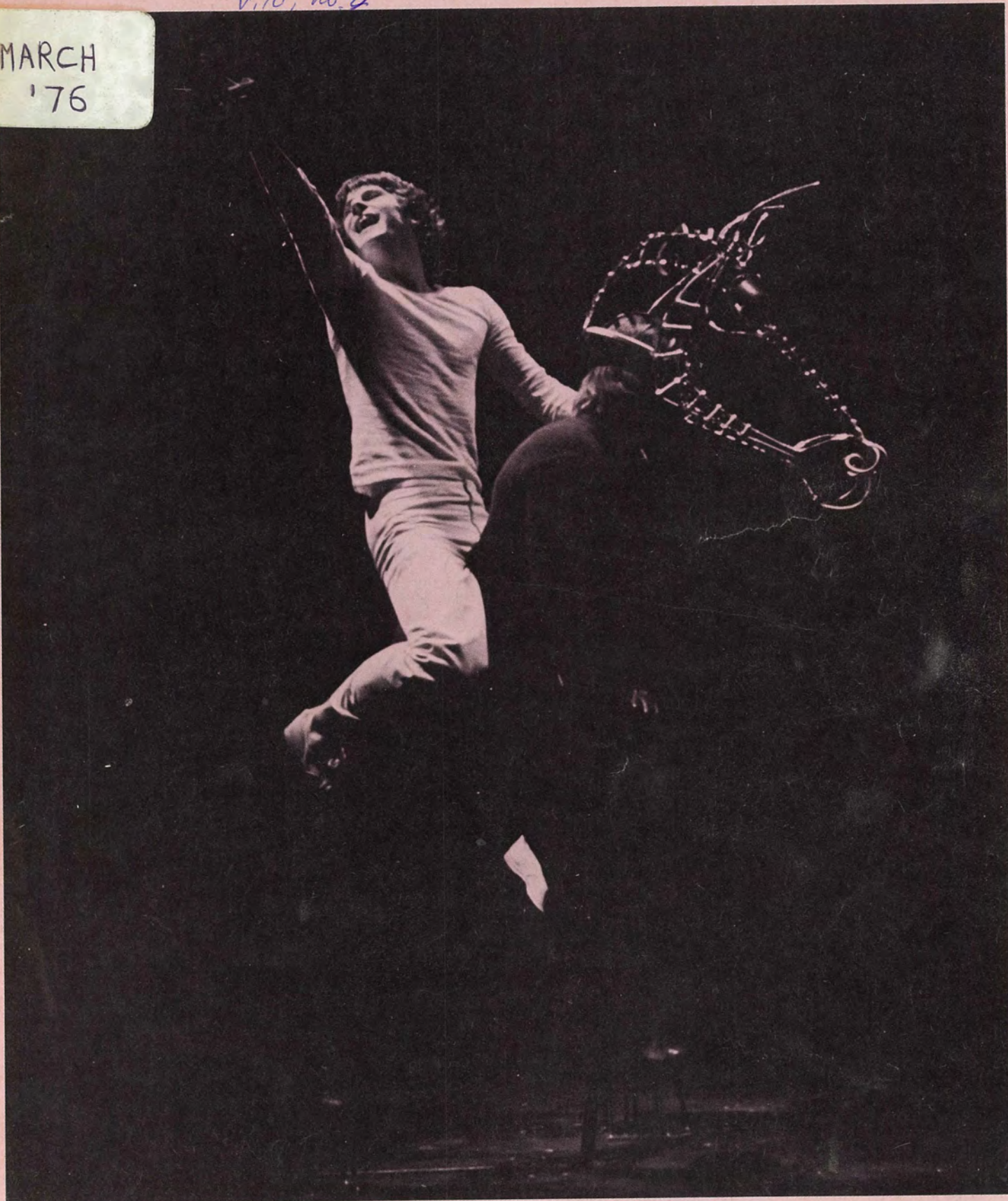


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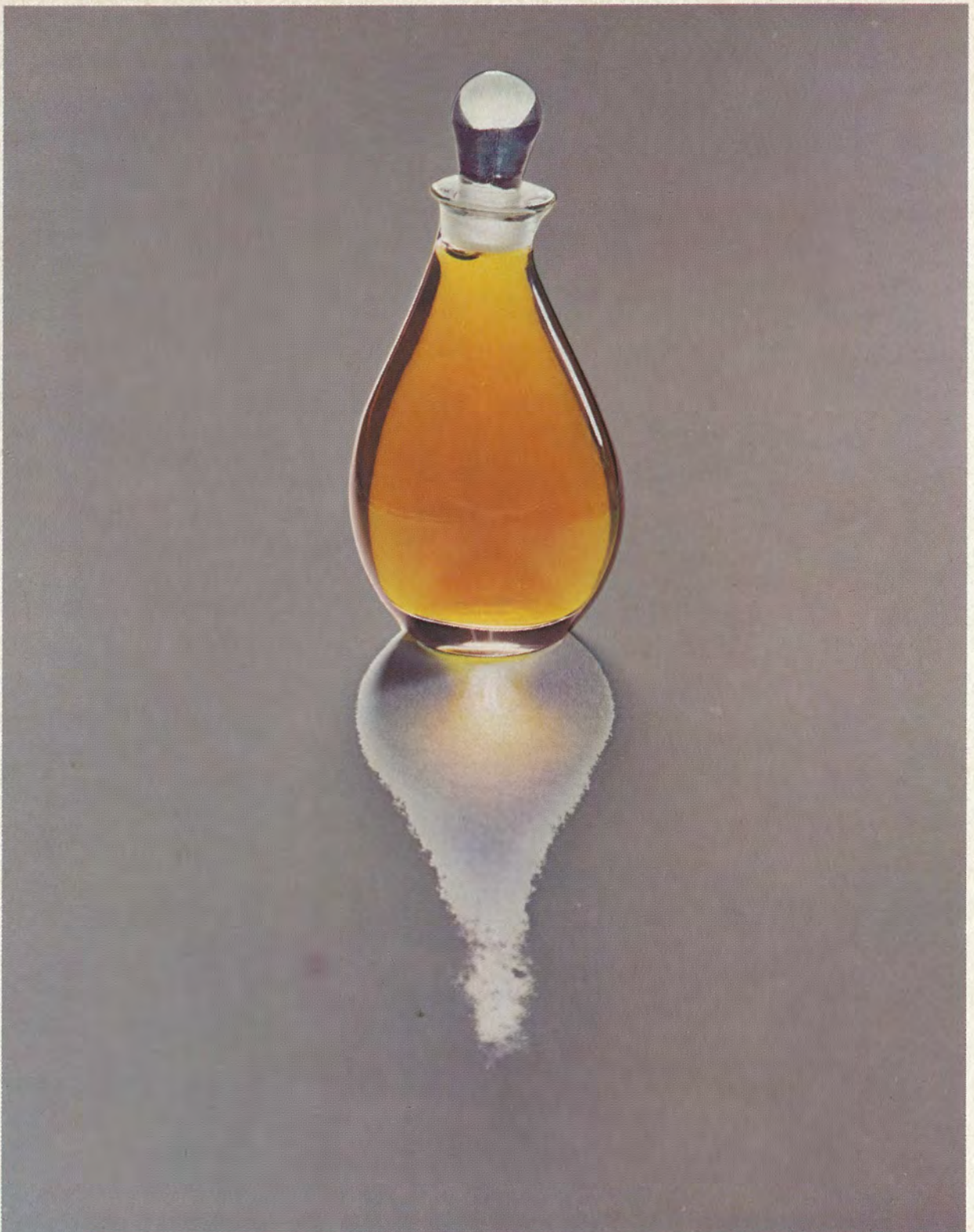
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MARCH 1976/VOL. 10, NO. 23

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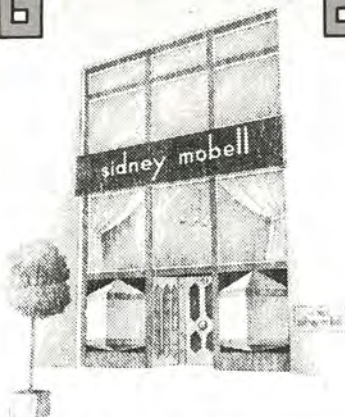


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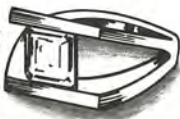
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GARDEN ARTS

Bob Goerner

Time is running out for ordering your seeds by mail in time for the spring vegetable sowing. You can always, of course, check over the local seed rack in emergencies or for some tried and true favorite but the thousands of varieties offered by the major seed houses simply cannot be carried by your favorite nursery.

Several times a year I am asked "Can't I save my own seed?" You certainly may. But as a money-saving measure, or simply for the fun of it, it could be counter-productive as many of our garden vegetables are hybrids. To once again stress the obvious, hybrids are the product of crossing two in-bred lines which may have been the product of decades of hybridizing, working with thousands of plants. These hybrids will not reproduce themselves exactly by their seeds. More often there will be a deterioration in the characteristics that were bred into them and that are only perpetuated by once again crossing their parents.

Even with non-hybrid plants there can be problems. If you are growing more than one variety you can count on getting some unsolicited pollinating by the friendly neighborhood bees. For some time it seemed I was immune to these facts of nature with the three kinds of non-hybrid pole beans I was growing in the same garden area. Two of these, a scarlet-flowered, huge and delicious English bean called 'Goliath' and a French purple bean named 'Blue Coco', were given to me by an old-time gardener and are not to be found in any seed catalog known to me. In order to have them for the ten years or so I have grown them, it was necessary to save my own seed. The third variety, the well-known 'Blue Lake', could have been obtained each year from seed houses but, in this case, it was just as easy to throw all the overlooked beans that had gone to seed into a sack and shell and sort them in the winter months. It was while doing this three years ago that I noticed for the first time new types of bean seed

appearing. Each original variety was highly distinctive but now there were intermediate types. Why not, I thought, plant them and see what happens? Maybe something wonderful will turn up. So, each year for the past three years, I reserved one teepee of three poles for nature's crosses. It appeared that the crossing did not involve 'Goliath' but the 'Blue Lake' and 'Blue Coco'. Sad to tell, the progeny were not more productive, healthier or better tasting. So, having learned, I'll use that teepee for more 'Goliath' which is somewhat grudging in production but is always the sensation of the dinner table with the 3/4" wide pods that can grow up to a foot long. Five of them make a good serving, cooking them uncut as though they were asparagus.

There will be a new bean in my garden this year which should produce a crop a month ahead of the pole varieties, if it sticks to schedule. It will be one of the bush beans, which outnumber in the catalogs the pole types, so popular in the West. Out of a dozen choices in the Stokes catalog, I chose 'Contender', said to be their most popular extra early bean. Allotted a space far distant from the others, there should be no new unauthorized mingling of genes. I am following my own advice here in growing new things each year, which I pass along to you as one of the great joys of gardening. As the new variety grows, it attracts more than its share of your interest. Is it as vigorous, will it be as productive or better tasting than the old standbys? If it fails to come up to expectations the disappointment will be forgotten at the start of another season and another opportunity to order something new and dream again.

Every year I try one new tomato but this year there'll be two. 'Ultra Girl VFN' is also in the Stokes' catalog where it is said to mature in 56 days from setting out. The scourge that struck my area's tomato plantings last year spared only 'Small Fry' and I'm hoping that "VFN" means what it says: tolerance to verticillium, fusarium and nematodes. Which should take care of the wilts and blights. 'Ultra Girl' is one of a hundred tomatoes in the Stokes' list, surely one of the largest selections available. You may obtain their catalog free by writing them at Box 548, Buffalo, NY 14240.

Good ol' Burpee's have sold me on their 'Pixie Hybrid'. They say it's the fastest-ripening tomato, large or small, they ever grew, coming in at 52 days. It's a small plant, with correspondingly small fruits, about 1 3/4"

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 windowsill. 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 watermelons of the "ice-box" type, about 6" long. Try 'Yellow Baby Hybrid', an All-America winner that matures in 70 days from setting out. That probably means at least 90 days in the warmer parts of the Bay Area, so starting the seed indoors in peat pots about 3 or 4 weeks before outdoor planting time may get you off to a good start. The flavor of the small, yellow fleshed watermelons is so sweetly delicious that you may never care to thump a supermarket monster again. I can remember the juice on my hands being actually sticky with sugar. Nearly all seed catalogs list it.

Everyone wants to grow corn 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 nighttime low 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 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 nor is distressed by an unusually hot spell. If this is the year you're going to try corn I heartily recommend 'White Tokay'. Available from Nichols Garden Nursery, 1190 North Pacific Highway, Albany, OR 97321. Their catalog is free. Good luck and remember to get the water boiling before you go out to pick.



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EQUUS

by BLAKE A. SAMSON

*Gods don't die.
Yes, they do.*

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.

Far greater intellects have urged audiences into this startling experience; far be it 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 that interests me even more. Knowing well the dangers of *hubris*, I plunge into the fray.

A 17 year old boy blinds a stable of five horses with a metal spike. Several years later the distinguished British playwright Peter Shaffer hears of the alarming crime. He creates, to use his own words, "a mental world in which the deed could be made comprehensible."

The newspapers have imprinted into 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 singsong; 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 Strang, who is on trial. There are other sufferers as well: the frantic parents and the stable owner. His sympathy reaches as deep as, "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 out the truth; the others uneasily try to release yet protect their secrets.

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

But in no fundamental way is *Equus* actually about the grisly 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 Eleusian 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 mysterious, invisible Greek mask, not too very 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 Dionysiac worship.

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

His fascination with them is intensely sensual; his language, awesomely poetic and erotic.

Into my hands he commends himself—naked . . . His neck comes out of my body. It lifts in the dark. Equus, my Godslave! . . . Mane on my legs, on my flanks, like whips! . . . I want to BE you forever and ever! . . . —Alan Strang

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 tango dancer, inhaling its cold sweet breathe . . . —Dr. Dysart

Thus, on one level, the boy's drama is that of an adolescent trying to come to grips with his sexuality through pagan transfiguration:

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Peter Donat

horse and rider shall become one beast, a centaur.

He lives one hour every three weeks—howling in a mist. And after the service kneels to a slave who stands over him obviously and unthrowably 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 anywhere 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 seering horror of blinding five horses?

We are, *if*, and here is the rub, *if* we believe that this is meant to be a real crime, and not a symbolic event. The play certainly asks for compassion for Alan. And more than one critic has recoiled.

The play has been attacked in Time Magazine for its "dubious intellectual premises" and "exaltation of deranged violence" and a New York Times article accused it of "subtle propaganda for what used to be called deviant sexual behavior," comparing the play to a "peep 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*.



Daniel Zippi

Most venomous have been the journeymen—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 blinds not a real horse, but the Greek mask that has invisibly haunted the stage. What the playwright exhorts 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 ferocious than I have felt in any second of my life. . . . That's what his stare 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 frigid, childless marriage.

Alan, perceptive and intuitive lad that he is, hits at Dysart's area of maximum vulnerability.

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I wish there was one person in my life I could . . . take to Greece, and stand in front of certain shrines and sacred streams and say 'Look! Life is only comprehensible through a thousand local gods. And not just the old dead ones with names like Zeus—no, but living Geniuses 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. Dysart

The doctor's dilemma is both professional and profoundly personal. At the base of this dilemma is the intense, demanding stare and enigma of Alan Strang.

I sit looking at pages of centaurs trampling the soil of Argos — and outside my window he is trying to become one, in a Hampshire field!

—Dr. Dysart

Peter Donat explains, "The doctor only goes with 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 Alan through this, he won't have to kill off his gods, but they, like most gods, are angry and possessive. He'll take his across the bridge, but he doesn't know if the bridge will hold."

So piece by piece they dissect each other. The boy's initial antagonism leads to a verbal tug of war, "I'll answer your questions, if you'll answer mine."

Soon the dialogue pumps with their staccato give and take. The air is heavy with stress. Ever flirting with the dangers of giving, the two slowly inch their way to a closeness and understanding.

(L to R) Playwright Peter Shaffer, director William Ball and assistant director Eugene Barcone.



The teenager wants a way to speak, but at first can only do so chanting madly "Equus . . . Equus!" 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 paw the stage with two inch wire hooves in timeless, equine grace.

Inexorably, 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 experimentations of the late 1960s: the Living Theater, *Dionysus '69*, Jerzy Grotowski.

The hope therapeutic re-enactment 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. Dysart's, not Alan's. Alan's is too complex an issue for one evening's theater. We see merely his *sparagmos*, the dionysiac rending and tearing; his *anakalypsis*, the god's unveilings; and his *peripeteia*, the reversal of fortune. We are left to imagine his final cure.

But Dr. Dysart knows he can offer no miraculous prescription. There will be a horrible sacrifice.

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

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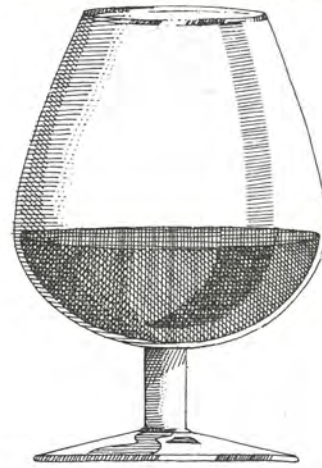
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do to anybody, than take away their worship?" For what is worship? The only human entrance into an ideal world.

"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 cliché 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 armed; 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 Saloman. "I don't," quickly replies Dr. Dysart.

So Alan Strang blinds the mask of *Equus* and Dionysus 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, his 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, forging a chain of shackles. Why? I can trace them. I can even, with time, pull them apart again. But why at the start were they ever 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—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

Daniel Zippi (left), Michael-Keys Hall.



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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 off-stage.

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 artist 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."

What one admires finally in Mr. Zippi'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 reasons are indecipherable and that is the way things should be.

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

His deliverance 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 suppliant.

This is an Alan Strang made of subtle undercurrents, 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 ardency and earnestness.

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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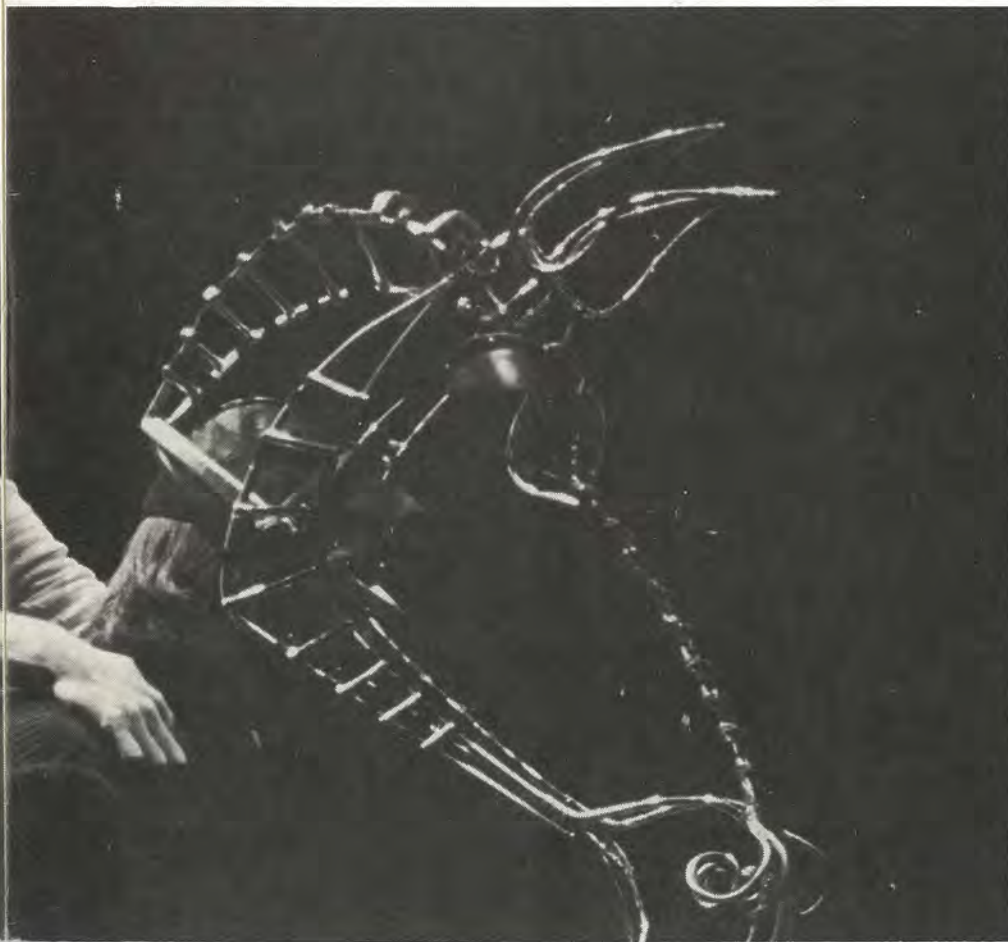
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He is trapped and hiding; the other is trapped and attacking. The difference between the two is the difference between an ember and a flame.

There is a sincerity, spontaneity and delicateness to Mr. Zippi's acting, a refinement and finesse that makes for moments of extraordinary subtlety: a sullenness that doesn't prevent his Alan from always testing for surer ground, nor prevent him from poignant moments of give, moments of swallowed pride mixed with adolescent triumph and enthusiasm.

I can believe this Alan saying a line as beguiling as "That's the right word: Post Scriptum. My Mum told me. It's Latin for 'After-writing.'" and I delight with his touches of ironic humor, sensing their hidden meaning, hearing the mildly mocking echo of his father's favorite expressions, "mind your beeswax" and "if you receive my meaning."

There's less savagery to this Alan, more adolescent wholesomeness than I saw in New York. I think it vital that we see a boy with adolescent games, worries and enthusiasms beside the Alan who must bear an awful, harrowing burden. This gives the scale some balance before it is violently set off.

In marked contrast, Peter Donat plays the doctor with an ever-present sardonic edge. This is a man well aware of the inherent joke fate plays on man.

He is part doctor, part modern shaman and witch-doctor. When he says, "Alan look—everything I say has a trick or a catch. Everything I do is a trick or a catch. That's all I know how to do. But they work," he is not speaking of himself just as a doctor but as a person as well.

Anyone expecting a gentle, fatherly Dr. Dysart in Mr. Donat's portrayal will be surprised to see his rather abrasive, taunting interpretation, that deeply lined, pop-eye face filling often with half-hidden smirks.

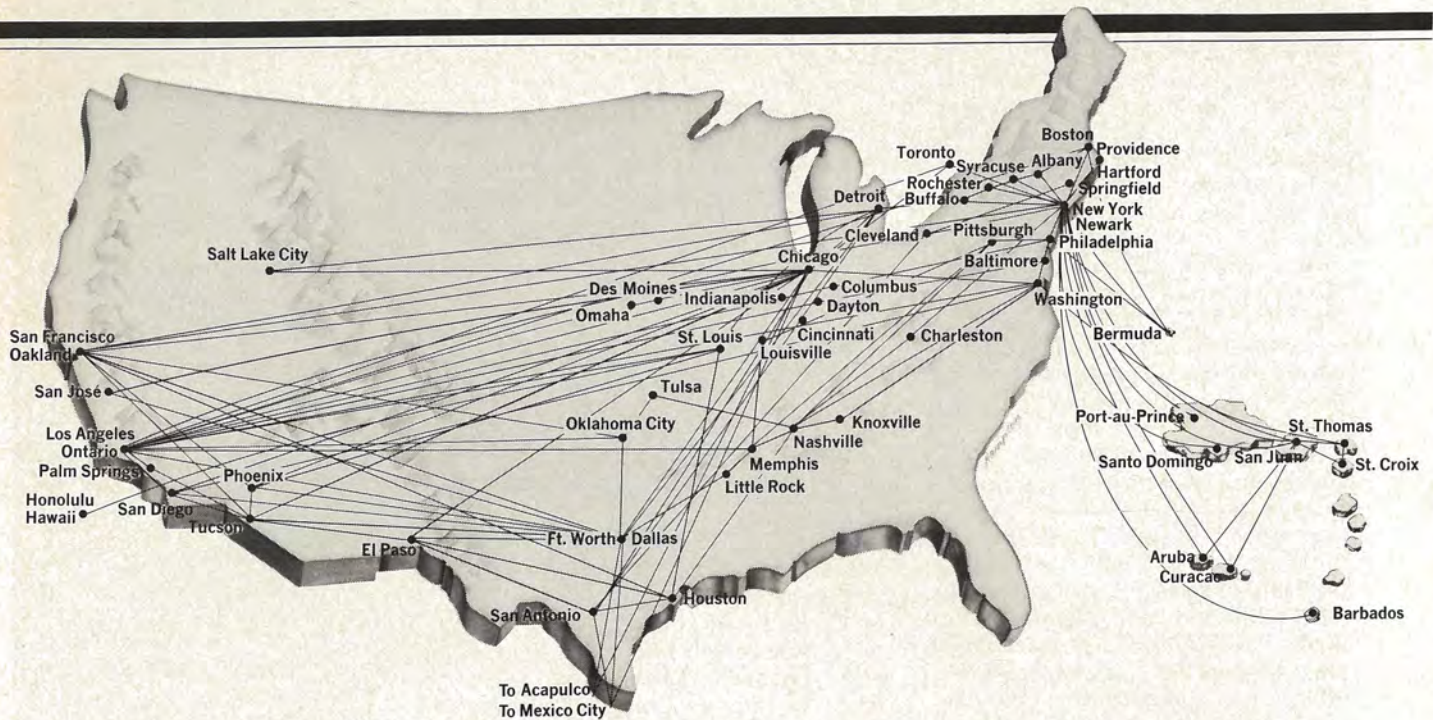
This is a man totally without innocence, professionally jaded, professionally distant, excited and drawn to the challenge of this new oddity put into his office room yet unsettled by Alan's spiritualism. Dysart's interest in things pagan and primitive is without transcendental worship. At root, it is egotistical and selfish; Alan's worship is pure and full of awe.

With Mr. Donat's Dr. Dysart, one would always be on edge, which I am told by men in the field is the best pose for a psychiatrist to take.

(continued on p. 52)

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We finally have a mail-order catalog that saves us all a goodly amount of loot! These nice people feature American made knitwear by local craftsmen and women. We ordered a green Shetland wool sweater (women's) for \$9.90, and it's not half bad—not the superb shetlands that

we found in England and Scotland, but sporty and wearable. Men and women's classic cable knits 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 orlon, or if you'd rather do-it-yourself, yarns are on sale. The catalog we received featured Wintuk Orlon Acrylic 4-ply worsted weight—4 oz. for 96c. There are cardigans, turtlenecks and all kinds of sweaters for sale, and prices are quite pre-inflation.

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Dick Price and Jim McCullough opened only four years ago, but are doing a land-office business by now serving home cooked meals for no more than 40 diners 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 (Eggplant Parmesan for \$5.50 when we dined). Complete dinners include homemade soups, salad, bread and butter, dessert and beverage, with only 5-6 entrees on the menu (we saw 2 curries, Beef Creole—each at \$7, and N.Y. Steak for \$9.50). Everything is fresh, delicious and well prepared and HALLELUJAH, the coffee is freshly ground for each table! My chicken curry came with 12—count 'em—12 Sambals and I enjoyed every one. Ask Dick or Jim to see the restroom for the opposite sex—each is worth the trip to Gold Country in itself. Wine and beer only.

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

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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 Norwegians, the reactionary Scandinavianism of great words and small deeds, of overflowing sentimentality and hard, narrow egoism.

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 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 *Dream 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. repertory, joining *An Enemy of the People* (1970-71), *A Doll's House* (1972-73) and *Pillars of the Community* (1974-75).

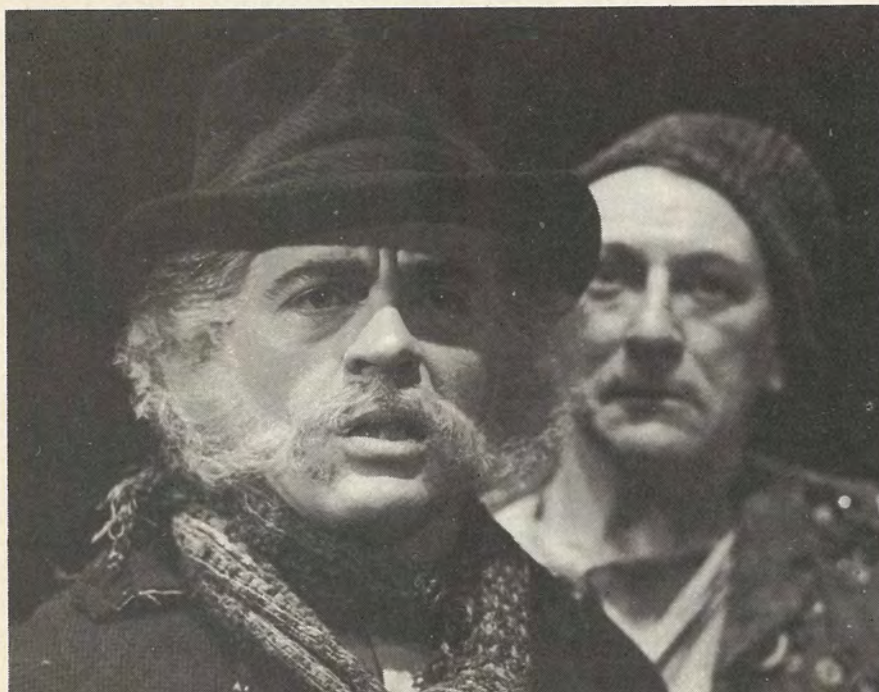
Written at the height of his poetic period, the publication of *Peer Gynt* followed Ibsen's *Brand* by only a year. Fletcher's translation, which preserves the lyric quality of the original rhyme scheme, emphasizes the folk story, fairy tale aspects of the unconventional epic. Story tellers, important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

(continued on p. 24)



The boastful, glib-tongued dreamer (Daniel Davis as the young Peer) impresses his fantasies on the main love of his life, Solweig (played by Francine Tacker).

The mischievous young Peer (Daniel Davis) hoists his startled mother (Joy Carlin) aloft to deposit her out of reach of his merry pranks.



Peer Gynt (Daniel Davis) encounters the mysterious Button Moulder (Sydney Walker) late in his journey through life.



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"KENNEDY'S CHILDREN": AN ELEGY TO A LOST GENERATION

A saloon, Phebe's on the Bowery. What better place than that classic arena of philosophical combat to weave a penetrating lament for the passing of the idealistic, impassioned 1960'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 excursion into nostalgia provided by playwright Robert Patrick in his startlingly provocative mood 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 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 1960's, the tough and tender, funny and sad drama presents the profound disillusion suffered by those who lived and hoped in one of the most vibrant, disturbing, confused decades in the history of this country.

To Wanda, the romantic, Kennedy's reign 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 Vietnam a paranoid shadow of the boy who sought to help "save" his country, his mind obliterated by drugs and his speech an insane babble of "patriotic" war rhetoric.

With her knapsack still prepared for travel, Rona would if she could but find the causes, heroes and flowers 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 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 actress sought stardom at the wrong time and ended up as a suicidal piece of "automated, undulating, available, eager meat," a go-go dancer.



Shirley Knight stars as the would-be sex goddess, Carla, in *Kennedy's Children*, Robert Patrick's provocative lament for the passing of the idealistic 1960s.

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

Originally presented at a small off-Broadway theater 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 Kroll 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 an emotionally charged evening. In an altogether sterling cast, the performance of Shirley Knight should receive a star of spun gold."

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 through March 28. 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.



Michael Sacks is seen as the pill-popping Vietnam veteran, Mark, in the tough and tender drama, *Kennedy's Children*, playing a March 2-28 engagement at the Marines' Memorial Theatre.



Rona, a protester left without a cause, is played by Kaiulani Lee in A.C.T.'s presentation of the Michael Harvey production of *Kennedy's Children*, under the direction of Clive Donner.



Director-translator Allen Fletcher (left) aids costumer Robert Blackman with the robe Daniel Davis wears as Peer Gynt on an Arabian adventure.

duction, remaining on stage almost constantly to provide props and costumes to actors and assume different characterizations as the action progresses.

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

Specific details of the real Peer's life were unknown or obscure, however, permitting Ibsen to take certain dramatic liberties including some social criticism and a great deal of theatricality. Partly because it is in verse, the level of reality varies throughout the play but it is never fully realistic. Emphasizing the quality of Norwegian folk literature in the staging, A.C.T.'s production chooses to believe in the trolls as rural Norwegians do, accepting them as fantastic beings.

Peer's adventure through life and encounters with real and illusory characters along the way still leave him a man without a soul, bewildered and tossed by circumstances, his convictions vacillating accordingly. He remains a moral vacuum, an incorrigible phony as familiar in our own time as in Ibsen's.

PEER GYNT

by HENRIK IBSEN

Translated and directed by

ALLEN FLETCHER

Associate Director: DAVID HAMMOND

Scenery by RALPH FUNICELLO

Costumes by ROBERT BLACKMAN

Lighting by DIRK EPPERSON

Music by LARRY DELINGER

Sound by BARTHOLOMEO RAGO

Choreography by JOHN PASQUALETTI

the cast

The Story Tellers:

RONALD BOUSSOM, CHARLES COFFEY,

LINDA CONNOR, GINA FRANZ,

JANICE GARCIA, NATHAN HAAS,

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

STEPHEN SCHNETZER, PETER SCHUCK,

SANDRA SHOTWELL, ANNA DEEVERE SMITH

Peer Gynt DANIEL DAVIS

Ase JOY CARLIN

Kari ANNE LAWDER

Other Farmers' Wives LOU ANN GRAHAM, BARTA LEE HEINER

Aslak, the Smith CHARLES HALLAHAN

Chief Troll Courtier DANIEL KERN

Bridegroom (Mads Moen) RICK HAMILTON

His Father RAYE BIRK

His Mother CANDACE BARRETT

An Elderly Farmer LAIRD WILLIAMSON

The Eldest Troll

Other Farmers LAWRENCE HECHT, EARL BOEN

Young People WAYNE ALEXANDER, KRAIG CASSITY,

WILLIAM FERRITER, BRUCE GERHARD,

GREGORY M. ITZIN, CAROLINE SMITH,

KATHARINE STAPLETON, MARY LOU STEWART

Children COURTNEY BICKEL, DANNY O'CONNOR,

JILL LEVISON, MARK RICHARDSON

Ingrid

The Troll Princess HOPE ALEXANDER-WILLIS

Anitra

Ingrid's Father

The Troll King

The Chief Monkey

Solveig

Her Father

Her Mother

Helga, her Sister

The Three Herd Girls

The Vultures

The Houris

The Ugly Child

A Rich Merchant

Boatswain

Thieves

Begriffenfeldt,

The Man with a Fowling Net

The Strange Passenger

The Priest

The Bailiff

The Button Moulder

The Boyg

AL WHITE

DANIEL KERN, LAWRENCE HECHT

JAMES R. WINKER

EARL BOEN

WILLIAM PATERSON

CHARLES H. HYMAN

SYDNEY WALKER

THE 19th CENTURY

The mountains and valleys of Norway, the North African desert, and on the sea.

There will be one ten-minute intermission

understudies

Peer Gynt--Rick Hamilton; Ase--Anne Lawder; Kari--Barbara Dirickson;

Aslak--Lawrence Hecht; Ingrid/Troll Princess/Anitra--Franchelle Stewart Dorn;

Ingrid's Father/Troll King/Chief Monkey--Anthony S. Teague; Bridegroom--

Stephen Schnetzer; Bridegroom's Father--Laird Williamson;

Bridegroom's Mother--Deborah May; Solveig--Sandra Shotwell; Her

Father--Lawrence Hecht; Herd Girls/Vultures/Houris--Janice Garcia;

Begriffenfeldt/Man with a Fowling Net--Sabin Epstein;

Strange Passenger/Farmer--J. Steven White; Priest--Laird Williamson;

Bailiff--Ross Graham; Farmer's Wife--Deborah May; Button Moulder/

The Boyg--Earl Boen

Stage Manager: JAMES L. BURKE

EQUUS

by PETER SHAFFER

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

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

Directed by WILLIAM BALL

Associate Director: EUGENE BARCONE

Original Scenery by John Napier, adapted by ROBERT BLACKMAN

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Original Broadway production directed by John Dexter

the cast

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

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

The time is the present.

There will be one ten-minute intermission.

understudies

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

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

Stage Manager: JULIA FLETCHER

A NOTE ON THE PLAY

by Peter Shaffer

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

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

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

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

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

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

1976: A GREAT FIRST ACT

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

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

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

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

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

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

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

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

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

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

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Zoe Ann Orr
Mr. & Mrs. Richard J. Palmer
Mr. & Mrs. Paul Pelosi
Mr. & Mrs. Ronald Pelosi
Jean Pierre Piquer
Mr. & Mrs. C. E. Pitchford
Carl R. Pline
Mrs. Hans Popper
Mrs. Phyllis Quayle
Michael Raddie
Howard C. Rider
Dr. & Mrs. E. R. Riggall
Mr. & Mrs. C. Sheldon Roberts
Elizabeth Roden
Dr. & Mrs. Benson B. Roe
Mr. & Mrs. John Rogers
Mr. & Mrs. John Rosekrans
Mr. & Mrs. Nathan Roth
Mr. & Mrs. William M. Roth
Margaret Ryan
Mrs. C. R. St. Aubyn
Lorraine Sanden
Dr. & Mrs. Richard M. Sax
Mrs. Walter Schilling
Mr. & Mrs. Albert Schlesinger
Mr. & Mrs. Elmer Schlesinger
Carol & Bernard Schoenberg
Mrs. M. M. Schragger
Maud Hill Schroll
Mr. & Mrs. John Schumacher
John Sepcevic
Maryanna G. Shaw
John F. Shoch
Dr. & Mrs. Harris F. Simmonds
Mr. & Mrs. Leslie Simmonds
Mrs. Katherine Simon
Bea Slater
Mr. & Mrs. David Sliptzin
Frank H. Sloss
Mr. & Mrs. Gregory Solon
Mr. & Mrs. William M. Spencer, Jr.
William E. Steen
John A. Steiner
Mr. & Mrs. Ellis Stephens
Mr. & Mrs. Walter W. Stevenson
Mr. & Mrs. Carl W. Stern
Dwight V. Strong
Judge & Mrs. William T. Sweigert
Mr. & Mrs. Hart Tantau
Mrs. R. M. Taubman
Dr. Alexander Taylor
Mr. & Mrs. Richard Thieriot
Germaine R. Thompson
Countess Irena Tolstoy
Barry N. Traub
Mrs. Nion Tucker
Mrs. John R. Tuteur, Sr.
Mrs. John R. Upton
Mr. & Mrs. A. W. B. Vincent
William E. Wadsworth
Dr. & Mrs. Ralph O. Wallerstein
Marshall S. Ward
Dr. & Mrs. Charles F. M. Watson
Mr. & Mrs. E. B. Weber
Dr. & Mrs. Harry Weinstein
Jack M. Weiss
Dr. & Mrs. Abraham White
Mr. & Mrs. Frederick W. Whitridge
Dr. & Mrs. Charles C. Wiles
Dore Williams
Mrs. Dean Witter
Mr. & Mrs. Frank M. Woods
Georgia Worthington
Alec Yuill-Thornton
Ruth C. Zahn

PETRUCHIO TAMES KATE FOR A THIRD SEASON

For the third consecutive season, a boisterous Petruchio will be throwing the belligerent Katherina over his shoulder with energetic bravado as William Ball's acrobatic commedia dell'arte production of *The Taming of the Shrew* takes over the Geary stage this month. Joining *Cyrano de Bergerac* and *Rosencrantz and Guildenstern Are Dead*, as the third production to be included in the A.C.T. repertory 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 final entry of the company's tenth anniversary season. Anthony S. Teague and Fredi Olster repeat their roles as the determined suitor and fiercely reluctant prey.

Winner of the Los Angeles Drama Critics' Circle Award for Most Distinguished Production of 1974 after playing a Southern California engagement on the Claremont College campus, A.C.T.'s *The Taming of the Shrew* was seen by Hawaiian audiences at Leeward Community College near Honolulu last summer.



NEWS AND NOTES ON AND OFF STAGE

FRIENDS OF A.C.T. PRIVATE BENEFIT SHOWING OF RUSSIAN ART SET FOR APR. 6

The Friends of A.C.T. are sponsoring a private champagne showing of *Master 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 Leningrad's two world-famous museums, the collection includes works by Rembrandt, Rubens, Van Dyck, Cezanne, Gauguin, Matisse and Picasso, among other masterpieces. Additional information and tickets may be obtained by calling or writing the Friends of A.C.T.

FRIENDS OF A.C.T. 1976 THEATRE LECTURE SERIES

Individual and series tickets are still available for the annual lecture series sponsored by the Friends of A.C.T. with Professor Charles R. Lyons presiding. The Bicentennial salute to the growth and development of the American theatre in the 20th century entitled *A Celebration of Contemporary American Drama* begins March 11 and continues for four

weekly sessions at 8 p.m. on consecutive Thursdays.

Professor Lyons will discuss the works of Eugene O'Neill on March 11, Tennessee Williams on March 18, Arthur Miller on March 25 and Edward Albee on April 1. Additional information and order forms 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*, for which only second balcony seats remain.

The popular romantic farce, *The Matchmaker*, returns to the Geary stage for two performances, April 10 and 19. Allen Fletcher's new translation of Henrik Ibsen's epic poem, *Peer Gynt*, will have an extra showing on Apr. 23. The additional dates for *Equus*, Peter Shaffer's award-winning psychological thriller, are March 15 and April 2, 5, 17 and 21.

THE AMERICAN CONSERVATORY THEATRE
presents

THIS IS (AN ENTERTAINMENT)

by TENNESSEE WILLIAMS

Directed by ALLEN FLETCHER

Associate Director: JAMES HAIRE

Scenery by JOHN JENSEN

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Music by CONRAD SUSA

Sound by BARTHOLOMEO RAGO

Presented by special arrangement with GENE PERSSON

the cast

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

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

There will be one ten-minute intermission

understudies

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

Stage Manager: JAMES L. BURKE

NOTES ON

'THIS IS (AN ENTERTAINMENT)'

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

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

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

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

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

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

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

TO THE AUDIENCE . . .

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

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

for your convenience: DOCTORS may leave the number 771-9903 with their call services and give name and seat number to house manager. ■ **credits** ■ WILLIAM GANSLER, DENNIS ANDERSON and HANK KRANZLER for photography. ■ Special thanks to Will Rogers, Hotel Mark Twain, 345 Taylor St., S.F., for location to shoot *This Is (An Entertainment)* publicity photos.

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

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

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

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

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



William Ball



James B. McKenzie



Edward Hastings

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

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

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

EDWARD HASTINGS, Executive Director and Resident Stage Director, was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and he directed the national touring company of *Oliver!* He has served as a guest director in colleges and regional theatres and for two summers as a resident director of the Eugene O'Neill Playwrights' Conference in Connecticut



Allen Fletcher

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

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

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



Edith Markson

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

THE ACTING COMPANY

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

Hope Alexander-Willis



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

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

Joseph Bird



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

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

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

Earl Boen



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

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

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

Joy Carlin



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

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

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

Nicholas Cortland



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

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

Barbara Dirickson



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

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

Franchelle Stewart Dorn



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

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

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

Janice Garcia



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

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

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

Ross Graham



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

MICHAEL-KEYS HALL, joining the company after two years in the A.C.T. Training Program, was seen last season in *King Richard III*, *Cyrano de Bergerac*, *The Taming of the Shrew* and *Pillars of the Community*. After earning his B.A. in Theatre at Centenary College of Louisiana, Mr. Hall performed for two seasons with the Alley Theatre in Houston, and spent two more years with the Oregon Shakespearean Festival, where he appeared as Lucius in *Titus Andronicus* in 1974 and this past summer as Captain Dumain in *All's Well That Ends Well*, Escalus in *Romeo and Juliet* and the Earl of Suffolk in *Henry VI, Part I*.

Michael-Keys Hall



CHARLES HALLAHAN, who was seen in the leading role of R. P. McMur-

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

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

Rick Hamilton



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

King Richard III, *Jumpers*, *The Taming of the Shrew*, *Street Scene*, *The Ruling Class* and *The Threepenny Opera*.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory playing the title role in *The Country Wife* and Grusha in *The Caucasian Chalk Circle*. Since that time she has performed with both the California Shakespeare Festival and San Diego's National Shakespeare Festival, her roles including Titania in *Midsummer Night's Dream*, Goneril in *King Lear*, and Viola in *Twelfth Night*. This is her fourth season with A.C.T. and she has been featured in *The HOT L BALTIMORE*, *The Miser*, *Tonight at 8:30, Broadway*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Cyrano de Bergerac*, *Pillars of the Community*, *Street Scene* and *The Threepenny Opera*. Her television credits include *The Streets of San Francisco*, *Mannix* and John Korty's TV film *The Music School*.

Elizabeth Huddle



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

DANIEL KERN, who joined the acting company after two years as a fellowship student in the A.C.T. Training Program, holds a B.S. and a B.A. from the University of Oregon. He was a member of the *Cyrano* company which was filmed for the PBS series *Theatre in America*. Mr. Kern has played numerous classical roles with the Colorado, Oregon and Marin Shakespeare Festivals, he recently ap-

peared with the San Francisco Symphony as First Narrator in the Berlioz Opera *Beatrice and Benedict* under the direction of Seiji Ozawa. His A.C.T. credits include *The Taming of the Shrew*, *Cyrano de Bergerac*, *The Cherry Orchard*, *Jumpers*, of which he was tumbling coach, and *Street Scene*.

Daniel Kern



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

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

Deborah May



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

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

William Paterson



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

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

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

Stephen Schnetzer



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

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

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

Anna Deavere Smith



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

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

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



Anthony S. Teague

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

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



Marrian Walters

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

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



Al White

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

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

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



James R. Winker

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

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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 Joffery 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 a 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 Joffery 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.

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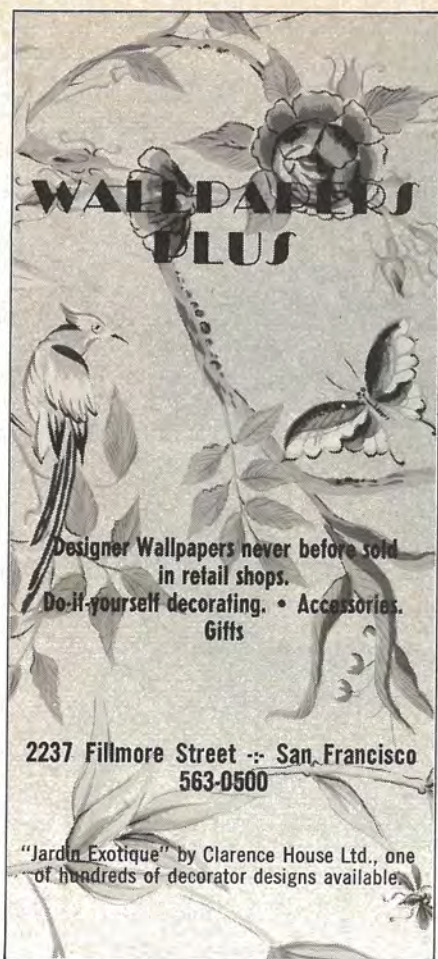
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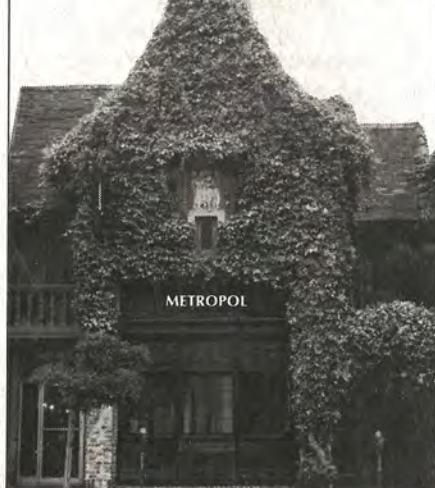
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ing to capture a live event on film, the originators of "Dance In America" are trying to make their production a unique type of dance event—a sort of amalgam artform of video and dance.

"Dance In America" 's first program presented the City Center's Joffery Ballet performing several works from the Company's repertoire, including Gerald Arpino's rock Ballet *Trinity*, an excerpt from Leonide Massine's classic, *Parade*, Kurt Joos' *The Green Table*, and Robert Joffery's romantic *Remembrances*.

By way of introduction to each of the four ballets, company director Robert Joffery 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 Joos 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 Joos' *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 crews had to see certain sections of the dance repeatedly until they were familiar enough with the choreography to anticipate individual movements.

Prior to Gary Chryst'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 Chryst dancing in Massine's original costume. It's at mo-

ments like these that the video dance comes close to rivaling the real thing. Through "Dance In America" we are treated to close-ups of the dancers, interviews with choreographers and brief views of rehearsals and other backstage sights that are normally inaccessible in a live theatre situation. For the uninitiated as well as the more experienced dance-goer, 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 become accustomed to commercial interruptions, or maybe it's just that the kinesthetic sympathy of an immediate performance doesn't translate to film. Whatever the reasons, "Dance In America" wisely chose to show only one ballet, *Trinity*, in its entirety.

Trinity is an Arpino-styled rock ode to the sixties, replete with a pounding rock score, long haired dancers and a candlelight procession. The stylistic unity of this dance worked well in the T.V. format. The throbbing score and the pulsating dancers interacted with such smoothness that it was not always necessary to see all of the dance action 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 Joffery's Romantic ballet *Remembrances* concluded the first segment of "Dance In America." The languid legato passages of this Tudoresque ballet were enhanced by the camera's slowmotion overlay of the dancers' bodies and faces.

Although it may be tempting to use the "Dance In America" 's airtime as a type of open forum for American dance in general, the producers are being careful to focus on individuals and single companies. Following the Joffery Opening, the second program, to be shown sometime in late February or March, will focus on dancer-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 one day outdraw its commercial competitors.

MARIN'S BRILLIANT RAINBOW PLAYERS

Anyone who was fortunate enough to see the last production of the Rainbow Players Children's Theatre Conservatory (*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 in 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 person of directress Kristi LaBianca, 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 LaBianca has made herself mistress, in the space of slightly over a year, of an establishment capable not just of turning out professional calibre 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 LaBianca, 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 home — 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' drama workshop) will be among the institutions and programs benefiting from the efforts of Miss LaBianca and her spirited troupe. For further information, contact Rainbow Players, (415) 383-0910.



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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 main stream of our free enterprise system.

Our economy needs a boost and yet we have seen no new concept in our free enterprise system. We keep going to big business or government to do the job for us. A women's bank could help enter this main stream 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.

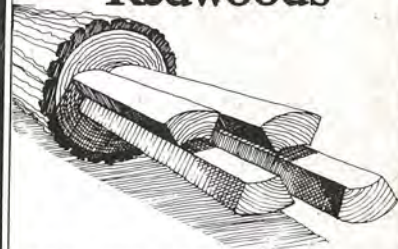
The present financial institutions are required by new legislation to accept their social responsibility toward women. This is a change which will come slowly because of the entrenchment of old ideas and personnel. The thirst for financial knowledge by women is overwhelming, however, no financial counseling available to them at the present time is sufficient. There are more women who are head 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 organizers of the Proposed Western Women's Bank could indeed be the pioneers in today's world.

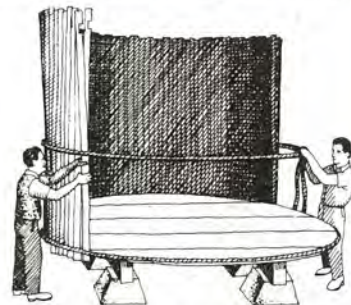
Presently, we are in the midst of our stock sale and working out of our temporary offices at 44 Montgomery Street. Our bank will be located at 235 Front Street and we anticipate an April opening.

Our Big Redwoods



The redwoods of Sebastiani Vineyards are actually large casks containing slowly maturing red wines. This special wood possesses unique qualities that are significant in the production of our premium wines.

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position until the metal hoops can be applied. An oval door is cut for periodic cleaning. Water is introduced initially to swell the wood and prevent leakage. This method of construction can easily hold 35,000 lbs. of maturing wine, and the wood is of such durable quality to last in excess of 100 years.

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Sam J. Sebastiani

Sam J. Sebastiani



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PERFORMING BACCHUS

by FRED CHERRY

BEETHOVEN OF WINES

Recently I told how Edward Bunyard, a little-known British author and epicure, found good wines. He had learned what to look for . . . which he explained in musical terms.

His beautiful and appropriate words impressed many of my readers, judging by the mail—so here is Bunyard's appealing description of the wine which he loves most of all.

"Claret is the Beethoven of wines, and, like all classics, does not reveal itself fully at first acquaintance. It is an intellectual wine, with a touch of astringency, 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 sonorous masterpieces of the *grand vins*. And in between, what a country to explore!"

THE SHAPE OF SOPHIA

It takes will power to keep in shape—particularly if you're a movie star. Like all theatrical celebrities, Sophia Loren is wined and dined a lot, which is hard on the waistline. The actress knows better than to refuse a drink; everybody would be after her with a full glass. So she drops an ounce or so of red wine into a glass of water and sips that during the evening. It works beautifully for Sophia, as a glance at her will show—but the idea of diluting good red wine to extinction has a peril of its own.

SAN FRANCISCO'S MISS GERALDINE

Miss Geraldine was a lady of "much repute" in the early 1890's. Rumor has it that she was found in a vulnerable state on a deserted island in the South Pacific. A good-hearted Italian sailor picked her up, alone and abandoned, and transported her to 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 winsome lass literally fell from grace after flying a bit too high, the truth is that the tales of her sun-

dry attributes travelled to the Emperor Norton himself, who was soon touched by her beauty.

After a long and tragic 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 gourmet spread—soon her restaurant was overflowing with bawdy men and lusty women.

After a flourishing business on the now infamous 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 fellow presented these recipes to the proprietors of Miss Geraldine's (850 Montgomery) on the condition that they would continue the tradition of warmth 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 half the wine he orders back because it's corky or too warm or too cold or too something. Even when his talent is genuine—which can happen—the man is hard to take.

One such Hollywood gourmet—a noted actor, incidentally—got to be too much for his friends; and they decided to show him up. They searched the town 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. They then invited 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 took another—larger this time. Then with his reputation at stake, he put the glass down firmly, smacked his lips, and spoke.

"Why did you pull a juvenile trick like this? *You can't afford it!*"

(continued)

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A TASTE OF BRAHMS

In that magnificently beautiful new volume by Clifton Fadiman and Sam Aaron, "The Joys of Wine" (Harry N. Abrams, Inc., New York; publisher)—which I urge every winelover to get and to read in many many sittings, 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 dust covered bottle and pouring some into 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. "Humm," 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—who, as you remember, ended his life in an insane asylum—believing he was a horse.

To accomplish the task, Wilder took Goldwyn to the best restaurant in Hollywood and plied him with excellent food and wine. When Goldwyn was properly sedated, Wilder tried to make Goldwyn see the potential of his picture.

"If you think," Goldwyn roared, "that I'm going to spend three million bucks 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 happy ending," Wilder pleaded. . . . "We'll have Nijinsky win the Kentucky Derby."

REX'S FIFTH WIFE

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

"Such a gloriously eccentric Englishman! Rex is the only man in the world who would disdainfully send back the wine in his own home, complaining to the butler about its quality—as if he had nothing to do with its purchase. He behaved 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. 51)

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THE CRITIC: JUSTICE OR EGOMANIA? (A profile of Alexander Fried)

by MARA DIAMOND

Whether it's reviewing a symphony or chamber concert, a 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 to and written about the world's greatest performers and performances from Caruso and Paderewski to artists of today.

Though as a critic his report is 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 lived with since he embarked on what was to be a life-long career as a critic while he was still a student at Columbia University in 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 chess board and make them not exist. Whenever he does pen 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 slash. Above all the critic should be just," Fried believes.

He feels that his life is an endless daily process of study and that his reports cannot be the sole factor determining whether people go to the

box office or not. The public has a life of its own, and lay persons, even with some lack of sophistication, often have a certain intuition, and frequently this mass intuition is a better reflection of what happens in a performance than what the expert can think up or feel.

Artists who have had the greatest celebrity have always had something special in the way of talent and magnetism even if they have shortcomings, and this certain something distinguishes them. These people become world renowned, Fried declares. Often singers, for example, retain their celebrity when they are quite old and can't sing without cracking a note. While the critic can see that they aren't any longer as good as their admirers think they are, they continue to be an "event," according to Fried.

Fried has never been a critic who moves to a vicious posture, whacking people around. He is true to his principles, and while he realizes the reviewer has the right to write reviews that are derogatory, it is something he does not enjoy doing.

"It's easy to fall into the habit of thinking you are right about everything, 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 adjust to the fact that not everyone is going to agree with you."

Along these lines, he sometimes thinks he has developed an intuitive feeling about his mail. The daily letter count is high, yet every so often he can spot a critical letter immediately even before opening it, by its 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



Alexander Fried

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 fostered his 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 contrasts the attitudes of teaching and instruction as they first appeared to him as being often more naive 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 young aunt who 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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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 received impetus 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 my way around," 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 I might qualify for a Mosenenthal 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 not only to Carnegie anytime 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 also 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 as 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 Toti Dal Monte and Josef Schwarz." Immediately he returned to the newspaper 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 can relax, but I never forget when I'm working or reviewing 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 made up his own category of responses of the "so-called" critic, or reviewer, which are:

A) Something happens and as a reporter the critic tells about it.

B) He is a preacher trying to get people to appreciate the best, and to analyze experiences that are less worthy.

C) 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 review 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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JULIA HARE Julia Hare knows how customs change — hair, dress, design. And how other things are classical, and everlastingly chic. Consequently, the classical food and service in the Redwood Room at the Clift Hotel appeal to San Franciscans like Julia Hare, and to out-of-town critics like the New York Times. ¶ Says the Times: "Prestigious." Says Julia Hare: "Delicious" ¶ For lunch or dinner, call 775-4724. Clift Hotel, Geary and Taylor, San Francisco.

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The first Broadway musical to come with its original company to Market Street, *Raisin* is expected to initiate 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 heretofore in California and was last seen on screen in *Lady Sings the Blues*.

Produced by Robert Nemiroff and based on the award-winning Lorraine Hansbury play *Raisin in the Sun*, *Raisin* has music by Judd Woldin and lyrics by Robert Brittan. 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 "Superb."

Performances are scheduled for Tuesday thru 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.



Darren Green sits on his grandmother's lap, played by Virginia Capers.

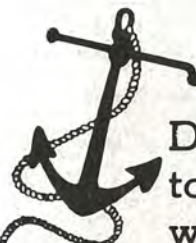


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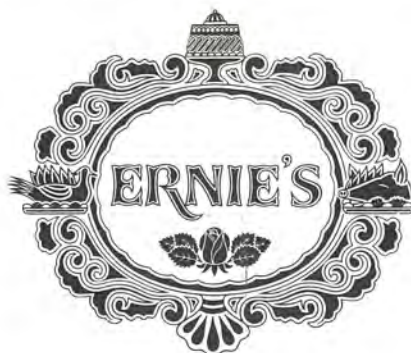
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THE MARKET SCENE COMPUTER SUPPORT FOR INVESTMENT DECISIONS

by DOUGLAS A. SMITH
Senior Trust Investment Officer
Bank of America NT&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're 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's 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 is certainly not 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 problem of giving 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 way assets were being managed and to make

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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 PIM System through a computer terminal and review and evaluate individual accounts at will. 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 portfolio's position. 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. Utiliz-

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ing PIMS and the experience represented by those guidelines, the bank's managers are better able to select securities to meet client's specific investment objectives.

To make sure that each user of the new system was competent and qualified, an extensive training program 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 implement them efficiently," Morse says. "Their response was somewhat apprehensive 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 maintaining 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 effort 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 department itself. Not only do officers from other parts of the bank take every opportunity to watch and participate in PIMS at work, but other institutions have become interested spectators.

What impact will the new system have on the Trust Investment Department'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 improved 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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PERFORMING BACCHUS

(continued)

he'd complain and ask to see the manager, which was me!"

DON'T BLAME IT ON THE BARD

A recent issue of a fact-filled and delightful newsletter from Sebastiani Vineyards called my attention to the involvement between our foremost English playwright and the vineyards of California.

Sam Sebastiani, like the other determined vinedyardists in California, has a problem with starlings, which descend in great clouds—as many as 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).

"Starlings," Sam Sebastiani reports, "are not 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 EXPERT

"The best vintage now to be bought is of 1784 . . . there has been no other good year since 1779" . . . wrote 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 Ernest G. Mittelberger.

This exhibition, will be shown through Fall, 1976 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 wine in America." Research on this exhibition revealed that wine making was underway in America 200 years before the Revolution.

TO QUIETEN THE NERVES

To generations of Britons, port wine is 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 seen as 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, stop pacing up and down; Can't you settle someplace?

Higgins: Have some port. It will quieten your nerves.

Pickering: I'm not nervous? Where is it?

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 own disposition matched the crankiest of his roles.) He belonged to an illustrious London club for a good many years, and there he was in the habit of ordering large Irish whiskies, for which he was charged fivepence per glass. One day he happened to discover that the charge for a large Scotch whiskey was sixpence . . . whereupon he lost his temper in one of the most memorable scenes of his personal life. "I consider this," he shouted, pounding his cane with each word, "I consider this indecently low price a slur on the nation to which I have the honour to belong."

THE SWEET SOUNDS OF SEMILLON

In his eloquent "Wine Bibber's Bible," James Norwood Pratt describes Dry Semillon wine in words which would appeal to a music-lover. (The wine would too!)

"Dry Semillon can have the haunting beauty of a flute heard over still waters." (Pratt would have been speaking of the wine of Livermore Valley; Concannon 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.

He was asked to explain his choice. "With the money," he said, "I can buy wine. Wine inspires my genius . . . and genius wins me fame."

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

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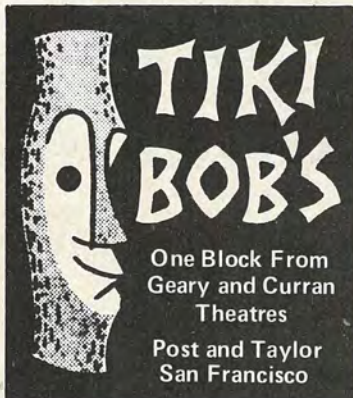


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STEAKS AND CHOPS

TROPICAL DRINKS

EQUUS continued

Aloofness, 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, backward-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's 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 sack of hot air and insecurities, thick-headed and defeated, 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 fidgety nervousness to her hands and arms that signal a woman just about to break down.

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

In addition, Fredi Olster has an exact touch of polish for the meticulously-tailored magistrate Hester Saloman, 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 horsemen are notably cloddish and unattractive.

The play *Equus* bursts out of the theater with all its Delphic splendor of language and depth of mind writhing in ecstasy and agony, a portrait of man run ragged by both his Apollonian and Dionysiac desires. Writing with an unsurpassable gift for detail and metaphor, the playwright has left no pat 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 rite, wanting in whatever way possible to achieve a higher level of worship in my life, seeking celebration, willing to bear the costs, no matter how less intense they both may be from what is experienced on the stage.

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

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

(L to R) Janice Garcia, Peter Donat, Daniel Zippi.



AFTER THE THEATRE

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& Billy Davis



Mar. 16-28
Ginger Rogers



Mar. 30-Apr. 11
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Orchestra

Tonga Room



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The Hanepen Trio

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thru Mar. 6—Mose Allison
Mar. 9-20—Bob Dorough

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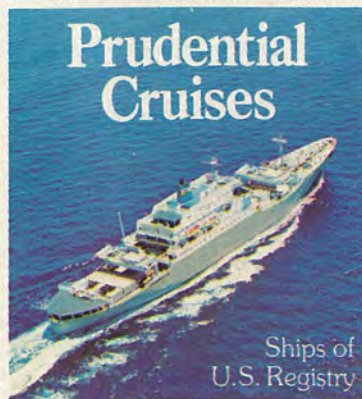
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Mar. 3 & 4—Freddie King
Mar. 5—Carmen McRae
Mar. 6—John Klemmer



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NEVADA ENTERTAINMENT GUIDE

for APRIL 1976

RENO

Harrah's Reno (Headliner Room)—(Reservations toll free 800/648-3773)

Apr. 1-14—to be announced

Apr. 15-21—Charlie Rich

Apr. 22-28—to be announced

Apr. 29-May 12—Bobbie Gentry

John Ascuaga's Nugget (Celebrity Showroom)
—(Reservations toll free 800/648-1177)

Apr. 1-30—to be announced

LAKE TAHOE

Harrah's Tahoe (South Shore Room)—(Reservations toll free 800/648-3773)

thru Apr. 1—Sammy Davis Jr.

Apr. 2-15—Bill Cosby and The Lettermen

Apr. 16-29—Glen Campbell

Apr. 30-May 6—to be announced

Sahara-Tahoe (High Sierra Room)—(Reservations toll free 800/648-3327)

Apr. 2-4—Robert Goulet and Barbie Benton

Apr. 9-11—Doc Severinson and

Ed MacMahan

Apr. 12-17—Rich Little and Dick Jensen

Apr. 18-29—to be announced

Apr. 30-May 2—Jack Jones and

Teresa Brewer

LAS VEGAS

Caesars Palace (Reservations toll free 800/634-6661)

Apr. 1-7—to be announced

Apr. 8-21—Shirley MacLaine

Apr. 22-May 5—Alan King

Desert Inn (Reservations toll free 800/634-6906)

thru Apr. 19—Debbie Reynolds

Apr. 20-May 17—Juliet Prowse and

Foster Brooks

Dunes (Reservations 415/397-7133)

Current—"Casino de Paris—76"

Flamingo Hilton (Reservations 415/771-1200)

Current—"Vive Paris Vive"

Frontier (Reservations toll free 800/634-6966)

Apr. 1-May 5—Wayne Newton

Las Vegas Hilton (Reservations 415/771-1200)

thru Apr. 18—to be announced

Apr. 19-May 9—Bill Cosby

MGM Grand (Reservations toll free 800/634-6363)

Apr. 1-14—Lola Falana

Apr. 15-28—Joan Rivers

Apr. 29-May 12—Shecky Greene

Ziegfeld Theatre—"Hallalujah Hollywood"

Riviera (Reservations 415/421-6466)

Apr. 1-7—John Davidson

Apr. 8-21—Burt Bacharach and Joel Grey

Apr. 22-May 12—Engelbert Humperdinck

Sahara (Reservations toll free 800/634-6666)

Apr. 1-7—to be announced

Apr. 8-14—Buddy Hackett

Apr. 15-21—to be announced

Apr. 22-May 5—Totie Fields and
Dick Jensen

Sands (Reservations toll free 800/634-6901)

thru Apr. 13—to be announced

Apr. 14-May 4—Robert Goulet

Stardust (Reservations toll free 800/634-6757)

Current—"Lido de Paris"

Tropicana (Reservations toll free 800/634-6693)

Current—"Folies Bergere"

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