in a different way from the way I would have appreciated it a month ago. I would have appreciated the dance the same in a general sense, but in terms of analyzing why and what was happening, structurally and design-wise, I was thinking about it, and following it in a slightly different way. My basic criteria remain the same, but the approach changes as you get other ideas about it."

Commanday travels extensively, and feels travel is valuable in terms of keeping abreast of other kinds of performances in other cities, and other kinds of works that may not be performed here. "That also helps me in terms of effecting my standards of judgment. If I see the Berlin Opera, then it gives me another comparison, or another level, against which I can think when I review opera here. You know what the standards of opera around the world are when you see opera companies, for example, in different communities."

Opera companies, by and large, do not come here, and some of the dance companies, such as the New York City Ballet, have not been here. "So, it's important for me to see the New York City Ballet, not just the ballet companies that come here. It's also important for me to hear the smaller, younger companies, the company in Portland, or in San Diego, to see what's coming up, and to see what the younger talent is doing... the works that haven't been done here yet, or may never be done here, all are things very important for me. I think the readers are curious about the standards in other cities. It gives them an awareness of where the events that they see regularly stand in relationship to companies and

organizations that they might not get a chance to see," he said.

The critics most admired by Commanday are the British. "I feel the critics in England write very well; their style is excellent. Now, that doesn't mean that I would agree with them in certain opinions, but one can like to read what they have to say about it, it's so articulate and so well put."

Commanday says developing his own style of journalistic writing has been a challenge. Though he had done expository writing, technical writing and scholarly writing, the transition was the challenge. "Especially so in a sophisticated community—metropolis—like San Francisco and the Bay Area," he said. He feels that being in this City and writing for a newspaper has also been a stimulation.

If the theatre is a form of relaxation for the audience, how does a critic relax? Commanday says he thinks of recreation as relaxation, thinking of the word recreation as a hyphenated word, re-creation. "To me attending performances and studying music and listening to it and making music is a re-creation act. You're not only re-creating the work or music, or participating in a re-creation of a work of music, but in a sense, it's re-creating to yourself and it has a re-creative or re-energizing effect on the listener, if he's an active listener."

To Commanday, attending performances and reviewing them night after night never becomes tedious or repetitive. "I find just the opposite happens. You can become tired, but you cannot become bored."

Shanghai-born Mara Diamond is a writer, and practices and teaches yoga.

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Ted Kivett
Natalia Makarova



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Marcos Paredes



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Martine Van Hamel
Sallie Wilson
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Zellerbach Hall, U.C. Berkeley \$10.50, 9.50, 8.50,
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3 colors) for \$5.95 and other Oriental ones start at \$4.50. Rubbings from England are \$20 to \$40 unframed, and the gals sell rubbing kits (children's is \$2.50, adults' \$4.50), and will give you directions where to find interesting plaques and tombstones in the vicinity. They now publish a booklet featuring interesting sites, stones and plaques in the neighborhood. What a great way to involve the entire family in history, culture and art, all without a bit of pedantry!

TAMARA'S — 1966 Francisco Blvd., Pacifica — 355-6401 HOURS: Wed-Sun 3pm-2am

This small Russian restaurant is owned and operated by two delightful sisters—Tamara and Lisa—who expanded their bar and grill (wine and beer only) some time ago by adding a kitchen and a few tables. Lisa does the cooking (from recipes her Russian mother passed on) and Tamara takes care of the customers. Dinner here begins with hot black bread, then moves on to soup or salad, entree and fresh vegetables. The entrees are what you expect to find at a Russian restaurant, including beef stroganoff, pelmeni (meat-filled dumplings), golubtsky (stuffed cabbage) and lamb pilaf; the prices are equally satisfying, averaging around \$3.25, with Chicken Kiev the most expensive item on the menu at \$4.75. We fell in love with the borscht, although the chicken-barley soup is also excellent. Tamara suggested we try a "family-style" dinner and put one together for four of us so we could sample the pelmeni, golubtsky and beef stroganoff at one sitting. The pelmeni were especially good, and Tamara's "combination sauce" hit it off just right. For those who don't feel like having a Russian meal (how can they pass it up?), the usual hamburgers and sandwiches, as well as seafood plates for \$2.95-\$3.25, are also available. Dinner is usually served only until 10pm or so, but if Lisa is around and the bar isn't too busy, she might be persuaded to whip something up for you. This charming place is definitely on our return list with friends!

UNITED HUMANITARIANS, INC. — P.O. Box 11083, Palo Alto 94306 — 327-2633 Call between 10-5 weekdays

Beth Westenhoefer is the volunteer secretary and question-answerer for this worthwhile project down the

Peninsula. For a tax-deductible contribution of \$5, you become a member and are entitled to have your puppies or kittens spayed or neutered at the lowest rates we've ever seen! All work is done by licensed veterinarians at their own hospitals (this group does NOT maintain their own clinics), only after being investigated thoroughly to ascertain backgrounds and training of the various staffs. Their vets to date have spayed and neutered over 7,000 cats and dogs in the more than three years United Humanitarians have served the Bay Area. Your female kitty's fee is \$17; a tom is \$10; a male dog (regardless of size or breed) is \$20 and a female dog is \$30. After a chat with Beth, we highly recommend calling her for further information. She says pet owners come from all over the Bay Area with their animals, and we can well understand why! We must add our voice to this worthy group's in pleading that you not let your pets breed indiscriminately.

REDWOOD SQUARE — Park St. and Alameda, Alameda, CA HOURS: Vary, but usually 10-5 daily

This new mall-like building is full of little shops and interesting people. The shops range from books (Perata's Books) to clothes (Little Women, Island Boutique) to antiques (The Gold Coast) to kitchen and gourmet cooking items (Scullery Maids). There is even a restaurant, The Wine Rack, with the accent on Italian food (\$3.59-\$5.95). You can drink wine or beer while relaxing. However, there are no bargains here; prices are competitive. It is certainly not worth a special detour, but if you are nearby, it's a good browse.

(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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SUNRIVER- OREGON'S "UNDISCOVERED" WINTER PARADISE

by ROBERTA JOYCE

The smell of wood fires in the brisk morning air, coming from cozy, rustic lodges tucked away among pines. Walks through forests and across meadows where the only sounds are the crunch of boots on fresh snow, the aroma of coffee and bacon still lingering in memory from your kitchen or the Lodge coffee shop.

This is how a winter holiday begins for the Bay Area families who are now discovering "undiscovered" Sunriver amid some of the most beautiful and spectacular scenery of the great Pacific Northwest, in Central Oregon.

Surrounded on three sides by one and a half million acres of untouched nature of the Deschutes National Forest with 215 lakes, Sunriver is a 5,500 acre private resort property through which the Deschutes River ambles for 8½ miles, 15 miles south of the marvelous little town of Bend. Sunriver is a wilderness—but with hot running water.

Ahead is a busy day of fun and recreation for the family in this still "comparatively unknown" resort area where the air is dry and crystal clear and the sun shines—for this is Central Oregon with some 265 rain free days a year, and only 12 inches of precipitation annually . . . mostly snow.

Central Oregon is one of nature's geological marvels with its own near perfect climate. The air is crackling



Sunriver's massive Forest Lodge.

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clear, with summer days warm and nights crisp; and winters brisk but dry, and pleasantly invigorating.

A high valley of sub-Alpine meadows, Central Oregon sits between and is protected by the great Oregon desert to the east and the Lower Cascades to the West.

Sunriver, itself, is a geological accident, a part of an ancient lake basin formed 2,000 years ago by a tremendous lava flow from Lava Butte, a 5,016 cinder cone a few miles north.

From the forested and open meadows, conifer covered mountains gently stretch upward from Sunriver to sudden snow-mantled towering peaks in the distance. To the West, Mt. Bachelor and the Three Sisters of the Cascades. To the East, Paulina Peak, below which is prehistoric Newberry Crater with its two lakes.

It is a place of many wonders, of ice caves and lava beds nearby to be explored.



Mt. Bachelor at Sunriver is a skiers' paradise.

Majestic Mt. Bachelor, just 28 miles to the west offers the finest dry powder snow skiing to be found anywhere, with 26 trails, bold runs, gentle slopes, and bowls to match the abilities of everyone in the family, from the beginner and intermediate to the expert.

And, if you don't know how to ski, there is always the ski school at Mt. Bachelor and the cross-country ski school at Sunriver. Ski equipment also can be rented at both places.

Daily round-trip bus service transports Sunriver guests to these still uncrowded slopes through Easter weekend; and the road is good and well-maintained, should guests prefer to drive, themselves.

Mt. Bachelor's 1,375 vertical feet are served by six chair lifts and a tow



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rope from the 6,300 foot base. The quality of the dry powder snow, averaging 16 footpacks throughout the season, and average daytime temperatures of 26 degrees on the slopes, has attracted the U.S. Olympic Ski Team to Mt. Bachelor for training for eight years. Mt. Bachelor also is one of the great cross-country skiing areas in the United States.

But, skiing is only part of the outdoor activity. Snowshoeing through Sunriver forests, across the meadows and down many winding trails and over 17 miles of paved bicycle paths, now covered with snow until spring, is an exhilarating way to be at peace with this Christmas card world.

One of the most popular past-times at Sunriver is the sleigh-rides. Snugly bundled, the "shush" of the sleighs is heard, clopping horses sending up sprays of snow as one whirrs by under endless trees.

For the youngsters, there is a Children's Park designed for all year-round play; its miniature fort just perfect for snowball fights.

The massive forest Lodge of textured local wood timber and stone is a fun-filled gathering place before a huge fire for "apres ski", whether you ski or not; then dining in the beautiful gourmet Dining Room or the Potter's Wheel coffee shop. And, while the youngsters sleep, or attend the weekend motion pictures, the grownups can enjoy live music, dancing and conversation in the Owl's Nest, atop the Lodge, and look out on the white blanketed forests and meadows glistening in the moonlight.

Designed expressly for families year-around, Sunriver resort offers a special Winter Holiday package for a family of five or more, minimum four-day, four-night stay, for an average of just \$16 a day per person.

The package includes accommodations in guest condominium suites, ski lift tickets, and roundtrip bus transportation to Mt. Bachelor. Prices could even be less depending upon how many children are in the family and how many will ski.

Families may stay in beautiful, luxurious resort homes, accommodating up to eight persons. Many of these resort homes have kitchens, large living rooms with fireplaces and loft bedrooms, as well as color television, private entrances and decks.

The various winter and ski holiday plans are available through Easter weekend.

In all, there are a total of 360 luxurious guest suites and resort condominiums.

It is the location and setting of these guest units, however, which



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adds to Sunriver's uniqueness, for they were designed with nature uppermost in mind. The resort homes are located throughout Sunriver, surrounded and separated by large areas of preserved forest lands. The 23 guest lodge complexes which contain 211 luxury units are clustered around the massive forest Lodge, tucked away in islands of trees.

The seclusion of the lodges, the architectural themes of peaked roofs emulating the very trees, the natural woods and rustic appearances, add to the uniqueness of Sunriver. Here, man has accommodated himself to the environment.

But, all the amenities are there, too, including the rustic, and also hidden from view, shopping mall with a modern country store for all of the shopping needs and luxuries a family would want.

Less than 3 hours flying time from San Francisco to the Bend-Redmond Airport, 30 miles from Sunriver, ground transportation to Sunriver is available.

Driving is approximately 10 hours from San Francisco via Interstate 5 and U.S. Highway 97 at Weed, en-route to Bend.



Cross country skiing at Sunriver.



Strait of Magellan



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NO SUPERLATIVES, PLEASE (continued from p. 15)

Opus 12) is spiriting. It makes for a peppy curtain-rise.

The second movement has some of the most melodious dance I know with serene and lyrical beatings of the arms, gentle, breezy lifts and lines of great purity and grace.

Natalia Makarova dances this movement with a fragility that makes porcelain look strong; Gelsey Kirkland gives the same role a rich, upperclass elegance, the type of style I remember from Balanchine's *Jewels*. Either way, it is lovely, as is the score: delicate piano figures set on top of muted violins and cellos.

The visit of American Ballet Theatre will also bring two of the most famous classic ballets, *La Sylphide* and *Les Sylphides*. In *Les Sylphides*, the object is to create a mood at once of poetry and contemplation, melancholy and hopeful love. The production is as accurate as can be down to copying the large white bow and black velvet doublet that Vaslav Nijinsky first wore in 1909 and recreating Alexandre Benois' romantic set of a gothic ruin in a moonlit glade. The choreography was personally restaged by the originator, Michael Fokine shortly before his death.

The corps de ballet, even as they regroup themselves in silence between numbers is as important as the dancing of any one principal, for in their undulating arms, rotating tiptoe steps and long scooping gestures lies the essential pulse of the ballet: at first a softly drifting romanticism then a swifter perpetuum mobile.

With his stylized, handsome manner and soft line and her fluency, spriteness and sense of feminine vulnerability, Vladimir Gelvan and Karen Brock gave much to the creation of an elusive yet sharp desire. Natalia Makarova and Ivan Nagy are scheduled to dance the leads on the March 30 matinee and one can safely expect their interpretations to be even more diaphanous.

The Sunday, March 15 evening performance of *La Sylphide* is scheduled to be danced by Mr. Baryshnikov and Gelsey Kirkland; that day's matinee will be danced by Miss Makarova and Ivan Nagy. Tuesday, March 18, a Stravinsky Festival is set (*Petrouchka*, *Baiser de la Fee* and *Les Noces*) which rounds out a formidable program of dance for the San Francisco Bay Area.

Mr. Samson is the music critic for The Contra Costa Times, Piedmont-Oakland Bulletin and Berkeley Daily Gazette.

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On January 28, "Theater in America" will present Leslie Lee's "The First Breeze of Summer," by the

Negro Ensemble Company. On February 11, Lanford Wilson's "The Mound Builders" will be performed by the Circle Repertory Company of New York City. And on February 18, you'll see Elie Wiesel's "Zalmen or the Madness of God," performed by the Arena Stage.

"Great Performances" series on PBS television include: *Jennie*; *Music in America*; *Dance in America* and *Fine Music Specials*. In addition, Exxon also helps make possible the PBS science series *NOVA*, and the Exxon/New York Philharmonic Radio Broadcasts,

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