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PERFORMING ARTS
THE BAY AREA’S MUSIC & THEATRE MONTHLY MAGAZINE
MARCH 1976/VOL. 10, NO. 23

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in diameter with a big tomato flavor. The interesting claim is that it will do well indoors in the winter months under lights or on a sunny window sill. They have prepared a special leaflet on its culture indoors. If I seem attracted to early ripening tomatoes, it’s because my garden is in the cool summer area and this type will set fruit at lower temperatures and require less heat to ripen properly. It may not be necessary for you.

If your garden is warmer than mine you may want to try melons. In unusually warm years I have had success with melons推荐 called the ‘ice-box’ type. About 6” long and 'Yellow Baby Hybrid,' an All-America winner that matures in 70 days from sowing. That probably means at least 90 days in the warmer part of the Bay Area, so start the seed indoors in pot gear about 3 or 4 weeks before outdoor planting time may get you off to a good start. The flavor of the small, yellow fleshe melons is so sweetly delicious that you may never care to think of a supermarket monster again. I can remember the juice on my hands being actually sickening. Near all seed catalogs list it. Everyone wants melons but not everyone can. Considerations of space, aside, the limiting factor in this area is lack of heat. I have heard it said that most corn varieties do not grow until the temperature goes above 70°. With our cool nights it may take until noon to reach that figure and as the sun goes down so does the temperature. Contrast this with the corn belt where the night time low is well above that critical figure most of the time and you will then know where a corn variety listed in the seed catalogs as maturing in 80 days took 120 in your garden last year. The seed breeders’ principal interest has been the main corn growing area of this country because that is where the sales volume is. However, certain universities and specialty breeders have been looking into the problems of cool climates and a few years back the University of Idaho released ‘White Tokay,’ said to mature in 65 days, making it one of the earlier varieties. Most years it ripens in about 90 days in my garden and doesn’t mind the relatively cool weather not is deprived of an unusually hot spell. If this is the year you’ve got a garden start early and definitely recommend ‘White Tokay.’ Available from about 34 seed houses, including the Napa Seed Company, 1190 North Pacific Highway, Albany, OR 97321. Their catalog is free. Good luck and remember to give the water boiling before you go out to pick.

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Everyone wants melons but not everyone can. Considerations of space, climate, the limiting factor in this area is lack of heat. I have heard it said that most muskmelons do not grow until the temperatures go above 70°. With our cool nights it may take until moon to warm to this figure and as the sun goes down it does the temperature. Contrast this with the corn belt where the night time is well above that critical figure most of the time and you will then know why a corn variety listed in the seed catalogs as maturing in 80 days took 120 in your garden last year. The seed breeders' principal interest has been the main corn growing area of this country because that is where the sales volume is. However, certain universities and specialty breeders have been looking into the problems of cool climates and a few years back the University of Idaho released 'White Tokay,' said 86 days, making it one of the earlier varieties. Most years it ripens in about 90 days in my garden and doesn't mind the relative cool weather not distressed by an unusually hot spell. If this is the year you're going to get a particularly hot summer I might recommend 'White Tokay.' Available from California Rare Fruits and Vegetables, 1190 North Pacific Highway, Alhambra, CA 91801. Their catalog is free. Good luck and remember to get the water boiling before you go out to pick.

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One, two and three bedroom condominiums from $61,500 with excellent financing. Call (415) 786-4488 or come to Sansome and Lombard for your personal tour.
Our age is showing.

This article starts with the assumption that you will or have seen Equus, winner of the Tony Award, the New York Drama Critics Award, and the Outer Circle Award, for his performances as a young man in the biopic of a boy's life, "The King of hearts," in an episode of the series "The Young Doctors." The film has been maligned by some critics as "an experimental film," but it has received critical acclaim for its portrayal of a troubled adolescent. The boy, played by Robert Newton, is a troubled youth who resorts to stealing and vandalism to escape the pressures of his family life. Despite his rough exterior, he has a sensitive and vulnerable side that is revealed through his interactions with other characters in the film. The boy's relationship with his father, played by Paul Newman, is particularly poignant, as the boy feels abandoned by his father and turns to crime as a coping mechanism.

On the purely technical level, Equus is a well-crafted film, with excellent performances from both Newton and Newman. The cinematography is striking, and the use of light and shadow to create mood and atmosphere is masterful. The film's themes of alienation and the struggle against authority resonate with audiences today, and it remains a powerful and moving work of cinema.

The boy's journey towards finding his place in the world is a tale of resilience and determination, as he learns to overcome his demons and find a sense of purpose. Despite the challenges he faces, he never loses sight of his dreams and works tirelessly to achieve them. The film's message is one of hope and inspiration, and it speaks to the human experience in a way that is both universal and personal.

In conclusion, Equus is a film that is both a cinematic achievement and a powerful testament to the human spirit. Its themes of struggle and triumph are timeless, and its impact on audiences continues to be felt today. Whether seen for the first time or revisited after many years, Equus remains a film that is both entertaining and thought-provoking. It is a must-see for any film lover and a true masterpiece of cinema.
San Martin

Our age is showing.

This article starts with the assumption that you will or have seen Equus, winner of the Tony Award, the New York Drama Critics Award, and the Outer Circle Award, staple of the English theater as well as New York's since 1973 and source of a great deal of publicity and debate.

For greter intellects have urged audiences into this startling experience; for be for me to duplicate their arguments, except to note that the American Conservatory Theater production now at the Geary Theater is, in my opinion, superior to the one I saw last month in New York. Beyond that, I won't propagandize.

Since the play's opening in 1974, however, a lot of criticism has been leveled at Equus. That interests me few have understood what I take to be its essential meaning. And it interests me even more. Knowing well the dangers of habitl, I plunge into the fray.

A 17 year old boy binds a stable horse with a metal spike. Several years later the distinguished British playwright Peter Shaffer hears of it from a youth worker friend and chooses to use his own words, "a mental world in which the deed could be made comprehensible."

The newspapers have impinged on the public's mind the reality of the crime, thus we expect journalism from Mr. Shaffer. But we have been misled by the periphery. The play is not realistic but profoundly symbolic.

In the narrowest sense, Equus traces the boy's therapy with a court-appointed psychiatrist, Dr. Martin Dysart.

We see the boy's initial, hostile silence, save some pregnant moments of silence, we follow the parental interviews filled with guilt and accusation. We witness the gradual build-up of mutual trust between patient and doctor and the eventual unraveling of the boy's secret and private nightmares.

I have said Equus is not naturalistic theater. It comes closest to a highly stylized Greek rite, an agon or trial.

It is not just the boy, Alan Straun, who is on trial. There are other sufferers as well: the fanatic parents and the stable owner. His sympathy reaches as deep in, "Well, he's a looney, isn't he?"

There's Alan's girlfriend, who buckles under in a nervous breakdown, and not least of all, there's the investigating physician, beset by existential doubts and what he calls "professional menopause."

Each comes to trial as they must face the difficulty of telling their essential truths.

Equus is a trial, for Dr. Dysart, Alan Strang and the others start as adversaries in court. The one seeks the truth; the others uneasily try to release yet protect their secrets.

And finally, Equus is a trial, for ultimately the audience and assignment must assign a verdict. Can we exonerate Alan Strang?

But in no fundamental way is Equus actually about the girl's crime of blinding five horses that the boy once cared for and loved.

It is essentially misleading to call the play a psychological thriller or a mystery. If by those terms one means to suggest detective stories and courtroom dramas. To understand the difference between those mysteries and a mystery like the Eleusinian rites, we need to unlock the play's central symbol, Equus.

On the purely factual level, Equus refers to a white stallion in a poster pinned on the wall in Alan's bedroom, unseen by the audience, but repeatedly described. "You very rarely see a horse taken from that angle," says Alan's mother, "—absolutely head on. It comes out all eyes."

Equus is so named by Alan from the Latin word for horse, equus caballus. He represents a spirit Alan believes is in all horses.

The poster hangs over the play like a mystical, invisible Greek mask. I only vary different from the haunting symbols in Mr. Shaffer's previous hit, The Royal Hunt of the Sun. It is a constant reminder of the boy's Olympian worship.

The stable, where Alan works has become his temple; the horses, his angry gods.

His fascination with them is intense: his language, awesomely poetic and erotic

In my hands he commends himself—naked . . . His neck comes out of his body. It lifts in the dark. Equus, my God's love! ... Man on my legs on my back, like wings! ... I want to be you forever and ever—Dr. Dysart.

Act One ends in a dramatic re-enactment of one of Alan's secret nocturnal rides, his Dionysiac ecstasy.

With one particular horse, called Nugget, he embraces. He showed me how he stands with it afterwards in the night, one hand on its chest, one on its neck, like a frozen fan dancer, inhaling its cold sweet breath—Dr. Dysart.

Thus, on one level, the boy's drama is that of an adolescent trying to come to grips with his sexual identity through pagan transfiguration.
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Most venomous have been the journymen—both amateur and professional child psychiatrists—who have attacked the play’s view of clinical psychology and psychiatric practice.

But this furor arises from a basic misunderstanding of the play’s use of theater. The climax is not to be taken realistically but metaphorically.

Alan blends not a real horse, but the Greek mask that has invisibly haunted the stage. What the playwright exhales through Dr. Dysart’s sympathy is not Alan’s violence, although enough fool critics have suggested that, but rather Alan’s intense worship and passion.

The boy has known a passion more erogenous than I have felt in any second of my life. . . . That’s what his horse has been saying to me all this time. At least I galloped! When did you? Veteran actor Peter Donat plays Dr. Dysart in the A.C.T., production; the would-be cool realist whose unperturbed life is now shaken to its foundations. He is all jocular cynicism as the play opens. "Welcome to the torture chamber. . . . Why? What’s he done? Dosed some little girl’s Pepsi with Spanish fly?"

But Alan Strang is not his, nor anyone’s, "usual unusual." He is a call to the Apollonian doctor to become what he can not become, a Dionysiac reveler.

The doctor has a longing for Greek culture, rich with its myths and gods; but he has accepted as a safer substitute package tours to the land of Homer and the Iliad, a three-week, yearly escape from his rigid, childless marriage.

Alan, perceptive and intuitive, led that he is, hits at Dysart’s area of maximum vulnerability.
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Peter Donat
horse and rider shall become one
He lives one hour every three
weeks—howling in a mug. And after
the service knows to a slave who
stands over him obviously and un-
thinkably his master. With my body
I thee worship... —Dr. Dysart
Alan lives alone in this fantasy
until one night, when it is threatened
by the advances of Jill Mason, an
enticing co-worker.
She brings him to the stable for
an evening's tryst. Anywhere else he
might have found a normal channel
for his passion... if they were any-
where but his temple.
They try to make love; Alan fails.
He feels the eyes of his gods are
watching and condemning him. Their
stares become unbearable. He has
desecrated the temple profaned their sacred worship. Isolated now
from his gods and from society,
desperate, he erupts into violence.
What aesthetic point does this
crime serve? Are we, one might well
ask, to be sympathetic to the soaring
horror of blinding five horses?
We are, it, and here is the rub, if
we believe that this is meant to be
a real crime, and not a symbolic
event. The play's main claim asks for
compassion for Alan. And more than
one critic has recoiled.
The play has been attacked in
Time Magazine for its "dubious in-
tellectual premises" and "insultation
of damaged violence" and a New
York Times article accused it of
"subtle propaganda for what used to
be called deviant sexual behav-
ior," comparing the play to a "poo-
sh show," and "a love affair between
a stable boy and a horse." Others have
called it "glorification of dementia.
One wonders how they would have
reviewed Oedipus Rex.

David Zippel
Most venemous have been the
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I wish there was one person in my life I could go to Greece, and stand in front of certain shrines and sacred streams and say “Look! Life is only comprehensible through a thousand focal gods. And not just the old dead ones with names like Zeus, no, but living Guardians of Place and Person... I’d say to them—Worship as many as you can see—and more will appear!” Without worship you shrink, it’s as brutal as that... Dr. Dyvat

The doctor’s dilemma is both professional and psychologically personal.

At the base of the dilemma is the intense, demanding state of Alan Strange.

I sit looking at pages of a contract, a poem that describes the soil of Argo and outside my window I am trying to become one, in a Hampshire field.

—Dr. Dyvat

Peter Donat explains, “The doctor only goes before what knowledge he has. He can go so far as to say, ‘This boy is at war with his gods.’ Whether he has to kill them, he doesn’t know. He can’t predict what will happen. I think he thinks, maybe, if he takes the patient through this, he won’t have to kill off his gods, but they, like most gods, are angry and possessive. He’s got his legs up. . .

Dr. Dyvat’s knowledge is not Alan’s.

Mr. Shaffer is crafty. He makes the revelation (called in Greek rituals the anagnorisis) the audience’s and Dr. Dyvat’s; not Alan’s. Alan’s too complex an issue for one evening’s audience. We see merely his psychosomatic, his Dionysiac rending and tearing, his anagnorisis, his god’s unleashing; and his, peripeteia, the reversal of fortune. We are left to imagine his final cure.

But Dr. Dyvat knows he can offer no miraculous prescription. There will be a terrible sacrifice.

“I assume as the psychiatrist,” Peter Donat tells us, “that the boy wants to stop suffering, but what can Dyvat do give him back, except less life?”

Passion can be destroyed by a doctor; it cannot be. You won’t gallop anymore, Alan.

“Can you think...” the doctor asks sadly, “of anything worse one can

The teenager wants a way to speak, but at first can only do so chanting madly “Euphor “Euphor.” The rhythm is paralleled in almost half of the balleis, re-creations of events in the boy’s past in which the horses at the stable appear in ingenuous, abstract wire heads and paws with the stage with two inch wire hooves in timelessness, equine grace.

Unerringly, the doctor increases the excruciating process of abrasion as he deals with cold calculation deeper into the raw nerve of the boy’s trauma.

How far psychodrama has come from the early experiments of the late 1960s: the Living Theater, Dionysius, Terez Grudzinski.

The hope therapeutic re-embodiment holds out to the patient is that the repetition of events in his life will bring a difference: a degree of insight and revelation.

However, Mr. Shaffer is crafty. He makes the revelation (called in Greek rituals the anagnorisis) the audience’s and Dr. Dyvat’s; not Alan’s. Alan’s too complex an issue for one evening’s theater. We see merely his psychosomatic, his Dionysiac rending and tearing, his anagnorisis, his god’s unleashing; and his, peripeteia, the reversal of fortune. We are left to imagine his final cure.

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“I assume as the psychiatrist,” Peter Donat tells us, “that the boy wants to stop suffering, but what can Dyvat do give him back, except less life?”

Passion can be destroyed by a doctor; it cannot be. You won’t gallop anymore, Alan.

“Can you think...” the doctor asks sadly, “of anything worse one can

The teenager wants a way to speak, but at first can only do so chanting madly “Euphor “Euphor.” The rhythm is paralleled in almost half of the balleis, re-creations of events in the boy’s past in which the horses at the stable appear in ingenuous, abstract wire heads and paws with the stage with two inch wire hooves in timelessness, equine grace.

Unerringly, the doctor increases the excruciating process of abrasion as he deals with cold calculation deeper into the raw nerve of the boy’s trauma.

How far psychodrama has come from the early experiments of the late 1960s: the Living Theater, Dionysius, Terez Grudzinski.

The hope therapeutic re-embodiment holds out to the patient is that the repetition of events in his life will bring a difference: a degree of insight and revelation.

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The teenager wants a way to speak, but at first can only do so chanting madly "Equivoc Equivoc." The rhythmic beat is paralleled in almost balletic re-creations of events in the boy's past in which the horses at the stable appear in ingenious, abstract wire heads and paws with the stage with two inch wire hooves in timeless, equine grace.

Inevitably, the doctor increases the excruciating process of abreaction as he drills with cold calculation deeper into the raw nerve of the boy's trauma.

How far psychodrama has come from the early experiments of the late 1960s: the Living Theater, Dionysus 49, Jerzy Grotowski.

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Passion can be destroyed by a doctor; it cannot be created. You won't gallop anymore, Alan.

"Can you think," the doctor asks sadly, "of anything worse one can
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So Alan Strang blinds the mask of Equus and Diosmies because he has no power to blind himself. He asks the doctor to do that; society asks the doctor to do that. And the doctor replies: "Have I that right?"

Ending the first act, Alan abreacts the first of two private secrets: a search for a sexual union and release through his godhead Equus. The doctor opens the next act with a profound existential question:

"Now he's gone off to rest, leaving me alone with Equus. I can hear the creature's voice... "Do you really imagine you can account for me? "Totally, infallibly, inevitably account for me?" —Dr. Dysart.

Psychology works relentlessly to reduce the unknown to the known, the ineffable to the quotidian and the ordinary, but can be complicated components of character ever be fully realized?

Moments snap together like magnets, forming a chain of shackles. Why? Can I trace them? I can even, with time, pull them apart again. But why at the start were they even magnetized at all—just those particular moments of experience and no others—I don't know. And nor does anybody else. Yet if I don't know—

What one admires finally in Mr. Zipp's portrayal is that it is human and genuine. It has a ring of truth, the way a bell rings true.

Here is an Alan Strang that has above all else an intense mystery and enigma around him.

It is difficult to say why. Perhaps some of the other observations I make below will help to explain, but I finally myself reached the conclusion that the naiviter are indescribable and that is the way things should be.

There is simply a aura, a spectacle of mystery around the boy from the moment he enters the stage, a mystery no other actor has brought to the role.

His delivery of the descriptions of the horses has a breathless wonder and poignant sadness to them; he reaches up to the horses with a stunned adoration. Before them, he is utterly defenseless, an all-desiring supplicant.

This is an Alan Strang made of subtle undertones, shy and on guard, nursing inward his needs, hiding and battling his conflicts in the most private of places, his dreams, caught between his defenses and his impetuosity, full of a quick and fickle energy.

It is powerfully unsettling that he is not violently belligerent to the doctor's first questions. Jacob Milligan—the actor now playing Alan in New York—is much more direct.

Mr. Milligan glares. One well believes the line, "He has the strangest stare I ever met." This Alan sneaks a look from the corner of his eye.

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do to anybody, than take away their worship.” For what is worship? The only human entrance into an ideal world.

“He’s trying to save himself through me,” the doctor first comments on meeting Alan, but the comment equally applies to his own motivations with Alan.

The crucial point to everything in Equus is that man will usually live by cliche and habitual gesture that forever form themselves into inauthenticity, falsehood and evasions. Only Dionysiac passion is truth-giving. It is a means of discovery and reclaiming oneself.

But Mr. Donat cautions, “The play is open-ended. It is an appeal towards life... with its dangers. It seems to indicate that passion is life. But there is a price you suffer. “Well, maybe that’s the formula we have to accept for life, that’s the equation. It’s a very disturbing equation.”

In life the first question is how to be named; in worship it is how to be disarmed. In life, it is less painful to be without worship, to be unseeing. There is a torturous burden to being a priest, pagan, Christian or whatever.

“Worship isn’t destructive, Martin. I know that,” says Hester Salaman. “I don’t.” quickly replies Dr. Dysart.

Dysart (left), Michael Kaye Hall.

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... Moments snap together like magnets, forming a chain of shakles. Why? I can trace them. I can even, with time, pull them apart again. But why at the start were they every magnetized at all—just those particular moments of experience and no others—I don’t know. And nor does anybody else. Yet if it I don’t know— if I can never know—that what am I doing here? I don’t mean clinically doing, or socially doing here. I mean fundamentally!” —Dr. Dysart

Can the practical, rational world of analysis have any use, justify, and call sane worship which is at root irrational? Is worship possible in our world and can its destructive side be contained?

These are magnetic themes and profound philosophic issues.

The surprise in the A.C.T. production for me was Daniel Zippi in the role of Alan Strang, all the more so to find the nineteen year old actor so open on stage and rather shy offstage.

This is his first lead role and he is still filled with astonishment and gratitude, especially to Director William Ball.

“He let me go. It takes a tremendous amount of trust. I couldn’t believe that he’d do that.”

I suspect Mr. Ball saw what I saw: a great actor and talent coming into its own. Watching Daniel Zippi recalls to mind some fine acting advice I heard years ago: “The best actors think with their whole body, not just the mind. They do not act; they react.”

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Dick Price and Jim McCullough opened only four years ago, but are now doing a land-office business by now serving home cooked meals for no more than 60 dinners per evening (thus the necessary reservations). While chamber music plays discreetly in the background, let your eyes wander around to behold the Victorian memorabilia stashed in every nook and cranny, on each wall, even the ceiling and the restrooms! The menu changes constantly, depending on Dick's mood, but there is always one reasonably priced vegetarian dish ($5.95 when we dined). Complete dinners include homemade soups, salad, bread and butter, dessert and beverage, with only $5-6 entries on the menu (we saw 2 curries, Beef Creole—each at $7, and N.Y. Steak for $9.95). Everything is fresh, delicious and well prepared and HALAL/MOSLEM, the coffee is freshly ground for each table! My chicken curry came with 12-ounce “m&m” Sambals, and I enjoyed every one. Ask Dick or Jim to see the restrooms for the opposite sex—each is worth the trip to Cold Country in itself. Wine and beer only.

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Cinny and Gayle’s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is $7.95 per year, $14 for two years, $25 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 1276 Daisy Blvd., San Francisco, Ca. 94418, or call 387-1723). Send $25 for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.

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A new front suspension combining springs and struts absorbs shocks and increases stability by reducing rolling. Thousands upon thousands of spot-welds (each one strong enough to support the entire weight of the car) fuse body and frame into one solid, silent unit.

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We finally have a mail-order catalog that saves us all a good amount of labor. These nice people feature American knitwear by local craftsmen and women. We ordered a pure Shetland wool sweater (women's) for $9.90, and it's not half bad—not the supershirts that we found in England and Scotland, but sporty and very wearable. Men and women's classic cable knit sweaters are $14.90 and $13.90 respectively, and golf shirts for both sexes are $6.90. Sox are $1 per pair for a mix of acrylic, nylon, and cotton, or if you'd rather do-it-yourself, they are on sale. The catalog we received featured Winmark Orion Acrylic 4-ply worsted weight—4 oz. for $9.95. There are cardigans, turtlenecks, and all kinds of sweaters for sale, and prices are quite pre-inflation.

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PEER'S FABULOUS LIFE JOURNEY THROUGH TIME AND SPACE

Enthusiastically embraced by some and castigated by others, Peer Gynt created a furor of controversy in Norway with its initial publication in 1867. To the consternation of Henrik Ibsen, the play was regarded mainly as a satire of contemporary Norwegian society, the reactionary Scandinavianism of great words and small deeds, of overflowing sentimentality and hard, narrow epigones.

One of the great dramatic poems in world literature, Peer Gynt chronicles the entire life of the legendary dreamer, from youth to old age, utilizing traditional folklore. Ibsen's biographer, Michael Meyer, asserts: "Ibsen understood the power of the unconscious, the truth behind dreams and nightmares, the higher realities of what most of his contemporaries dismissed as unreality.

Peer Gynt," he writes, "may be regarded as the first prolonged exploration, whether deliberate or unconscious, of this field, to which he was to return nearly twenty years later with such effect in Rosmersholm, The Lady from the Sea and the powerful plays which followed. Peer Gynt is the direct ancestor of Strindberg's Dreams Play." Fantasy, mysticism, symbolism and allegory abound in the tale of Peer's fabulous life journey through time and space, to human understanding.

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

Written at the height of his poetic period, the publication of Peer Gynt followed Ibsen's Brand by only a year, Fletcher's translation, which preserves the lyric quality of the original rhyme scheme, emphasizes the folk story, fairy tale aspects of the unconventional epic. Story tellers, important to Norwegian folk literature, are used in A.C.T.'s production.

(continued on p. 24)

The beautiful, glib-tongued dreamer (Olaf Davis as the young Peer) imprisoned his fiancée on the main level of his life, Jolting (played by Francis Tucker).

The mysterious young Peer (Daniel Davis) has his distant mother Uno (Carol Marten) meet him in the moonlight through the window.
PEER'S FABULOUS LIFE JOURNEY THROUGH TIME AND SPACE

Enthusiastically embraced by some and castigated by others, Peer Gynt created a flurry of controversy in Norway with its initial publication in 1867. To the consternation of Henrik Ibsen, the play was regarded mainly as a satire of contemporary Norwegian nationalism by some, and by others as a new form of drama that broke with the traditions of the time. Peer Gynt is the direct ancestor of Strindberg's Dreams Play—Fantasy, mysticism, symbolism and allegory abound in the tale of Peer's fabulous life journey through time and space to human understanding.

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

Written at the height of his poetic period, the publication of Peer Gynt followed Ibsen's Brand by only a year. Fletcher's translation, which preserves the lyric quality of the original rhyme scheme, emphasizes the folk story, fairy tale aspects of the unconventional epic. Story tellers, important to Norwegian folklore literature, are used in A.C.T.'s production of Peer Gynt (continued on p. 24).

The mysterious young Peer (Daniel Davis) buses his started mother Ulla Cartel sent to deposit her son out of reach of the many suitors.
KENNEDY'S CHILDREN: AN ELEGY TO A LOST GENERATION

A solemn, Priests on the Bowery. What better place than that classic arena of philosophical combat to weave a generating lament for the passing of the idealistic, impassioned 1960s, that emotionally-charged decade of noble purpose when all was too briefly, well the world. And, Valentine's Day is somehow appropriately ironic for the exorcism into nostalgia provided by playwright Robert Freud, in his startlingly pro-social piece, Kennedy's Children.

The haunting play, a searing elegy for a lost decade, takes place on the afternoon of a rainy February 14, 1974. Five people with five sets of eyes to mourn or, at least, to admit in drobe, to bare their tortured souls in a series of orchestrated soliloquies summarizing the contradictions, confusions, fears, frustrations and eventual numbing of a whole generation. A cumulative assessment of nearly everything that happened to us during the blood-stained 1960s, the hubcap and tender, funny and sad drama puts the profound dilemmas of those who lived and hoped in one of the most vivid, disturbing, confounding decades in the history of this country.

To Wanda, the romantic, Kennedy's reign was Camelot; although she struggles to keep the memory of that beauty alive, legend merges into superstition and sorrow overcomes the individual vision those years promised. Mark returned from Vietnam a paranoia shadow of the boy who sought to 'save' his country, his mind obliterated by drugs and his speech an insane bubble of 'patriotic' war rhetoric.

With her knockskop still prepared for travel, Rona would if she could but had done the causes, heroes and flowers of yesterday. Protesting as long as protest made sense, the fiercely dedicated activist sat-in, marched, fought and idealized her way through the socially-turbulent '60s but the gradual erosion of her own idealism and that of her generation now turned to cynicism stopped the former hippie in her tracks leaving the field open to those who later found it fashionable to have a conscience.

But for Carla, the pathetic beauty queen whose different dreams have turned sour, it was not the assassination of John Kennedy but the death of Marilyn Monroe that marked the beginning of her collapse. Attempting to take the place of the ultimate sex symbol, the failed actresses expressed their sadism at the wrong time and ended up as a suicidal piece of "automated, undulating, available, eager meat," a go-go dancer.

A romanticized history of the cars, creative ferment of early underground theater in the Village provides Sparger with his most vivid reminiscences of the '60s but off-Broadway soon became legitimate and even respectable leaving him only the insecurities of being an actor and a homosexual.

Originally presented as a small off-Broadway in New York, Kennedy's Children was virtually ignored until imported to London where it received immediate acclaim. The return trip to Broadway brought unprecedented critical attention with William Glover of Associated Press proclaiming it a "prime contender for season honors . . . a strong, fascinating stage experience."

Newsweek's Jack Klaff called it a "deeply American play, a work of genuine power," and T. E. Kalem wrote in Time magazine: "Anyone who lived through or grew up in the '60s will find this emotionally charged evening. In an altogether stellar cast, the performance of Shirley Knight should receive a star of solid gold."

Kennedy's Children will be in its first tour engagement outside New York at the Marines Memorial Theater for four weeks only, March 2 through 28. With the Michael Harvey production, starring Miss Knight and the original leading Broadway actors, is being presented in San Francisco by A.C.T. with the noted British film director Clive Donner, who staged the London and New York editions, repeating that assignment here.

Mike Tock is seen as the playwright's Vietnamese veteran, Mark, in the tough and heroic Kennedy's Children playing a March 2-30 engagement at the Marines Memorial Theater, under the direction of Clive Donner.
"KENNEDY'S CHILDREN:" AN ELEGY TO A LOST GENERATION

A salvo. Fire on the Bowery.
What better place than that classic arena of philosophical combat to weave a generating foment for the passing of the idealistic, impassioned 60's, that emotionally-charged decade of noble purpose when all was, too briefly, well with the world. And Valentine's Day is somehow appropriately ironic for the eucation into nostalgia provided by playwright Robert Stein, in his startlingly pro-vocative mood piece, Kennedy's Children.

The haunting play, a soaring elegy for a lost decade, takes place on the afternoon of a rainy February 14, 1974. Five people with five sets of memories to drown or at least submerge, in drink bare their tortured souls in a series of orchestrated soliloquies summarizing the contradictions, confusions, fears, frustrations and eventual numbing of a whole generation. A cumulative assessment of nearly everything that happened to us during the blood-spattered days of the 60's, the tough and tender, funny and sad drame presents the profound dimension of this generation. Indeed, the play was able to reach its moment of most vibrant, disturbing, confounded decades in the history of our country.

To Wanda, the romantic, Kenne- dyan was Camelot and although she struggles to keep the memory of that beauty alive, legend merges into superstition and sorrow overcomes the individual vision those years promised. Mark returned from Viet- nam a paranoiac shadow of the boy who had sought to "save" his country, his mind obliterated by drugs and his speech an insane babble of "patrician" war rhetoric.

With his knapsack still prepared for travel, Ronia would but she could not. But the casters, heroes and flower- ers of yesteryear. Protesting as long as protest made sense, the fiercely dedicated activist sat-in, marched, fought and idealized her way through the socially-turbulent 60's. But the gradual erosion of her own idealism and that of her generation now turned to cynicism stopped the former hippie in her tracks leaving the field open to those who later fashioned it to have a conscience.

For Carla, the patrician beauty queen whose different dreams have turned sour, it was not the assassination of John Kennedy but the death of Marilyn Monroe that marked the beginning of her collapse. Attempting to take the place of the ultimate sex symbol, the failed actress assumed the stardom at the wrong time and ended up as a suicidal piece of "automated, undulating, available, eager meat," a go-go dancer.

A romanticized history of the 1960's, creative ferment of early under-ground theatre in the Village provides Sparger with his most vivid reminiscences of the 60's but off-off-Broadway soon became legitimate and even respectable leaving him only the inconsequentialities of being an actor and a homosexual.

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Kennedy's Children will be seen in its first tour engagement outside New York at the Marines Memorial Theater for four weeks only, March 2 to 21. With Michael Harvey production, starring Miss Knight and the original leading Broadway actors, is being presented in San Francisco by A.C.T. with the notable British film director Clive Don-
ner, who staged the London and New York editions, repeating that assignment here.
THE AMERICAN CONSERVATORY THEATRE

PEER GYNT
by HENRIK IBSEN

Translated and directed by ALLEN FLETCHER
Associate Director: DAVID LLAMBARDE
Scenery by RALPH BRENSCHEL
Costumes by ROBERT BLACKMAN
Lighting by JERRY EPPERSON
Sound by JOHN PHILPOTT
Choreography by EDWARD LEWIS

The cast

The King of Norway

Rolf<br>Alfred S. Johnson<br>Shey<br>David W. Hatherly<br>Doctor<br>Robert Blackman<br>Laertes<br>David C. Lattimer<br>Mother<br>Ann R. Depp<br>Heart<br>Richard C. Brown<br>Goodman<br>Robert Epper<br>Magician<br>Robert Blackman

Directed by WILLIAM BALL
Associate Director: EUGENE BARONE

Original Scenery by John Napier; adapted by ROBERT BLACKMAN

Costumes by ROBERT MORGAN

Lighting by J. MITCHELL DANA

Original Broadway production directed by John Dexter

the cast

Martin Dyas, a psychiatrist<br>PETER DONAT

Alan Strang<br>CHARLES HALLAHAN

Diana Strang, his mother<br>MEGAN COLE

Heather Salamon, a magistrate<br>FRIDY OLSTER

Jill Mason<br>JANICE GARCIA

Harry Dalton, a stable owner<br>RAYE BIRK

Horseman<br>Michael-Keys Hall

Anchorman<br>BARBARA DIRCKSON

Napper<br>MICHAEL-KEYS HALL

Saracen<br>SARAH EPSTEIN

Stephen Schneiter<br>AL WHITE

Horseman<br>STEVE WHITE

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

Time is the present.

There will be one ten-minute intermission.

understudies

Dyas—Raye Birk
Alan—David C. Lattimer
Heather—Heather Salamon
Jill—Barbara Dirckson
Harry—Joseph Bird
Nurse—Candace Barrett
Horseman/Nugger—David Kern
Horses—James R. Winkler

Stage Manager: JUDITH BLACKMAN

Peek's Fabulous Life Journey

(continued from p. 31)

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 of it by an alarming climax 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 hardly have lasted a minute—but it was enough to send me off at once to its fantastic fantasy.

The ACT had been committed several years before by a highly disturbed young man. It had deeply shocked a local bunch of magistrates. It lacked, entirely, 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 details and the man could be made comprehensible.

EVERY PERSON and incident in EQUS is of my own invention, save the crime itself, and even that I modified to accord with what I feel to be an acceptable fictional proportion.

I am grateful now that I have never received confirmed details of the real story, since my conception 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 help and expert comment of a distinguished child psychiatrist. Through him I have tried to keep all the things real in a more naturalistic sense. I have also come to believe that psychiatrists are an immensely varied breed, professing immensely varied methods and techniques. Martin Dyas is simply one doctor in one hospital. I must take responsibility for him, as I do for my patient.

Peter Shaffer's other works include Five Finger Exercise (1958), The Private Life of Henry VIII (1960), The Royal Hunt of the Sun (1964), Black Comedies (1965) and The Battle of Shongレイ (1970). He has received the Pulitzer Prize for Drama, the Tony Award for Best Play, and the Drama Desk Award for Best Play. His works have been produced in the United States, Canada, and around the world.
PEER GYNT
by HENRIK IBSEN
Translated and directed by ALLEN FLETCHER
Associate Directors: DAVID HARRIS, JAMES LAMBERT
Production Designer: RALPH RANCENCO
Costume Design: ROBERT BLACKMAN
Lighting: J. LEE ROBERTS
Music: PATRICIA DAVIES
Sound Design: MARK K. DICKSON
Choreography: MARISKA PADOVAN

Cast

Peer Gynt

JAN JANSEN

Olaf

GERALD HANSON

Other Farmers

WILLIAM WELSH, RALPH RUSSELL, BRUCE SANDERSON, WESLEY HOGY

Valentine

ANNIE SEAY

Hedda

JENNIFER EATON

Ingeborg

RACHEL THOMAS

Mrs. Alving

MARIE MILLER

Martha

KATHLEEN CAMPBELL

Young People

BOTHUMISI NGGLO, JACQUELYN SIEBOLD

Children

LUCAS DICK, ALEXANDRA GRIFFIN, KIMBERLY SCHRIEVER


THE AMERICAN CONSERVATORY THEATRE
presents
EQUUS
by PETER SHAFFER
Produced by special arrangement with Keenbrim Bloomgan and and Cris Cole Abrams in association with Frank-Milton

The members of the company dedicate this production to
Leonard M. Sperry, Jr.

A true friend of San Francisco and the arts.

Directed by WILLIAM BULL
Associate Director: EUGENIE BARONE
Original Scenery by John Napier, adapted by ROBERT BLACKMAN
Costumes by ROBERT MORGAN
Lighting by T. MITCHELL DANA

Original Broadway production directed by John Dexter

The cast

Martin Dysart, a psychiatrist

PETER DONAT

Alan Strang

DANIEL ZIFFI

Frank Strang

CHARLES HALLAHAN

Dora Strang, his mother

MEGAN COLE

Heather Saloman, a magistrate

FREDI OLSTER

Malcolm

JANICE GARCIA

Harry Dalton, a stable owner

RAY BRYK

Horseman

MICHAEL-KYES HALL

A Nurse

BARBARA DICKSON

Horse

MICHAEL-KYES HALL

Sabin Epstein

SHEPHERD SCHNEITZER

AL WHITE

H. STEVEN WHITE

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

The time is the present.

There will be ten-minute intermission.

understudies

Dysart—Raye Birk; Alan—Robert Haas; Frank—Tari Boen

Dora—Kathryn May; Heather—Sandra Shofield; Jill—Barbara Dickson; Harry—Joseph Bird; Nurse—Candace Barrett; Horseman/Nugget—Daniel Kern; Horses—James R. Winker, Anthony S. Teague, Robert Eisele

Horse made designs by John Napier and made by founder and director of The Horse, New York.

Stage Manager: JULIA FLETCHER

A NOTE ON THE PLAY
by Peter Shaffer

One weekend over several years ago, I was driving with a friend through bleak countryside. We passed a stable. Suddenly he was reminded of it by an alarming crime which he had heard about recently at a dinner party in London. He knew nothing about me apart from the fact that I was a writer. He was, in fact, a detective and his whole business was to identify the facts of a crime. He had never written a book in his life, but he was a man of great imagination.

The ACT had been committed several years before by a highly disturbed young man. It had deeply shocked a local bunch of magistrates. They lacked, it appears, any coherent explanation.

A few months later, my friend died. I could not very well ask what he had said or begin to ask him. I had both no name, no place, and no time. I didn't think he knew them. All I possessed was this report of a dreadful event, and the feeling it engendered in me. I knew very clearly that I wanted to interpret it in some entirely personal way. I had to create a world which I could not be able to describe in any other form. 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 creative and expert comment of a distinguished child psychiatrist. Through him I have had to keep track of things new in a more realistic way. 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.
1976: A GREAT FIRST ACT

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

We’ve had Tennens 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 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 sure 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 $90,000 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 solid 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 again. You’re really the key to A.C.T.’s 1976.

Yes, I believe in A.C.T. and want to join others in its support. My tax-deductible Membership contribution is indicated below:

Please make checks payable to California Association for the Theatre and mail to A.C.T. 450 Geary St., San Francisco 94102.
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<th>SUPPORT LEVEL</th>
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Please make checks payable to: California Association for the Theatre.

450 Geary St, San Francisco 94102

Enjoy the Applause You're Making It Possible

American Conservatory Theatre
For the third consecutive season, a successor to Petruchio will be thrown into the belligerent Katherina over his shoulder with energetic bravado... William Ball's anachronistic commercial delineation of 'The Taming of the Shrew' takes over the Great seats this month, joining Gavino, a Barker of Bergere and Rosencreuts, and Guildsmen Are Dead, as the third production to be included in the A.C.T. repertoire for three seasons. The 'Taming of the Shrew' remains a popular entertainment for all ages. Shakespeare's definitive battle of the sexes rejoins the repertory March 30 as the first entry of the company's tenth anniversary season. Anthony S. Teague and Fredi Ollster reprise their roles as the determined suitor and ferociously patient tutor. Winner of the Los Angeles Drama Critics Circle Award for Meritonized Production of 1972 after playing a Southern California engagement at the Claremont College campus, A.C.T.'s 'The Taming of the Shrew' seems by Hungarian audiences at Leeward Community College near Honolulu last summer.

NEWS AND NOTES

FRIENDS OF A.C.T.

PRIVATE PARTY SHOWING OF RUSSIAN ART SET FOR APR. 6

The Friends of A.C.T. are sponsoring a private champagne showing of Russian Paintings from the Hermitage and State Russian Museum at the California Palace of the Legion of Honor. All members of the California Association for A.C.T. subscribers and supporters are invited to attend the special April 6 event.

A dazzling display of 43 paintings loaned by E. P. Hedges's two world-famous museums, the collection includes works by Rembrandt, Rubens, Van Dyck, Cezanne, Gaugain, Matisse and Picasso, among other masters. Additional information and tickets may be obtained by calling or writing the Friends of A.C.T.

THE MATCHMAKER RETURNS TO GLASS REPERTORY AS A.C.T. ADDS MARCH-APRIL PERFORMANCES

Due to the large demand for tickets, A.C.T. has added extra performances to the repertory calendar for March and April. Tickets are in most price ranges are available at the box office now, with the exception of Equus, for which only second balcony seats remain.

The popular romantic farce, 'The Matchmaker,' returns to the Glass stage for two performances, April 10 and 19. Allen Fletcher's new translation of the 1912 Dumas-Colonel de Rougemont play, Peer Gynt, will have an extra showing April 14. A.C.T. is producing another Grand-Dame comedy now,'A View from the Bridge,' by Tennessee Williams is also available. The play is directed by Tennessee Williams, who has written a special preface for the production. The play is about the life of a seamy, unrepentant New York labor lawyer and his relationship with his wife, who has just died. The play is a study of man's life and the way he deals with the pressures of modern life. The play is set in the 1950s and is a realistic depiction of the life of a New York labor lawyer.
Petruccio Tames Kate for a Third Season

For the third consecutive season, a captive Petruccio will be throwing the belligerent Katherina over his shoulder with energetic bravado. William Ball's bawdy comedy commences at the American Theatre on Saturday, March 30, with the theme of an annual town's rivalry. Anthony S. Teague and Fredi Oster will play the roles of the determined suitor and fiercely reluctant prey.

Winner of the Los Angeles Drama Critics Circle Award for 1974, this production is directed by Anthony S. Teague and designed by the Academy Award-winning production of 1974, playing at the American Theatre. This season's theme is the Shakespearean comedy that remains a popular entertainment for all ages.

Shakespeare's deft battle of the sexes rejoins the repertory March 30 as the final entry of the company's ten-year anniversary season. The American Theatre, located at 301 S. Broadway, offers a unique evening of entertainment with Petruccio Tames Kate for a Third Season.


News and Notes

Friends of A.C.T.

Private Rehearsal of the New Russian Art Project for Apr. 6

The Friends of A.C.T. are sponsoring a private champagne showing of the new Russian art project, "Black and White," followed by a special screening of "Black and White" at the Academy Theatre on Saturday, March 25. The event is open to Friends members and participants are invited to attend special April 6 event.

A dazzling display of 43 paintings loaned by Zingari's two world-famous museums, the collection includes works by Rembrandt, Rubens, Van Dyck, Cézanne, Gauguin, Matisse, Picasso, among others. Additional information and tickets may be obtained by calling or writing the Friends of A.C.T.

The Matchmaker Returns to Geary Repertory as A.C.T.

ADDs MARCH-APRIL PERFORMANCES

Due to the large demand for tickets, A.C.T. has added extra performances to the repertory calendar for March and April. Tickets in most price ranges are available at the box office now, with the exception of Equus, which offers only two balcony seats remaining.

The popular romantic farce, "The Matchmaker," returns to the Geary stage for two performances, April 10 and 11. Actors Forrest J. and Louis Keeler present "The Matchmaker" with an all-star cast, including Peary Goff and Lynette Baker. The performance will be repeated on April 12 and 13. The show opens March 24 and runs through April 15. Regular tickets are $2.50, with matinee performances at 2:30 and 7:30. For reservations, call 868-5000.

The American Conservatory Theatre presents "This Is (An Entertainment)"

Directed by Allen Fletcher

Associate Director: James Haire

Scenic Design: ROBERT MORGAN

Lighting by F. MITCHELL DANA

Costumes by DONALD CLARK

Sound by Bartholomew Rados

Presented by special arrangement with GENE PERSSON

This Is (An Entertainment) is a dramatic poem about the life and career of Charles Dickens, one of the most popular authors of the Victorian era. The play is set in London during the 1840s and follows Dickens as he writes "A Christmas Carol" and "Oliver Twist." The play features songs and music from Dickens's works, as well as arias from "Oliver Twist" and "A Christmas Carol." The play runs March 10 through April 15.
William Ball, General Director, founded the American Conservatory Theatre in 1965. This season, the company celebrates its tenth anniversary. The company has received national and international recognition for its productions of The Tempest and Othello. During the past ten years, the company has presented over 50 productions, attracting audiences from around the world. The company has also established a reputation for its commitment to new works and emerging talent.

James B. McKenzie, Executive Producer, joined ACT in 1987. He has served as Director of Development and Marketing, overseeing the company's growth and expansion. Under his leadership, ACT has expanded its audience base and its reach into the community. McKenzie has a strong background in theatre management and has worked with several major companies, including The Shakespeare Theatre of Washington, DC and The Acting Company.

Edward Hastings, Artistic Director, joined ACT in 1992. He is committed to the development of new works and has developed a strong focus on education and community outreach. Hastings has served as a director at several leading theatres, including The Public Theater in New York and The Oregon Shakespeare Festival. He has received numerous awards for his work, including the Drama Desk Award for Outstanding Director of a Play.

Allen Fletcher, Resident Stage Director and Conservatory Director, is a former artistic director of the Seattle Repertory Company. Among the many companies he has directed for are the Oregon Shakespeare Festival, the San Diego Shakespeare Festival, and the New York City Opera. He has directed over 100 productions, including productions at the National Theatre in London and the Kennedy Center in Washington, DC.

Edith Markson, Development Director, is instrumental in the fund-raising efforts of ACT. She oversees the development department, which is responsible for securing funding for the company's operations and productions. Markson has a strong background in non-profit management and has worked with several leading organizations, including the San Francisco Symphony and the San Francisco Ballet.

The American Conservatory Theatre is supported by the California Association for the Arts, as well as by grants from the National Endowment for the Arts. The company has received numerous awards, including the Kennedy Center Honors and the TONY Award for Outstanding Regional Theatre. ACT is committed to providing a platform for emerging artists and to expanding the boundaries of theatre.
JOY CARLIN was graduated from the University of Chicago and has studied at Yale Drama School with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway, Off-Broadway, and in television and film. Ms. Carlin has been seen in the films Day of the Locust, Frogs and The Steagles, and his television credits include guest-starring roles in Kojak, S.W.A.T., Mod Squad, Mannix, Another World and the winning CBS special Animal Keepers and Reach Out. At U.C.L.A., he was seen in Brick in the Wall's Hot Time Roof and has appeared at Washing- ton University, O.C.T., Mr. Carlin's Charles Playhouse and the Coconut Grove Playhouse in Miami. Mr. Carlin is a graduate of the University of Hong Kong and is at present a graduate student at the University of Jerusalem. His Little Brass Boys and Flight Into Summer.

RICHARD CORDLIC wrote and directed the production of Designer's Night for A.C.T.'s P.P. Pro- gram last season, in addition to a teaching stage movement at A.C.T., Mr. Boussois has been seen in The Taming of the Shrew, The Misers, The Cherry Orchard, King Richard III, The Hope Street Scene and The Three- penny Opera.

JOY CARLIN

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, and Pennsylvania State University and has appeared at the Astana Theatre Company, as Van Helsing in Dennis Powers' Dracula, and in The Tin Man Who Got Stuck. At A.C.T. he was in You Can't Take It With You, My One and Only and You Can't Take It With You.

RICHARD CORDLIC

MEGAN COLE, a Phi Beta Kappa graduate of Lawrence University, who studied theatre for two years in London, later received an M.A. in directing from Tufts. She has taught acting and literature at Tufts and the Ren- assance Institute in Baltimore and was a musical director for theatres in Boston and Michigan, and acted at Harvard, Stanford, the University of Illinois, and the Oregon Shakespearean Festival, where he directed King Lear in The Taming of the Shrew; Helena in Uncle Vanya and Alice in The Death of Death. Among her A.C.T. credits are The House of Bernarda Alba (Burlington), The Cherry Orchard (Vine), King Richard III (Queen Elizabeth), and Street Scene (Shirley Kaplan).

NICHOLAS CORTLIC, who re- ceived his B.A. in the Legal and Psychol- ogy from Hofstra University on Long Island, studied at the Actor's Studio under Robert Lewis and Wynn Handman and, as the son of an oper- a singer and a ballerina, comes to the theatre naturally. He appeared in the films Day of the Locust, Frogs and Steagles, and his television credits include guest-starring roles in Kojak, S.W.A.T., Mod Squad, Mannix, Another World and the winning CBS special Animal Keepers and Reach Out. At U.C.L.A., he was seen in Brick in the Wall's Hot Time Roof and has appeared at Washing- ton University, O.C.T., Mr. Cortlinc's Charles Playhouse and the Coconut Grove Playhouse in Miami. Mr. Cortlinc is a graduate of the University of Hong Kong and is at present a graduate student at the University of Jerusalem. His Little Brass Boys and Flight Into Summer.

JOY CARLIN

RICHARD CORDLIC

RONALD BOUSSOIS, an associate artistic director of the Rep- ertory Company and director of their Actor's Mine Theatre, was a founding member of the A.C.T. Mine Theatre. He was a member of the company for six months with New York's Cafe La Mama, was Executive Director of an experimental theatre in the Netherlands, 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 U.S. courses 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 direct student projects for the Conservatory and has appeared in Jumpers, Street Scene, The Hope Street Scene and The Threepeny Opera on the Geary stage.

FLETCHER DORN, a member of A.C.T.'s staff, began his first season with A.C.T. after a tenure with the Yale Repertory Company in New Haven. Having be- gun his training with the Alley Thea- ter School in Houston, she received a B.A. in Theater Arts from Finch College in New York City and earned her M.A. from Yale while serving as a founding member of the Yale Sum- mer Cabaret and the Children's Thea- ter Company. She has taught theatre for two years in Europe at the Frankfurt Playhouse, served as a voice and in dance with Carmen De- dangle, her featured roles have in- cluded a Mermaid in A Midsummer Night's Dream, Cruschana in Idaho, Karamzov, the Actress in The Evening of Alexander Pushkin and Rosaline in Love's Labor's Lost.

FRANCIE STEWART DORN

BARBARA DIRKSON, who joined A.C.T. as a member of the training program two years ago and has ap- peared in Cyrano de Bergerac, The Crucible, The Merchant of Venice, The HOT L: BALTIMORE, The House of Bernarda Alba, The Cherry Orchard, The Hope Street Scene and The Three- penny Opera, has also appeared in television productions in San Fran- cisco and Portland, as well as in the PBS film of A.C.T. Miss Dirkson was also seen as Rosaline in As You Like It and in The Country Wife at the Penumbra in Minneapolis with the Marin Shakespearean Festival. Last summer she was seen with Sado Theatre Company at the South Coast Playhouse in Shav, which was orig- inally presented as part of the A.C.T. Plays in Progress program.

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 in Amsterdam and 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 U.S. courses 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 direct student projects for the Conservatory and has appeared in Jumpers, Street Scene, The Hope Street Scene and The Threepeny Opera on the Geary stage.

LOU ANN GRAHAM, who with her husband Ross joined A.C.T.'s Young Conservatory in 1970 which they continue to administer and instruct, doubles as an actor, having appeared in numerous A.C.T. productions, in- cluding Caesar and Cleopatra, Cleopatra, and Marguerite in A Midsummer Night's Dream and in Midsummer Night's Dream. Her most recent appearance was in Cyranos, The Crucible, The House of Bernarda Alba, The HOT L: BALTIMORE, Horatio, Street Scene, The Threepeny Opera and Two Plays in Progress program. Graham's sister is Vivian Vance.


MICHAEL-KEYS KAYS, who joined the company after two years in the A.C.T. Training Program, was seen in Season 1's King Richard III, Cy- rano de Bergerac, The Taming of the Shrew and Pillars of the Community. He is now acting with the Berkeley Repertory Theatre in the Centennial College of Louisiana. Ms. Keys performed for two seasons with the Alley Theatre in Houston, and spent two more years with the Ore- gon Shakespearean Festival, where she appeared as Lucius in Titus Andronicus in 1974 and this past summer as Captain Dullin in Alf's Well That Ends Well, Escalante in Romeo and Juliet and the Earl of Suffolk in Henry VI, Part 1.

MICHAEL-KEYS KAYS

NATHAN HASS, who attended A.C.T.'s Training Program in 1974, joins the acting company after twelve years with the Old Company of San Diego and has acted in San Diego as an actor and technician. He appeared there in produc- tions of A You Like It, King John, Coriolanus, The Merry Wives of Windsor, Our Town, The Threepeny Opera as well as designing sound and serving as assistant stage manager for many companies. He was seen in the Los Angeles Shakespeare Society's produc- tion of A Midsummer Night's Dream, is skilled in fencing and en- joys photography.

CHARLES HALLEAHAN, who was seen in the leading role of R. P. McMur-
JOY CARLIN was graduated from the University of Chicago and has studied at Yale Drama School with Lee Strasberg. An original member of Chicago’s Playwright’s Theatre, she has appeared on Broadway in The House of Blue Leaves, Your Own Thing, and in The Horn of Plenty. She is the author of two plays, The House of Bernarda Alba and Alcestis, which was produced by the Roundabout Theatre Company in New York.

MEGAN COLE, a Phi Beta Kappa graduate of Lawrence University, has studied theatre for two years in London before entering A.C.T. as a stage manager. She is a member of the Bay Area Association of Performing Arts.

RALPH BOUSQUET, an associate artist of the Repertory Company and director of their Minx Theatre, was a founding member of the A.C.T. Mime Troupe six years ago and a year later opened his own theatre in San Francisco. Bousquet’s stage credits include one season at the Oregon Shakespeare Festival, three seasons at the South Coast Repertory, where he appeared in the title role of Hamlet, and a season in Los Angeles in The Training of Pavlov Hummel.

MICHAEL KEYS, an associate artist at A.C.T., joined the company after two years in the A.C.T. Training Program, was seen in the title role of Hamlet, and in productions of The Taming of the Shrew and Much Ado About Nothing. His stage credits include one season at the Oregon Shakespeare Festival, and two seasons at South Coast Repertory, where he appeared in the title role of Hamlet.

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 the Traverse Theatre Company in Scotland, and has directed and performed in theatre in Holland and then toured Europe again for four months as a performing member of the Traverse Workshop Co., a British alternative theatre group. Mr. Epstein has taught directing and acting for a year in Los Angeles at the California Institute of the Arts before coming to A.C.T. in 1973. Mr. Epstein teaches as an adjunct professor for the Conservatory and has appeared in Jumpers, Street Scene, and The Threepenny Opera on the Geary stage.

LOU ANN GRAHAM, who with her husband Ross began A.C.T.’s Young Conservatory in 1970 which continues to administer and instruct, was a founding member of the Young Conservatory in 1971. She has appeared in over 100 performances as Sky Mastroser in Guys and Dolls. Mr. Graham taught in three productions at the Stanford Summer Theatre.

NATHAN HAAS, who attended the A.C.T. Training Program, joins the company after twelve years with the Old Globe Theatre in San Diego as an actor and technician. He appeared in '62 in A Midsummer Night’s Dream at the Berkeley Repertory Theatre, as well as in Shakespeares' Comedy of Errors and Othello at the Los Angeles Shakespeare Society’s production of A Midsummer Night’s Dream at the Berkeley Repertory Theatre.

MICHAEL KEYS, an associate artist at A.C.T., joined the company after two years in the A.C.T. Training Program, was seen in the title role of Hamlet, and in productions of The Taming of the Shrew and Much Ado About Nothing. His stage credits include one season at the Oregon Shakespeare Festival, and two seasons at South Coast Repertory, where he appeared in the title role of Hamlet.

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 the Traverse Theatre Company in Scotland, and has directed and performed in theatre in Holland and then toured Europe again for four months as a performing member of the Traverse Workshop Co., a British alternative theatre group. Mr. Epstein has taught directing and acting for a year in Los Angeles at the California Institute of the Arts before coming to A.C.T. in 1973. Mr. Epstein teaches as an adjunct professor for the Conservatory and has appeared in Jumpers, Street Scene, and The Threepenny Opera on the Geary stage.

RUSSEL GRAHAM, who with his wife Lou Ann began A.C.T.’s Young Conservatory in 1970 which continues to administer and instruct, was a founding member of the Young Conservatory in 1971. She has appeared in over 100 performances as Sky Mastroser in Guys and Dolls. Mr. Graham taught in three productions at the Stanford Summer Theatre.

CHARLES ALLEN, an associate artist at A.C.T., joined the company after two years in the A.C.T. Training Program, was seen in the title role of Hamlet, and in productions of The Taming of the Shrew and Much Ado About Nothing. His stage credits include one season at the Oregon Shakespeare Festival, and two seasons at South Coast Repertory, where he appeared in the title role of Hamlet.

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 the Traverse Theatre Company in Scotland, and has directed and performed in theatre in Holland and then toured Europe again for four months as a performing member of the Traverse Workshop Co., a British alternative theatre group. Mr. Epstein has taught directing and acting for a year in Los Angeles at the California Institute of the Arts before coming to A.C.T. in 1973. Mr. Epstein teaches as an adjunct professor for the Conservatory and has appeared in Jumpers, Street Scene, and The Threepenny Opera on the Geary stage.

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RUSSEL GRAHAM, who with his wife Lou Ann began A.C.T.’s Young Conservatory in 1970 which continues to administer and instruct, was a founding member of the Young Conservatory in 1971. She has appeared in over 100 performances as Sky Mastroser in Guys and Dolls. Mr. Graham taught in three productions at the Stanford Summer Theatre.
in the San Francisco production of One New Over the Cuckoo's Nest, returns for his fourth season at A.C.T., having appeared in Cynara de Bergerac, The House of Blue Leaves, The Merchants and Monsieur de la Mystery Cycle, The Taming of the Shrew, Street Scene, and You Can't Take It With You. King Richard III, Pillars of the Community, Harriet, and the Xenon 3 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 Mac in The Homecoming, Thoreau in The Night Thoreau Spent in Jail, Pat in The Hostage and Bargayne in The Devil's Disciple.

RICK HAMILTON graduated from the University of Texas and then spent two seasons at the Oregon Shakespeare Festival where he played as Tom in The Glass Menagerie, Mark Antony in Julius Caesar, Benedict in Much Ado About Nothing. Henrik 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 played in Stick 'n' Bones, Speed in Two Gentlemen of Verona and John in the Baptist in The Easter Cycle Mystery Plays. Now in his third season with A.C.T., he has appeared in all three seasons of the Shrew, Broadway, Cynara de Bergerac, Pillars of the Community, Jerry's Girls, 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. Antoun on the original Story Theatre. He was the recipient of Theatre Company's production of Macbeth and has also performed with the Marin Shakespeare Company and the Theatre Company of Berkeley. Mr. Hecht is a member of 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 August in King Richard III, Jumpers, The Taming of the Shrew, Street Scene, The Raging Lost and The Threepenny Opera.

ANN LAWDER was an original member of the A.C.T. training program and has spent several seasons with the Oregon Shakespeare Festival. In New York she worked for NBC, studied movement with Katya Delava and phonetics and ear training with Alice Hermes (which Ms. Lawder teaches in the Conservatory training program), and was a member of the New York City Opera chorus. In her third season with A.C.T., she has appeared in the Seattle Repertory Theatre productions of The Threepenny Opera, Lysistrata and Henry IV. Ms. Lawder was seen in Our Town, A.C.T., has been seen in The Laramie Project, A Midsummer Night's Dream, Paradise Lost, The Tavern, A Doll's House, The House of Bernarda Alba and The Taming of the Shrew. She Can't Take It With You, and Pillars of the Community.

CHARLES B. HULMAN, who was a M.A. candidate at the University of Texas, worked with A.J. Antoun on the Story Theatre. He was a member of the A.C.T. training program and has appeared in The Boyfriend, Cynara de Bergerac and A Midsummer Night's Dream at the Oregon Shakespeare Festival. His last A.C.T. season was in King Richard III, Jumpers, The Taming of the Shrew and Street Scene.

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 the Title I Performing Arts in Santa Maria, where she was seen in The Music Man and Brigadoon. Ms. May has also appeared in The Mikado and Most Happy Fella. Most recently, she was Helena in Midsummer Night's Dream, Lucy in Dracula and Consuela in Who Gets Slept. At A.C.T. she saw Mr. Cynara de Bergerac, Alice in You Can't Take It With You and Abigail in The Crucible. Ms. May was featured in The Taming of the Shrew, Broadway, King Richard III, Jumpers, The Raging Lost and as Granda Vanderhof in You Can't Take It With You.

STEPHEN SCHNEITZER, who came to A.C.T. after a year in the New York University's Juilliard School, served as a general understudy with The incomparable Mas on Broadway, and his off-Broadway credits include Cymbeline and Troilus and Cressida with the New York Shakespeare Festival at Central Park. He has also appeared in Julius Caesar and Antony and Cleopatra with the American Shakespeare Festival in Stratford. A.C.T. season, he was seen in the film Hail. He most recently appeared as Oberon in The Tempest. At A.C.T., he played in Midsummer Night's Dream at the Pacific Conservatory of the Performing Arts. His performance in The Taming of the Shrew, Tonight at 8:30, Broadway, Cynara de Bergerac, King Richard III, Jumpers, Street Scene and The Threepenny Opera at A.C.T.
in the San Francisco production of One New 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, and The Mystery Cycle. The Taming of the Shrew. "If you can't take it With You, King Richard III, Pillars of the Community, House on Carroll Street." And the Taming of the Three Penny 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 Mars in The Homecoming, Thoreau in The Night Thoreau Spent in Jail, Pat in The Hostage and Bargyone in The Devil's Disciple.

An actress with the Oregon Shakespeare Festival where she performed as Ton in The Glass Menagerie, Mark Antony in Julius Caesar, Benedict in Much Ado About Nothing, Henrik IV, Part I, and Dromio of Sycamour in Comedy of Errors. The next two years were spent with the Milwaukee Repertory Theatre, during which time she performed in Stick by Stick and Bones, Speed in Two Gentlemen of Verona, Job in The Baptis in The Easter Egg Mystery Plays. Now in his third season with A.C.T., he has appeared in productions of The Shrew, Broadway, Cyrano de Bergerac, Pillars of the Community, Jumpers, Street Scene and The Three Penny Opera.

Lawrence Hecht, who joined the company last year after two years as a fellow student in the A.C.T. training program, holds a B.A. from the University of California, Santa Cruz, where he worked with A.J. Antoon on the original Story Theatre. He was a member of the Company's production of Macbeth and has also performed with the Marin Shakespeare Company and the Theatre of Berkeley. Mr. Hecht is a graduate of 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

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 Circ. Since then she has performed with both the California Shakespeare Festival and San Diego's National Shakespeare Festival, her roles including Titania in A 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 Play on BALTIMORE, The Miss, Tonight at 8:30, Broadway, The House of Bernarda Alba, The Cherry Orchard, Cyrano de Bergerac, Pillars of the Community, Street Scene and The Three Penny Opera. Her television credits include The Streets of San Francisco, Mannix and John Korty's TV film My Music School.

Anne Lawder was an original company member of the A.C.T. and has spent several seasons with the Oregon Shakespeare Festival. In New York she worked for NBC, studied movement with Kayta Delakova and phonetics and ear training with Alice Hermes (which Ms. Lawyard teaches in the Conservatory training program), and appeared in the New York City Opera chorus, in the Philadelphia Opera, and on the Seattle Repertory Theatre productions of Three Penny Opera, Lysistrata and The Love for Three Oranges. Now in her second year with the company, she has been seen in The Cherry Orchard, Macbeth, The Picture Showman, The Time of Your Life, Paradise Lost, The Tavern, a Doll's House, The House of Bernarda Alba, Tonight at 8:30, Broadway, You Can't Take It With You and Pillars of the Community.

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

Ann Eliza had an original role in the A.C.T. training program and has appeared in The Taming of the Shrew, Broadway, Cyrano de Bergerac, Pillars of the Community, Street Scene and The Three Penny Opera.

Lawrence Hecht, who joined the company last year after two years as a fellow 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 a member of the Company's production of Macbeth and has also performed with the Marin Shakespeare Company and the Theatre of Berkeley. Mr. Hecht is a graduate of 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 The Taming of the Shrew.
Mobil Showcase presents

JACK LEMMON
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THE ENTERTAINER

In 1944, when America was fighting for her life, Archie Rice was doing two shows a day for his

starring RAY BOLGER and SADA THOMPSON
based on the John Osborne drama
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WED. MAR. 10 9-11 PM NBC

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. Mr. White was seen in several featured roles including Buck in Midsummer Night's Dream, Tybalt in Romeo and Juliet, and Claudius in Much Ado About Nothing. At A.C.T. he has appeared in Cynara de Bergeac, The Merchant of Venice, The Mysterie 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 starring in the film in Romeo and Juliet for the San Francisco Ballet Company.

MARRIAN WALTERS, who joined the company last season, holds two Chicago Joseph Jefferson Awards: "Best Actress of 1974," for her portrayal of April in THE HOT L. BALTIMORE, and "1973 Best Actress in a Supporting Role" as Grace in Los Angeles Free Santa "Dennis." Ms. Walters played Dory in Holst's Holst at Inglewood Roundhouse for a year; opposite Dyan Cannon in Ninny, Day Dreamer, 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 four months; in Under the Yum Yum Tree, and at the Little Fox Theater for nine months in Private Lives. Her TV movie credits include Peabody's, Bullitt, Medium Cool and T. R. Baskin.

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 IV Parts I and II and directed productions of Two Gentlemen of Verona, Titus Andronicus, Henry V, and Love's Labour's Lost. The Alchemist and Room Service. His television acting credits include Mission Impossible and Man from Atlantis. At the National Conserva-
yory 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 directed 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 linguistics 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 Teming of the Shrew, The Miser, Tonight at 8:30, Pillars of the Community, The Ruling Class, the part of Roy Lane in Broadway and the title role in the P.F.P. production of David Dancer.

DANIEL ZIFFI 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 directed by Peter Wood with Charlton Heston and Vanessa Redgrave. Mr. Ziffer studied with Stella Adler and participated in the Los Angeles Free Shakespeare Festival Professional Training Program with Nina Foch, Terrence Stamp and Tomlison. He attended the Los Angeles City College, Theater Arts Honors Workshop, California State University at Long Beach and has also studied with the American Film Institute in Beverly Hills.
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 Iago 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 Catepillars You Want and Time Bends. His TV credits include The Streets of San Francisco and he appeared in the film Harold and Maude.

LAIRD WILLIAMSON joined A.C.T. after three years with the Oregon Shakespearean Festival where he was seen in Othello, Hedda Gabler, Troilus & Cressida, Uncle Vanya, Henry in Portia in T11 and directed productions of Two Gentlemen of Verona, Titus Andronicus, Henry V, Love’s Labour’s Lost, The Alchemist and Room Service. His television acting credits include Mission Impossible and Mission: Impossible. At the Civic Center of the Performing Arts he directed Cabaret, Hotel Paradise, A Midsummer Night’s Dream and was seen in St. Joan, Becket, Richard III and all over the world. Besides appearing at A.C.T. last season in King Richard III, Cyrano and The Ruling Class, he also directed The Healer 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 graphic arts 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 Nancy Shakespearean Festival, 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&J.P. production of David Dances.
I SEE AMERICA DANCING...
ON T.V.?

by JANICE L. ROSS

The day when television audiences can choose between an old Paul Newman movie and an evening with the Joffrey Ballet may not be far off. One Wednesday night recently during prime time, the Public Broadcasting Service quietly introduced its newest alternative to situation comedies.

Called "Dance in America," this new series attracted an audience of between four and five million viewers the night of its debut, January 21, 1976. If one considers that the total audience of eleven million, including repeaters, saw live dance performances in all of 1975, then the enormity of this four million figure for one single evening is staggering.

Despite its potential attraction to eager sponsors, "Dance in America" is being produced by noncommercial WNET through a joint $1.5 million grant from the National Endowment For The Arts, The Corporation For Public Broadcasting, and Exxon.

The January performance of "Dance In America," which featured the Joffrey Ballet, is only the first phase of an anticipated sixteen part series of televised dance events over the next two years.

Much of the excitement about this new "Dance In America" program derives from the fact that this represents the first full-scale effort to bring contemporary dance and its choreographers to viewers at home. Its creators realize that dance is an artform that thrives on the immediacy and excitement of live performance. So rather than vainly try-

Our status symbol is under the hood, not on it.

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MARIN RAINBOW PLAYERS

MARIN’S BRILLIANT RAINBOW PLAYERS

Anyone who was fortunate enough to see the last production of the Rainbow Players Children’s Theatre

Marin Civic Center Auditorium is aware that the Bay Area is possessed of a new and exciting cultural resource. And one might safely say—without the least intending to slight the talents of the extraordinary high level of professionalism displayed by the youngsters involved—that resource lies in the person of director Kristi Liana, whose energy, skill, vision, love and respect—both for the performing arts which are her vehicle and for the young performers under her tutelage—have been responsible for the creation of a program unprecedented in the San Francisco Bay Region and unmatched by activities in children’s theatre across the country.

Starting with a part-time volunteer program at Mill Valley’s Old Mill School, Miss Liana has made her mark in the space of slightly over a year, of an establishment capable not just of turning out professional caliber productions but ten to fourteen-year-olds of musical theatre pieces designed for highly trained adult performers. Miss Liana’s contributions may go far beyond the requirements of the burgeoning troupe. For further information, contact Rainbow Players, 415-383-0910.

Response to the much needed program has occasionally threatened to overwhelm even the abundant energy and ingenuity of its founder. Miss Liana, however, has recently found means to accept some twenty new students, so that a cast of thirty-eight will be deployed in George M. the vehicle currently being readied for production. Twelve year old Scott Sommer—a delight as the pedantic Linus in Charlie Brown—will take the role created by Joel Grey on Broadway.

The company’s present show, Theatre III on the grounds of the San Francisco Theological Seminary in San Anselmo—will be the scene of eight initial performances at 8:00 p.m., March 18-21 and 24-27. The show will then tour through July. Schools, military bases, bicentennial celebrations of various sorts and, interestingly, San Quentin Prison (where the enthusiastic response to a performance of Charlie Brown led to the formation of an inmates’ workshop) will be among the institutions and programs benefiting from the fruits of Miss Liana’s enthusiasm and inspired troupe.
MARIN'S BRILLIANT RAINBOW PLAYERS

Anyone who was fortunate enough to see the last production of the Rainbow Players Children's Theatre Conservatory's You're A Good Man, Charlie Brown, final performances February 26 at Marin Civic Center Auditorium is aware that the Bay Area is possessed of a new and exciting cultural resource. And one might safely say—without the least intending to slight the talents or the extraordinary high level of professionalism displayed by the youngsters involved—that that resource inheres in the persons of directors Kristi Lambias, whose energy, skill, vision, love and respect—both for the performing arts which are her vehicle and for the young performers under her tutelage—have been responsible for the creation of a program unprecedented in the San Francisco Bay Region and unmatched by activities in children's theatre across the country.

Starting with a part-time volunteer program at Mill Valley's Old Mill School, Miss Lambias has made herself mistress, in the space of slightly over a year, of an establishment capable not just of turning out professional caliber productions by ten- to fourteen-year-olds of musical theatre pieces designed for highly trained adult performers, but much more important in the long run—of instilling in its young charges a discipline, dedication, and respect for their own creative energies which will stand them in good stead in whatever ventures they may subsequently undertake.

Response to the much-needed program has occasionally threatened to overwhelm even the abundant energy and ingenuity of its founder. Miss Lambias, however, has recently found means to accept some twenty new students, so that a cast of thirty-eight will be deployed in George M. Cohan's current readings for production. Twelve year old Scott Sommer—a delight as the pedantic Linus in Charlie Brown—will take the role created by Joel Grey on Broadway.

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ing to capture a live event on film, the organizers of "Dance in America" are trying to make their production a unique type of dance event—a sort of amalgam of artform of video and dance.

"Dance in America's" first program presented the City Center's Joffrey Ballet performing several works from the company's repertoire, including Gerald Arpino's rock ballet Tik-Tok, an excerpt from Leonide Massine's classic, Le Beau Serge. Kommorton. The Green Table, and Robert Joffrey's Romantic Reminiscences.

By way of introduction to each of the four ballets, company director Robert Joffrey spoke briefly with the individual choreographers, some of whom had been specially flown to New York to participate in the filming of their ballets. Despite the considerable expense involved—Massine had to be flown in from Italy and Joffrey from his home in Germany—the program's producers insisted on having the original dance designers present to insure as faithful and authentic a filmed version of the ballets as possible.

Still, some major changes, like the elimination of the blackout before the sudden appearance of the figure of death in Joffrey's The Green Table, were unavoidable. Instead of the traditional blackout and quick change of sets, the televised version has the dancers forming two lines stretching away from the camera. Unnoticed, death then appears and the cameras zoom forward, suddenly exposing the malevolent figure.

The filming of Massine's 1917 Cubist spectacle, Parade, posed different problems. The camera crew had to see certain sections of the dance repeatedly until they were familiar enough with the choreography to anticipate individual movements.

Prior to Gary Chrys's opening solo as the Chinese conjuror in Parade (the rest of the ballet was not shown) we are treated to a rare glimpse of the final studio preparations before filming. Massine is shown reminiscing about the role of the Chinese conjuror, which he originally choreographed for himself during his early collaboration with Picasso, Satie, and Cocteau.

After this brief, informative introduction, which is far more vivid than any program notes, the camera switches to Chrys dancing in Massine's original costume. It's a moment like these that the video dance comes close to rivaling the real thing! Although Dance in America's" we are treated to closeups of the dancers, interviews with choreographers and brief views of rehearsals and other backstage sights that are normally invisible in a live theatre situation. For the uninitiated as well as the experienced dancer watching these glances into the workings of a ballet augment our appreciation of a performance.

In general it seems that a television audience's period of concentration for watching filmed dance is much shorter than during a live performance. Perhaps it's because we've been accustomed to commercials and other interruptions, or maybe it's just that the kinesthetic sympathy of an immediate performance doesn't translate to film. Whatever the reason, "Dance in America" is wisely those to show only one ballet, Trinity, in its entirety.

Trinity is an Arpino-styled rock ode to the sixties, complete with a pounding rock score, long haired dancers and a candlelight procession that maintained the stylistic unity of the dance worked well in the T.V. format. The interestingly-paced score and the passion with which the dancers interacted with such smoothness that it was not always necessary to see the faces of the performers at every moment. In this type of filmed situation the camera is able to focus on Christian Holder with a closeness and intensity impossible in a normal theatre performance.

A segment from Robert Joffrey's ballet Romeo and Juliet concluded the first segment of "Dance in America." The long dream pas- sages of this Tardozesque ballet were enhanced by the camera's slow-motion overlay of the dancers' bodies and faces.

Although it may be tempting to use the "Dance in America"'s' airline as a type of open forum for American dance in general, the producers are being careful to focus on the Joffrey program, to be shown sometime in late February or March, will focus on Joffrey's choreographer Twyla Tharp. The third segment, which will be shown in the late spring, will center on Martha Graham.

It was a formidable beginning, and if its audiences continue to grow, and its grants are renewed, WNET's "Dance in America" may just be able to outstrip its commercial competitors.
Consistent Cantonese Culinary Charisma

708 Grant Ave San Francisco
982-2388

WESTERN WOMEN'S BANK
(in Organization)

WESTERN WOMEN'S BANK (in Organization) will be a full service, retail bank organized and founded by women, and for the first time, will have a Board of Directors who are predominately women setting policy. Women must play an important role in the San Francisco Bay Area economy. They have not been included in the economic structure of society and we believe the potential for a women's bank is to act as a catalyst for the expanding role of women in business, finance, the professions and public life. Small businesses and the professions are the mainstream of our free enterprise system.

Our economy needs a boost and yet we have seen no new concept in our free enterprise system. We need to go to big business or government to do the job for us. A women's bank could help enter this mainstream by giving all persons a fair and equal opportunity. Women have not been given loans or credit on the same terms as men. It is an exciting prospect to provide women customers and employees the same opportunities that have been extended to men throughout the years.

The present financial institutions are required by new legislation to accept their social responsibility toward women. This is a change which will come slowly because of the entrenched view of the social institutions in this country, and those financial counseling available to them at the present time is insufficient. There are more women who are heads of households today than ever before and we must satisfy their demand for participation and utilization of good business practices in money and management skills.

The time has come to provide financial information to women. Seminars and lectures will be conducted for all who wish to learn management of financial affairs.

We have the opportunity to begin with a fresh outlook. With these goals in mind, the organizations of the Proposed Western Women's Bank could indeed be the pioneers in today's world.

Presently, we are in the midst of our stock sale and working out our temporary offices at 44 Montgomery Street. Our bank will be located at 235 Front Street and we anticipate an April opening.

Our Big Redwoods

BEETHOVEN'S WINE

Recently I told my husband F. W. that I was tired of the inevitable comments on the quality of our wines. I had learned what to look for, based on which I explain in musical terms. His beautiful and appropriate words impressed many of my readers, judging by the mail—so here is Beethoven's description of the wines which he loves most of all.

"Clarin" is the Beethoven of wines, and, like all classi, does not reveal itself at first acquaintance. It is an intellectual wine, with a touch of estrangement, perhaps a necessary quality for the preservation of a classic. No other wine can show us so wide a range; like Beethoven, again there are the gay, light vintages of his Mozartian beginnings, and at the extreme end the somber masterpieces of the grand voix. And in between, what a country to explore!

THE SHAPE OF SOPHIA

It takes all power to keep it in shape—particularly if you're a movie star. Like all theatrical personalities, Sophia Loren is wired and dined a lot, which is hard on her figureline. The actress knows better than to refuse a drink; everybody would be after her with a fiddle if she didn't. If she drops an ounce or so of red wine into a glass of water and sip that during the evening, it works because she is used to drinking for Sophy, as a glance at her will show; that the idea of diluting a good red wine to extinction has a peril of its own.

SAN FRANCISCO'S MISS GERALDINE

Miss Geraldine was a lady of "maneuvering" and "courtesies". Rumor has it that she was found in a vulnerable state on a deserted island in the South Pacific. A good-looking Italian sailor picked her up, and after abstaining from alcohol, the Skipper offered her the warm shores of San Francisco. Preferring the air to the sea, Miss Geraldine joined a traveling circus, and quickly became star aerialist, winning the hearts of all who saw her. Although some stories have it that this winsomely laid-fitted figure of grace after flying a bit too high, the truth is that the tales of her sunny attributes travelled to the Emperor Norton himself, who was soon touched by her beauty.

After a long and inconclusive love affair (the Emperor declining to marry a commoner), Miss Geraldine opened a restaurant on Maiden Lane, then known as Morton Alley. Her reputation as a wine connoisseur and sommelier spread—soon her restaurant was overflowing with bawdy men and lusty women.

After a flourishing business on the now-shameful lane, Miss Geraldine retired to run a candy store in Salinas. Her fine recipes were handed down to a lad claiming relationship to the Emperor. Upon his death, the folk presented these recipes to the progeny of Miss Geraldine's (850 Montgomery) on the condition that they would continue the tradition of warm and good humor which had been the soul of the great lady.

THE COMPETENT BORE

All of us have had the misfortune of dining with the wine connoisseur who discourses at intolerable length about his selection of proper wines and vintages. Chances are, he'll send the wine he orders back because it's too hot or too cold or too cold or too cold or too cold. Even when his talent is genuine—which can happen—the man is hard to take. One such Hollywood gourmet—a noted actor incidentally—goes too far for his friends; and they decided to show him up. They searched the market until they found a costly and rare first-growth Bordeaux, and poured it all into an empty bottle from a lowly Spanish wine widely advertised on TV at 99 cents a bottle. Then into this bottle they inserted the connoisseur to an elegant dinner.

At the sight of the cheap wine bottle, the gourmet blanched; when they filled his glass he looked around for the nearest exit. There was none; so, as his friends watched intently, he took a hesitant sip. He swallowed it, and looked another — larger this time. Then with his reputation at stake, he put the glass down firmly, smashed his lips, and spoke. "Why did you pull a juvenile trick like this? You can't take it off a string." (continued)
Consistent Kantonese Culinary Charisma

708 Grant Ave San Francisco 982-2388

Our Big Redwoods

BEETHOVEN OF WINES

Recently I was invited by Edward Burdine, a little-known but very capable winemaker, to tour his winery and to taste some of his wines. I was impressed by the quality and the dedication of the people who work there.

The redwoods of Sebastiano Vineyards are actually large areas of coast redwoods, a species native to California. The special redwood posts used in the winery are thought to improve the quality of the wine.

The highest grade of cask a Bordeaux winemaker would use is French oak, but Sebastiano Vineyards uses American oak, which is less expensive and has a different flavor profile.

The wines are aged in American oak barrels for at least 18 months before being bottled.

THE SHAPE OF SOPHIA

The actress Sophia Loren is known for her beauty and grace. She has a classic hourglass figure that is often described as hourglass-shaped. Her figure is proportional and well-proportioned, which is why she has been referred to as the "Perfect 10." She has also been praised for her curves and has been known to keep fit and healthy.

SOPHIA LOREN

Miss Geraldine was a woman of many talents. She was a talented performer and a skilled actress. She was also a businesswoman and an entrepreneur. She was able to balance her personal and professional life, which was not easy.

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A TASTE OF BRAHMS

In that magnificently beautiful new volume by Clifton Fadiman and Sam Aaron, "The Joys of Wine" (Harper & Row, publisher), which I urge every wine-lover to get and to read in many many sit-
ing cast, the authors recount a story which links wine to the world of music.

Arthur Rubinstein recalls in his autobiography an anecdote he heard from a friend of Brahms, about an occasion when the composer received an invitation to dinner from a noted wine connoisseur.

"This is the Brahms of my cellar," he said, producing a dusty covered bottle of wine that he had poured from the master's glass. Brahms looked first at the color of the wine, then sniffed its bouquet, finally took a sip, and put the glass down without saying a word.

"Don't you like it?" asked the host.

"Hum," Brahms muttered. "Bring your Beethoven!"

GOOD HORSE SENSE

The famed movie producer, Billy Wilder, once tried to persuade Sam Goldwyn to let him do a picture about Nijinsky, the great Russian ballet dancer—no, as you remember, at his literary literati, believing he was a horse.

To accomplish this, the Wilder Muscovit took Goldwyn to the best restaurant in Hollywood and invited him to a Europe. When Gold-

wun was properly seated, Wilder made sure that Goldwyn saw the potential of his picture.

"If you think," Goldwyn roared, "I'm going to spend three million dollars on a picture about a guy who thinks he's a horse, you're as crazy as he was!"

"Suppose we give the movie a horse's ending—we've got Nijinsky win the Kentucky Derby."

BAY VIEW FEDERAL SAVINGS

REIS'S FIFTH WIFE

The New York Times recently printed what Rex Harrison's fifth wife, Elizabeth, had to say about the winning and dining habits of the noted actor (she left him last year):

"Such a gloriously eccentric fing-

gerprint. He is a man in the
- world who would disdainfully send his wine, in his own home, complaining to the butler about its quality—as if he had nothing to do with its purchase. He sauntered in the house exactly the same way he would in a hotel, expecting the same sort of service. If he didn't get it, (continued on p. 53)

THE CRITIC:
JUSTICE OR EGOMANIA?

(A profile of Alexander Fried)

by MARA DIAMOND

Whether it's reviewing a symphony or chamber concert, performance of dance, an exhibition of fine art or the opera for his newspaper, the San Francisco Examiner, Alexander Fried excels in relating to his readers what he has viewed, heard, and felt.

He has attended thousands of events in his career that spans more than 50 years as a critic, yet the freshness and alertness that he brings to today's events are a reflection of the contemporary man whose growth in knowledge of music and art has no limits. He has listened and written about the world's greatest performance by the performances of Caruso and Paderewski to artists of today.

Though as a critic his efforts are often a considerable influence on public opinion, he does not consider himself a stern reviewer. Instead, his statement is intended to be helpful, a day-to-day philosophy. He has worked with such figures on what was to be a life-long career as a critic while he was still a student. He also won the coveted New York City, working toward a master's degree in music.

Fried does not believe that one person, the critic, can be so influential as to move people off the critic's chair and make them stop. Whenever he does pan an event or a performance it is never done with an egomaniac attitude. He would much rather at the same time have another person of equal capacity write differently of the event and this may be of value to the artist from another point of view.

"There are some writers who like to shoot. Above all the critic should be just," Fried believes. "The type of envelope, the handwriting or some intangible difference.

"His love for music began when he was an eight-year-old boy, and his mother decided he should study piano and had an upright piano

sneaked into the family home in the Bronx, New York. His father, who for some unspoken reason disapproved, encouraged him once the piano was there, and his family for the love for music, which he continued, including a boyhood period of teaching piano for 25 cents a lesson.

He didn't feel he had the concentration or capacity to be a professional pianist, and, in turn, the atmosphere of teaching and instruction as they, he said, was often more insane than today. As a little boy I imagined that only a few super- geniuses could reach the point of being admitted to a conservatory to study music. Now anyone who has the will seems able to attend," he said.

Though there was no outstanding music talent in his family, he kept up his interest and love for music. His parents were immigrants from Russian Poland who met and were married in New York City. He recalls a famous aunt who had had little education but was quick to subscribe to season tickets at the Metropolitan Opera. In his first visit to the Metropolitan, at the invitation of the aunt, they sat in the top row of the balcony and heard Aida with Caruso and the
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be helpful, a day-to-day philosophy
he has lived with since he embarked
on what was to be a lifetime career
as a critic while he was still a stu
dent at Columbia University.

"It's easy to fall into the habit of
thinking you're right about every
thing, and when in early years you're
suddenly confronted with someone
who sharply contradicts you, it's a
shock," he confessed. "After this
happens a number of times you
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young Claudia Muzio, "something I’ll never forget. We were so far away from the stage, yet the sound was heavenly." Now, he prefers to sit in the top row of the balcony for symphony performances.

While a freshman at Columbia University, his interest in music receded imprint in a different way. His older brother had been ushering at Carnegie Hall, and passed the job on to him. "So I was in Carnegie Hall as many as six times a week. I even got into the habit of going there for many morning symphony rehearsals, sneaking into the hall, which I could do since I knew where the "point of no return" was. And listening from behind a curtain at the back of a box where he could follow a score and could hear every word the conductor would say.

It seemed natural for him to major in music. His teacher at Columbia was the composer Daniel Gregory Mason. "He saw that I knew more than many of his students, who frequently picked History of Music as a snap course. Mason advised me that I might qualify for a Moisenthal Fellowship, which was available. He was thinking of giving the fellowship to somebody who might become a critic. Up to then they had given it to composers and other worthy people, but they had not been getting the results desired. So I was awarded the fellowship and stayed at Columbia."

His first job was with the Musical Digest, with which he began by translating articles from foreign correspondents. In hardly more than a year he was named managing editor, working day and night. "By this time I could go now only to Carnegie any time I wanted, as if it were my own home, but I was within walking distance of the Metropolitan Opera. I had press tickets there and could go in and stand anytime I wanted. I often passed through after lunch just to sample what was going on, on my way back to my office," he said.

During a regular weekly lunch at a favorite Italian restaurant with a group of managers, producers and writers, a friend of one of the managers joined them for lunch. This man was Gaetano Merola, who as director of the San Francisco Opera, had just returned from a season in San Francisco. He began extolling the virtues and beauty of the City, and casually mentioned that Fried should go there—they were building a new Opera House and it was bound to strengthen San Francisco as the cultural center for the West. He even had personal knowledge of a job just opening on the San Francisco Chronicle. At that, friends, at the lunch table, for fun, wrote out a telegram to George Cameron, Chronicle publisher, suggesting Fried in a candidate.

"I got the job in short order, and on the night I arrived in San Francisco I attended a midwinter performance of Rigoletto, starring Tito Dal Monte and Josef Schwartz. Immediately he returned to the newspaper, new paper and wrote his first review, working at the typewriter of the managing editor and writing on and on until the editor came over and stopped him."

"Does Alexander Fried ever relax and enjoy a performance? "Of course I do, but I often forget what I’m working on. I have a serious event," he said. "I can feel tired when I arrive but whenever the event proves very beautiful, I come out fresh and renewed."

As to the responsibility of the critic, Fried has a category of responses of the "called" critic, or reviewer, which are:

Ai: Something happens and a reporter critic tells about it.
Bi: He is a preacher trying to get people to appreciate the best, and to analyze experiences that are less worthy.
Ci: He is something of an artist because he writes a story, shaping it from his thoughts and his language into the finished piece. If the performance is impressive enough, the story becomes an essay, not just a telegram to be tossed off. If the reviewer is well done it can come off with a kind of glow, because when Alexander Fried writes it, that glow has gone into it.
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THE WATERFRONT
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Atcaravantry the show goes on before the curtain goes up.
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Caravanry restaurant/gourmet gallery now at 310 Sutter St. for reservations, 362-4640
Also at 3283 Chestnut St. in the Marina for reservations, 321-2466

Dine tonight where San Franciscans have been eating since 1898...
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"RAISIN" RE-OPENS THE ORPHEUM
Raisin, the Tony and Grammy Award winning “best musical” direct from three record-breaking years on Broadway, opens two-week engagement at the Orpheum Theatre on March 2.
The first Broadway musical to come with its original company to Market Street, Raisin is expected to inaugurate a new policy at the Orpheum, which expects to continue presenting Broadway attractions.
Raisin stars the Tony Award winning “best musical actress” Virginia Capers. This multi-talented performer has appeared in several productions here in California and was recently on screen in Lady Sings the Blues.
Produced by Robert Nemiroff and based on the award-winning Lorraine Hansberry play Raisin in the Sun, Raisin has music by Judd Woldin and lyrics by Robert Brittain. Columbia Records has produced the musical's album.
The New York Times critic called the musical "pure magic!" Barbara Walters of the Today Show said she found the musical "Seaperb."
Performances are scheduled for Tuesday through Sunday both weeks (two performances on Saturdays and Sundays) with one Wednesday matinee at 2:30 pm on March 3. For ticket information call 621-5000.

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san francisco
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by DOUGLAS A. SMITH
Senior Trust Investment Officer
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The Market Scene

Computer Support for Investment Decisions

by DOUGLAS A. SMITH
Senior Trust Investment Officer
Bank of America N&SA

Bank of America’s Trust Investment Department is the twelfth largest in the United States and the largest on the West Coast. The bank’s investment groups in San Francisco and Los Angeles are each the equal of medium-sized trust companies. How can an organization with such an overwhelming volume of business take advantage of this size and ability to support an extensive research and management capability, and at the same time give its customers personalized service?

It is a difficult dilemma. In the investment world, size alone can open doors that the individual investor can seldom enter. The thousands of trust accounts on its books allow the bank to support a large research staff at minimal cost to each account. However, that same size sometimes allows an individual client to feel somewhat lost in the day-to-day operation of the department.

The problem of giving individual service to thousands of accounts is a common one in the investment community. The industry shares another thorny problem, the rapidly increasing sophistication of investment management techniques. “The complexity of investment management has increased dramatically in recent years,” says James R. Morse, B of A Trust Department vice president and president of the BankAmerica Corporation subsidiary BAIMCO (BA Investment Management Corporation). “While we recognize that new tools are necessary to remain ahead of competition, we are vitally concerned that each of our individual clients not feel increasingly that he or she is only one in a great sea of account numbers on someone’s computer printout.”

B of A Trust Investment Department feels it has taken a major step toward solving those problems through the recent introduction of its Portfolio Inquiry and Management System (PIMS). “This new system has become the cornerstone of the bank’s investment approach,” Morse says. “The goal of the PIM System is deceptively simple. It is to improve the quality and efficiency of the decision-making process so that the best possible investment ideas impact each and every account.”

The application of computer power to investment management has recently not been new. Early efforts were crude, while more recent attempts have brought mixed success. However, the bank’s staff believes that PIMS is the current “state of the art” in this type of system and that the versatile new tool will greatly complement and refine the decision-making efforts of its investment managers.

PIMS is the result of some six years of research into the problems of providing personal service to the bank’s thousands of trust investment accounts. The decision to support the design, development, and implementation of the system was a major one, and not taken lightly. It involved the allocation of a huge amount of money and manpower. “In the end,” Morse says, “the decision was almost made for us. We were determined to do the best possible job of evaluating the various ways assets were being managed and to make improvements wherever possible. PIMS, utilizing the bank’s powerful computer system, was the obvious answer.”

Work on the new system began early in 1972. Essentially, the bank placed a “clean sheet of paper” on the table and began analyzing the various steps that comprise investment management. B of A’s Investment Department had been approached by a small East Coast computer software firm which had developed the nucleus of a program designed for investment management applications. It quickly became obvious that the capabilities of this computer package and the aims of the bank’s investment specialists were quite compatible.

The exciting design potential which evolved in 1972 has become reality. Each of the bank’s investment managers can now reach into the PM system through a computer terminal and review and evaluate individual accounts. All of the research data generated by BAIMCO, the bank’s research subsidiary, is readily available. Historical, current and projected information about an extensive list of companies can be reviewed at the touch of a keyboard. Through PIMS, each portfolio is priced daily, enabling the bank’s investment manager to bring the latest and best research information to bear on each portfolio at its current market value.

The system is extremely flexible, giving each manager wide latitude in designing and implementing review techniques for the portfolios under his or her management. For example, portfolios can be reviewed under alternate economic projections and hypothetical changes made to improve the position’s portfolio. The decision to convert the hypothetical to the actual takes only a call to the trading desk.

With the introduction of PIMS still months away, the bank’s Trust Investment Department began an in-depth review and analysis of the factors influencing the decisions of its investment managers. Could those skills be more sharply focused in the complex process of investment decision-making? The study resulted in the establishment of flexible guidelines incorporating the skills and experience of the more senior members of the department’s staff. Utili-
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The great composer Gluck was once asked what, of all the things 
life could bring, he most desired.
"Money, wine, and fame," he replied.
He was asked to explain his choice.
"With the money," he said, "I can buy wine. Wine inspires my genius 
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Wine Journal" each month.
Readers of this column may have a 
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FORWARDING INQUIRIES

PMS and the experience repre
dented by those guidelines, the bank's managers are better able to select securities to meet client's spe
cific investment objectives.

To make sure that each user of the new system was competent and qualified, extensive training pro
gram was designed to give the bank's managers sufficient time to learn to use the system to best advantage. "We believe that PIMS equips our managers to make the best possible investment decisions and to imple
ment them efficiently," Morse says. "Their response was somewhat appre
hensive at first," he adds, "but 
became enthusiastic as they became familiar with the system. And, why not? PIMS lets them spend less time on 
tasks that have little value in managing assets and more time in making critical decisions and main
taining client contact. "While it is still too early in the history of the system to draw definitive conclusions, initial evidence seems to suggest that the tremendous ef
fort and expense necessary to create PIMS is paying off. Morse feels that 
the new investment approach at the bank, the way assets are managed and the best interests of clients have been coordinated to give Bank of America a definite competitive edge.

The enthusiasm of the bank's personnel has spread beyond the depar
tment itself. Not only do officers from other parts of the bank take every opportunity to watch and par
icipate in PIMS at work, but other institutions have become interested speculators.

What impact will the new system have on the Trust Investment Depart
ment's performance? It's too soon to tell. But, improving performance is one of the system's primary goals and the bank's managers say that it's realistic to expect PIMS to help produce a more sophisticated level of investment decision and that im
proved efficiency is certain to show up in that all-important "bottom line." After all, they say, isn't that the best way of all to insure positive client relationships?

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waters." (Pitts would have been 
speaking of the wine of Livermore Valley. Connemara and Wente both produce fine "flute-like" vintages.)

LIFE'S BIG THREE

The great composer Gluck was once asked what, of all the things 
life could bring, he most desired.
"Money, wine, and fame," he replied.
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PERFORMING BACCUS

he’d complain and ask to see the manager, who was met!

DON’T BLAME IT ON THE BAR
A recent issue of a fave-filled and delightful newsletter from Sebastian Viner called my attention to the involvement between our forebodingly English playground and the vineyards of California.

Sam Sebastian, like the other determined winemakers in California, has a problem with starlings, which decimated in great clouds—en masse—six million birds at a time—and help themselves each year to three million dollars worth of California grapes. (With wry humor, Sam praised the birds for their good taste—since Sonoma, where his winery is located, is one of the three counties which suffers most from the flying grape-pickers).

Surprisingly, Sam Sebastian reports, “we native to America, having been imported by one man in the 19th Century who thought our country should have every bird mentioned by Shakespeare.”

A curious turn of events— that Shakespeare, who so often praised the blood of the vine, should inadvertently have been responsible for the destruction of two percent of California’s entire wine grape harvest.

FIRST AMERICAN WINE EXPORT

The best vintage now to be bought is that of 1974. . . whose qualities are both new and old. Good wine since 1977, . . . praised Thomas Jefferson in his diary—now on view in a new exhibition at the Wine Museum of San Francisco. Jefferson was America’s first wine expert, according to Museum Director forest C. Milhous.

This exhibition will be shown through 1978 and was created to “celebrate the American Bicentennial by presenting the story of wine making and wine appreciation in early America, and to describe Thomas Jefferson’s role as an advocate of wines in America.” Research on this exhibition revealed that wine making was underway in America 200 years before the Revolution.

TO QUIET THE NERVES

To generations of Britons, port wine was the one and indispensable means to untangle the spirit and unfreeze the bones. André Simon—the respected author, wine expert, and founder of the Wine and Food Society—gives almost entire credit to the ancient wine of Portugal for the great works of Pope, Addison, Swift, Dryden, Pepys, Steele—and countless others. He even claims port made possible Pitts’ political triumph over Napoleon.

The British dependency on port is still felt. Eliza Doolittle is about to make her debut in the musical comedy, My Fair Lady, and Colonel Pickering is taken with the jitters; Pickering: Higgins, have some port; Higgins: But not now, sir; Pickering: Higgins, I feel sorry for you; Higgins: I feel sorry for everyone.

IRISH PRIDE

The story is told of an Irish actor, noted for his many adept characterizations of cantankerous characters. (It was said he was not acting, and in truth his disposition matched the crankiest of his roles.) He belonged to an illustrious London club for good many years, and there he was the habit of ordering large Irish whiskies, for which he was charged live per glass. One day he happened to discover that the charge for a large Scotch while he was away was 20... whereupon he lost his temper in one of the most memorable scenes of his personal life. “I consider this,” he shouted, pounding his case with each word, “I consider this indenfied per price a slur on the nation to which I have the honour of belonging.”

LIFE’S BIG THREE

The great composer Gluck was once asked what, of all the things life could bring, he most desired. “Money, wine, and fame,” he replied.

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Fred Cherry writes an oft-blame “Personal Wine Journal” each month. Readers of this column may have a sample issue without charge by writing to PERFORMING ARTS.
EQUUS

Alcoholism, it seems, draws a patient out, permits him to project figures of his imagination onto the "blank" person of the psychiatrist.

Central to the difference between the A.C.T. production and New York's is the immensely more sympathetic approach given here to each of the secondary characters, especially the parents. There, we truly were given stereotypes: Alan's mother, a religious hysteric; Alan's father, a rigid, back-handed looking moralist.

Here, we are given the variances of human frailty in which each character has its own element of truth. As Daniel Zippi notes, "One of the things that drew me into the play is that there are so many different views; each person is going to see a totally different thing. "

"Everyone's right in it. Every argument is right."

The father, remarkably well played by Charles Hallahan, may be a touch of hot air and insecurities, thick-headed and distrustful, but he is not purposely misunderstanding or cruel to his boy.

The mother, equally superbly acted by Megan Cole, is not just a flat religious fanatic. Instead, she paints a penetrating portrait of a mother, wounded, wan, struggling desperately to contain her feelings of guilt in a polite, social coat of calm. There is a constant quake to her voice, a fidgetiness nervousness in her hands and arms that signal a woman just about to break down.

Both Mr. Hallahan and Miss Cole support the production immensurably.

In addition, Fred Goller has an exact touch of polish for the meticulously-tailored magistrate Hester Sullivan, who first brings Alan to the doctor, and Janice Garcia brings a sweetness and provocative freshness to the role of Jill Mason, Alan's only girlfriend.

One criticism, however, leveled at the local production I find true: the secondary characters are notably cloying and unattractive.

The play Equis bursts out of the theater with all its Delphic splendor of language and depth of mind washing in ecstasy and agony, a portrait of man run ragged by both his Apollonian and Dionysiac desires. Writing with an unsparing gift for detail and metaphor, the playwright has left no pit answers or conclusions to his play's questions. Like an ice storm, both desires he seems to say are intrinsically beautiful and destructive.

Nevertheless, I somehow leave the theater purged by the rise, wooring in whatever way possible to achieve a higher level of worship in my life, seeking celebration, whooping to bear the costs, no matter how less intense they may both be from what is experienced on the stage.

"You want Alan without the act," Daniel Zippi tells me. Yes, and Equis affirms that possibility.

Mr. Samuel is staff writer for Performing Arts Magazine and line arts critic for The Contra Costa Times.

1. To Janice Garcia, Peter Donat, Daniel Zippi.
EQUUS

Review

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Mr. Samson is staff writer for Performing Arts Magazine and line arts critic for The Contra Costa Times.

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